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STARLOG celebrates 20 years of publication (see page 12).
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NOTE FROM ANOTHER UNIVERSE

Congratulations on this special anniversary. Star Wars and STARLOG started a long journey together 20 years ago and traveled side by side into a new era of science fiction. Over the years, you have served as a conduit for all science fiction fans. Many publications tried to follow you down the road but few were successful. STARLOG has had the staying power to remain at the forefront and earn the reputation as “the grandfather” of all science fiction magazines.

STARLOG has many fond memories for me but one in particular was the Star Wars 10th Anniversary Celebration. It was a special treat to be able to thank the fans for their support and to meet the legendary Gene Roddenberry.

Best wishes for continued success.

George Lucas
Lucasfilm
LOOK TO THE STARS

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Twenty years have come and gone. Twenty years of triumphs and tragedies, of accidents and incidents, of greetings and farewells.

And, throughout it all, throughout two decades of turmoil, STARLOG has been here, exploring our little corner of pop culture, the science fiction universe. We know it well.

The magazine began, of course, in June 1976, the Bicentennial Year. A one-shot, not really intended (despite the lofty boast of quarterly publication inside) to continue beyond that single issue. But response was terrific and STARLOG was soon a monthly.

Just a year later, Star Wars ignited the genre, quickly followed by Close Encounters of the Third Kind, Battlestar Galactica, ALIEN, the Star Trek resurrection, Mark and Mindy and so many others. Science fiction was hot, warm, cold, hot—and so it has continued for two decades.

Those same decades have seen dramatic changes in the world, in entertainment technologies (cable networks, VCRs, CDs), in STARLOG itself. Looking back, it was a very different magazine 20 years ago. Not necessarily better or worse, just different.

And looking back is something we've been doing a great deal of lately, taking stock, trying to re-assess the past while facing the future. In this issue, we celebrate those 20 years of science fiction.

It's a double issue, of course—a costly format often used by others but rarely by STARLOG PRESS. Still, the additional space permits us to really offer two different issues. There's the regular STARLOG, the one you're accustomed to, with coverage of new genre movies (Dragonheart, The Arrival, The Hunchback of Notre Dame), chats with people we've talked to before (Jeff Goldblum, Kate Mulgrew, Dan O'Bannon), interviews with important genre figures we've never previously profiled (John Frankenheimer and Robert Justman). (Most of the departments are absent this issue; they'll return next time.)

And then there's STARLOG past, on display in the year-by-year countdown which begins on page 12. To create this section, its pages steeped heavily in bucolic nostalgia and sweet sadness, Managing Editor Lia Pelosi spent weeks reading the past 227 issues. She pieced them over, marking important magazine milestones and selecting quotes from past interviews. The quotes are amusing, dramatic and, in retrospect, often highly ironic.

Needless to say, we had several tons of that material, which we rather ruthlessly whittled down (sorry, Lia) to what's being published. That process took little regard to representing absolutely every movie or TV show STARLOG has covered, much less every cast member. When in doubt, we went for the ironic. Managing Editor Marc Bernardin photo-edited the section, which was created by designer extraordinare Luis Ramos.

In this way, we've sort of been able to have our birthday cake and pizza, too, combining the anniversary celebration with a regular issue. It's a deliciously elegant solution.

STARLOG has survived for two decades now because of you, all of you loyal readers. Some of you have been here from the beginning. Others joined in a few years or months ago. No matter how long you've been enjoying the magazine, we appreciate your support.

So, let me offer our thanks, on behalf of the thousands of people who've brought you STARLOG for 20 years—the clerks at Waldenbooks, B. Dalton's, 7-Elevens, newsstands, bookstores and SF/comics shops who sold it...the people at Kable News Company who distributed it...the printers and staffers of American Signature and its predecessors who printed it...and the publishers, editors, columnists, writers, art directors, designers, interns and staffers who created it.

That's a special thanks to publishers Norman Jacobs, Kerry O'Quinn, Rita Eisenstein and Milborn Smith...from editors David Houston, Howard Zimmerman and David McDonnell...from editors & columnists past & present James M. Elrod, Kirsten Russell, David Hutchison, David Gerroll, Ed Naha, David Hirsch, Rich Meyers, James C. Odell, Susan Saacke, Bob Woods, Robin Snelson, Gly Anderson, Bob Martell, Barbara Krasnoff, Susan Amano and Bob Trimbles.

And also editors & columnists John Clayton, Robert Greenberger, Ron Goulart, Dave Everitt, Eddie Berganza, Lenny Kaye, Patrick Daniel O'Neill, Leslie Stackel, Penelope Maguffin, Carr D'Angelo, Max Rottman, Mark Shannon, Marc Catapano, Dan Diekholtz, Torny Timpone, Ian Spelling, Tom Arndt, Tom Weaver, J. Peter Orr, Richard Gilbert, Michael McAvennie, Michael Gingold, Lia Pelosi, Mau reen McTigue, Sigrun Wolff Saphire, Marc Bernardin, Scott Brooks, Michael Stewart and Bob Miller.

This is also from art directors Howard Cruse, Chub Low, Steve Plunkett, Bill Mohalney, Neil Holmes, Maggie Hollands, Jim McLerndon and the countless designers who've worked on the magazine over two decades. As well as cartoonists Phil Foglio, George Kochell, Mike Fisher, Kevin Brookschild, Bob Muleady and colleagues.

And of course, thanks from the even more numerous contingent of contributing writers led by Steve Swires, Bill Cot ter & Mike Clark, Karen Wilson, Lee Goldberg, Randy & Jean-Marc Lofficier, Brian Lowry, Adam Pirani, Bill Rabkin, Marc Shapiro, Bill Warren, Will Murray, Kim Howard Johnson, Jama Bernard, Michael Wolff, Kathryn Drennan, Bill Florence, Mark Phillips, Lynne Stephens, Dan Yaki, Stan Nicholls, Bill Wilson, Pat Jankiewicz, Jeanaire, Craig Chrissinger and hundreds of others.

There are, I must admit, far too many people to mention. And neither I nor anyone else even knows all the names of everybody who has been part of this magazine of tomorrow since that first yesterday in 1976. Nevertheless, on behalf of all of them, those noted and those not, our thanks to you.

We'll be here to explore the science fiction universe for many years to come. And we hope you'll be here with us.

Cheers!

—David McDonnell/Editor (April 1996)
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SHIPPING
MAY 1996
Right about now, but 20 years ago, Norman Jacobs and I were struggling to get our first issue of STARLOG published. The year was 1976, our little company was barely four and we were still pinching pennies and burning the midnight oil in order to survive. One of the ways we found to do that was to by assemble specialty publications for other publishers. We had packaged a wonderful Star Trek edition, but when we delivered the layouts, the publisher refused to pay us.

He wasn’t being cruel. He just couldn’t get the magazine distributed. His distributor had told him, “Star Trek is dead!” After all, the original series had ceased production years earlier, and episodes were only in reruns on local, late-night, independent stations. Star Trek wasn’t a hot item, and nobody thought it had a future.

“There are a few crazy fans,” the distributor admitted, “who get together at a hotel in New York once a year for a pointed-ears convention—but that’s not enough of an audience to support a national magazine.”

When we went to our distributor with the Star Trek layouts, we got the same reaction. But the longer we sat with those wonderful pages, the more we wanted to use them ourselves—in a new magazine devoted not just to Star Trek but to all science fiction TV shows and movies, all SF books and comics, all SF conventions and fan activities, with a dash of space exploration, special FX, illustration and other ingredients that spice up the science fiction universe.

We clipped New York Times lists of bestsellers to show our distributor that several major books were science fiction. We gathered newspaper articles that talked about SF’s popularity. We collected everything we could find that would convince the president of our distribution company that the potential audience for STARLOG was bigger than he knew.

With a deadly serious warning, he finally accepted our new baby. “But if this magazine fails,” he told us, “you guys are out of business, and nobody will ever take a chance on anything else you come up with.” In this case, we knew he was right.

We set about organizing a staff and brainstorming the format of STARLOG. We were not looking far into the future, because all we wanted to do was get the first issue produced and printed and circulated. We had no earthly idea that 20 years later we would see an anniversary of the “most popular science fiction magazine in our solar system.”

But here we are, alive and well, STARLOG has lived long and prospered. The Force has been with us, and a celebration is being planned for later this year in San Francisco. It’s going to be a BIG one!

The weekend of November 23–24, 1996, the Nob Hill Masonic Center (which includes a glamorous 3,500-seat theater) will be the site of a spectacular, once-in-a-lifetime gathering of celebrities from all quadrants of the science fiction universe. STARLOG’s 20th Anniversary Reunion (S.T.A.R.) will be produced by Creation Entertainment (the foremost organizers of fan events on the planet), but this will be nothing like their usual conventions. S.T.A.R. will bring together writers, artists, filmmakers, technicians, actors, fans and professionals—in fact, almost everyone who has been a part of STARLOG’s first 20 years. The event will celebrate not only the history of the magazine but also the history of the science fiction field during those two decades.

Just think…one year after STARLOG appeared on newsstands, George Lucas’ Star Wars appeared in theaters. The same year, Close Encounters of the Third Kind helped rocket Steven Spielberg to greater stardom, and he followed with E.T. On television, Battlestar Galactica, Space: 1999 and Logan’s Run brought SF to millions of homes. In bookstores, Arthur C. Clarke, Isaac Asimov, Ray Bradbury and Robert Heinlein were commanding larger shelf space, and STARLOG was the first magazine ever to be sold in the huge Waldenbooks chain—which soon led to magazine racks in every location.

Flip through your STARLOG back issues and decide who your favorite people are from the past 20 years—and your favorite topics. Tell me what special events you would like at STARLOG’s 20th Anniversary Reunion. I want to hear what you want to see.

Write me with your suggestions (briefly, please), and I will try to make your wildest dreams come true. This is the first public announcement of the event, so mark your calendar, and make plans to be part of this awesome gathering. I don’t know exactly what you’ll see, but I can guarantee there will be surprises to make you gasp and memories to make you tingle—for another 20 years.

Please let me hear from you:

Kerry O’Quinn / S.T.A.R.
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Sam Neill - $45
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Close Encounters of the Third Kind

20th Century Fox is currently completing filming on Star Wars. It's heralded as "everything in science fiction you've always wanted to see on the screen but knew no one would ever put there," Mark Hamill plays the film's starring role, Luke Starkiller.

Steven Spielberg's Close Encounters of the Third Kind is behind schedule and over budget at $12 million.

Newsflash!!! The Star Trek movie is going into orbit. Bud-Lee Majors as The Six Million Dollar Man

getted at a big $5 million, it will feature the new moviemaking process Magi-cam, and all the original cast.


Comics Scene: Superman, the Man written by Mario Puzo and directed by Guy Hamilton. Who will be playing the Man of Steel? Would you believe Burt Reynolds? Robert Redford? James Caan? All have been contact-ed.

Stan Lee has announced a major motion picture version of Spider-Man to be produced by Steven (Fritz the Cat) Krantz.

Issue #3

Lynda Carter as Wonder Woman

“I’m very definitely typecast, and if I were a person who recognized the word "limitations," I would be bitter about that.”

—Nichelle Nichols

Interview: Kirsten Russell

“Sometimes you feel like an idiot and the crew can’t help standing around and laughing.”

—Lee Majors

Interview: Isobel Silden

Issue #2

Log Entries: Nick Tate is voted favorite cast member of Space: 1999 by con-
vendioneers.

Log Entries: William Shat-
ner & Leonard Nimoy appeared on TV for the first time together since Star Trek on ABC’s $20,000 Pyramid.

NASA unveiled the Enterprise, “the world’s first reusable spacecraft,” to the Star Trek theme song. Its first flight is expected in 1983.

Comics Scene: Marvel has now acquired rights to produce an adapta-
tion of Star Wars as a six-part series with Howard Chaykin as artist, Roy Thomas as writer. Logan’s Run is also planned with George Perez and Klaus Janson.

Issue #1

Welcome to STARLOG!

Introduced as a quarterly.

Special color insert of scenes from favorite Star Trek episodes.

The first-ever STARLOG Star Trek episode guide.

Log Entries: The Man Who Fell to Earth will star rock idol David Bowie.

Wonder Woman is set to air on ABC.

“STARLOG will, if you're half the science fiction enthusiast we think you are, give you worlds to think about and to look forward to!”

—David Houston, Editor, issue #1

“I utilize aspects I know about myself in portraying Kirk, and sometimes I discover things about myself in him.”

—William Shatner

Interview: Kirsten Russell

“There was phenom-
enal recognition, great money and a chance to do your best in a good sit-
uation.”

—Leonard Nimoy

Interview: I.K. Lindquist

Issue #3

David Hutchison joins the editorial staff.

Log Entries: William Shat-
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Steven Spielberg's Close Encounters of the Third Kind is behind schedule and over budget at $12 million.

Newsflash!!! The Star Trek movie is going into orbit. Bud-Lee Majors as The Six Million Dollar Man

getted at a big $5 million, it will feature the new moviemaking process Magi-cam, and all the original cast.


Comics Scene: Superman, the Man written by Mario Puzo and directed by Guy Hamilton. Who will be playing the Man of Steel? Would you believe Burt Reynolds? Robert Redford? James Caan? All have been contact-ed.

Stan Lee has announced a major motion picture version of Spider-Man to be produced by Steven (Fritz the Cat) Krantz.

Issue #3

Lynda Carter as Wonder Woman

“I’m very definitely typecast, and if I were a person who recognized the word "limitations," I would be bitter about that.”

—Nichelle Nichols

Interview: Kirsten Russell

“Sometimes you feel like an idiot and the crew can’t help standing around and laughing.”

—Lee Majors

Interview: Isobel Silden

Issue #2

Log Entries: Nick Tate is voted favorite cast member of Space: 1999 by con-
vendioneers.

Log Entries: William Shat-
ner & Leonard Nimoy appeared on TV for the first time together since Star Trek on ABC’s $20,000 Pyramid.

NASA unveiled the Enterprise, “the world’s first reusable spacecraft,” to the Star Trek theme song. Its first flight is expected in 1983.

Comics Scene: Marvel has now acquired rights to produce an adapta-
tion of Star Wars as a six-part series with Howard Chaykin as artist, Roy Thomas as writer. Logan’s Run is also planned with George Perez and Klaus Janson.

Issue #1

Welcome to STARLOG!

Introduced as a quarterly.

Special color insert of scenes from favorite Star Trek episodes.

The first-ever STARLOG Star Trek episode guide.

Log Entries: The Man Who Fell to Earth will star rock idol David Bowie.

Wonder Woman is set to air on ABC.

“STARLOG will, if you're half the science fiction enthusiast we think you are, give you worlds to think about and to look forward to!”

—David Houston, Editor, issue #1

“I utilize aspects I know about myself in portraying Kirk, and sometimes I discover things about myself in him.”

—William Shatner

Interview: Kirsten Russell

“There was phenom-
enal recognition, great money and a chance to do your best in a good sit-
uation.”

—Leonard Nimoy

Interview: I.K. Lindquist
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Issue #4

STARLOG Firsts: David Gerrold joins STARLOG as a regular contributor with his column “State of the Art.”

Fiction is briefly introduced to STARLOG, with Fredric Brown’s “Arena.”

Comics Scene: Michael Moorcock’s Elric is released with Eric Kimball and Bob Gould as the creative team.

Marvel’s black-and-white magazine Unknown Worlds of Science Fiction also features Brown’s “Arena.”


“The medium of film is such that it can wait for its audience. Film will still be there after 10, 30 or 100 years, because film does not go away.”

—Allan Shackleton

Interview: David Hutchison

“I love Alan Carter. He’s my kind of guy.”

—Nick Tate, Space: 1999

Interview: Jim Burns

“There must be no apology, no smirk; no matter how wordless or timeless, [a story] must be spoken with all the seriousness and sincerity and supervision of disbelief that a caring and intelligent parent employs in the spinning of a magic-wonderful tale to a child at bedtime.”

—Joseph Stefano, The Outer Limits

Interview: Gary Gerani

Episode Guide to The Outer Limits.

Issue #5

New editor: Howard Zimmerman (along with James M. Elrod for this issue).

STARLOG Firsts: First Kerry O’Quinn “From the Bridge.”

Gene Roddenberry asked President Gerald Ford not to name NASA’s new space shuttle after the Enterprise. NASA officials were also heard voicing dissatisfaction—feeling the name made the space program less respectable.

Complete UFO Episode Guide.

Issue #6

Log Entries: Star Wars to be released in June, characters include the “barbarous looking alien giant called a Wookie” and the “metall planet,” the awesome Death Star.

Christopher Reeve is cast as Superman beating out more than 200 applicants.

Animated Star Trek Episode Guide.

To answer a barrage of requests from fans, STARLOG instituted the “Star Trek Report” by Susan Sackett, updating fans on the movie’s status. Her first report revealed the $8.5 million budget and July 18, 1978 release date. With the working title (which remained) Star Trek: The Motion Picture.

“We needed a kind of dissident, a mischief maker that would play against the family. The actor who seemed to answer that requisite best was Roddy [McDowall].”

—Bruce Lansbury, executive producer, The Fantastic Journey

Interview: William Irvine

“If you wanted to go out with a lady, you watched Star Trek.”

—Carl Franklin

Interview: William Irvine

Issue #7

Log Entries: Lee Majors announced he will not be returning to The Six Million Dollar Man next season. ABC may initiate Bionic Boy as a tele-series with Majors featured once a month.

Nichelle Nichols is hired by NASA to educate potential minority applicants of opportunities available to them in Shuttle Astronaut Recruitment.

“Nobody except Disney makes movies for young people anymore. I want to open up the whole realm of space for them.”

—George Lucas

Interview: David Houston

Star Trek Report: Gene Roddenberry is now completing his novelization of the original Star Trek movie (which Paramount rejected) tentatively titled The God Thing.

“If you can really blow people’s minds with this movie, then it will be successful.”

—Allan Scott, ST: TMP

Interview: Bill Irvine

Issue #8

Log Entries: Gerry Anderson reports that the “Save Space: 1999” campaign has triggered unexpected results for the series.
The Log"s Run TV series for CBS may surprise movie fans with its story alterations.

Director Steven Spielberg breaks his silence on filming CE3K stating, "This was my idea, I have 350 special effects and I wanted to prevent imitation." CE3K has a "very positive" ending which is "full of hope." It's a Christmas release.

The album William Shatner Live will be released in June.

Star Trek Report: Paramount Studios has rejected the plot for the Star Trek movie by Chris Bryant and Allan Scott, but have made a new offer to Gene Roddenberry.

From the STARLOG blooper reel: "Harrison Ward (Han Solo) reads one of the deadly-looking hand weapons used in the film...."

"When anybody comes up to me and starts talking to me as if they're talking to John Steinbeck, I immediately begin picking my nose. It's one way to stay human...."
—Harlan Ellison

Interview: Howard Zimmerman

Issue #9

Log Entries: ABC will air a behind-the-scenes special called The Making of Star Wars.

"Many people were indignant that I expressed the view that the premise might not be that far-fetched."
—Gerry Anderson

Interview: Ed Naha

"Wonder Woman has never been flesh and bones before, so right now I am Wonder Woman."
—Lynda Carter

Interview: Ed Naha & Sam Maronie

"I'm not a swimmer."
—Patrick Duffy, Man from Atlantis

Interview: David Houston

Issue #10

Log Entries: History was made as C3PO, R2-D2 and Darth Vader became the first fictional characters to leave their prints at the famous Chinese Theater.

"Pigs in Space "is the weirdest satire from the world of Muppetmania."

Ray Bradbury's The Martian Chronicles has been adapted for the stage.

Luke [i.e. Lou] Ferrigno will star as The Hulk in an upcoming CBS TV movie. Also on tap is Fantasy Island.

Star Trek Report: The actors were reunited for the first time in almost 10 years. William Shatner has signed on to re-create Kirk.

A new Enterprise is under construction.

"I think Star Wars suddenly proved to them, the people who have money control, that maybe you can make fantasies and SF films that are popular with everybody."
—George Pal

Interview: Ed Naha

"If you feel strongly towards a certain profession, I think you've got to develop courage enough to follow it regardless of whether people think you're loony or not."
—Ray Harryhausen

Interview: Richard Meyers

"We always thought in the beginning that, jeez, we could be the Fantastic Four."
—Gene Simmons, KISS

Interview: Ed Naha
CBS aired Spider-Man and The Incredible Hulk. Plans are also in the works for Sub-Mariner, Dr. Strange and The Human Torch.

**Issue #13**

**Log Entries:** Star Trek II is destined to beam into theaters Christmas 1978.

Animation is back with Ralph Bakshi’s Fellowship of the Ring and Disney’s The Black Cauldron.

“To be perfectly honest, I want to become very famous. I know, you laugh, and you smile, but I think every actor would like to become famous. I would like to become instantly recognizable.”

—David Prowse, Darth Vader

**Issue #14**

**Log Entries:** William F. Nolan has been signed by Universal to script a remake of the Howard Hawks horror classic, The Thing.

**Issue #15**

**Log Entries:** CE3K producer Michael Phillips bought tickets for himself and Steven Spielberg for travel on the space shuttle, prompting rumors that CE3K II will be filmed in space.

“He’s got to fly.”

—Richard Donner, director, Superman

**Log Entries:** STARLOG and Star Wars debut in Japan.

The Avengers return to TV with Patrick Macnee back as John Steed.

“They all want to make the cover of People magazine. They forget they’re going to be buried in the same dirt as everyone else.”

—Alan Dean Foster

**Star Trek Report:** It’s official again, Star Trek: The Motion Picture.

“We’ve had a long and complicated relationship, Paramount and myself, for the last couple of years and probably the thing that took the most time was the fact that the mail service between here and Vulcan is still pretty slow.”

—Bert Gordon

**Issue #16**

**Log Entries:** It’s the opposite, really, of Close Encounters of the Third Kind in many ways. It’s terrifying, not cute. And not friendly. It is whatever organic is, and whatever survival means.”

—Philip Kaufman, director, Invasion of the Body Snatchers

“Sometimes I mind being called a ‘B’ movie director.”

—Bert Gordon
**Issue #17**

"I wasn’t allowed exposure to motion pictures or television when I was growing up."

—Steven Spielberg

**Interview: Steve Swires**

**Special TV Report:**

ABC’s *Battlestar Galactica* premieres September 17 and will feature scenes deleted from the theatrical release.

Aldous Huxley’s *Brave New World* is being adapted as a four-hour NBC “Novel for Television.”

ABC will air *Mork and Mindy* Monday nights following the appearance of the lovable Orkan, played by Scottish-born actor/comedian Robin Williams on *Happy Days* last season.

“I wasn’t really interested in art. I was more interested in working in the aircraft industry.”

—Ralph McQuarrie, conceptual artist, *Star Wars*.

**Interview: David Houston**

“If *Trek* is a hit, we’d love to do a series of films—a regular event. Look at James Bond’s films. They’ve been around since the early ’60s.”

—Gene Roddenberry

Interview: "Joe Bonham" (Ed Naha)

“I suffer a little at the hands of people who say that because I make my living being entertaining, my work has no social consciousness. I think that’s a very naïve view of science fiction.”

—Joe Haldeman

**Interview: Eric March**

“*We’re* approaching this movie as a separate entity unto itself. Our approach to this is that *Empire* is a film that will stand up on its own merit and will be accepted without any reference to the first film.”

—Gary Kurtz, producer

**Interview: Joseph Key**

“*Galactica* is my first opportunity to play an upbeat character with a sense of humor and who enjoys life.”

—Dirk Benedict

**Interview: David Houston**

“All of the 17 entries have been accepted and there will be no negative reviews.”

—Richard Hatch

“*My* background is probably the same as most of the people who read STARLOG. I was around [when] the first issue of *Famous Monsters of Filmland* came out. I was really into SF and horror films.”

—Joe Dante

**Issue #18**

**Log Entries:**

Forrest J Ackerman, on the advice of Ray Bradbury, Frederik Pohl and Robert Bloch, is asking readers of *STARLOG* to contribute $1 to help keep his enormous SF and horror collection intact, and begin an official museum.

*Limelight Films* has been created by Lester Goldsmith, dedicated to developing at least 12 high caliber SF films based on the works of Isaac Asimov, Harry Harrison, Brian Aldiss, Arthur C. Clarke and Robert Heinlein.

**Interview: Ed Naha**

For over forty years, *Godzilla* has won the hearts of moviegoers worldwide! Now, for the first time ever, Fantasma Books presents the first comprehensive, illustrated movie book to cover all the Godzilla movies ever made! From the first feature film *Godzilla - King of the Monsters* in 1954, to the most recent epics! Each listing includes cast and credits, synopses and rare production information. Plus, as an added bonus, the book reviews over fifty additional Japanese Monster Movies, such as Mothra, Rodan, Gamera and many others! Don’t miss out! Order your copy today!

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“Galactica has infinite possibilities. In fact, my character may be abnormal in the sense that she may be more independent than most of the women in classic space adventures.”

—Maren Jensen

Interview: Ed Naha

Christopher Reeve as Superman

Rubin languishing in a Belair, CA garage.

Robby the Robot of Forbidden Planet fame appeared as a special guest star in the Wonder Woman episode “Spaced Out.” Beginning with issue #21, STARLOG will become a monthly magazine.

The Academy of SF, Fantasy and Horror Films presented

Interview: Richard Meyers

“The flying happens in the eyes, in the conviction that you know where you are, what the attitude is, what speed you’re going and you know what you’re looking at.”

—Christopher Reeve

Interview: Richard Meyers

“As I look at Superman today, I can see how important those early films were to American audiences.”

—Kirk Alyn

Issue #21

Log Entries: The Illustrated Ellison is a 3-D book of seven Harlan Ellison stories, lavishly illustrated by artists such as Neal Adams and Jim Steranko.

“The problem with me is that I don’t think I understand things right. I’m having a hard time relating to movies as just a cold-cut business.”

—Mark Hamill

Interview: Steve Swires

“You have to be convincing or the audience won’t buy it. You just can’t think about talking to a giant piece of celery or a pea pod or whatever. You have fun and hang in there.”

—Angela Cartwright, Lost in Space

Interview: Ted Michael Hruschak & Richard Meyers

“It’s a very heavy load carrying a whole picture. You pretty much have to play yourself—hoping your own charm and wit carries on the screen.”

—Gil Gerard

Interview: David Houston

Mark Hamill as Luke Skywalker

“I’ve been out on a limb before. So?”

—Ralph Bakshi

Interview: Ed Naha

“Of course [Superman] could see through Lois’ clothes with his X-Ray vision if he wanted to, but he’s not that kind of a guy.”

—Richard Donner

Interview: “Kent Dorfman”

Issue #20

Log Entries: Gort, the robot from 1951’s SF classic The Day the Earth Stood Still, was recently discovered by writer Steve

STARLOG with a special achievement award, a Golden Scroll of Merit at its sixth annual luncheon.

“We have a cosmic encounter of an entirely different kind going on in this picture. It enacts a very strange sort of love.”

—Dan O’Bannon, ALIEN

Interview: Richard Meyers & Phil Edwards

“Somebody once asked me where I found [Christopher Reeve]. I replied, ‘I didn’t find him. God gave him to me.’”

—Richard Donner

Interview: Ed Naha

18 STARLOG/July 1996
"We had a chance to make a very entertaining picture with a strong message. We had no idea ["Klaatu barada nikto"] would become one of the most famous phrases in film history!"
—Robert Wise, director.
The Day the Earth Stood Still Interview: Al Taylor

"I'm totally identified with him now."
—David Prowse, Darth Vader
Interview: David Hirsch

**Issue #24**
Third Anniversary Issue

**Log Entries:** Completion of filming on Superman II is set to begin. Richard Lester and Guy Hamilton are up for the director position, replacing Richard Donner.

Ray Harryhausen has joined producer/partner Charles Scheer for their next picture, The Clash of the Titans. Laurence Olivier will star as Zeus.

STARLOG columnist David Gerrold has been awarded the "Skylark," the E.E. "Doc" Smith memorial award given by the New England SF Association.

**Star Trek Report:** Everything is still "go" for ST: TMP to premiere this December. The Klingon sequences are being filmed in June. Mark Lenard plays the Klingon Commander and now he has the honor of having portrayed a Vulcan, a Romulan and a Klingon.

"I was busily working at all kinds of things, but all people seemed interested in was what it was like to be Captain Kirk."
—William Shatner
Interview: Barbara Lewis

"The real genius of the O'Bannon/Ron Shusett script was that they had worked out the details and plot twists for this story of a space monster that could not be killed without endangering the astronauts' own life support system."
—Walter Hill, producer.

**Issue #25**

**Log Entries:** FANGORIA arrives!

"You can't show space on TV because it is diminished by the medium."
—Ray Bradbury

"It is said that Hitchcock envied Walt Disney. Disney could always tear up his actors."
—Mike Minor, production designer
Interview: David Hutchison

"I hope I don't sound pretentious or pompous when I say that our aims are somewhat more serious than the aims of most SF movies."
—Nicholas Meyer, Time After Time

"We have to make a high-density film. How long a film can you make and still get the investment out of it?"
—Frank Herbert, on Dune
Interview: David Houston

"One of Boomer's strong points is that he has a great background in just about everything."
—Herb Jefferson Jr., Battlestar Galactica

**Issue #26**

**Log Entries:** Altered States will soon bring to the world the truth about de-evolution. It's a spring 1980 release.

"SF does have a reputation for failure on TV, and we hope [Buck Rogers] will break through that."
—Bruce Lansbury, producer
Interview: David Houston

"Everyone has his own 'little Hulk' inside him."
—Lou Ferrigno
Interview: Samuel J. Maronie

**Issue #27**

**Log Entries:** Filming on Saturn 3 was completed. Scripted by Martin Amis and based on an original story by the late John Barry, the film stars Kirk Douglas and Farrah Fawcett.

Kenner Toys plans to release a 1 1/2 foot tall Alien toy, with prehensile tail and push button operated jaw, for Christmas.

"If I categorize myself—though I prefer not to—it is as a fantasy writer—which covers a much broader field."
—Richard Matheson

**Issue #28**

**Log Entries:** Cosmos, a 13-part PBS-TV series written and hosted by scientist Carl Sagan, is in production.

Marlon Brando has been scripted out of the Superman sequel.

"I really didn't want to do the series, I couldn't see myself living with that character. It was too painful."
—Erin Gray, Buck Rogers
Interview: Al Bakered

"There were no lasers or anything like that. What the special FX people did was to tape each individual frame of film and scratch emulsion off."
—Buster Crabbe, Flash Gordon
Interview: Alan Brender

**Gil Gerard & Erin Gray as Buck Rogers & Wilma Deering**

**Issue #29**

[Image of Altered States]
1980

Issue #30
Log Entries: The alluring trailer for The Empire Strikes Back is now in theaters.

Arnold Schwarzenegger is under special training for the demanding role in the Dino De Laurentiis Conan film.

"It will be interesting to learn what the Trekkers think of it. I'm fairly optimistic that they won't think we've bastardized the original."
—Robert Wise, director, ST: TMP

Interview: David Houston

Issue #31
Log Entries: Harlan Ellison and Warner Bros. are still trying to reach an agreement on a deal for Ellison's screenplay of Isaac Asimov's novel I, Robot.

Superman received a Hugo Award for Best Dramatic Presentation.

The Silver Surfer is now being planned as a major-budget FX-laden musical SF fantasy epic.

Plans to bring Batman and Robin to the screen are in the works. The movie rights have been optioned to Batfilm Productions, Inc. which is scheduling a Christmas 1981 release.

"For the first time, I needn't feel self-conscious about discussing Star Trek or the character of Chekov."
—Walter Koenig, from Chekov's Enterprise

"Once we started, I got into the 'space cowboy' type thing, whipping around with my space revolver."
—Joseph Bottoms, The Black Hole

Interview: Alan Brenner

Issue #32
Log Entries: BBC Radio has now serialized the highly successful The Hitchhiker's Guide to the Galaxy.

"Star Trek was an easy picture—because nobody knew anything."

Star Trek: The Motion Picture

They'd believe anything you would tell them."
—Maurice Zuberano, ST illustrator

Interview: David Houston

Issue #33
Log Entries: For the first time, Disney has entered an agreement with another company, Paramount, to produce two movies, Popeye and The Dragon Slayer.

"Galactica Discovers Earth" is being filmed. Set 30 years after the original Galactica, new stars include Kent McCord as Captain Troy, Barry Van Dyke as Lieutenant Dillon and Robyn Douglass as Jamie.

"The Alien was a sort of organic reptile with a steel mouth. Ours looks more human—it has legs. And we show ours."
—Stanley Donen, Saturn 3

Interview: Alan Brenner

Voyage to the Bottom of the Sea
Episode Guide

"When I think of Star Wars, the only one who really has any three-dimensional human touch is R2-D2; he was a genuine human character and I loved him for it. The others were just like furniture."
—Maximilian Schell, The Black Hole

Interview: Samuel J. Maronie

"It is not that ST:TMP is a bad film; it isn't. Clearly it is also not a good film. The saddening reality is simply that is a dull film: An often boring film, a stuffingly predictable film, a tragically average film."
—Harlan Ellison, Review of ST:TMP

Issue #34
Log Entries: Mad Max, an Australian film written by James McCausland and George Miller (who also directed), is being released here by AlP. Mel Gibson stars.

"I did the first scene [of Galactica 1980] with safety pins in my back and the guys—Kent [McCord] and Barry [Van Dyke]—their pants were ripping out at the seams."
—Robyn Douglass

Interview: Karen E. Willson

"The old Galactica was depressing. It was so sad; every show was a tragedy."
—Robbie Rist

Interview: Karen E. Willson

"All of the actors surprised me; they were far more interesting than I expected them to be."
—Irvin Kershner, director, The Empire Strikes Back

Interview: David Houston

"I don't know a thing about Doctor Who from an actor's point-of-view. Of course, it's not really an acting part. You have a character who is utterly, utterly predictable."
—Tom Baker

Interview: Karen E. Willson

"I was glad they chose me because I really wanted to play Twiki."
—Felix Silla

Interview: Samuel J. Maronie

Issue #35
Log Entries: [Lando Calrissian] transcends questions, stereotypes, cliches. He's a pop figure and a pop figure can go anywhere he wants to go."
—Billy Dee Williams

Interview: Bob Woods

"It has the shape of a female...the feeling of a female. Not a real girl, but like a real girl. It's rounded and exciting—an unusual looking ship."
—Jimmy Murakami, director, Battle Beyond the Stars

Interview: Susan Adamo

Galactica 1980

20 STARLOG July 1996
Max von Sydow as Ming the Merciless

“It’s unewarding being the Doctor’s companion. All she does is get tied to railroad tracks, sacrificed at the altar and have monsters creep up with their talons ready to tear her apart.”

—Terrance Dicks, writer, *Doctor Who*

“I’m ambitious because I know I have talent, and I know I’m going to make it.”

—Persis Khambatta

Interview: Karen E. Willson

**Issue #38**

Log Entries: *Thundarr* will appear on ABC-TV’s new Saturday morning lineup. Steve (Howard the Duck) Gerber is the story editor and Jack Kirby is the visual designer.

“I was worried when I saw the script, the characterization and the relationships were not there. I was disturbed and so were Leonard and Bill. We had to put up a great fight.”

—DeForest Kelley, *ST: TMP*

Interview: Karen E. Willson

**Buck Rogers Episode Guide**

**Issue #39**

Log Entries: 20th Century Fox is reporting that despite $100 million in box office receipts, it is still taking a $2 million loss on *ALIEN*.

“To keep McCoy and Kirk involved enough with the other people was tough enough. To keep the other actors happy, we would try to give them meaningful things to do.”

—Fred Freiberger, producer

Interview: Mike Clark & Bill Cotter

**Issue #40**

Log Entries: Dino De Laurentis brings his $40 million movie *Flash Gordon* to theaters. Newcomers Sam J. Jones and Melody Anderson are cast as Flash and Dale Arden. Max von Sydow portrays Ming the Merciless.

“Somebody suggested ["the Other" with the Force] might be the princess. I think that would be a letdown.”

—Mark Hamill

Interview: David Packer

“The role required something that I have, which is a timeless quality. If you look at my credits, practically everything is either in the past or the future.”

—Jane Seymour

Somewhere In Time

Interview: Alan Brenner

“They were still trying to get Kirk killed off in the first act. I refused to do this because I think...”

—David Hirsch

Interview: Samuel J. Maronie

**Issue #37**

Log Entries: *Galactica 1980* is losing in the ratings war to *Buck Rogers*.

*Action Comics* #1 was bought at an auction for an “astounding” $6,000.

John Carpenter is set to direct *Escape From New York*, described as a futuristic adventure/drama to star Kurt Russell.

Obits: George Pal, 1908–1980. Regarded by many as the father of SF films. Winner of eight Academy Awards, Pal was creator of such classic films as *When Worlds Collide*, *War of the Worlds* and *The Time Machine*.

Alfred Hitchcock, 1899–1980. Master of the suspense genre for more than 60 years. Hitchcock was famous for making such films as *Psycho*, *The Birds*, *Dial M for Murder*, *Rear Window* and *North by Northwest*.

“I’m not afraid of being stereotyped as the Han Solo character. I frankly don’t think it could happen.”

—Harrison Ford

Interview: David Packer

William Shatner is an extraordinary fine actor.”

—Gene Roddenberry

Interview: Karen E. Willson

“I’ll be damned if I’m going to do ‘Charlie’s Angels in Space’ with a guy, a girl and a robot.”

—Gil Gerard, *Buck Rogers*

Interview: Karen E. Willson

**Issue #41**

Log Entries: A Los Angeles Court ruled that *Battlestar Galactica* did not infringe on the copyright of *Star Wars*.

“Every scene I did with Ming the Merciless was a challenge.”

—Sam J. Jones, *Flash Gordon*

Interview: Karen E. Willson

“Critics compare me to Hitchcock. I know that’s bad.”

—John Carpenter

Interview: Steve Swires

“I didn’t have any idea that it would come out as campy as it did. It was a very pleasant surprise.”

—Melody Anderson

Interview: Karen E. Willson

**Issue #36**

Fourth Anniversary Issue

Log Entries: Chewie, Luke, R2-D2 and C-3PO guested on *The Muppet Show*

“Empire is a little like a homecoming for the principals.”

—Gary Kurtz, producer

Interview: David Houston

“[George Pal was] a wonderful man, a filmmaker ahead of his time.”

—Yvette Mimieux, *The Time Machine*

Interview: Samuel J. Maronie

“Darth is much more developed, but just as nasty as ever.”

—David Prowse, *The Empire Strikes Back*

Interview: David Hirsch

**The Empire Strikes Back**
**Issue #42**

**Log Entries:** DC Comics announced that the Polygram Pictures production *Batman* will be distributed by Warner Bros. in 1981 with a $15 million budget.

"I can’t prove it for sure, but it seems fairly obvious that a significant majority of the women coming into science fiction have come through *Star Trek.*"

—David Gerrold, *Rumblings*

"It’s inevitable that *Childhood’s End* gets made. At one point, it’s bound to happen."

—Phil De Guere, writer/producer

Interview: James H. Burns

"My feeling about *Star Trek* the TV series is that it has become a part of American mythology."

—Mark Lenard

Interview: Alan Brender

**Issue #43**

**Log Entries:** Tom Baker is leaving *Doctor Who.*

*Hitchhiker’s Guide to the Galaxy* author Douglas Adams has completed the sequel, *The Restaurant at the End of the Universe.*

**Issue #44**

**Log Entries:** *Conan* is finally beginning production in Spain.

"Bill [Hurt] had tried sensory deprivation. He said it was like you lose all your perspective and then you hallucinate. I dream at night, so I figured I’d be OK."

—Bob Balaban, *Altered States*

Interview: James H. Burns

"*Our Flash Gordon* is not really science fiction—it’s a comic strip in another galaxy."

—Mike Hodges, director

Interview: Alan Brender

**Issue #45**

"What I enjoy most about *Hawk* is the sense of a primitive animal. I didn’t want him to be typically heroic but to have a sense of a barbaric animal."

—Thom Christopher, *Buck Rogers*

Interview: Alan Brender

**Issue #46**

**Log Entries:** *Star Trek* is set to return to television. Paramount Pictures is currently developing a two-hour *Trek* TV film with Harve Bennett as producer and Jack Sowards as writer.

"[Ray Harryhausen] is a genius. The way he does effects requires a certain brand of insanity."

—Harry Hamlin, *Clash of the Titans*

Interview: Alan Brender

"This movie made us doubt the most basic things. Is this table really here? Am I who I am? It really shakes your soul."

—Blair Brown, *Altered States*

Interview: Alan Brender

**Issue #47**

**Log Entries:** *Blade Runner,* a film based on Philip K. Dick’s novel *Do Androids Dream of Electric Sheep,* is now in production. Ridley Scott is directing. Harrison Ford and Sean Young star.

Dino De Laurentiis says that *Dune* will go into production later this year with Ridley Scott directing.

"The most important way to give a realistic view of the future is not to kid ourselves that the future is going to be any different in terms of people."

—Frances Sternhagen, *Outland*

Interview: Alan Brender

"I had no idea who Superman was apart from knowing what he looked like."

—Sarah Douglas, *Ursa,* *Superman II*

Interview: James H. Burns

"I just thought SF would be a good vehicle for comedy."

—Douglas Adams

Interview: Susan Adamo

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Tom Baker in *Doctor Who*

"I like to say I’m going to show you something fantastic and you’re going to believe it’s for real."

—David Cronenberg, *Scanners*

Interview: Samuel J. Maronie

"My approach after reading the book was that we shouldn’t be making a special FX film, we should use magic."

—Paddy Chayefsky, screenwriter, *Altered States*

Interview: David Hirschman

Sean Connery in *Outland*

"Being a woman has never posed any special problems. I think one reason is that I started out as a writer. When you turn in that script, the judgment is made for you."

—Blair Brown, *Altered States*

Interview: Alan Brender
“Mirror, Mirror” was fun because we got to reveal Sulu as being well-rounded. We got to show his horny side.”
—George Takei

Interview: James H. Burns

“Buck Rogers, I believe, is an illegitimate child of Galactica. I only hope Galactica won’t turn in its grave.”
—Wilfrid Hyde-White

Interview: Alan Breuer

“One of the problems of building and designing for the 23rd century is that we still have to use 20th century tools and props.”
—Brick Price, prop designer ST:TMP

Issue #48

Fifth Anniversary issue

“The snakes didn’t bother me at all.”
—Harrison Ford

Interview: James H. Burns

“Star Wars was designed as a film for young people. It was done with all the energy, intelligence and thought I could muster.”
—George Lucas

Interview: Kerry O’Quinn

“Making a movie is one of the hardest things you can do. Making a good movie is probably the hardest thing you can do.”
—John Carpenter

Interview: Steve Swires

“Irwin [Allen] didn’t interfere with us. He was our guide and overseer. Irwin demanded a lot of respect and got it.”
—Bill Mumy, Lost in Space

Interview: Bill Cotter & Mike Clark

Issue #49

“I don’t know if there has been a character like Snake before. I played a Star do—can fantastic Star light—thought could have wanted to be—thought he could have been a Star do—can fantastic Star light—think could have wanted to be.”

—Jeremy Bulloch

Interview: Alan Breuer

“They approached me about this My Favorite Martian thing. I thought this silly thing would never get off the ground, much to my surprise, it did.”
—Ray Walston

Interview: Robert Greenberger

“I think that Han Solo in Star Wars is a boyish hero, but in Raiders, Harrison Ford plays a grown-up.”
—Steven Spielberg

Interview: David Hutchinson

“I really adore Outland, but that’s my opinion. Others may think the writing is banal. I have a history of many hits as misses.”
—Sean Connery

Interview: "Andrew Mayfair" (Robert Greenberger)

Issue #50

Log Entries: Richard Marquand

Interview: James H. Burns

is slated to direct Revenge of the Jedi.

“If I do Revenge of the Jedi, I shall play [Boba Fett] exactly as before—stealthily and slow.”
—Jeremy Bulloch

Interview: James H. Burns

“I felt that my responsibility was to understand the Star Wars galaxy, not the basic concepts of science fiction.”
—Lawrence Kasdan

Interview: James H. Burns

Issue #52

“I remember my guidance counselor asking me what I wanted to study in college. I said film. He discouraged me from it.”
—Allan Arbus, director, Heartbeeps

Interview: Alan Spencer

“I try to play it all with a Chris Reeve vulnerability. Matthew Star has this tremendous responsibility on his shoulders.”
—Peter Barton

Interview: Samuel J. Maronie

“I don’t know how Star Trek can go on without me. Captain Kirk is a valued part of my life.”
—William Shatner

Interview: Steve Swires

Issue #53

Log Entries: Nicholas Meyer has been signed to direct the second Star Trek film.

“I always hope next time is going to be terrific. Occasionally you get something like Fahrenheit 451 which is worthwhile and there’s enough there to love and care about.”
—Ray Bradbury

Interview: Jeff Szalay

“I always looked upon The Avengers as a comedy. Diana Rigg and I played it as a light comedy team.”
—Patrick Macnee

Interview: Steve Swires

“Real Batman fans don’t want to see a travesty or a satire. Batman is portrayed as incredibly intelligent and still has other attributes which make him stand out.”
—Michael Uslan, producer

Interview: Howard T. Brody

“The skeleton fight is high on my list of favorite scenes, but so is the Hydra with its seven heads.”
—Ray Harryhausen

Interview: Don McGregor
1982

Issue #54

Special 3D issue

Log Entries: Mr. Spock will be killed in ST II.

"I always felt that Pam was trying to balance off the two characters. She started out wanting the suit to go away, but Pam tried to balance things out and make him realize why he should keep the suit.

—Connie Sellecca, The Greatest American Hero

Interview: Robert Greenberger

Issue #55

Log Entries: Jim Henson, Frank Oz and Gary Kurtz have come together to produce Dark Crystal. Star Trek II: The Uncharted Continent begins principal photography in November.

"Blade Runner" is a very mature and sophisticated screenplay and it has subtle nuances which are very good. It is very dramatic [but] it also appeals to the intellect.

—Philip K. Dick

Interview: James Van Hise

"The film called for a lot of physical work as well as the mental work of being able to display emotion without words but through sheer feeling."

—Rae Dawn Chong, Quest For Fire

Interview: Ed Naha

"After a time, I realized I shouldn't resist the madness we were being put through to make this picture."

—Ron Perlman, Quest For Fire

Interview: Ed Naha

"You start talking to the board of directors about Star Wars and things called Wookies and they look at you like you're absolutely mad."

—Alan Ladd, Jr.

Interview: Kerry O'Quinn & David Everitt

"Harlan Ellison wrote 'Demon With The Glass Hand' specifically for me. It's a bloody classic!"

—Robert Culp

Interview: Don Mc Gregor

Issue #56

Log Entries: The Star Trek II rumor mill has been working overtime—it appears Khan Noonien Singh and his terrorists steal a weather controlling machine from the Federation for their own doomsday uses which include trapping the Enterprise in a cloud.

"I thought Heartbeeps was a charming story."

—Kenneth McMillan

Interview: James H. Burns

"There's no doubt that Modern Problems would be rather pedestrian without the added element of telekinesis."

—Ken Shapiro, director

Interview: James H. Burns

"Straker was certainly single-minded—dedicated almost to the point of obsession. There are people like him and they are very necessary."

—Ed Bishop, UFO

Interview: David Hirsch

"Since we have great loons like Rob [Bottin], we should take advantage of them. There's going to be a poppouri of weird stuff."

—Bill Lancaster, writer, The Thing

Interview: Steve Swires

"[Blade Runner] was never intended to stay close to the novel. The novel had a lot of impossibilities as far as moviemaking goes."

—Hampton Fancher, writer

Interview: James Van Hise

"Ridley [Scott] is sort of the Hieronymus Bosch of our time."

—David Peoples, writer

Interview: James Van Hise

"I feel pretty responsible for the final look of the film. I walked around the set one morning and it was like being in one of my drawings."

—Syd Mead, Blade Runner

Interview: Ed Naha

Issue #57

"I always think, 'I hope they like me and I don't let them down.'"

—Caroline Munro

Interview: Steve Swires

Issue #58

Log Entries: Alec Guinness has agreed to reprise the role of Obi-Wan Kenobi in Revenge of the Jedi. Word on the first/next trilogy is all new characters with young counterparts to Han Solo, Princess Leia and Luke Skywalker.

Steven Spielberg's Poltergeist, due out June 4th, and E.T., due out June 15th, are being heralded as the biggest films of 1982. Both are being kept hugely secret.

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—Syd Mead, Blade Runner

Interview: Ed Naha

Issue #59

Log Entries: A Disney film like nothing ever seen before. TRON is being described as an electronic science fiction fanta-
Steven Spielberg and E.T.

Log Entries: Star Trek: The Vengeance of Khan has been changed to Star Trek: The Wrath of Khan. "This film is everything the first movie should have been. It is Star Trek."
—Mike Minor, art director

Interview: Ed Naha

"It was fate that led me to this film."
—Nicholas Meyer, director, Star Trek II

Issue #61

"I began to feel more like an actor and less like a hired hand. I was in about 2% of ST:TMP. In this one, it's more like 25%."
—Walter Koenig

Interview: Steve Swires

"Mad Max sat more in film with the comic book, SF, exploitation, horror, car, action-type culture but with a particular Australian flavor."
—George Miller, director

Interview: James Van Hise

"Valeria's a leader, a very strong woman both mentally and physically—one never outgrows the other."
—Sandahl Bergman

Interview: Robert Greenberger

"I think that Blade Runner is going to be shocking to some people in the sense that it'll be totally believable."
—Sean Young

Interview: James Van Hise

Issue #62

Log Entries: Superman III has begun filming with Margot Kidder returning as Lois Lane.

Steven Spielberg, John Landis, Joe Dante and George Miller will each direct an episode of the Twilight Zone for the feature film version.

"I thought the character of Khan was wonderful. It was well written, had an interesting concept and I was delighted it was offered to me."
—Ricardo Montalban

Interview: Robert Greenberger

"I opted for a more fallible Doctor, a more vulnerable character who wasn't always on top of every situation."
—John Nathan Turner, producer, Doctor Who

Interview: David Hirsch

"Four hundred years from now we may have lost all accents. I get around that by saying things got so boring that we all went to school to learn our original accents."
—James Doohan

Interview: Robert Greenberger

"It might have even been fine to be in the new Thing. Maybe there's an old fart in it I could've played."
—Kenneth Tobey, hero of the original Thing

Interview: Steve Swires

"If Spock's transformed, what does a transformed Spock do? He keeps on being Spock. What else can he do?"
—David Gerrold, Soaring

Issue #63

"E.T. never made a mistake. He never smiled when he was supposed to frown."
—Carlo Rambaldi

Interview: Ed Naha

"When Elliot and E.T. embraced in the film's finale, the entire crew was crying. They were crying in full view of E.T. at how E.T. was being manipulated."
—Steven Spielberg

Interview: Steve Swires

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**Issue #65**

"It was just like Bob Hope on the Road. Here we are two men rapidly approaching middle age, acting silly, shooting monsters."

—Mark Hamill

*Interview: Susan Adamo*

**Issue #66**

David McDonnell joins the staff as Managing Editor.

"The challenge of making *Dark Crystal* was intriguing. I was excited by the prospect of making a film with no human beings."

—Gary Kurtz, producer

*Interview: David Hutchison*

**Issue #67**

"This is a translation job. I wouldn’t pretend to be the person who should translate *Dune* from English to French. It’s the same with a movie; you go to the person who speaks movie; that’s David [Lynch]."

—Frank Herbert

*Interview: Chris Henderson*

**Issue #68**

"What do you think Trekkies wanted? They wanted a good, new TV episode. And once we had that, we blew it up into a feature."

—Jack Sowards, *Trek II*

*screenwriter*

*Interview: Lee Goldberg*

"There are people who are scared of computers. TRON is an artistic impression that allows people to talk about these issues."

—Steve Lisberger, director

*Interview: Don McGregor*

**Issue #69**

"I’m the face that nobody knows, your favorite voice."

—Anthony Daniels, C-3PO

*Interview: Ed Naha*

**Issue #70**

"Kirk was emotionally exhausted at that point, and it was more than he could deal with as a man."

—Harve Bennett, re: Spock’s death scene

*Interview: Martha J. Bonds*

**Issue #71**

"I want the Batman’s outfit to be truly frightening. I hope we can do something with his eyes so he has a penetrating and mesmerizing gaze."

—Tom Mankiewicz, screenwriter

*Interview: Lee Goldberg*

**Issue #72**

"With everything that has been set up, you can’t bring a trilogy to a conclusion without disappointing some people."

—Mark Hamill

*Interview: Steve Swires*

"When I prepare for a part, something happens as I read the dialogue. I can see who the character is. These kinds of things just fall into place."

—June Lockhart

*Interview: Steve Swires*

"I never thought I would have this much fun again on a TV series."

—William Shatner, *T.J. Hooker*

*Interview: Ed Naha*

"At three a.m., I would wake up and hear a locomotive passing by in the distance. For me, that was the sound of the dead going by in the night. It still chills me."

—Ray Bradbury

*Interview: Randy & Jean-Marc Lofficier*

**Issue #73**

Obit: Buster Crabbe 1908-1983. The original Flash Gordon, Crabbe was also an Olympic Champion, Buck Rogers and Tarzan.

"One of the things which has always fascinated us is Superman’s schizoid nature."

—David and Leslie Newman, screenwriters

*Interview: Da Marie Boyer & David McDonnell*

**Carrie Fisher & Mark Hamill in Return of the Jedi**

*Photo: Copyright 1983 Lucasfilm Ltd.*
"I felt pretty safe making Blue Thunder. I estimated what my chances were and I always felt they were pretty good."

— Roy Scheider

Interview: Randy & Jean-Marc Lofficier

"When we did the pilot, the show was called Solo. It wasn't called The Man From U.N.C.L.E."

— Robert Vaughn

Interview: Don McGregor

"In Octopus, I have a much better role. I'm given much more responsibility. She's a character who is almost equal to James Bond."

— Maud Adams

Interview: Richard Hollis & David McDonnell

"I felt that the part of Mr. Holloway was a good description of me in many ways. I believe in

"George [Lucas] said he would like for us to put together a creature shop. Some of the story points weren't clarified, but I have a feeling George works through telepathy."

— Phil Tippett, Jedi FX

Interview: Mike Clark & David Hutchison

"The Falcon was designed in one day. We took some components from the Blockade Runner, like the cockpit, and stuck it on the side of a big dish, with some mandibles out in front."

— Joe Johnston

Interview: Mike Clark & David Hutchison

"Blue Thunder does have something serious to say like Big Brother is always around, watch out for him. But basically, it's not a message picture. Let's call it a space a space; this film is primarily entertainment."

— Malcolm McDowell

Interview: Randy & Jean-Marc Lofficier

"Acting itself is a very childlike thing. You're asked to suspend reality and to play—and what better place than while looking like the most weird villain imaginable."

— Michael Ironside, Spacehunter

Jonathan Pryce in Something Wicked This Way Comes

Roger Moore and that was before I was an actor."

— George Lazenby

Interview: Lee Goldberg

"Who knows what art is? Artoo could have been any shape. I could have put a tea cup there, and with everyone reacting to it, it would take on life."

— Ralph McQuarrie, production illustrator, Star Wars

Interview: Sal Manna

"Filming that segment of Twilight Zone: The Movie was two weeks of non-stop scariness, two weeks of pure fun."

— John Lithgow

Interview: David McDonnell

"Comics are like primitive art. They should be read for fun. To pretend they're anything more is gross exploitation of people who don't know any better."

— Lorenzo Semple Jr.

Interview: Steve Swires

Issue #76

"Aside from the mindless action, the only real story elements in the film are Luke's discovery that Leia is his sister, and the


— Norman Spinrad, Review, Jedi

Interview: Jeff Rovin

Issue #77

"The Right Stuff is more pro-space than our current space program is."

— Phil Kaufman, director

Interview: Ed Naha

"I used to get a bit wound up about the way we seemed to solve everything with an explosion."

— Tom Baker

Interview: Patrick Daniel O'Neill

"When you're working in a research plane and you don't know the outcome, you become fatalistic—and you just wipe the results you hope don't happen from your mind."

— Chuck Yeager

Interview: Robert Greenberger

"I certainly didn't want people you would recognize from The Love Boat in The Day After, because that's a subtle reassurance."

— Nicholas Meyer

Interview: Robert Greenberger

"We still have absolutely no evidence for intelligent life anywhere else. There's very little evidence for it here, for that matter."

— Arthur C. Clarke

Interview: David Hutchinson

The Right Stuff

the same basic ideals. When those elements fit together, you have a better understanding of what you can contribute."

— Jason Robards, Something Wicked This Way Comes

Interview: Randy & Jean-Marc Lofficier

"We had a few monsters and special effects, but due to time and budget limitations, they weren't very elaborate. We did an awful lot of floating through space in front of black velvet curtains."

— Cliff Robertson, on Rod Brown

Interview: Steve Swires

Issue #74

"I figured the gunshot thing across the screen would be effective. I thought it would be a good idea to look down the gun barrel and see James Bond as he walked out, firing at you."

— Maurice Binder

Interview: Don McGregor

"It's kind of a novelty for me to be the first one. I always approached James Bond with humility. Sean Connery was 007 and I never pretended to be more than 001."

— Barry Nelson

Interview: Lee Goldberg

"I still feel my Bond stands up to portrayals by Sean Connery and
1984

**Issue #79**

“[I] would like to see Knight Rider become more like The Avengers, where you cared about the people and it was still fun.”

— David Hasselhoff

Interview: Bill Cotter

“After Who, I really couldn’t go into another series playing myself in an acting role.”

— Jon Pertwee

Interview: Patrick Daniel O’Neill

“There are several other programs in which characters access, via computer, records they have no right to see. Those heroes are violating peoples’ privacy. Does anyone raise an eyebrow?”

— Phil DeGuere, Whiz Kids

Interview: Robert Greenberger

“Sean Connery is the real James Bond. That’s why I did the picture.”

— Irvin Kershner, Never Say Never Again

Interview: Steve Swires

“I ran all over the lot. The one chance I had to get into a car was when the pod is in the back and we set it afire. Body Snatchers was fun to do and I had a very good leading man role.”

— Kevin McCarthy

Interview: Robert Greenberger

**Issue #80**

“People ask me what I think of all that [Star Wars] mania. It’s an absurdity to me, an incredible kind of absurdity.”

— Billy Dee Williams

Interview: Lee Goldberg

“I just love the Arthurian legend. That’s really the common thread we tried to keep through The Last Starfighter.”

— Nick Castle, Jr., director

Interview: Brian Lowry

**Issue #81**

“No one has really done justice to what [Edgar Rice] Burroughs intended when he first wrote Tarzan of the Apes. Surely someone can do the real story.”

— Hugh Hudson, director, Greystoke

Interview: Robert Greenberger

“Buckaroo Banzai is a guy who wants to turn everyone on. This is a guy who feels good.”

— W.D. Richter

Interview: Lee Goldberg

“I’m thrilled that somehow I’ve contributed to the whole Trekian mystique.”

— Christopher Lloyd, Star Trek III

Interview: Lee Goldberg

“People seem to think I’m a very religious person, very serious, that I’m an old man by now—and that I play a great deal of chess.”

— Max von Sydow

Interview: Sal Manna

“‘The last ending [of V]’ was rude, in a way. I even got calls complaining about this. This one is more complete, but there is one tiny...”

— Faye Grant

Interview: Robert Greenberger

**Issue #83**

“Leonard [Nimoy] was very supportive. He was willing to meet with me to prepare for the test. ‘Don’t be nervous,’ he told me. ‘We’re in this together.’ I trusted him.”

— Robin Curtis

Interview: Sal Manna

“It’s a brilliant basic premise. A man and a couple of sidekicks travel around in time and space within a London police box which is bigger on the inside than on the outside.”

— John Nathan-Turner, producer, Doctor Who

Interview: Adam Pirani

“We haven’t put a time schedule on it, it’s just that Steven [Spielberg] and George [Lucas] feel we should do three of them.”

— Frank Marshall, Indiana Jones and the Temple of Doom

Interview: Thomas McKelvey Cleaver

“Helen Slater as Supergirl”

**Issue #84**

Eighth Anniversary issue

“We cannot make these films by committee. We can’t distribute questionnaires among the fans and solicit their suggestions. The job must be left in the hands of the people who have been assigned to it. We’re not amateurs.”

— Leonard Nimoy

Interview: Steve Swires

“The best training ground is standing before them on a stage and with noth-
Arnold Schwarzenegger as the Terminator

“Maybe I’ll make The Brothers Karamazov someday, but I’m good at comedies and I want them to be better and better.”
—Ivan Reitman

Interview: Brian Lowry

Issue #86

Log Entries: Joe Dante will be director of The Batman.

“My handle on Buckaroo Banzai was simple. For him, there are simply not enough hours in the day.”
—Peter Weller

Interview: Lee Goldberg

“Chasing Sigourney [Weaver] was perhaps the best experience I’ve had so far acting in films.”
—Rick Moranis, Ghostbusters

Interview: David McDonnell & John Sayers

“Such a gloriously bad movie will make you laugh... and for that I can forgive it.”
—Walter Hill, producer

“We’re not going to do a sequel to this movie, are we?”
—Rick Moranis, Ghostbusters

Interview: David Dunphy

Issue #87

“I don’t think it’s possible to repeat 2001. The first time is the first time. When I saw 2001, it blew my mind, just like it did everyone else’s.”
—Roy Scheider

Interview: Lee Goldberg

“I think the ghosts in Poltergeist are now accepted as sort of ‘generic’ for what ghosts look like.”
—Richard Edlund, FX

Interview: David Hutchison

“Our rule was, we’d never do a sequel.”
—David Lynch

Interview: Paul Mandell

Issue #88

Log Entries: Leonard Nimoy is set to direct Star Trek IV.

“Making Dune is like giving birth. When it’s all finished, it will be extremely rewarding. Whatever happens at the box office, this will be a great picture.”
—Rafaela De Laurentiis, producer

Interview: Randy & Jean-Marc Lofficier

“To walk on the set was really like stepping into a time machine. It was like 18 years had never passed.”
—Keir Dullea, 2010

Interview: Lee Goldberg

“If you can sell a series where the premise is the lizards can disguise themselves as humans and travel 15 trillion miles through space, then storywise you can pretty much do anything.”
—Garner Simmons, producer, “V”

Interview: Bill Cotter

“As soon as I started reading the script, I knew I wanted to play the Terminator. In every film I’ve been in, I always play the hero. In this one, I finally get to play the really bad guy.”
—Arnold Schwarzenegger

Interview: Thomas McKelvey Cleaver

Issue #89


“I’ve never played a character remotely like Diana. She’s as different as anything I’ve ever played and as different from me as anything I’ve ever done.”
—Jane Badler, “V”

Interview: Dennis Fischer

“If you stay too long and you come into a play, everyone says, ‘Oh, it’s Doctor Who.’ And that’s no good. You must try to get them to forget.”
—Patrick Troughton

Interview: Ben Landsman & Patrick Daniel O’Neill

“To take a book and make it into a script as concisely as David Lynch did while including so many elements of Dune is pretty great.”
—Kyle McLachlan

Interview: Randy & Jean-Marc Lofficier

“In the comics, Supergirl is quite, um, buxom...so I hope people won’t come to the film expecting that.”
—Helen Slater

Interview: Patrick Daniel O’Neill
**Issue #90**

"The thing about a John Sayles script is that it's very precise. He's a storyteller."
—Joe Morton, *Brother From Another Planet*

Interview: C.J. Henderson

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**Issue #91**

"Books are very good for technical material and ideas while movies are bad. Movies are good for emotion."
—Michael Crichton

Interview: Lee Goldberg

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**Issue #92**

Obit: Jon Erik-Hexum 1956–1984. The star of *Voyagers!* shot himself in the head with a prop gun, causing the shell fragments to enter his brain.

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**Issue #93**

"Lizardo was the most extravagant film acting I've ever done, bar none. [I was] bewildered by the script's hipness."
—Michael Ironside

Interview: Mike Clark

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**Issue #94**

"Most of the things were totally phony. The beetles had squashed up bananas in them, and the monkey brains were kind of custard cream, with raspberry sauce on top."
—Robert Watts, producer, *Temple of Doom*

Interview: Adam Pirani

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**Issue #95**

"I'm a big fan of James Bond movies. I love action. And I love the fact that I have love scenes with both Christopher Walken and Roger Moore."
—Grace Jones

Interview: Adam Pirani

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**1985**

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**Brazil**

"The key is learning to use other personalities within yourself. I am not Arnold Schwarzenegger and I am not Conan. I am a terrified little Jewish man from Canada."
—Stanley Mann, screenwriter, *Conan the Destroyer*

Interview: Brian Lowry

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**STARLOG First: Fan Club Directory.**

"I felt for years I had been a highly-paid cult director. But people associated me only with horror and science fiction. I wanted to try something different. Along came *Starman."
—John Carpenter

Interview: Steve Swivos

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"[Brazil is] Walter Mitty meets Franz Kafka."
—Terry Gilliam

Interview: Kim Howard Johnson

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**Issue #96**

"Being on Dr. Who has been quite beneficial to my career. I was lucky because many directors hadn't seen me in it."
—Mary Tamm

Interview: Patrick Daniel O'Neill

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"The plotline’s very old, but what intrigued me was that the hero wasn’t really a hero—he was a crook who never intended to do anything good."
—Matthew Broderick, *Ladyhawke*

Interview: Marc Weinberg

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"When I was a little girl, I always wanted to act because I’ve been singing my whole life."
—Tina Turner

Interview: Randy & Jean-Marc Lofficier

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"I feel sorry for Cubby [Broccoli, 007 producer] because he’ll have a terrible job finding anybody else who will work as cheaply as I do. I enjoy the work. I’m glad people are still misguided enough to employ me."
—Roger Moore

Interview: Lee Goldberg

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"Red Sonja is not Conan. Red Sonja is a beautiful character. She’s a great woman. I had great fun doing it. I really did."
—Brigitte Nielsen

Interview: Robert Greenberger

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"The year before *Alien* they were complaining that there weren’t any people of color in *Star Wars.* Now, that’s all you see, black guys with bandannas around their heads carrying flamethrowers."
—Yaphet Kotto

Interview: Brian Lowry

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"I’m a big fan of James Bond movies. I love action. And I love the fact that I have love scenes with both Christopher Walken and Roger Moore."
—Grace Jones

Interview: Adam Pirani

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"There’s a lot of physical comedy in the film, much like what I did on *Greatest American Hero.* I think *Baby* appeals to the same audience."
—William Katt

Interview: Brian Lowry

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—Roger Moore

Interview: Lee Goldberg
“Originally, the idea was for me to play Ben Kenobi. But when I met George, he said, ‘You would be so right for Moff Tarkin.’”
—Peter Cushing

Interview: Steve Swires

“You don’t get a great script every week in a series, but if you’re lucky, you’ll get a good script every fourth one.”
—Jonathan Harris, Lost in Space

“An animator in the old days would animate 15 seconds a week, but a Disney animator would only do about two seconds a week, because Disney was so particular and his animation was so beautiful.”
—Walter Lantz

Interview: Brian Lowry

Issue #97

David McDonnell becomes Editor of STARLOG.

“To go see myself in a Bond movie—as the villain...it’s a seductive idea.”
—Christopher Walken, A View to a Kill

Interview: Adam Pirani

“Splash is an alien story in a way, and Cocoon is about humans interacting with aliens—with a little extra ‘kicker’ to make it entertaining.”
—Ron Howard

Interview: Kim Howard Johnson

“They cut both sides off Dune, as if it were a piece of meat.”
—Paul Smith

Interview: Brian Lowry

“Max is older and he’s more world-weary. He’s much more open, open to change. I believe he’s a better human being.”
—Mel Gibson, Beyond Thunderdome

Interview: Randy & Jean-Marc Lofficier

“All time-travel movies are very serious. There has never been one that’s full of adventure and humor.”
—Robert Zemeckis

Interview: Lee Goldberg

“My character isn’t anything special. He’s not an Indiana Jones or someone who goes out

and has all these great adventures. Ben’s just a regular kid who happens to bump into adventure.”
—Ethan Hawke, Explorers

Interview: Randy & Jean-Marc Lofficier

“We will never do a picture like The Black Cauldron again.”
—Daniel Block, animator

Interview: Brian Lowry

“I had no idea what a 60-foot marshmallow looked like, but it all worked out.”
—Ernie Hudson

Interview: Dennis Fischer

“The Day After was fun!”
—Steve Guttenberg

Interview: Kim Howard Johnson

“I want to be an actor all my life. I want to keep doing movies.”
—Corey Feldman

Interview: Randy & Jean-Marc Lofficier

Issue #98

Brigitte Nielsen as Red Sonja

“Eva is an interesting character because when she’s created by Frankenstein, she has already been alive, has already lived a life.”
—Jennifer Beals, The Bride

Interview: Robert Greenberger

“I had no idea what a 60-foot marshmallow looked like, but it all worked out.”
—Ernie Hudson

Interview: Dennis Fischer

“The Day After was fun!”
—Steve Guttenberg

Interview: Kim Howard Johnson

“I want to be an actor all my life. I want to keep doing movies.”
—Corey Feldman

Interview: Randy & Jean-Marc Lofficier

“I’ll probably still be doing it in 20 years. It’s very hard for me to

let Threepio go—partly because they keep coming up with new ideas, and partly because I am very fond of him.”
—Anthony Daniels

Interview: Brian Lowry

“It can be said that no one knows more about The Twilight Zone than the Grateful Dead. They live there.”
—Phil DeGuere

Interview: Lee Goldberg

“I’ve tried to make another film in between the Bonds, but Bond takes most of our time and we want to do it properly. We don’t sacrifice anything that would get in the way of making a good Bond film.”
—Albert R. Broccoli

Interview: Adam Pirani

“I’m a major in the Army, weapons control, AR-60s. I’m the only woman in the film. I have wonderful lines, none of which I could possibly repeat to you.”
—Kate Mulgrew, Remo Williams

Interview: Will Murray

Issue #100

“America had become very space-minded and CBS was interested in a family show, we took the space and family and combined them. That and a conglomeration of other things defined Lost in Space.”
—Irwin Allen

Interview: Mike Clark

“People tell me I haven’t kept up with the times, but my type of film is very distinctive from the average special-FX pictures. My films are classified as special FX pictures, but they belong in a separate category, which people don’t realize.”
—Charles B. Atkin

Interview: Lee Goldberg

“I think my basic desire is to be an entertainer with film.”
—Ridley Scott

Interview: Adam Pirani

“Roger Moore, in fact, suggested me for the part and I ended up being killed—as all good actors do in Bond films.”
—Patrick Macnee

Interview: David Caruba

“One of the tragic flaws in modern mythology is that anybody can write.”
—Harlan Ellison

Interview: Lee Goldberg
**Issue #102**

“I don’t think we’re doing anything that hasn’t been done on TV before. I think we’re trying to repeat some of the quality of the old anthology shows.”

—Steven Spielberg, *Amazing Stories*

Interview: David Bianculli

“The more incidents to happen on the road, the happier I’ll be.”

—Douglas Adams

Interview: Robert Greenberger

“I think [Robin Curtis] did a fine job. I have no problems with only work in combinations of two.”

—John Dykstra

Interview: David Hutchison

**Issue #104**

“There have been too many car chases. What television didn’t notice is that the one thing we like above all else is a good story.”

—Ray Bradbury

Interview: Lee Goldberg

“I think Remo and Chiu are very yin and yang.”

—Joel Grey, *Remo Williams*

Interview: Will Murray

“Much of my personality has gone into Chewie, and people can pick those bits out. There are quirky movements that nobody else does. I feel that I’ve put a great deal of Peter Mayhew into Chewbacca.”

—Peter Mayhew

Interview: Adam Pirani

“I wanted to play Jeribe Shigan because it was different. He is very sensitive, very cultured.”

——Lou Gossett Jr., *Enemy Mine*

Interview: William Rabkin

“I think *Star Trek: The Motion Picture* is simply missing a spark of inspiration that would have made it truly exciting. Everyone was second guessing the audience instead of making a movie someone was inspired to make.”

—Stephen Collins

Interview: Anthony Timbone

**Issue #105**

Medialog: STAR-LOG will be celebrating *Star Trek’s* 20th Anniversary in June. The cast, guest stars, writers and other staffers have all been invited.

“No one actor can ever be the whole of the Doctor.”

—Colin Baker, *Doctor Who*

Interview: Patrick Daniel O’Neill

“There’s a kind of mystery about his accent which goes perfectly with the character.”

—Christopher Lambert, *Highlander*

Interview: Adam Pirani

“I didn’t think the idea of doing a sequel was a good one. The only story you could tell had been told in *Planet of the Apes*. Anything further would just be adventures among the monkeys.”

—Charlton Heston

Interview: Joe Russo and Larry Landsman with Ed Gross

**Issue #106**

Medialog: Pierce Brosnan is out of the running as the new 007.

“Her duties were that of a right-hand woman, a girl Friday. In other words, she took care of Kirk’s personal needs. I had a pet name I used to call myself: a ‘space geisha.’”

—Grace Lee Whitney

Interview: Daniel Dickholtz

“They wanted to make *Brazil* like any other film, which it isn’t and can never be—*Brazil* is special because it is different and breaks all the rules.”

—Jonathan Pryce

Interview: Adam Pirani

“I don’t know of anybody who wrote more about one character and who was so completely ignored when people began to do something with it.”

—Walter B. Gibson, creator, *The Shadow*

Interview: Will Murray

Tim Robbins & Howard the Duck

“The Ridley Scott *ALIEN* was, in a sense, a Gothic horror film—*Ten Little Indians* in a confined space.”

—Gale Anne Hurd

Interview: Adam Pirani

“I was faced with a big problem—how am I going to approach this—what aspects of this character—a mechanical person, a robot—are things to which I can really relate.”

—Lance Henriksen, *ALIENS*

Interview: Adam Pirani

“I don’t have an especially strong attraction to heavies but they are very often the best parts. And I have a strong attraction to good parts.”

**Back to the Future**

Sean Connery & Christopher Lambert in *Highlander*

what she was doing except that, when I saw the film, I said, ‘She isn’t Saavik, I am.’”

—Kirstie Alley

Interview: Lee Goldberg

“I was in heaven making *Blade Runner*—you can get lost in your imagination. All the actors involved were number one, class-A people. It was really fun.”

—Daryl Hannah

Interview: Robert Greenberger

“I think there are ironic touches in *Blade Runner* because it’s absurd to give joy, love, poetry, humor, to a dishwasher.”

—Rutger Hauer

Interview: Rachel Long

“There are three ways to do any shot. There’s fast, there’s good and there’s cheap. But you can
Issue #107

“Blade Runner was a monolithic task. It was murderous to do, and I think I was disappointed with it.”
—Ridley Scott
Interview: Adam Piiani

“I did feel very nervous doing Legend and playing that character. But I like to take chances—I want to face everything and go on for things that make me feel afraid.”
—Tom Cruise
Interview: Randy & Jean-Marc Lofficier

“You can beat your head against a wall trying to explain your own ideas to studios.”
—W.D. Richter
Interview: Lee Goldberg

“I think it’s important that Doctor Who is done exactly the same way that it always has been done.”
—Terrance Dicks
Interview: Randy & Jean-Marc Lofficier

Issue #108

10th Anniversary Issue

“I looked at the completed pilot [for Voyage to the Bottom of the Sea] and I didn’t understand it. Richard and I were doing our best, but there were the special FX and little else.”
—David Hedison
Interview: Mike Clark

“George Pal was a genius. He was a lovely, warm-hearted man. I thought of him as a funny little elf. He was surrounded by tiny puppets and toys which he brought to life in the movies.”
—Rod Taylor
Interview: Steve Swires

“To me, it was like a sweet, very passionate love story. As people look back on it in the future, they’ll see that there was a very human element to the Terminator. It wasn’t all just machines and mechanics.”
—Michael Biehn
Interview: Adam Piiani

Issue #109

“I was pregnant when I tested for [Cherry 2000]. There was a clause in my contract that if I didn’t have the baby by September 9th, I was out.”
—Melanie Griffith
Interview: Kim Howard Johnson

“It was exactly the normal sort of role for me to fall into. If you were confronted with a robot that was alive, you would be feeding him straight lines too.”
—Ally Sheedy, Short Circuit
Interview: William Rabkin

“Ripley’s still a very strong character. They say that originally, ALIEN was written with a male lead which they changed to a woman—and it’s not a bad idea to try to write a woman more like a man, without sentimentalizing it.”
—Sigourney Weaver
Interview: Adam Piiani

Issue #110

Medialog: Harry and the Hendersons began filming in May.

“The test case will be Terminator II, if we do that film, because I’ve already decided not to direct it.”
—James Cameron
Interview: Adam Piiani

“I have a pretty strong stomach. When Jeff Goldblum throws up though, it’s pretty disgusting. Watching him vomit was certainly worse than blood squirtting or eyes popping out.”
—Geena Davis, The Fly
Interview: Anthony Timpone

“[The thing that] made us know we arrived was when Mad Magazine did their satire.”
—Bob Gale, Back to the Future
Interview: Lee Goldberg

“I think the opening scene of Howard the Duck is going to become a small cinematic classic, something that will be remembered for years and years.”
—Steve Gerber
Interview: Randy & Jean-Marc Lofficier

Issue #111

Star Trek 20th Anniversary

“We also had what they called a ‘childish concept’—an alien with pointy ears from another planet.”
—Gene Roddenberry

“The villains on Star Trek had personalities. They weren’t necessarily evil, they had goals of their own.”
—D.C. Fontana

Medialog: Harry and the Hendersons began filming in May.

“Meryl Streep is still getting all the parts I want, but I’m a trained actress who has proven she can be a professional.”
—Sharon Stone
Interview: Marc Shapiro

Issue #113

“Star Trek had such a tremendous impact on virtually everybody who was involved in it. It immobilized so many of the cast in their roles that whatever else they did seemed inconsequential.”
—Robert Bloch
Interview: Randy & Jean-Marc Lofficier

“Acting with a plant is like acting with a good actor. But when a plant throws tantrums—demands a bigger dressing room than you—you know there’s a bit of that antagonism.”
—Rick Moranis, Little Shop of Horrors
Interview: Adam Piiani

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Interview: Adam Piiani
1987

Issue #114
“The level of sophistication is there. It’s just people say ‘puppet, puppet,’ and it automatically becomes juvenile. It becomes Punky Brewster or something that I don’t think ALF is.”
—Tom Puichett, producer

Interview: Brian Lowry

Issue #115
“I wrote all of the Captain Future novels until Pearl Harbor in December 1941. As I was then a bachelor and I figured I would soon be in the Army.”
—Edmond Hamilton

Interview: Will Murray

Issue #116
“We found very few stories we could turn into Twilight Zone episodes. I don’t mean to scorn that body of work, but so often it was either hardware, which Twilight Zone didn’t have any of, or it took place on a planet not merely far away, but, too far away.”
—Buck Houghton, producer

Interview: Randy & Jean-Marc Lofficier

Patrick Stewart in Star Trek: The Next Generation

“I never really let go of any of us and I don’t know if it will ever.”
—DeForest Kelley

Interview: Lee Goldberg

“Out of the entire two years of The Addams Family, I don’t remember anything that was funny or unusual that anybody would want to hear.”
—Ted Cassidy

Interview: Joel Eisner

“I had seen ALIEN, but I had no idea this was a sequel. It had been there before, so it didn’t even occur to me. I thought it was about actual aliens, you know, immigrants to the country.”
—Jenette Goldstein

Interview: Brian Lowry

“Maybe I was anticipating, as we all do, the rejection in television, which turned out to be a well-grounded fear. Because I am now unemployable on television.”
—Tom Baker

Interview: Jean Alrey & Laurie Haldeman

Robert Hays in Starman

“I hadn’t seen the movie until I decided to do the series and then I saw it on cable. I thought about not doing it because of the movie.”
—Robert Hays, Starman

Interview: Brian Lowry

“I wasn’t taken with the first script. It was typical TV. To go into Lost in Space after having done Zorro, it was just standard TV subject matter.”
—Guy Williams

Interview: Mike Clark

“One thing we’ve tried to express with Watchmen is the investigation of the superhero.”
—Alan Moore

Interview: Daniel Dickholtz

“What becomes so shockingly horrific about this guy was that he suckinged you in—that you liked him.”
—Paul Reiser, ALIENS

Interview: Brian Lowry

“An idea of a Dirty Dozen or Robin Hood in space, taken seri-

ously, was very exciting. Farce is very exciting to any actor. It’s one of those difficult things to do.”
—Gareth Thomas, Blake’s 7

Interview: Jean Alrey & Laurie Haldeman

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“Star Trek has never really let go of any of us and I don’t know if it ever will.”
—DeForest Kelley

Interview: Lee Goldberg

“My was trying to bring reality and believability to a fantasy hero, to a character who has become a legend.”
—Adam West

Interview: Steve Swires

“George Lucas has ruined that market for us with his special FX.”
—Terry Nation, Blake’s 7

Interview: Jean Alrey & Laurie Haldeman

Photo: Copyright 1986 Orion Pictures

Issue #117
Medialog: Cannon Films has pushed back plans for a Spider-Man movie.

“I would love to do a real SF picture, in the sense of going to another planet. Like Star Wars but more serious and not so funny.”
—Paul Verhoeven

Interview: Eric Niderost

“All of Bill’s [Murray] stuff in the film is essentially ad lib. Steve Martin, Bill & I got together and played around.”
—Frank Oz, Little Shop of Horrors

Interview: Randy & Jean-Marc Lofficier

Issue #118
Medialog: Timothy Dalton has been named the new 007. Paramount has announced the production of Star Trek: The Next Generation. The series will take place 100-150 years after the original series and follow a new crew on new adventures.

“There are two kinds of SF picture: one is made up of kids, many of whom are not the brightest and the others is made up of older, ‘intelligent,’ concerned people who are genuine SF fans. They’re not what I call ‘the idiot Godzilla fan.’”
—Jeff Morrow

Interview: Tom Weaver

Issue #119
Medialog: Sylvester McCoy will succeed Colin Baker as the new Doctor Who.

“People keep telling me I was their childhood hero because of Sinbad. I don’t understand why they feel that way. The movie never meant that much to me.”
—Kerwin Mathews, 7th Voyage of Sinbad

Interview: Steve Swires

“The first one [Superman film] was our favorite, the greatest experience for everyone concerned. It’s good to see all the old faces back here—they’re going to try to give this one a real kick.”
—Marc McClure

Interview: Kim Howard Johnson

“The secret of a good parody is to be very close to the thing and then go off just a little bit.”
—Thomas Meehan, Spaceballs

Interview: Brian Lowry

Photo: Copyright 1987 Orion Pictures

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—Tom Baker

Interview: Jean Alrey & Laurie Haldeman

Photo: Copyright 1986 Orion Pictures

Issue #116

Issu sells that Avon
I felt we should make a movie in which my personal feelings about Superman—and what he should do—could be used.”
—Christopher Reeve, Superman III

Interview: Kim Howard Johnson

25 Years of James Bond.

“I’m well adjusted. There’s that odd perception of the comedian as a tragic figure.”
—Martin Short

Interview: Jesse Horsting & Carr

D’Angelo

“There’s something about James Bond that makes you believe he wasn’t ever an apprentice. Part of Bond’s charm is the fact he is expert. An expert in everything.”
—Michael Wilson

Interview: Lee Goldberg

“TRON was a complete mystery. We never saw any of it—everything was painted in around us.”
—Barnard Hughes

Interview: William Rabkin

“In their heart of hearts, many actors have always wanted to play one of those silly monsters.”
—Duncan Regehr

Interview: William Rabkin

“Walt [Disney] would act it all out for us. He could act sitting still.”
—Ollie Johnston, veteran animator

Interview: Dan Scannagatti

“I’m a Trekkie. I’ve always loved Star Trek and have wanted to do one of the films. Golden Child came along and I decided to do that. In retrospect, I might have been better off doing Star Trek IV.”
—Eddie Murphy

Interview: Ed Gross

“The first scene Peter [Weller] and I did was also the first time I see him as Robo. It was odd.”
—Nancy Allen

Interview: Eric Niderost

“We felt his death had to be horrific [because] there’s so little time left to get to know Murphy.”
—John Lithgow, Harry & the Hendersons

Interview: William Rabkin

“I’m not a science-fiction fan of other planets and things like that.”
—Bruce Dern

Interview: Bill Warren

“The Running Man show itself is very comic book, but if you turn on your TV now, I defy you to tell me that any of the game shows are great intellectual islands.”
—Steven de Souza, screenwriter

Interview: Ed Gross

So many crazy people and heard so many crazy stories that I became sort of an ‘expert.’”
—John Newland

Interview: John McCarty

“Lost in Space”

—Jon Davison, producer, RoboCop

Interview: Bill Warren

“If I crack this up, it’s going to put a full stop to my career for a year or two.”
—Timothy Dalton, The Living Daylights

Interview: Lee Goldberg

“I wouldn’t say no one [at Disney] was jealous. Artists have their egos.”
—Frank Thomas, veteran animator

Interview: Dan Scannagatti

“Medialog: 20th Century Fox is promising licensees that the studio will release ALIEN (III) next year.

“I insist on interrupting when people refer to me as the new Captain Kirk.”
—Patrick Stewart

Interview: Marc Shaprio

“There is no fear by us of rejection by Trek fans who are loyal to the original cast.”
—LeVar Burton

Interview: Marc Shaprio

“I didn’t intellectualize my career moves.”
—Burt Ward

Interview: Steve Swires

“Prior to the show [One Step Beyond], I had no expertise in or familiarity with the field of the paranormal. But during the show’s run, I met...”
Issue #127
"We always intended this film to be funny. We were always fighting this battle with people who said, ‘No, this is a robot movie, this can’t be funny.’"  
—Edward Neumier, writer, RoboCop
Interview: Lee Goldberg

"I don’t want to spend so much time on a project anymore. It’s later than you think. I want to be a playboy!"  
—Ray Harryhausen
Interview: Steve Swires

"Hopefully, I will someday be doing the next three Star Wars, but I’m not sure when."
—George Lucas
Interview: Bill Warren

Who Framed Roger Rabbit
“I’m not the new Mr. Spock. Some of Troi’s character traits may be similar to his, but Troi is not a Spock clone.”
—Marina Sirtis
Interview: Marc Shapiro

Issue #128
"I love being on camera, I’m a real hambone."
—Ray Bradbury
Interview: Lee Goldberg

"The reason Gene [Roddenberry] wanted me for the role was that I could get away with the handkerchief, and the attitude yet still retain a certain impending doom feeling."
—William Campbell
Interview: Robert Greenberger

"RoboCop’s a good movie, yeah. RoboCop is indeed phenomenal. I don’t pretend to be humble; I hope it is a phenomenon."
—Peter Weller
Interview: Bill Warren

"I told him I was no longer interested in any role in which I would have to wear prosthetic makeup."
—Ron Perlman
Interview: Marc Shapiro

"It turned out it was correct not to have given Darth Vader a broad range of human inflection. The challenge was to keep the voice to a narrow band."
—George Lucas
Interview: Bill Warren

Issue #129
"If [George Reeves] was overexposed as Superman, then I was overexposed as a police inspector, but I got plenty of work after the show ended."
—Robert Shayne
Interview: Tom Weaver

"That Star Trek episode ["The Doomsday Machine"] was a piece of crap. But for what it was, it wasn’t bad at all."
—William Windom
Interview: Bill Warren

"People were getting pissed off that I was saving the ship all the time. I was getting pissed off that I was saving the ship all the time."
—Wil Wheaton, ST: TNG
Interview: K. M. Drennan

Issue #130
"Combining a mythical underground world with a classical love story set against insurmountable obstacles seemed like a great idea."
—Ron Koslow, Beauty & the Beast
Interview: Marc Shapiro

"When I became a writer, I feared the whole world would fall on me if anybody knew I had played Jimmy Olsen."
—Jack Larson
Interview: Steve Swires

Issue #131
"It was five years to make it as an actor. I think I imposed it on myself so that I wouldn’t find myself miserable at 40 and waiting on tables."
—Jonathan Frakes
Interview: K. M. Drennan

Michael Keaton in Beetlejuice
"Little people were used as human beings in Willow. You have love interest, family interest, concern. Very human, only small. We’re not jokes this time. We’re real."
—Billy Barty
Interview: Bill Paxton, ALIENS

"Ed [Solomon] and I were cracking up about the idea that these guys had gone back into history, and through sheer bumbling, were responsible for everything bad that ever happened to mankind."
—Chris Matheson, screenwriter, Bill & Ted’s Excellent Adventure
Interview: Kim Howard Johnson

"Beetlejuice is one of those movies that just does not fit any place."
—Tim Burton
Interview: Marc Shapiro

"I know I’ve been complaining about Tasha being more involved in what was going on, but I don’t think things have gotten heated enough to where they’ve decided to kill me off."
—Denise Crosby
Interview: Marc Shapiro

"The only reason I team up with this guy—I don’t like him, I don’t like them—is because my partner was shot by one of them. I just use him."
—James Caan, Alien Nation
Interview: Carr D’Angelo
"Lifeforce was the worst film ever made. I almost fell out of my chair with depression!"

—Colin Wilson, writer of its source novel (The Space Vampires)

**Issue #132**

12th Anniversary Issue

**Medialog:** Sean Connery is indeed in Indiana Jones III, portraying Indy's archeologist father.

"I visualized myself starring in a truly meaningful movie. I had no idea [tom thumb] would turn out so fluffy and silly."

—Russ Tamblyn

"Our biggest concern was we weren't sure Roger Rabbit could physically be done."

—Robert Zemeckis

**Interview:**

*Sandy Robertson*

**Issue #133**

"There is no formula to finding what musically fits an SF film. I just look for the emotion. When I don't find those, it makes things more difficult."

—Jerry Goldsmith

**Interview:**

*Marc Shapiro*

**Issue #134**

"I'm definitely a Starman fan. I'm no idiot. I know a good show when I see one."

—Patrick Culliton

**Interview:**

*Beverly M. Payton*

"I read for the role of Vincent a couple of times and everybody seemed real pleased. But then Ron Perlman came in. He had the size, the voice. I was obviously out of the picture."

—Roy Dotrice

**Interview:**

*Marc Shapiro*

**Issue #135**

**Medialog:** Superboy, a new syndicated TV series, makes its debut this fall.

"It's an allegory. I'm not sure I can explain everything about it myself."

—Patrick McGoohan, *The Prisoner*

**Interview:**

*Tom Soter*

"I'm amazed by how many people are really interested and enthused about Lost in Space. I thought when I did the show it was a passing fancy. A silly show, but fun to do."

—Marta Kristen

**Interview:**

*Mike Clark*

"I really didn't want to do [The Green Hornet]. I had just done another pilot. I really liked that role."

—Van Williams

**Interview:**

*Will Murray*

**Issue #136**

**Medialog:** Veteran Trekker Diana Muldaur will portray the Enterprise’s new doctor.

"I couldn't resist the Star Trek role. I read the script and the role was substantial. I want to play leading ladies and Gillian helped carry the picture."

—Catherine Hicks

**Interview:**

*Ian Spelling & Kim Howard Johnson*

"The actors took to me very quickly. They sensed that I really cared about the show. Patrick Stewart, in particular, was a great help. He took me aside a few times and gave me some suggestions."

—Rob Bowman

**Interview:**

*Marc Shapiro*

"The Princess Bride was the singularly greatest time I ever had making a movie in my life. It was just thrilling—the people who were involved, the story, the fencing."

—Mandy Patinkin

**Interview:**

*Carr D'Angelo*

**Issue #137**

**Medialog:** Gale Anne Hurd and James Cameron are venturing into The Abyss, an underwater epic due out in summer 1989.

"[Orson] Welles thought that it would be a very exciting show that people would talk about."

—Howard Koch, *The War of The Worlds* radio broadcast

**Interview:**

*Glen E. Swanson*

"I hope it doesn't become a comic book."

—Greg Strangis, *War of The Worlds* TV series producer

**Interview:**

*Peter Bloch-Hansen*

"It's not a movie where you have a clear problem—the hero does not know there's a villain until the last half-hour [and] I particularly hate the ending."

—Brent Maddock, *Short Circuit II*

**Interview:**

*Peter Bloch-Hansen*

"There will never be a sequel to E.T. It is not a possibility at all. There is no discussion about it. Universal can't do it without us. It will never happen."

—Frank Marshall

**Interview:**

*Ed Gross & David McDonnell*
**Issue #138**

“I can’t go anywhere! People are screaming out of taxis, ‘Hey, Baltar!’ It’s the curse of the Cylons!”

—John Colicos, *Battlestar Galactica*

“[I] would love to talk about something serious, but how can you talk seriously about a role where you spent the whole day with a crab on your head?”

—John Larroquette, *Star Trek*

“Just from reading the script, I knew how special the role was and how rare it was to find a character like this in either TV or film. Kang had nobility and that’s a quality I have always been fascinated by.”

—Michael Ansara, *Star Trek*

“[I]t just doesn’t make sense to do Roger Rabbit’s voice in my street clothes. There’s something about putting on a costume that helps in the transformation. So I wore the costume every day.”

—Charles Fleischer, *Who Framed Roger Rabbit?*

“I wonder what it is—what is the magic about Superman? Is it that the good guys and bad guys are so clearly defined?”

—Phyllis Coates, *Superman*

**Issue #139**

Medialog: Sean Young dropped out of the *Batman* cast shortly before filming. Kim Basinger replaced her.

“The Hammer monster [of *The Creeping Unknown*] was very small; it looked like an undernourished octopus. Sad to do anything to it.”

—Nigel Kneale, *The Creeping Unknown*

**Issue #140**

“If I’m doing my job properly, the audience will know things about Picard that I don’t know and never will know.”

—Patrick Stewart, *Star Trek VI: The Undiscovered Country*

“Those scenes definitely detract from *This Island Earth*, they didn’t have the realism the rest of the picture did. You could tell immediately that this was just a stuntman in a bug suit.”

—Rex Reason, *This Island Earth*

“It’s not going to be called *Ghostbusters II*. We’ll burn in hell if it’s called *Ghostbusters II*.”

—Bill Murray, *Ghostbusters II*

“‘I really had a hard time looking at that movie [The Fly], frankly, it scared me.’”

—Eric Stoltz, *The Fly*

“People like Wesley really exist, I know people that are really like that. Some of them are my friends.”

—Wil Wheaton, *Star Trek: Deep Space Nine*

**Issue #141**

“During the first few weeks of filming, Bill Shatner shot himself in the foot time after time. It’s a different game being in front of the camera than being behind it.”

—Harve Bennett, *Star Trek V: The Final Frontier*

**Issue #142**

“I had my head shaved for six months. That bastard Gilliam! Pure sexual jealousy.”

—Eric Idle, *The Adventures of Baron Munchausen*

“Underwater, ALIEN is an easy tag. But I would like to think this movie is ‘Das Boot meets ALIEN.’”

—Amanda Pays, *Leviathan*

**Issue #143**

Medialog: “V” creator Kenneth Johnson is reworking *Alien Nation* as a Fox TV series.

“K-9 should have gone out on a heroic mission and been blown to smithereens within full sight of the Doctor! Tears would be shed—but that would be THE END.”

—John Leeson, *Doctor Who*

“What do you say when you’re about to pull a bullet out of your brain?”

—Robert Picardo, *The Howling*

**Issue #144**

13th Anniversary Issue

“Amanda Pays in Leviathan

“I got a lot of bug bites. I picked ticks off my body, many many nights. Physically, Predator was one of the hardest things I’ve ever done.”

—Richard Chaves, *Predator*
up with words that have no meaning but you get a very specific mental picture.”
—Tim Burton

Interview: Adam Pirani

“The thing that makes me most dubious about ‘Cyberpunk’ as a term is that I think the rhetoric might pull people into forgetting that the main core of genre SF is still militaristic space-ship stuff and unicorn fantasies.”
—William Gibson

Interview: Peter Bloch-Hansen

“The show’s basic idea has one flaw that had never been properly addressed—the amnesia. How come nobody knows about the 1953 invasion?”
—Philip Akin.

The War of the Worlds

Issue #147

“I’m quite in love with the human race and this planet that we live on. I see life as fresh and beautiful, not because, ‘I have the world in my hands,’ but because it’s just my reality.”
—River Phoenix

Interview: Dan Yaksir

“My tendency is to write the soft and fuzzy Star Trek scripts.”
—Melinda Snodgrass

Interview: Craig W. Chrisisinger

“I was only on the set eight days. I didn’t have much to do. I don’t have any anecdotes or funny stories. If anything funny happened on the set, it sure didn’t happen to me.”
—Walter Koenig, Star Trek V

Interview: Marc Shapiro

“You can criticize the storyline of Fritz Lang’s Metropolis but you can’t get over it. It is so impressive and so overpowering.”
—Brian Blessed

Interview: Lynne Stephens

“I knew my score would not mirror the soundtracks of other superhero films like Superman. The Superman movies had one emotion to convey and that was heroism. Batman is a totally different story.”
—Danny Elfman

Interview: Marc Shapiro

Issue #148

Medialog: Beauty and the Beast is being “retooled” and War of the Worlds has been extensively revamped.

“Not everyone’s going to get the chance to be in a Star Trek movie, to be on the starship Enterprise, so it’s really a kind of a thrill.”
—David Warner

Interview: Bill Warren

“I really enjoy directing. I always find it easier than not directing.”
—Terry Jones

Issue #149

Medialog: The long-planned Highlander II is up and running with Christopher Lambert and director Russell Mulcahy.

“I thought the first half of Alien Nation [the film] was very intriguing and that it contained a wonderful premise of the world’s newest minority. But then it turned into Miami Vice with coneheads and got lost.”
—Kenneth Johnson

Allen Nation the TV series

“When you get a script called Earth Girls Are Easy among all the others that you get, the title grabs you.”
—Julien Temple, director

Interview: Dan Scapperoff

“Nothing attracted me to this role. I attracted it, I think.”
—Kim BASinger, Batman

Issue #145

“I know there are some aspects of Star Trek notoriety that are not very pleasant. I’m not foolish enough to want that part of it. But the idea of going to conventions and speaking is something I think I can handle.”
—Laurence Luckinbill

Interview: Marc Shapiro

“License to Kill” is about vengeance, retribution, setting a wrong right, but it broadens and expands and takes on a larger perspective.”
—Timothy Dalton

Interview: Dan Yaksir

“I do sleazos, weasels, geeks, goofs. I’m a short guy and I wear glasses and people, I guess, think that means that you look nerdy.”
—Rick Moranis

Interview: Jami Bernard

“Jack Nicholson has a great gift for coming
1990

**Issue #150**

"I see the reading public dwindling. When you find at an SF convention that there are very few people selling books, you realize how bad things are—because SF people are dedicated readers compared to the general public."

—Ben Bova

Interview: T.W. Knowles II

**Issue #151**

"Half of me is Sikes, the other half is complete invention. I'm not really sure which half is which."

—Gary Graham, *Alien Nation*

Interview: Marc Shapiro

**Issue #152**

"When I heard that Linda Hamilton was leaving the show, I panicked! There goes my house!"

—Jay Acovone

Interview: Desire Gonzales

**Issue #153**

"I wanted to be an actress not because I was so interested in acting, but so that I could meet movie stars."

—Lee Meriwether

Interview: Kyle Counts

**Issue #154**

"I don't think anybody involved with *Beauty & the Beast* truly believes it's completely over."

—Ron Koslow

Interview: Ian Spelling

**Issue #155**

MediaLog: A decision is expected soon on the fate of *Star Trek VI*. Paramount execs seem to be edging toward greenlighting the "Young Kirk and Spock" project.

"Answering questions about the makeup is getting a little old. And for the last time, I don't know when Matt and Cathy are going to have a kid. But otherwise, I love talking about the show."

—Michele Scarabelli, *Alien Nation*

Interview: Will Murray

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**Star Trek: The Next Generation**

"A movie moves and a book talks, and that's the difference. A book has to do with words and a movie has to do with events."

—Philip K. Dick

Interview: Gwen Lee & Doris E. Sauter

"I'm definitely starting to feel like I'm in a time warp."

—Robert Zemeckis

Interview: Marc Shapiro

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quote

the Giants today and I'm quite pleased with the acting."

—Gary Conway

Interview: Kyle Counts

"People have no right to know what I do in my house when I close the door, but they have every right to know what I'm doing so that they'll ultimately pay $7 to see me do it."

—Michael J. Fox

Interview: Marc Shapiro

"The challenge in the first Flint was showing that he's a true individual in society. We wanted to make it the antithesis of Bond. Bond was really in bondage to the British government."

—James Coburn, *Our Man Flint*

Interview: Lowell Goldman

"[A voice] told me that a television set would suddenly turn off, and a voice would say, 'There is nothing wrong with your television set... I swear that came to me from outer space.'"

—Leslie Stevens, *The Outer Limits*

Interview: Kyle Counts

"Star Trek is not like any other show because it is one unique vision, and if you agree with Gene Roddenberry's vision for the future, you should be locked up somewhere. It's wacky doodle, but it's his wacky doodle."

—Maurice Hurley

Interview: Ed Gross

"Because I grew up with Disney fairy tale cartoons and loved them deeply, I had to do it."

—Howard Ashman

The Little Mermaid

Interview: Ian Spelling

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**Quantum Leap**

Photo: NBC

**Issue #155**

Photo: Copyright 1996 Carolco

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**Arnold Schwarzenegger**

in *Total Recall*
"He's kind of like a yuppie on acid with a gun."
—Michael Ironside,
Total Recall

Interview: Will Murray

"Are we sick of Back to the Future at this point? In a way, yes."
—Bob Gale

Interview: Marc Shapiro

"One day, I'm going to sit down and edit all of my death scenes into one big feature."
—Paul Winfield

Interview: Kyle Counts

Issue #156
14th Anniversary Issue

Medialog: Harry & the Hendersons is spawning a sitcom.

"If they give me two lines, I'll make them a great two lines. It's what actors do—all the good actors I would hope to be like: Jack Nicholson, Robert De Niro."
—Michael Dorn

Interview: David McDonnell

"Forbidden Planet was. I think, the forerunner of all good science fiction films."
—Leslie Nielsen

Interview: Bill Warren

"A program picture was all Forbidden Planet was."
—Richard Anderson

Interview: Tom & Jon Weaver

Issue #157
"It has been called The Breakfast Club Dies: We have fun making up titles but we're not fooling ourselves. This is a very serious film."
—Kiefer Sutherland, Flatliners

Interview: Marc Shapiro

"I liked the idea that Arachnophobia was a combination of three different genres. It's a horror film and a thriller that also contains its fair share of natural humor."
—Frank Marshall

Interview: Marc Shapiro

"Producers and studios have thrown many things at me over the years: comedy, tragedy, drama. I've managed to keep my head above water in most of those genres."
—Ray Walston

Interview: Kyle Counts

Issue #158
Medialog: Fox has cancelled the critically acclaimed but poorly rated Alien Nation.

"I didn't know anything about death before this movie and I don't know anything about it now."
—Joel Schumacher

Interview: Marc Shapiro

"I was this cute young girl with a nice a..." -""
—Richard Anderson

Interview: Tom & Jon Weaver

"I've done many shows that I don't remember, and, as a matter of fact, there are whole segments, months even, of Gilligan's Island that I've completely blanked out."
—Russell Johnson

Interview: Jay Allen Sanford

Issue #159
"I myself have found that of the fans who like the stories, about five times as many picture themselves as the Gray Mouser. It's usually just the buxom who think of themselves as Fafhrd. Incidentally, the girls seem to pick the Gray Mouser to identify with."
—Sharon Stone

Interview: Marc Shapiro

"I was once asked what I thought was the most disquieting thing you could see on the screen, and I said, 'An open door...'"
—Christopher Lee

Interview: Bill Warren

"If you work constantly, from job to job, you're living in a fantasy world and you have nothing else to offer than fantasy."
—Frances McDormand, Darkman

Interview: Peter Jensen

"I don't know why STARLOG would want to cover this movie. It's definitely not science fiction."
—Dan Aykroyd

Interview: Marc Shapiro

"I liked the idea of working behind a mask on camera, and just exploring the possibilities of what that entailed."
—Liam Neeson, Darkman

Interview: Kyle Counts

"Mark [Lenard] is so good looking when he gets his Star Trek clothes on, and his ears are so good! And I think my 'son' [Nimoy] is better looking with his ears, too—all men ought to wear pointed ears, they're very becoming, aren't they?"
—Jane Wyatt

Interview: Tom Weaver

Obits: Jock Mahoney, 1920-1989. One of the screen's most convincing Tarzans.

Graham Chapman, 1941-1989. As one of the six members of Monty Python, Graham Chapman changed comedy.

"I think Predator vs. Alien is a good idea that will probably never happen. My personal favorite would be to have the Predator beat the crap out of the Teenage Mutant Ninja Turtles."
—Jim Thomas

Interview: Marc Shapiro

Issue #160
"The only time you ever saw black people in the future was on Star Trek. I would tune in on Thursday nights and it was like heaven."
—Whoopi Goldberg

Interview: Marc Shapiro

"Acting is only of any value when people actually see your work. So if I have touched anyone, or brought back fond memories of old movies, then I'm pleased—and extremely humble."
—Edward Judd

Interview: Steve Swires

"The Flash is going to be intense, dangerous and exciting stuff."
—Danny Bilson

Interview: Marc Shapiro

Issue #161

Photo: Copyright 1987 20th Century Fox

Predator vs. the Ninja Turtles?
**Issue #162**

Medialog: Peter Weller won’t be back for RoboCop 3.

“T knew there was going to be a gradual process of development on the show and that, as far as my character was concerned, it was going to be a particularly slow process.”

—LeVar Burton

Interview: Marc Shapiro

“Before I began writing fantasy, I did have something of a romantic sense of the world.”

—Robert Jordan

Interview: William B. Thompson

“I guess the life inside my head was always in high contrast to what was going on outside in the ‘real world.’”

—Caroline Thompson, screenwriter, Edward Scissorhands

Interview: Robert Pegg

“I’m not going to go off the wall here and say that Quantum Leap is the most avant garde show in the history of television, but by current television standards, it is cutting-edge stuff.”

—Dean Stockwell

Interview: Marc Shapiro

“Dealing with the horror of seeing your own death and being present at your own funeral does something to you.”

—Patrick Swayze, Ghost

Interview: Dan Yackir

“It was like playing in a sand box every week.”

—Don Matheson, Land of the Giants

Interview: Mark Phillips

**Issue #163**

“I wanted to see more of the philosophical arguments with Picard about the Prime Directive vs. ‘These people are suffering and I can help them.’”

—John Agar

Interview: Tom Weaver

“I’m used to fighting smaller guys. I’ve never fought anyone who’s bigger.”

—Kevin Peter Hall

Interview: Marc Shapiro

“One of the disappointing things in this business is that sometimes people come to work here and think there’s going to be a need for a lot of their imagination.”

—Dennis Muren, ILM

Interview: John Stanley

“I never had enough money to make any of my films. I just had to use my wits. I came on the set, and I was expected to have ‘instant genius.’”

—Val Guest, director

Interview: Steve Swies

**Issue #164**

“That’s the interesting thing with low-budget movies—so often, directors make their best movies when they don’t have much money, they have to use their imaginations instead.”

—Robert Day, director

Interview: Tom Weaver

“We all feel different, but some people just feel more that way than others.”

—Tim Burton

Interview: Dan Yackir

“I always had the feeling that when people looked at some of the science fiction things, we were going to get a big laugh. Some of the things that were supposed to frighten people really looked rather ludicrous.”

—John Agar

Interview: Tom Weaver

**Issue #165**

Medialog: The Brother From Another Planet is being developed as a TV series.

“The profundity suddenly came through at one point. It was a plot where Somebody Had To Be Dumb, and in this case, it was the human beings.”

—Don Taylor, Escape from the Planet of the Apes

Interview: Tom Weaver

**Issue #166**

“I had seen the old films, but I thought that Robin was just a vagabond in the forest. The idea of the old Celtic god romping around in the woods never occurred to me at all.”

—Mark Ryan, Robin of Sherwood

Interview: Jean Airey

“[Kevin Costner] is huggable. I mean for me, that’s the way I feel about him.”

—Morgan Freeman, Prince of Thieves

Interview: Adam Pirani

“We all agreed that what was great about The Rocketeer was the art, the atmosphere and the tone. The major challenge was to come up with a good story that was faithful to the book’s feeling.”

—Paul DeMeo, screenwriter

Interview: Marc Shapiro

**Issue #167**

Medialog: Star Trek VI is scheduled to begin filming with Nicholas Meyer directing. Those involved underline that this will be the last Star Trek film with the classic cast.


“You could sit and argue a point, but it’s not always. It’s his fairy tale, this is Uncle Kevin telling you this story. You just go off and try to imagine Robin Hood his way.”

—Mary Elizabeth Mastrantonio

Interview: Adam Pirani

“We’re telling the true story of Robin Hood. The only person who was disappointed was my girl friend. She was dying to see me in green tights and a cod piece.”

—Patrick Bergin, Robin Hood

Interview: Mark Burman
"I would love to be the modern-day John Wayne."
—Hulk Hogan

Interview: Bill Warren

"I don't like cardboard monsters."
—Jon Pertwee, Dr. Who

Interview: Karen Funk Blocher & Teresa Murray

"I was peeved when I got the review that said, 'Julie Adams shows more depth than one would have suspected from the star of Creature from the Black Lagoon.'"
—Julie Adams

Interview: Tom Weaver

"To get negatively buoyant, I had them make me a thing like an iron vest. It was like swimming in an overcoat."
—Ricou Browning, Creature from the Black Lagoon

Interview: Tom Weaver

**Issue #168**

15th Anniversary Special

"I know a lot more about filmmaking now than I did when I made the first Terminator, so I would say I'm in a pretty good position to top it with Terminator 2."
—James Cameron

Interview: Marc Shapiro

"I'm only a quarter of the entire portrayal. The rest of my character is equal parts Jim Cameron, Stan Winston and Industrial Light & Magic."
—Robert Patrick, T2

Interview: Marc Shapiro

"Star Wars was Robin Hood, right down to Marian being Princess Leia."
—Penn Densham, co-writer, Robin Hood, Prince of Thieves

Interview: Ed Gross

"No actor ever got so much mileage out of one role. It still gets me good tables in restaurants. But it was also the kiss of death, really. After all, what could follow? Son of Dorian Gray?"
—Hurd Hatfield, The Picture of Dorian Gray

Interview: Gregory Mank

"Every generation looks for something to call their own. I suspect that's a lot of the reason I liked SF and rock 'n' roll."
—Michael Moorcock

Interview: Stan Nicholls

**Issue #169**

Medialog: Rick Baker will create the new Creature from the Black Lagoon for John Carpenter's eventual remake.

"Bond has three women through the film. If I remember rightly, the first gets killed, the second gets killed and the third gets a fond embrace during the closing sequence. And That's the formula."
—Roald Dahl, writer

Interview: Tom Soter

Obits: Kevin Peter Hall 1956-1991. The 7'2" actor defined the role of the man in the monster suit as Bigfoot in Harry & the Hendersons and Predator.


"Sometimes you make movies to prove a point. Sometimes you make a movie because everybody in the world wants to see it. In the case of Terminator 2, it was the latter."
—Arnold Schwarzenegger

Interview: Marc Shapiro

"The whole reality of their existence is coming down."
—Keanu Reeves, Bill & Ted's Bogus Journey

Interview: Bill Warren

"Most Bill & Ted fans are by nature pretty nice, unless you go into a frat bar on a Saturday night."
—Alex Winter

Interview: Bill Warren

**Issue #170**

"Data is an enigma."
—Brent Spiner

Interview: Marc Shapiro

"My cup of tea is not to grow up and do other people's characters, especially guys who wear rubber suits or guys who yell, 'Excellent!'
—Evian Dorkin

Interview: Kim Howard Johnson

"We didn't enjoy writing for the two leads [in Time Tunnel]. They weren't really actors. They could have been replaced by any two other young men and no one would have known the difference."
—Bob Duncan

Interview: Mark Phillips

**Issue #171**

"Every boy thinks, 'Wouldn't it be great to be Tarzan'?"
—Wolf Larson

Interview: Dan Yakir

"I wanted to do a love story for a character who hadn't had a love story, and we liked Scotty. It struck us that everybody was always falling in love with Kirk."
—Shari Lewis

Interview: Peter Jankiewicz

"I'm my own mythology."
—Brian Aldiss

Interview: Stan Nicholls

**Issue #173**

"I actually enjoy playing monsters and that kind of thing."
—Carel Struycken

Interview: Kyle Count

"Within the first season, a great percentage of the dyed-in-the-wool Star Trek fans embraced the show."
—Rick Berman, Next Generation

Interview: Ian Spelling

"We've taken a very complex idea, time travel, added some innovative new elements to it and when all is said and done, managed to get some important messages across."
—Scott Bakula, Quantum Leap

Interview: Marc Shapiro

"I like Gene Roddenberry, but I don't really want to talk about Star Trek."
—Teri Garr

Interview: Bill Warren

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Photo: Copyright 1991 Carolco Pictures

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Photo: STARLOG/July 1996 43
1992

Issue #174

Frank Capra, 1897–1991. Called the filmmaker who gave Hollywood its heart, his movies are affectionately known as “Capra- corn.” His ventures into film fantastica include Lost Horizon and It’s a Wonderful Life.


Interview: I believe that’s the hardest thing to do.”
—George Clayton Johnson, writer
Interview: Bill Warren

Issue #175
“We finished, but we never quite finished. I didn’t have a sense of finality, that this was the end of an era.”
—Nichelle Nichols
Interview: Ian Spelling

“What Gene [Roddenberry] did was throw open the door for light to shine on the simple fact that people are wonderful in all their rich, colorful, complex diversity.”
—George Takei

“We both agreed, shortly before he [Roddenberry] passed away, that this was one of the most memorable times of our lives.”
—DeForest Kelley

“It’s the dinosaurs. Everybody likes dinosaurs.”
—Marty Kroff, Land of the Lost remake
Interview: Marc Shapiro

Issue #176
“It’s just a chance to work. I’ve never been offered a science fiction thing before so I just did it. No great reasons.”
—Anthony Hopkins, Freejack
Interview: Adam Pirani

“Vulcans are so smart.”
—Kim Cattrall
Interview: Adam Pirani

“Just about every actor in the world wants to be in Star Trek.”
—James Doohan
Interview: Lynne Stephens

“While the characters I played in those two films haven’t been multi-dimensional, they have not been stupid bimbos. So, science fiction has treated me pretty well.”
—Kathy Ireland
Interview: Marc Shapiro

“I make a living without having a job; I don’t cater to anybody. I

Babylon 5


“I enjoyed being the Borg. I had hoped Picard would go on being the Borg a bit longer.”
—Patrick Stewart
Interview: Lynne Stephens

“All of us were Peter Pan when we were younger, and all of us grew up to be adults. We stopped believing in those things we believed in as kids.”
—Jim Hart, Hook
Interview: Ian Spelling

“The first time I saw the original Highlander movie, I was totally confused and I was the one who starred in the movie.”
—Christopher Lambert
Interview: Marc Shapiro

“I have been a science fiction fan all my life, and space was—and still is—the last frontier for man.”
—Irwin Allen

Tribute: Mike Clark

Issue #177
MediaLog: It has finally, officially been announced that there will be another first-run syndicated Star Trek TV-series premiering in January 1993, Star Trek: Deep Space Nine.

“It’s the writers who do all the work.”
—Gardner Dozois
Interview: Stan Nichols

“With the passage of time, the journey itself was no longer the goal, but what you find at the end. Now, I make films to discover something I didn’t know, very much like a detective.”
—Wim Wenders
Interview: Dan Yakir

Issue #178
“I don’t think this film is going to change anybody’s mind about me as an actor.”
—Chevy Chase, Memoirs of an Invisible Man
Interview: Marc Shapiro

Honey, I Shrunk the Kids was a brilliant title. And I very rarely—if ever—use the term ‘brilliant’ to describe the workings of a studio.”
—Thom Eberhardt, writer, Honey, I Blew Up the Kid
Interview: Bill Warren

“To say Cool World has a basic storyline is to make it other than what it actually is.”
—Ralph Bakshi
Interview: Marc Shapiro

“I have to psyche myself up for every show I direct and then do the best possible job.”
—Rick Kolbe
Interview: Ian Spelling

Issue #179
“My job is to think like Tim [Burton] and the reason Tim keeps calling me up is that I’ve been able to do that.”
—Bo Welch, production designer
Interview: Marc Shapiro

Batman Returns

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“Performance-wise, there are times I could puke watching myself, and other times I’m pleased that I could carry off some of the crap I was handed.”
—Robert Colbert, Time Tunnel

Interview: Kyle Counts

“We have an approach which I think is fairly interesting. It could be spectacular on film. But, as with Star Trek, the first movie didn’t come out until 10 years later. I hope this isn’t going to be that long.”
—Ron Koslow, B&B

Interview: Stephanie Wiltsie and Ed Gross

“It wasn’t as visceral as character-heavy as the first Trancers was and it’s also a bit fluffy. It’s OK, but it’s what sequels usually are.”
—Tim Thomerson

Interview: Marc Shapiro

“I certainly had nothing to say until I reached 30.”
—Katharine Kerr, author

Interview: Sandra Brandenburg & Debora Hill

“I think it stinks, frankly. It’s cannibalizing itself; it’s the same show over and over. Always the same characters, always the same reactions.”
—Don Ingalls, on ST:TNG

Interview: Lee Goldberg

Issue #180
16th Anniversary Issue

“I never saw Irwin [Allen] really angry—never. He wanted actors to move about—and he admitted it—like robots.”
—James Darren, Time Tunnel

Interview: Kyle Counts

“Trekkers love Zarabeth, I think, because they love Spock.”
—Mariette Hartley

Interview: Lee Goldberg

“The earlier things happened, the less intrigued I was with the idea of doing another Batman.”
—Tim Burton

Interview: Marc Shapiro

“I would say Bishop is much more humane than his creator.”
—Lance Henriksen

Interview: Ian Spelling

Jean-Claude Van Damme

“They could all do the swashbuckling, but when it came to the kiss or looking seriously into each other’s eyes, a blanket would go up.”
—Judd Trott, Robin of Sherwood

Interview: Jean Arey

Issue #181

Obit: Jack Arnold, 1912–1992, Director of It Came From Outer Space, Creature from the Black Lagoon and The Incredible Shrinking Man.

“Filmmaking, by definition, is a process of failure.”
—Peter Hyams, Stay Tuned

Interview: Marc Shapiro

“Babylon 5 is the first real attempt at creating a brand new universe in 25 years—on a huge, comprehensive scale.”
—J. Michael Straczynski

Interview: Lawrence V. Conley

“Maybe my next film will be a comedy.”

Interview: Tom Weaver

Jean-Claude Van Damme

“I think the show is much better than I remembered it being. It wasn’t exactly Shakespeare. There was a lot of looking at the klieg lights and responding.”
—Deanna Lund, Land of the Giants

Interview: Kyle Counts

“The most important question I asked Jack [Nicholson] about Batman was how I could get the kind of deal he got.”
—Danny DeVito

Interview: Marc Shapiro

“The Penguin and I immediately understood each other.”
—Christopher Walken, Batman Returns

Interview: Ian Spelling

“Ideally, I don’t think the function of SF is so much to communicate facts, but to communicate an attitude of understanding.”
—Chad Oliver, writer

Interview: T.W. Knowles II

Issue #182

“‘They don’t really blow the baby to pieces. What happens is, the baby gets ahold of something that increases his size.’”
—Lloyd Bridges, Honey, I Blew Up the Kid

Interview: Tom Weaver

“I wasn’t advocating bleakness.”
—Hampton Fancher, writer, Blade Runner

Interview: Randy & Jean-Marc Lofficier

“I didn’t want the future to get out of hand.”
—Ridley Scott, Blade Runner

Interview: Randy & Jean-Marc Lofficier

“Americans like science fiction, but they don’t like it in their living rooms.”
—Robin Bernheim, writer, Quantum Leap

Interview: Lee Goldberg

“Everything I’ve ever done in my life is being recycled on television, particularly on Nick at Nite.”
—William Schallert

Interview: Tom Weaver

Issue #183

MediaLog: Steven Spielberg’s film version of Michael Crichton’s Jurassic Park is Westworld with live dinosaurs.

“If I think if we had five or six lifetimes people could make long term plans. You could learn from your mistakes.”
—James Gunn, The Immortal

Interview: Mark Phillips & Alain Bourassa

“We all fantasize about living forever.”
—Bill Panzer, producer, Highlander TV series

Interview: Marc Shapiro
Issue #186
"I got that part because I was under contract to MGM and I had good legs, and still do I might add!"
—Anne Francis, Forbidden Planet
Interview: Tom Weaver

Issue #187
"Time Trax does have an underlying science-fiction foundation that you need to buy into, but short of that, it isn’t science fiction."
—Grant Rosenberg, co-creator
Interview: Craig W. Chrisssinger

"Our goal was to set up a situation where there was more potential conflict. Good drama is based on conflict, so it was a bitch to write for The Next Generation."
—Rick Berman, Deep Space Nine
Interview: Ian Spelling

Issue #188
"Poor Ben Richards has wonderful blood. Leave him alone."
—Don Knight, The Immortal
Interview: Mark Phillips

"Whatever Spock represents, this guy’s the bad side of that."
—Andreas Katsulas, ST:TNG
Interview: Jean Alley

"I like to be recognizable."
—Richard Moll
Interview: Kyle Counts

"To think that we’ll be used to seeing aliens in the 24th century is amazing, but what are we going through when we see aliens for the first time?"
—Terry Farrell
Interview: Ian Spelling

"I’m dead, I’m composed entirely of light and I’m alone in space with a man who would lose a battle with a stuffed iguana."
—Chris Barrie, Red Dwarf

Issue #189

"Star Trek is more cerebral than we are. They’re handling the future from a more intelligent point-of-view."
—Jack McGee, Space Rangers
Interview: Marc Shapiro

"If you did it as a tag line in TV Guide and said, ‘Tonight on Star Trek the crew of the Enterprise finds God,’ the majority of the audience would think, ‘Yeah right.’"
—Harve Bennett, Star Trek V
Interview: Marc Shapiro

Issue #190
"My character has all of this computer knowledge, and yet he still doesn’t know where he is."
—Daniel Davis, Moriarty, ST:TNG
Interview: Lynne Stephens

"The day I went to wardrobe and they put me into the silver lamé spacesuit I think I cried."
—Mark Goddard, Lost in Space
Interview: Tom Weaver

"Could a Ferengi get a girl? God I hope so!"
—Armin Shimerman
Interview: Sharon Snyder & Marc Shapiro

"The character is so off the wall, he is the Big Evil."
—Peter Donat, Time Trax
Interview: Bill Warren

"Star Trek plays classical music, Space Rangers plays rock ‘n’ roll."
—Jeff Kaake
Interview: Marc Shapiro

Issue #191
"I’ve been a chair and some other interesting things. Odo doesn’t dissolve into something every week, but it’s interesting to watch when he does."
—Rene Auberjonois
Interview: Ian Spelling

"Don’t you want to see a movie about dinosaurs?"
—Kathleen Kennedy, producer, Jurassic Park
Interview: Bill Warren

"I’ve been killed so many times that when I do die, it’s going to be an anti-climax."
—Claude Earl Jones
Interview: Pat Jankiewicz

"Time Trax is not a crummy show."
—Elizabeth Alexander
Interview: Craig W. Chrisssinger

Issue #192
17th Anniversary Issue

Medialog: After years of rumors, John Goodman is Fred Flintstone and Rick Moranis is Barney Rubble in The Flintstones movie.

"Data has become more and more human as time has gone on."
—Jurassic Park

Issue #193 1993
"The Army wanted nothing to do with a movie about Martians taking over one of their crack installations."
—Abel Ferrara, Invasion of the Body Snatchers
Interview: Kim Howard Johnson
but he is still a machine, after all.”
—Brent Spiner

Interview: Joe Nazzaro

“Even though a dinosaur would be a nice thing to have, it wouldn’t have much scientific value; it’s not high on people’s priorities.”
—Michael Crichton

Interview: Bill Warren

 interviewed: “For the humor to come through, the people of Earth had to treat these creatures as perfectly normal.”
—Steve Barron, director, Coneheads

Interview: Bill Warren

“It’s just the same as any other Klingon. Besides the makeup, you don’t really say anything weird except ‘The Captain’ and a bunch of numbers.”
—Brian Bonsall, Alexander Rozhenko on Next Generation

Interview: Pat Jankiewicz

“The first time I saw King Kong, I was distressed at how much screaming there was.”
—Fay Wray

Interview: Roy Kinnard

Issue #193

MediaLog: ABC has added Lois & Clark: The New Adventures of Superman to its schedule.

“It’s hilarious the way we play in these movies, and the changes we have to go through to come off as super-cool and bigger than life.”
—Arnold Schwarzenegger

Interview: Marc Shapiro

“I don’t get to tear the dinosaurs apart with my bare hands in the Bruce Willis manner.”
—Sam Neill, Jurassic Park

Interview: Bill Warren

“There are no love scenes amid the dinosaurs.”
—Laura Dern, Jurassic Park

Interview: Bill Warren

Issue #194

“I’m not into excretions. ALIEN scared me to death, then The Thing—too gooey for me. But now, after having a dinosaur spit all over me, I’m a connoisseur.”
—Wayne Knight, Jurassic Park

“Acting is a crock.”
—Michael Praed

Interview: Joan Alery

Obits: Lester del Rey, 1915–1993. A uniquely protean figure in SF, del Rey was an acclaimed author, editor and later co-founder (with wife Judy-Lynn) of the Del Rey imprint for Ballantine.

“I tend to be unrealistic at times, as does, occasionally, science fiction.”
—Sylvester Stallone

Interview: Marc Shapiro

“I’m going to write a book on how to do 15 films in Hollywood without making it big.”
—Ted Raimi, seaQuest

Interview: Bill Warren

“My episodes used to be a Troi-in-love episode. Now, we have Troi in dangerous situations. That’s the biggest development we’ve seen in six years.”
—Marina Sirtis

Interview: Ian Spelling

“The stories about Irwin Allen are legendary and they’re all true.”
—Allan Hunt

Interview: Mark Phillips

“Star Wars ripped off ideas too.”
—Richard Hatch, Battlesstar Galactica

Issue #196

Interview: Kyle Counts

Tim Burton’s The Nightmare Before Christmas

Issue #197

“This is like the Grinch in reverse.”
—Tim Burton, Nightmare Before Christmas

Interview: Dan Yakir

“Christmas and Halloween look good together.”
—Henry Selick, Nightmare Before Christmas

Interview: Dan Yakir

“I rarely ever save the seaQuest. I haven’t yet.”
—Jonathan Brandis

Interview: Bill Warren

“She manipulated men whenever she could, maybe even to get to Captain Picard. And she did.”
—Famke Jansen

Interview: Peter Bloch-Hansen

“Brisco is not that much different than Ash. He’s a little smarter than Ash and not as dysfunctional.”
—Bruce Campbell, The Adventures of Brisco County Jr.

Interview: Marc Shapiro

Sylvester Stallone in Demolition Man

Photo: Copyright 1993 Touchstone Pictures

Photo: Copyright 1993 Warner Bros.
“To have a real show about a family colonizing a new planet, that certainly would have been a different show.”
—June Lockhart, *Lost in Space*

**Issue #198**

Interview: Tom Weaver

“Could you care less about the show?”
—Sylvester McCoy

“‘The X-Files’ has given me a chance to do more of what I’ve wanted to do—more of the Doctor’s inner self—what’s inside, his turmoil.”
—Joe Nazzaro

**Issue #200**

The 200 most important people in science fiction and fantasy.

Interview: Joe Nazzaro

“The near-future genre is always dark by necessity, because it’s always an extrapolation of the worst of today.”
—Stephen Downing, producer, *RoboCop: The Series*

Interview: Ian Spelling

“Everybody felt it was very important to finish the movie. It was horrible in some ways, very strange.”
—Ernie Hudson, *The Crow*

**Issue #202**

Interview: Bill Warren

“I think everyone would agree that it hasn’t fulfilled its possibilities yet. I don’t think I’m being disloyal to a program I adore.”
—Stephanie Beacham, *seaQuest 2013*

Interview: Ian Spelling

“It’s hard to be in search of the most important thing in the world every week.”
—David Duchovny

**Issue #203**

Interview: Marc Shaprio

“Science-fiction prophecies are like shotgun blasts, and there’s a lot of us firing those shotguns into the future. But I don’t think that’s the purpose of science fiction.”
—Ben Bova

Interview: Stan Nicholls

“I’m always playing with the borderline between what’s perceived as fantasy and reality, and that’s what intrigues me.”
—Terry Gilliam

Interview: Kim Howard Johnson

“Science fiction is that, once you create a world, the option is always there to go back to it.”
—Gale Anne Hurd

Interview: Marc Shaprio

“Nowadays they’re telling you who sharpened the pencils. It hurts, because you have a certain amount of pride in your work and you want people to know who’s doing it.”
—Bob May, *Lost in Space*

Interview: Tom Weaver

“He’s a tragic hero. We have a Don Quixote here, chasing windmills.”
—Richard Eden, *RoboCop 3*

Interview: Peter Bloch-Hansen

“I actually got to start off a series knowing I would have a chance to get myself and my character out of the shit I had gotten into.”
—Alexander Siddig

Interview: Ian Spelling

“The stories are as believable as you want them to be.”
—Chris Carter, *The X-Files*

**Issue #204**

Interview: Kyle Counts

“Critics are what they are. They serve a function. I don’t have a good or bad thing to say about critics; it’s their opinion and they’re entitled to it.”
—Jerry Doyle, *Babylon 5*

Interview: Joe Nazzaro

“‘It’s big action. I’m the hero.’
—Ray Liotta, *No Escape*

**Issue #205**

Interview: Ian Spelling

“Bowler has a big heart and he’s really a good guy, but being angry all the time plays well against Brisco’s deep thinker.”

Interview: Marc Shaprio


Interview: Peter Bloch-Hansen


Interview: Marc Shaprio


Interview: Peter Bloch-Hansen

“Jeff Morrow, 1907–1993. A veteran of 1950s SF including *This Island Earth* and *Kronos*.”

Interview: Marc Shaprio

“Interview: Robert P. Rees (interview conducted in 1974)”

Interview: Peter Bloch-Hansen

“Interview: Marc Shaprio”

Interview: Peter Bloch-Hansen

“Interview: Marc Shaprio”

Interview: Peter Bloch-Hansen
"If something you do is successful, Hollywood’s answer is to offer you a lot of stuff just like it."
—Charles Russell, director, The Mask

Interview: Marc Shapiro

"Everyone keeps referring to her strength and her outspokenness, but it disturbs me that Ro is constantly being referred to as strong."
—Michelle Forbes

Interview: Ian Spelling

"I’ve gotten so good at playing older parts that many people think I’ve been dead for years."
—Lionel Jeffries

Interview: Steve Swires

**Issue #206**

“I think [Roy Thinnes] ended up believing in aliens.”
—Anthony Spinner, writer/producer, The Invaders

Interview: Mark Phillips

"The Mask is easier to do as a movie than as a comic."
—Mark Verheiden, writer

Interview: Pat Jankiewicz

"In my part as Q, my responsibility is to make the show as enjoyable as possible."
—John de Lancie

Interview: Ian Spelling & David McDonnell

**Issue #207**

"It’s a very intelligent movie and that was a big change for my career."
—Jean-Claude Van Damme, Timecop

Interview: Kim Howard Johnson

"NBC brass wanted a younger, sexier seaQuest."
—Royce D. Applegate

Interview: Bill Warren

"To have a human being who in this case happened to be a brown man, defend all humanity to some other intelligence in the universe was an extraordinary thing."
—Avery Brooks

Interview: Ian Spelling

"George does save the entire world and he does not get pregnant again."
—Eric Pierpoint, Alien Nation: Dark Horizon

Interview: Marc Shapiro

**Issue #208**

"What we’re trying to say is there are some non-lethal ways of dealing with lethal people."
—Carl Lombly, M.A.N.T.I.S.

Interview: Ian Spelling & Marc Bernardin

"Our aliens are real characters."
—Ted Shackelford, Space Precinct

Interview: Joe Nazzaro

"We were going for a more visceral passion at the series’ beginning: more edge."
—Michael O’Hare, Babylon 5

Interview: Joe Nazzaro & Sheilaugh J. Wells

"[Ed] Wood was probably the most off-the-cuff director in the world."
—Mark Carducci, screenwriter

Interview: Tom Weaver

**Obit:** Peter Cushing, 1913–1994. Beloved by generations of fans and filmmakers. His screen credits include: The Curse of Frankenstein, Horror of Dracula, At the Earth’s Core and, of course, Star Wars.

**Issue #209**

Medialog: Star Trek: Voyager is scheduled for a January debut. Kate Mulgrew plays Captain Kathryn Janeway. Genevieve Bujold, originally set for the role, exited the show after a few days’ filming.

“I don’t think it’s a travesty at all, it just extends the original idea one more step.”

Interview: Craig W. Chrisisinger

"I imagine they won’t reach their goal for several seasons. It really is a road picture."
—Mark Levin, Earth 2

Interview: Craig W. Chrisisinger

"There are tons of ways they can kill us off on this show. Death in space is easy."
—Andrea Thompson, Babylon 5

Interview: Craig W. Chrisisinger

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**Bruce Campbell in The Adventures of Brisco County Jr.**

“I’m confident in my ability as an actor. I’m sure there will be some interesting roles in my future.”

—Brent Spiner

Interview: Ian Spelling

"Having an excuse to be together and to get paid for it is something I’ll really miss."
—LeVar Burton

Interview: Ian Spelling

"I didn’t know I was doing a perfect imitation of the way Patrick Stewart acts on Star Trek: The Next Generation until some friends brought it to my attention."
—Claudia Christian, Babylon 5

Interview: Marc Shapiro

"The problem with seaQuest was that there was a tremendous amount of attention put on it right from the initial announcement."
—Rockne S. O’Bannon, series creator

Interview: Joe Nazzaro

"Maybe Logan’s Run had too many FX and too little story."
—Gerald Mayer, TV director

Interview: Ian Spelling

**Issue #205**

“The Shadow is basically just some guy in a cloak and hat who punches people out.”
—Russell Mulcahy, director

Interview: Will Murray

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**Jim Carrey in The Mask**

**Photo: Copyright 1994 New Line Cinema**

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**seaQuest DSV**

**Photo: Anamorphic Universal Television**

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**Starlog July 1996**

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1995

**Issue #210**

“Someone who hasn’t followed Star Trek—the old Star Trek—isn’t going to miss [Leonard Nimoy] one jot.”
—David Carson, Star Trek Generations

Interview: Joe Nazzaro

“I felt I had such an opportunity to create a character that would become a part of pop culture.”
—Adam West, Batman

Interview: Joe Nazzaro

“The nice thing about the show’s concept is the backstory that gives the motivation for why the characters make fun of bad movies.”
—Jim Mallon, MST3K

Interview: Kim Howard Johnson

**Issue #211**

“The X-Files is a little more offbeat than most TV series.”
—Jerry Hardin

Interview: Bill Florence

“The horror in Frankenstein is of a less conventional kind and more of a truly appalling dread.”
—Kenneth Branagh

Interview: Ian Spelling

“I have an ethical dilemma with how much money should be spent on the space program because of all the other needs in the world.”
—Debrah Farentino, Earth 2

Interview: Craig W. Chrisaising

“Those aboard the Voyager, despite their backgrounds, races and political differences, get along without rancor.”
—Rick Berman

Interview: Ian Spelling

“A movie like this one doesn’t delve too deeply in connective tissue.”
—Kurt Russell, StarGate

Interview: Dan Yakin

“When the Hercules script showed up, I didn’t even open it. I called my agent and said, ‘You’ve got to be kidding, you’re bound and determined to make me a superhero.’”
—Kevin Sorbo

Interview: Marc Shapiro

“I’m comfortable being known as the Six Million Dollar Man.”
—Lee Majors

Interview: Ian Spelling

**Issue #212**


She has chosen the past, and a basic past without letting go of her love of discovery.”
—Kate Mulgrew

Interview: Joe Nazzaro

**Issue #213**

“I had lot of trouble with some of the terms, and whipping through things like ‘the Earth-Minbari War,’ and committing them to memory.”
—Bruce Boxleitner, Babylon 5

Interview: Joe Nazzaro

“People are ready for this sort of show. There are many elements of The X-Files that are appealing.”
—Gillian Anderson

Interview: Julienne Lee

**Issue #214**

Medialog: Flash Gordon will be returning to the big screen in the near future.

Roland Emmerich and Dean Devlin are set on a new project, concerning three days of an alien invasion, Independence Day.

“It’s a whole other world when you’re working on a show that takes place in the future.”
—Roxann Biggs-Dawson, Star Trek: Voyager

Interview: Ian Spelling

“It was kind of fun being a kung fu priest.”
—Bill Mumy, Babylon 5

Interview: Jean Alroy & Kim Howard Johnson

“We thought that the anthology would allow us to work with talent who wouldn’t want to appear on The X-Files, but would appear on The Outer Limits.”
—Pen Densham

Interview: Frank Garcia

“The one thing I couldn’t do was scream properly.”
—Aneta Corsaut, The Blob

Interview: Kent Worcester

**Issue #215**

“I get confused over people’s concern with whether or not I’m a nice guy. I work hard to make a good show and I think that’s enough.”
—David Duchovny

Interview: Julienne Lee

“I’m playing a completely new person practically every other week!”
—Jerry O’Connell, Sliders

Interview: Kim Howard Johnson

“It’s your basic Michael Crichton plot: Man against nature.”
—Frank Marshall, Congo

Interview: Bill Warren

“Batman needs Alfred.”
—Michael Gough

Interview: Bill Warren

“I would be useless as a vampire.”
—Nigel Bennett, Forever Knight

Interview: Peter Bloch-Hansen
**Issue #216**

19th Anniversary Issue

**Medialog:** Doctor Who is back on line as a TV movie/pilot.

"I’m convinced nothing in filmmaking will ever scare me again."

—Joel Schumacher, Batman Forever
Interview: Marc Shapiro

**Issue #217**

"I knew I would never wear green tights. I would look just awful in them."

—Chris O’Donnell, Batman Forever
Interview: Marc Shapiro

**Issue #218**

"The real opportunity for me as a director was to really try to put the audience in that capsule and let them experience what it’s like to be in space."

—Ron Howard, Apollo 13
Interview: Kim Howard Johnson

"I didn’t want to do something that would look like another Star Wars or Star Trek; I wanted to do something with the scope of The Last Emperor."

—Danny Cannon, Judge Dredd
Interview: Joe Nazzaro

**Issue #219**


"As I used to say about X-Men, I care about those issues because they have my name on them; there’s more care being taken with Shadow Moon because it has George Lucas’ name on it."

—Chris Claremont
Interview: Kim Howard Johnson

"This is probably not the greatest story ever told, but it’s a pretty good action picture."

—Kevin Costner, Waterworld
Interview: Marc Shapiro

"There is a pat Irwin Allen answer. In real life, you would have thrown him [Dr. Smith] out or fed him to a monster. But without him, of course, there would have been no show."

—Bob Duncan, writer, Lost in Space
Interview: Mark Phillips

**Issue #220**

**Obit:** Roger Zelazny, 1937–1995. Part of SF’s “New Wave” movement of the ’60s. His works included Lord of Light, Damnation Alley and his Hugo and two Nebula award-winning novel, The Immortal.

"It’s based on a culture, not unlike our own, that likes to watch—but is also watched, that feeds off the need to see other people’s lives."

—Kathryn Bigelow, director, Strange Days
Interview: Dan Yakir

"We’ve got an attractive cast, but we’re trying to avoid being labeled Space, 90210."

—Glen Morgan, writer/producer, Space: Above & Beyond
Interview: Ian Spelling

"[ST:TNG] turned out to be fantastic. I thought it would be pretty cheesy."

—Jennifer Hetrick, Vash
Interview: Bill Florence

"I was acting opposite Joe, who wasn’t there, the makeup man wasn’t there, and I felt like I just Tasha simply standing there in the background."

—Denise Crosby
Interview: Ian Spelling

**Issue #221**

"I haven’t been that cautious in the things I’ve taken since Next Generation ended."

—Brent Spiner
Interview: Marc Shapiro

"I’ve done eight or 10 pilots in the course of 15 years, and I can’t say that I would have been happy if all of them went; there were a couple I was praying wouldn’t go."

—John de Lancie
Interview: Joe Nazzaro

"We all had little green army men, because they were so cheap, but in this film we portray them the way we all wished they really were."

—John Lasseter, director, Toy Story
Interview: Darcy Lasseter

"I really don’t have a very high opinion in regards to the quality of Space: 1999."

—Barry Morse
Interview: Steve Eramo

**Kevin Sorbo in Hercules: The Legendary Journeys**

went out there and played."

—Terry Moore, Mighty Joe Young
Interview: Tom Weaver
**Issue #222**

"Somebody has to keep breaking down the boundaries of generic filmmaking."

—Terry Gilliam

Interview: Kim Howard Johnson

"I don’t think Xena ever thinks she’s funny."

—Lucy Lawless

Interview: Joe Nazzaro

"Barclay is more what I am."

—Dwight Schultz

Interview: Stuart Banks

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**Issue #224**

Mediaglog: There will be an X-Files movie.

“It’s much easier to create a new world where nothing looks like it does now.”

—Bruce Willis, 12 Monkeys

Interview: Ian Spelling

“Fairy tales were designed originally to tell kids, yes, things can eat you.”

—Robin Williams, Jumanji

Interview: Dan Yakir

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**Issue #223**

Mediaglog: Steven Spielberg will definitely direct the follow-up to Jurassic Park: The Lost World.

“Science fiction movies can look great and they can move. So, yeah, they find me, but it’s not like I’m hiding from them.”

—Peter Weller

Interview: Ian Spelling

“I’m looking forward to whatever the new adventure is for me. At this point, I feel that it is important to experience as much as I can.”

—Walter Koenig

Interview: Marc Shapiro

“This is everything I always wanted to do as a kid.”

—Michael Hurst, Hercules

Interview: Joe Nazzaro

“People still want to see me naked no matter what.”

—Stella Stevens

Interview: Tom Weaver

“They all knew the dialogue; it was like The Rocky Horror Picture Show.”

—Roy Thinnes, The Invaders

Interview: Bill Warren

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**Issue #225**

“The only reason kids gravitate to shows that aren’t particularly wonderful is because it’s all they’ve got.”

—Ron Thornton, Hypernauts

Interview: Bill Florence

“Of course, X-Files has its moments. There are a few that stand out.”

—Joe Nazzaro, Babylon 5

Interview: Dan Yakir

“Any cheese you see in there is hopefully intentional.”

—Kevin Murphy, MST3K

Interview: Kim Howard Johnson

“I thought it was time to go. I was feeling very unfulfilled, really bored.”

—Andrea Thompson, Babylon 5

Interview: Jean Airey

“I saw here the same elements I saw in It’s a Wonderful Life.”

—Joe Johnston, Jumanji

Interview: Dan Yakir

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**Issue #226**

“The last job I did, I was playing Jesus and [Sylvestor] McCoy said, ‘Well, it’s a little like that, in a sense.’”

—Paul McGann, Doctor Who

Interview: Frank Garcia

“It’s a Hollywood thing to call everyone babe. It’s just a cheesy thing to say.”

—Pamela Lee

Interview: Ian Spelling

“I guess somebody realized that between Empire and Jedi there was a pretty long gap.”

—Steve Perry, author

Interview: John Vester

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**Issue #227**

“You know you’re not on The Commish, that’s for damn sure.”

—Kim Manners, director, The X-Files

Interview: Joe Nazzaro

“The Phantom has to prove himself, discover the skull ring’s secret, mete out justice and deal with the ghost of his dead father. I call it Phamlet.”

—Billy Zane

Interview: David McDonnell

“People doing an SF show will go out and get writers who have no idea what the genre is about.”

—Larry DiTillio, story editor, Babylon 5

Interview: Joe Nazzaro

Paul McGann in Dr. Who

Photo: Copyright 1995 Fox Broadcasting

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Bruce Willis in 12 Monkeys

Photo: Copyright 1995 Universal City Studios

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3rd Rock From the Sun

Photo: NBC

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**Issue #228**

“People doing an SF show will go out and get writers who have no idea what the genre is about.”

—Larry DiTillio, story editor, Babylon 5

Interview: Joe Nazzaro

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52 STARLOG/July 1996
Robert Justman has been instrumental in launching not one, but two Star Treks.

By Larry Nemecek

Someone once said Star Trek owed its success to "good Genes," referring to Gene Roddenberry, the creator, and Gene Coon, the storycrafting. But entertainment history shouldn't forget Robert Justman, who rose from first assistant director to associate producer on classic Star Trek's original run and had a hand in everything from budgets to bloopers.

To his credit, Justman has been involved with TV series all over the spectrum. Since 1969, he has worked on the pilot and/or series for Then Came Bronson, Search, Man From Atlantis, James Arness's McCloud's Law, the married cop couple Magnuder and Loud, Roddenberry's pilot Planet Earth, the TV movie Gideon's Trumpet with Henry Fonda and the medical show pilot Emergency Room, featuring LeVar Burton.

But it's the offbeat, wonderful tales of the insiders who launched the original Starship Enterprise that Justman spins in his new Pocket Books release, Inside Star Trek, in which he and Herb Solow—the former Desilu vice-president who actually bought Star Trek
and sold NBC on it—recall the little series that revolutionized science fiction, television syndication and product marketing on its way to becoming "the franchise" for Paramount Pictures and a pop culture icon.

But that deluxe hardcover, which focuses only on their '60s Star Trek adventures, purposely leaves out Justman’s "other" Starfleet tour of duty—his 18-month fling with Roddenberry and company when they set out to recapture the magic with Star Trek: The Next Generation 20 years later. Ironically, it has been a decade since various forces brought that show to life—led by Trek’s 20th anniversary and the looming buzz over Star Trek IV: The Voyage Home.

"I was retired from the industry," Justman explains. "I had promised myself and my wife that I would never do another TV series. It’s very, very hard work, and with my compulsive personality I knew that if I got involved in another series it would be a seven-day-a-week job, enormously long hours."

But then came Roddenberry’s call inviting him to the gala 20-year Trek reunion in September 1986. "Well, I may be dull at times but I’m not a total fool," he cracks, "and I figured Paramount wouldn’t be spend-


ing a lot of money at Chasen’s just to celebrate the 20th anniversary if they didn’t have something nefarious in mind!"

Indeed, Roddenberry casually approached Justman amid the hoopla to invite him to "come by" his Paramount office to screen a few SF films, including the Justman-suggested ALIENS and Blade Runner.

"He was being pretty cautious," Justman explains. "I hadn’t seen him that much in recent years, just from time to time. The way I figure it, he probably wanted to see whether"

or not I still had what it takes...physically and mentally.

"So, he and Ed [Milks, former Trek producer]—Ed was there also—I guess they decided I was all right. He asked me if I would like to do Next Generation. We didn’t call it The Next Generation yet; it was ‘The New Show,’ ‘the new Star Trek.’ And I said, ‘Yes!’ I couldn’t resist. I didn’t want to resist." In fact, Justman reported for work weeks before his contract required in mid-November: “I was so turned on at that time,” he recalls.

For the most part, Justman was lured back into Trek by the same motivations Roddenberry had: to prove that the original go-round was no fluke. "I wanted to prove that Star Trek was cancelled in 1969, not because it wasn’t a good show, but because the network didn’t understand what it had. I wanted to prove that Star Trek was a good show, and that we could do it even better the next time around. It would still have to be like the old series in what it was to be about—in its contents, its philosophy.

"And sure enough, that was the case. I think The Next Generation, as far as production goes, is far superior to the classic series. It’s so glossy now; so beautifully photographed and put together, and the effects are so astonishing. I felt that the cast we ended up selecting was super, and we were able to make the same kind of Star Trek that we made before, but with entirely different faces and entirely different characterizations. We didn’t repeat ourselves.”

New Generations

With a projected pilot start date of late March 1987 and a fall debut committed, every aspect of the show had to be attacked at once. It may be hard for younger fans to understand, but just a short decade ago, the pull of the classic cast—after their lionized series, the animated version and four motion pictures—was so strong that any reincarnation without them was a delicate issue.
Justman rattles off the basic concept questions facing the new team all at once: "Are we going to have a new ship? Are we going to have the Enterprise that was in the series or the Enterprise in the movies? Are we going to have a partially changed new ship that was in the movies or a brand new ship completely? If it's going to be new, what is it going to look like? How big is it going to be?" All of these kinds of questions had to be answered, all of these decisions had to be made. And once we made our minds up, then we had to decide how to go about doing it, getting it in time and not going broke achieving it."

Thanks to Stephen Whitfield's Making of Star Trek bestseller, Justman's outrageous story and production memos from the original show have become legends in their own right. But he didn't just write them, he kept them: Justman possesses reams of Trek paperwork and records in his modest West Los Angeles home. Today, they provide a true paper trail of his not-so-modest contributions to the landmarks of The Next Generation: a Klingon and an android on the Bridge, families and civilians on board and the burgeoning role of what would become the Holodeck, to name a few.

Meanwhile, if Roddenberry had a concern about Justman's health, both Justman and Milkis had to deal with the declining condition of their boss. Today, nearly five years after Roddenberry's death, Justman recalls their fears.

"Gene's problem at that time was not that he didn't have ideas, but that he wasn't in good health. And he hadn't been making shows for some years, and I tell you, you've gotta be in shape to do a TV series. It is incredibly hard work at an incredibly fast pace under incredible pressure. Physically, Gene tired very easily; he had some kind of physical problem which impeded his being able to walk with any amount of ease at all. If we walked 100 yards together, Gene would be shuffling by the end and perspiring profusely, because it was difficult for him. I knew he had to be in pain, but he would never say anything. So, Eddie and I undertook the task of getting him 'up to speed,' to get him accustomed to working a full day at high speed. And that took about three or four months, from December to April.

"He finally hit his stride on the opening episode, on 'Encounter at Farpoint,' after Dorothy [D.C. Fontana] turned in her teleplay and made her revisions. Time was getting short, and Gene took it and rewrote it, and that's when he really started firing on all cylinders. He turned in a terrific rewrite. I mean, he added the Q character and some other elements that hadn't been there."

In fact, the whole reason Roddenberry shares credit with Fontana on the pilot script and created Q in the first place was to fill up another half-hour when the studio finally decided on a two-hour rather than a 90-minute pilot episode. Adding to the problem, Justman reveals, was director Corey Allen's trademark quick pacing. As a result, in part to help fill in the time, Paramount greenlighted the saucer-separation sequence—the first time that any Enterprise was able to display this feature, which was supposedly always built into past incarnations.

"The studio very nicely agreed that we could do it; we knew it would cost $40,000 or $60,000 to do it, and they said yes. And it was good that we did because, in order to make the show two hours long, we had to skillfully edit it, and not cut it as tight as we ordinarily would for pace. So at times, that two hours drags a bit here and there, strictly because we didn't have enough material."

They almost didn't have enough production time either, considering how much optical FX work had to be done—especially since this show would experiment with creating visual FX on tape rather than on film and transferring the filmed live action to tape as well for editing. Somehow, Justman smiles, Next Generation had the golden touch and made every deadline, pioneered digital tape compositing on a weekly series schedule and budget and even looked out on affording Industrial Light & Magic for the pilot's visual effects solely by having good timing.

New Enterprises

Of course, the studio-bound crew who would design the "new Enterprise" was just as important as the space-faring cast who would inhabit it, and Justman proved instrumental in attracting names who now are synonymous with the Trek look. "Paramount suggested Herman Zimmerman for art director and we took him," he says. "I found the two illustrators, Andy Probert and Rick Sternbach. I got a letter from a fellow in Hawaii, in Honolulu, who was a graphic artist, and who asked if he could possibly contribute to the show—Mike Okuda. So, I brought him over to Los Angeles from Hon-
Beginning with "Encounter at Farpoint," Justman and crew "were able to make the kind of Star Trek that we made before, but with entirely different faces."

"And he's still here, you know?" Justman adds with a laugh.

As he had with the original series, it was also Justman who finally sat down and scripted the opening title sequence for The Next Generation—many early memos even carried an opening "to boldly go" monologue. To provide a trademark flourish at the end, Justman had ILM come up with one effect that, even with the explosion in computer imagery to come, would become a staple for Next Generation's look on into its successors.

"I didn't like the warp speed effect in the features," he begins, referring to the various incarnations of the rainbow-streaked warp jump. "It looked animated, too cartoony, but it was the best they could come up with, creatively speaking."

"I said what we need is a rubber-band effect, so when the ship goes into warp speed, the effect should be—and I described this to the people that were going to make it—that the front end takes off, and the ship stretches out and then it snaps back to itself like a rubber band as it's going forward. That's the effect that I wanted. And they didn't know how to do it at first, but they finally figured it out. I don't know how they did it, to this day, but they figured it out and that's the warp effect that you see."

And so The Next Generation's pilot was made and so was pop culture history, as that pilot launched a series which would indeed eclipse its forebear in many ways. For Justman, the ensuing first season is almost a blur of show-to-show details and deadlines, but he recalls vividly why it became his only season: the health factor and—as for others that year, including Milkis—Roddenberry's business manager and attorney, the late Leonard Maizlish.

"Well, Maizlish made my life hell," Justman says. "My deal was for a year with a year's pick-up, but by the time I was halfway through the first season, I knew I didn't want..."
to do a second season. I spent half my days being angry at Gene’s lawyer. I felt I could have stayed, but with him riding shotgun, filling in for Gene, or so he thought. I felt that I didn’t need that kind of grief. He was getting in my way and causing me big problems. My blood pressure rose suddenly—I’ve always had a great heart—and I decided I didn’t want to do it anymore.

“So, well before the end of the season, I had my agent go up and say, ‘Hey, let him out [of his contract].’ I made the offer where I would finish the season’s last eight shows on more of a consultant basis, where I would just do the casting and story and editing. And all the other stuff would be left to someone else—Rick Berman and David Livingston. And I voluntarily took a cut in pay, half of what I was making. We finished out the season, the last eight shows, I finished my editing chores on them and that was it.”

But it wasn’t quite that simple. A story ran in *Daily Variety*, an industry paper, about Justman being “fired” in a “big shake-up at *Star Trek*”—and a couple of defiant phone calls resulted in the only front-page apology ever printed in *Variety* when the first piece was retracted.

“I never knew who fed the [*Variety* writer] the story, and he wouldn’t tell me, but it wasn’t true,” Justman observes. “I always had the feeling that it was someone who was no longer on the show, because there was a lot of internecine warfare in the building that housed Gene and all the writers. By that time, David [Gerrold, also a former STARLOG columnist] was gone from the show, as was Dorothy, and they were very angry. I don’t know what the heck went on between David and Gene and Dorothy and Gene, but it was evidently something. Other people had since come and gone, too. What was going on? I don’t know. All I know is there was a lot of backbiting and crazy politicking going on over there; but very little of it touched me.”

**New Endevors**

In fact, in the big scheme of things, very little of anything has touched Justman ever since. “Long before I left the show, Leonard Maizlish came to me and said, ‘I want you to know, Bob’—this is practically an exact quote—that Gene and I appreciate all you’ve done creatively for *Star Trek: The Next Generation*, and we’re going to see to it that you get a small piece of the show.” I said, ‘Oh, great!’ And he said, ‘However, it’ll have to wait until Eileen Roddenberry’s lawsuit [regarding how much eventual *Trek* profit was owed to her under the couple’s divorce] is over, to see exactly what the piece would be.’ Well, as far as I know, the lawsuit is still continuing, Maizlish died some years after that and I’m still waiting for that piece.

“Know what?” he laughs good-naturedly. “I don’t think I’m going to get it!”

“It was wonderful working with Gene again, though. He was affectionate like he had never been before. Gene was really, really affectionate, almost as if—no, I think it was because he sensed that his end wasn’t that far off, and he had a second chance at a relationship with me that never could have happened otherwise, and he wanted to make up for some of the disappointments he had caused me.” Chief of which, he adds, was not being asked to produce the first *Trek* feature.

Partly because of Maizlish and partly due to being “jacked around” by studio indecision over the pilot’s length, co-producer Milks had actually been the first of Roddenberry’s early core staff to move on, having been on loan through his Paramount contract for the pilot only.

“They refused to tell us the truth about what length show they wanted until it was almost too late,” Justman remembers. “At the last minute, they confessed, ‘Well, we want a two-hour show. And that’ll be easy for you guys. Just shoot some more, and if you can’t do it, we’ll get anybody off the street.’ That’s practically an exact quote, too. Well, Eddie went ballistic; he got really pissed, and he walked.”

If nothing else, Milks’ departure opened the door for the man who would go on to become Roddenberry’s heir apparent and successor, Rick Berman, who was coaxed out of a studio executive suite when he and Roddenberry hit it off.

“When Rick and I first starting working together, the only disagreement we ever had was over who was going to get which office,” Justman remembers. “And I said, ‘Aw, screw it—you take this one, I’ll take that one.’ After that, we were like father and son. You could
not have found someone more closely aligned to the way I think than Rick, and it turned out to be a fast friendship which continues today.”

Justman had already decided to go “cold turkey” after his exit from not only The Next Generation, but the biz as well, but on the way out he fought one more good fight on behalf of Gates (Beverly Crusher) McFadden, who had been let go and replaced with Justman’s old friend Diana Muldaur as Dr. Kate Pulaski.

“I went in and complained to Gene and Rick. I said, ‘You’re making a mistake; I don’t care if Gates has bad hair days—it’s not that important. What counts is what’s on the screen.’ They let some petty annoyance get in their way. I told them they were making a mistake, and that even though I liked her replacement and Diana Muldaur was a friend of mine, I felt that they were wrong in getting rid of Gates. And sure enough, they came to that realization: they were big enough to admit they had made a mistake, and they brought Gates back.”

New Farewells

Since then, Justman has been back several times for special occasions—including the dedication of the Gene Roddenberry Building on the Paramount lot, Leonard Nimoy’s return as Spock in “Unification” and James Doohan’s reprise as Scotty in “Relics,” where he also kidded production designer Richard James that the staff’s painstaking recreation of the N.C.C. 1701 Enterprise bridge was perfect...except for the carpet color. And then there was the special surprise, fostered by Okuda and Berman, when Justman was invited in only to find an Enterprise shuttle named for him.

“My routine is, I always go to see Mike Okuda, Rick Sternbach and Herman Zimmerman in the art department first, because that to me is fairyland—it’s just the greatest place in the world to be. After that, I visit the stage and say hi to my friends, people that I had cast in the show and people in the crew whom I had hired and was still close to. After that I stop at Rick Berman’s office. His secretary buzzes a message into him and he stops whatever he’s doing, comes out of his office and throws his arms around me and kisses and hugs me. We spend a couple of minutes together and then he goes back to work. And I go home.”

Surprisingly, Justman never watches later Next Generation episodes or either of its successor series, Deep Space Nine or Voyager, “other than to check them out and confirm my strong feeling that Rick would do it right.”

“The one episode that I saw from start to finish,” he allows, “was the Next Generation that had the Justman shuttle in it (‘Suspicions!’) And of course the show was all exposition—it was just dull. I thought, ‘Jeeezus Christ, I wish my shuttle could have been in a show that was really good, instead of in a turkey!’”

Justman grows somber when the subject of Roddenberry’s final days comes up, by that time, Roddenberry’s declining health was in free fall after a series of strokes. Their last visit occurred a week to the day before Roddenberry’s death on October 24, 1991.

“Gene knew he was fast approaching the end,” he recalls. “He had decided that he didn’t want his life prolonged any further. I had gone to see him at the UCLA Medical Center, where he was operated upon. They had pierced his skull to release the pressure on his brain. I had been with him on a Star Trek cruise in the Caribbean in 1991 and we had a great time. But by the time Gene had that operation at UCLA, he decided that he didn’t want to prolong the agony, and while he was lucid, he made the decision that he wouldn’t take any extraordinary measures, and no one else should.

“So, he was pretty much housebound by the time he came to visit me, and we had arranged it because it would be good for him to get out and see an old friend and spend some time, but he was in and out of reality that day. There were times when the Gene that I knew was there, and other times he just slipped away. So, it was a tough hour or so; I think he got here at 10 a.m. and he was gone shortly after 11. And that was it; that was the last time I ever saw him.”

As timing would have it, Roddenberry had been planning a Halloween party, and the house was all decorated. “We went over there, and Majel made the decision she was going to have a party anyhow—that’s what Gene would have wanted. And so we attended, as did everyone else, and it was kind of a bittersweet evening.”

The memory leaves Justman in the most reflective mood of the entire visit. Another reason he avoids watching the modern Trek series, he adds now, is that he doesn’t “want to get seduced into wanting to go back.”

“You know, once you’ve done film, once you’ve been immersed in the excitement of filmmaking, it always exerts a strong pull upon your heart,” Robert Justman admits, growing somber. “And there are times when I miss the thrill of making that show, or any show, very very much, and it’s hard to deal with. It’s like, I guess, getting hooked on narcotics or like being an alcoholic—it’s easy to fall off the wagon, and you have to fight to keep away from it. It’s a tough thing to give up.”

“Justman helped bring some of the Next Generation’s best episodes to the screen, including Tracy Tormé’s award-winning detective thriller “The Big Goodbye.”

“I had promised myself and my wife that I would never do another TV series,” Justman explains. Then Roddenberry came along with another Star Trek...”
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To hear Jami Gertz tell it, fate didn’t appear to have Twister in mind as her first major motion picture in nearly five years. “They wanted to see me for the film when I was nine months pregnant and I didn’t really feel like auditioning,” chuckles the actress as she describes her entry into this wind-blown adventure. “I finally had a C-section two weeks before I had to go in to audition. When I went in, none of my clothes fit. I was wearing a Hawaiian shirt and my husband’s jeans. When I got to the audition, I discovered that everybody else was in a suit.”

Gertz’s fashion faux pas didn’t get in the way of her landing the role of Melissa, a psychologist and third side of a romantic triangle that includes Bill (Apollo 13) Paxton and Helen (Trancers) Hunt. The actress, whose genre credits include The Lost Boys and Solarbabies (which she discussed in STARLOG #124), recently returned from her four-month stint on Twister. Now, she’s alternating playing mom to two kids while considering a few TV pilot offers that would, hopefully, keep her both working and close to home.

Along with Bill Paxton and Helen Hunt, Jami Gertz is on hand for the big blow in Twister.
“With two small children, I’m definitely choosing wisely when it comes to work,” says Gertz. “The only way I would leave my kids for any length of time now is if I knew the project was a great thing. And I knew Twister was a great thing.”

**Spectacular Twists**

*Twister*, directed by *Speed-*meister Jan De Bont from a script by Michael Crichton and his wife Anne-Marie Martin, chronicles the rivalry between scientific teams who race to the Oklahoma flatlands after reports that a large storm may touch down and spawn multiple tornadoes. Their goal: to make scientific history by placing a tracking device inside a tornado that would transmit valuable information about the nature of twisters. When the promised tornadoes finally do strike, the interests of science are quickly replaced by the need to survive as the scientists try to get out of the wind-blown hell alive.

The cast includes Hunt as a team leader, Cary (The Princess Bride) Elwes heads the opposing group. Paxton is a meteorologist with emotional ties to Hunt’s character, while Gertz is Paxton’s unscientific girlfriend. *Twister*, which features special FX from Industrial Light & Magic, is produced by Kathleen Kennedy, Ian Bryce and Michael Crichton.

Curiously, despite Crichton and De Bont’s involvement, Gertz had no idea how big a project *Twister* would be. “I didn’t think in terms of *Jurassic Park* or anything like that just because it was a Crichton script. I did feel that it would be raining a lot, but I never thought in terms of big winds.”

All of that changed once she got to the stormy set. “The first week I was there, they were testing us behind the backwash of a 747 jet engine. We were also fitted for ear pieces, because the noise was going to be so loud that was going to be the only way for the director to talk to us. It seemed like every time I turned around there were cars spinning around on these huge hydraulic systems. I really got the hint,” she laughs.

Gertz describes her character as more than just a part of *Twister*’s romantic triangle. “Melissa’s your typical straight-and-narrow Tulsa girl who’s petrified for much of the film but toughens up by the end and manages to survive. My character is basically the audience. All the other characters have ‘been there, done that’ in terms of the scientific experience. Melissa has never been close to anything like what happens. I definitely have the audience’s point-of-view in this picture.”

And that was reflected in Gertz’s ingenious approach to preparing for her role. “I did absolutely no research,” she admits, “and that was on purpose because I really didn’t want to know too much. My character is constantly asking questions, and so I didn’t want to know about the scientific side of what was happening. I felt it would help playing this character if I were much more in the dark.”

“What’s scary about this movie is that it’s an action film about a natural disaster. This is about nature. *Twister* is not a movie where

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*There are certain limits to the kinds of dangers Gertz is willing to face on any set. ‘I have to feel completely safe,’ she reveals.*

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*All Twister Photos: Copyright 1996 M & B & Universal City Studios inc.*
Arnold Schwarzenegger is going to step in and save the day."

**Frightening Turns**

Once lensing began, Gertz found herself working with a talented ensemble. "I don't know if I had an easier time than Helen and Bill, but I definitely did a lot more screaming than anybody else. It seemed like every time I turned around, a car was flying past my face or a big neon sign was being thrown at me. It was just wild.

"I did a lot of the physical stuff myself. There's one scene where I'm driving a truck and this car is dropped from 60 feet up right in front of me. There was a helicopter on my ass, filming me as I was driving through this windstorm. We also had to do this sequence where we were getting bombarded by hail and they were showering us with these huge blocks of ice. We were cut and bleeding and throwing up. It was a gas!"

But before you get the impression that Gertz was immediately transformed into a full-blown action heroine, the actress solemnly confesses to wimping out at certain points. "There were a few things that I was just too frightened to do. We had to do a sequence where we're hiding in a grease pit under a car and another car is dropped from about 100 feet up and crashes into that car. It was a scene where there was going to be a lot going on right above our heads and I felt that I didn't need to do that. I have to feel completely safe, and that was one time when I didn't know what was going to happen."

She laughingly reports that the cast was "beaten up a lot" in the process of making *Twister* and that the big punches usually came from director De Bont. "I would tell him, 'You're insane! You've lost your mind!' And he would look at me all wide-eyed and innocent and say, 'What are you talking about?' He was just being this perfectionist who wanted to give the audience a good ride. The scarier it got on the set, the more excited he got."

And the more excited De Bont got, the dirtier Gertz got. "We were very weather-dependent on this film. We needed bad weather to make this movie and when it was a sunny day, we would get really bummed out. And when the weather was bad, I would get real messy. I wear a white suit in this film and I had to have about 20 backups because, every time I turned around, it seemed like I was diving into a pile of mud or grease."

Gertz, who could conceivably return for a second "Twist," says that the film's funniest moments arose out of the daily routine of just showing up on the set. "We would constantly wander around the fields saying, 'This is a big movie! What are we doing here? All we could do is look at each other and laugh at the enormity of the film and all the outrageous things they were asking us to do."

The actress is no stranger to the outrageous. Gertz's dance with the undead in *The Lost Boys* was all-out action of a different kind. "Yeah, the movie with all the contact lenses," she smiles at the memory. "People tend to forget that was a pretty big action picture; they always seem to remember the blood and guts more than the stunts. *Lost Boys* was an interesting picture. There were many people who were pretty new to the business on the movie and we were busing our butts. And then there was *Solarbabies*! That movie was just plain misery for me. I fell early in the filming and tore the cartilage in my knee. I spent most of the film in a full plaster cast being wheeled around on a dolly."

Jami Gertz is well aware that her return to the big screen will twist and shout for attention in the summer box-office sweeps. Nevertheless, she balks at the idea that battling the storms in *Twister* will put new wind behind her career. "I just don't think in terms of career moves, because those are things you can never bank on. Anybody who's being honest will tell you that you can never tell how something is going to affect your career. I've done my part. It's in the can and it's totally out of my hands. Whatever happens, happens."

*MTV* vampires like these could only have existed in the '80s, and so they did in *The Lost Boys*, in which Gertz appeared.
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Jeff Goldblum helps with the heroic effort to save humanity in Independence Day.

By DAN YAKIR & MARC SHAPIRO

hat I liked about Independence Day," says Jeff Goldblum, "is that it allowed me to save all of humanity in a big way." After a pause, he adds, "Well, maybe not the whole world, just little pieces of it." But that's plenty for an actor whose casting history isn't exactly full of heroic figures who embark on spectacular missions.

Director/co-screenwriter Roland (StarGate) Emmerich and producer/co-screenwriter Dean Devlin weren't looking for a clichéd hero for their big-budget, mega-size SF disaster epic, and thereby helped fulfill some of Goldblum's own inner fantasies.

Independence Day, which deals with an alien invasion of Earth, takes Goldblum back to his childhood, when he "used to play games where I was the hero," he recalls. This time, in addition to courage and determination, his character David has a special qualification: computer know-how.

Says Goldblum, "Because of that, I discover that the aliens are using a signal to communicate with each other—they have a bunch of spaceships, you know—and I realize that it's a countdown to their attack before anyone else realizes it. So, I alert people, and finally, once the aliens have taken out a couple of American cities and several worldwide and time is running out, I figure out how to help deliver a strike to them."

Was playing a hero more difficult than, say, portraying a fly? "I like playing human beings!" responds Goldblum. "I enjoyed The Fly very much," he notes of David Cronenberg's 1986 film. "Of course, I thought Seth Brundle was very human anyway; he was really a human being with a disease of some kind. And there were heroic and romantic elements to that.

"In fact, there are romantic elements in Independence Day. The thing that really drives me is saving my ex-wife, played by Margaret Colin, whom I'm still very much in love with. When I first discover that the aliens are going to attack, I'm passionately driven to save her. She lives in Washington, D.C. [one of the aliens' target cities], and I go and try to get her out of there; that's how I get involved in the whole national effort to fight the aliens.

"There are good things in this movie; good principles of human behavior," Goldblum observes. "When difficulty strikes, everyone on the planet really comes together and cooperates, regardless of what countries they come from. I find that inspiring. In these challenging circumstances, people suddenly rise to the occasion and come up with the best within them. I like that."

But such a transformation doesn't come easily. As usual,
"I enjoyed The Fly very much," reveals Goldblum of the David Cronenberg film that had him bouncing off the walls, literally.

"It's not so much that I'm drawn to science fiction as it is that I'm drawn to good stories."

One of Goldblum's earlier SF films was Philip Kaufman's 1978 version of Invasion of the Body Snatchers.
skepticism tends to rule the day, which is why David’s early warnings aren’t taken seriously. “I tell my ex-wife about the impending disaster over the phone and she doesn’t believe me, and that’s why I have to go in person and try to get her. And then I tell the President [Bill Pullman], even though I’m an anti-establishment guy—suspicious of government—and not really a fan of this particular president. All I want is to get my wife out, but she says, ‘While you’re here, if this is true, you had better tell the President’—and I do. He believes me, and he, some of his close staff, my dad [Judd Hirsch], the wife and I get on Air Force One just before all of Washington is blown up.”

**Risk Taker**

The actor finds his part in this movie challenging—but then, he has never been one to walk through his films. “For me, acting is always challenging,” Goldblum explains. “I want to make the movie I’m in good, and sometimes that’s not easy, but working on Independence Day was very joyful. What attracted me to the film was the script, the part. I thought it would end up being kind of spectacular and entertaining to watch. I thought Roland could pull it off. I liked the idea of big spaceships and cities getting destroyed.

“I love Roland, Dean and the other actors, and I found the atmosphere very collaborative. I had a wonderful time. But it’s nothing I can just toss off, certainly. It never is for me. It’s true that with more experience, it becomes easier in a way; I get more relaxed and more confident and in touch with the resources that I have to use. But to make something really good, you have to do what you haven’t done before and take risks—it’s always an adventure.”

According to Goldblum, getting inside his character’s skin didn’t require extensive preparation. “I just tried to think about the situation, and what it meant to me, emotionally, and what I would do about it. Since my character is supposed to be very good at computers, I had to learn a little bit about that.” After a slew of paranoid cyber-thrillers that featured the computer as a tool of evildoers and conspirators, in this one, “the computer is an ally. And as a computer expert, I’m finally a romantic figure, and a kind of gunslinger too. It’s a cool thing to do.”

Now that Steven Spielberg is prepping the sequel to Jurassic Park, The Lost World, will Goldblum be in it? “I would hope to be involved if there’s a good part in it.”

Acting in a special FX-laden movie poses a trademark challenge all its own: how to act with someone or something that isn’t in the frame when you’re shooting. “There are several scenes where the spaceship—which is supposed to be miles and miles wide—is over our heads. When I first see it, it starts as a big fireball in the sky. That’s acting with something that you have to imagine is there, but I’ve done that before. It’s a nice little problem.”

On the set, Goldblum had no problems—not even “nice little ones”—as far as his collaboration with his co-stars and the filmmakers went. “I love Judd Hirsch,” Goldblum volunteers. “He’s very loose improvisationally, and we made up some stuff in front of the camera, on the spot. He’s a wonderful actor and he comes to work already charged on all cylinders. He is very robust and funny and fun to work with. And I love Roland, too,” Goldblum continues. “He’s very caught up in the thing. His enthusiasm, involvement, passion, is infectious. Roland only thinks about this project and he wants it to be very good. And he’s very sweet and kind and trusting; I feel very supported by him and I feel he appreciates what I do, so it’s easier for me to try things—and that feels really good. He has very good ideas, and I like his taste. I like what I’ve seen of the film. He has helped me a lot, and so has Dean Devlin, who was there all the time, very active in working out the acting with us and rewriting scenes on the set if anything needed to be rethought or developed a little bit more.”

Although Emmerich and Devlin were under great pressure during the production—Independence Day is their biggest and most expensive film to date—Goldblum gives them both credit for keeping their cool. “They wanted to do it quickly and without waste,” he adds, “and so they worked at top capacity.”

By contrast, for Goldblum, the size of a production matters little. “It’s the same for
"When difficulty strikes, everyone on the planet really comes together."

me," he stresses. "Once the camera starts, once you're in a scene, any size production seems the same to me. It's just acting. I don't know if being in another big summer movie would help or hurt me. I don't really concern myself with it that much."

And Goldblum should know a bit about big summer movies. After all, he starred in Steven Spielberg's monster hit Jurassic Park. "The big challenge was trying to make it all seem believable. I had to do some physical things that were a little tough. Spielberg was wonderful. In the book and in the original screenplay, my character, Ian Malcolm, was sort of cowardly. I did what the lawyer does in the movie. I told Spielberg, 'Well, the lawyer's already doing that. Maybe my character can be sort of heroic.' And he agreed. Come to think of it, I'll bet Steven Spielberg knows all about aliens and Area 51. I'll bet he has some inside information. He definitely knows something."

Now that Spielberg is preparing the sequel to Jurassic Park, based on Michael Crichton's novel The Lost World, what are the chances that Goldblum will be taking it to a T. rex again? "There's a possibility. When we signed for the first one, they asked us to sign up for the possibility of a second or third. I hope to be involved if there's a good part in it. There's more I could do with the character."

Hide-and-Seeker

Goldblum enjoys acting most when he works with someone after his own heart, like Alicia Silverstone, his co-star in the horror thriller Hideaway. "I adore her and I think she's very talented and enormously sweet," Goldblum says. "I think her purity, her authenticity, her genuineness, her good heart and strong spirit—that brings all of that to her parts. And she's funny; she has a great sense of humor."

As for the movie itself, Goldblum says, "I don't follow why things work or don't work, but I do know that many people liked Hideaway. I had a good time doing it. We spent a lot of time trying to make it believable and logical. It was a high-pitched race and it was tough to try and make it seem true."

SF fans may use a similar word to describe Goldblum's increasingly vast body of genre work—Philip Kaufman's 1978 ver-

But Goldblum doesn't declare any special allegiance to any one genre. He even admits that his knowledge of invasion from outer space movies is limited, and cites only The Day the Earth Stood Still and Close Encounters of the Third Kind as favorites. "As a kid, I remember going to a local theater in Pittsburgh, where I grew up, to see King Kong vs. Godzilla, for which I was waiting eagerly. I didn't see War of the Worlds and I missed most of those alien invasion science fiction movies, so I'm no expert."

"The producer and director talked about Independence Day being not too dissimilar from the old Irwin Allen disaster movies. So, I looked at The Poseidon Adventure to get the flavor of it. But, I'm not thinking about anything else. If you look at this closely, you can probably see similarities to other characters I've played, but I'm trying to do something with this character that feels fresh."

Today, Goldblum enjoys projects for their diversity, trying to pick the best around. He was seen recently in Reginald Hudlin's boxing comedy The Great White Hype with Samuel L. Jackson, in which he plays a documentary filmmaker trying to expose corruption within the sport. And in the fantasy drama Powder, about a boy with unusual powers. Goldblum also made his directorial debut with an Oscar-nominated Showtime short, Little Surprises, an installment within a series titled Directed By... starring Julie Harris, Rod Steiger and Kelly Preston, who happen to be colleagues from Playhouse West in North Hollywood, where he teaches acting.

Still, don't expect Jeff Goldblum to abandon his before-the-camera job any time soon. "I have no strategy in place to make directing into another career," he concludes, "but I love teaching, and this was a joyful extension of teaching for me. I had a blast. I'm very pleased with the way my career is going at this point. I feel lucky. I didn't have to audition for Independence Day. They came to me and said, ‘You fit the part, here’s the script. Do you want to do this?’ Isn't that lucky? Isn't that nice?""I have worked hard to get to this point. But you still can't take anything for granted or feel like you deserve something because of the work you put in. It just doesn't work that way. It's a privilege every time you get to work. I just hope it continues."
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Talk to most of the actors on *Star Trek: Voyager* and they'll express their disbelief that nearly two years have passed since the series began. Talk to Kate Mulgrew and she'll have none of it.

"It's not hard to believe that we've been here that long," declares *Voyager*'s Captain Kathryn Janeway during a quick conversation. "We've been here and we've been here working hard. I will say that it has gone so quickly. Actually, I reflect on it and it certainly feels like yesterday that we started it all. There was anxiety during our first season and there was a lot of outside, peripheral pressure—taking over as Janeway from another actress [Genevieve Bujold], trying to make up for the shooting time lost as a result, getting our footing—that no longer exists at its previous magnitude. So, while I was quite content last season, I'm even more content this year."

So what, in Mulgrew's opinion, is working on *Voyager*, what's not, and where is there room for improvement on the show? The actress, relaxing in her trailer on the Paramount lot prior to an afternoon of filming, takes in the question and then smiles. "Let me speak selfishly," she says. "Regarding Janeway, as an actor I think they could develop her secret life, her private life a little bit more. When they've fed the audience some of that, it has been very provocative and promising. Then, there are the long stretches without such scenes, where we do a lot of the Kazon and alien encounter stuff. It's very important that we examine Janeway's inner life, to get to the source of what makes her tick as a person, to discover her truest feelings towards those who are closest to her and most important to her, in her previous life on Earth and now, on *Voyager*."

"We have nine people here, nine company members in this cast, all of whom are equally important. The audience feels very strongly that they want to get to know each
“I would like to get to the source of what makes her tick as a person, to discover her truest feelings,” says Mulgrew of Captain Janeway.
one of us. As far as the allotment of time is concerned, the writers and producers have certainly given me my due as an actress and as the captain. To get my own rocks off, I would be happier having a little more of the deep personal stuff. Regarding the others, I would like to see the intensification of the relationships aboard Voyager. I would certainly like a more thorough investigation of my relationship with Chakotay [Robert Beltran]. My relationship with Tuvok [Tim Russ] is based on our great allegiance to one another. How did it begin? I would like a story explaining the background of this friendship. I think it's curiously deep as it is now, but which has many nuances that have yet to be discovered.

"I would like to see Kes identified more. She's a wonderful actress, Jennifer Lien, and I don't know if what's going on in Sickbay is enough," continues Mulgrew. "What's the relationship with the holographic Doctor [Robert Picardo] all about? And how about Kes and Neelix [Ethan Phillips]? Is their relationship erotic? Romantic? Platonic? Deep felt? What is it? B'Elanna [Roxann Biggs-Dawson] is so intense and Roxann's incredible energy is used often, but I think it should be used now with more people. I would like to see her interact with the other characters. I would like to see B'Elanna feeling something that confuses her greatly and makes her look deep within herself. I think Roxann is very capable of going on that journey. I feel this way about everybody. I could go on and on, right down the line with all the characters and all of our actors.

Mulgrew stops there, but does go on to talk about Voyager's guest stars past, present and, possibly, future. The topic comes up because Mulgrew so enjoyed filming "Death Wish," the popular second season episode that brought both the enigmatic Q and Mulgrew's off-camera pal, John de Lancie, to Voyager. "I think that casting the best possible actors in our guest roles is absolutely crucial to the success of this particular series. So," she notes, "we have to go for the gold whenever possible. Deep Space Nine has had people like Louise Fletcher, Frank Langella and Fritz Weaver. Those are all fine actors. We've had Joel Grey [in "Resistance"], which was an honor. I enjoyed working with him again [for the first time since Remo Williams: The Adventure Begins]. Brad Dourif was terrific in his show ["Meld"]. Sharon Lawrence [in "The 37's"] was divine. I loved having my friend John de Lancie on the show. It was such a powerful, provocative episode and I think we made great use of John as Q. It's important to make his appearances count.

"Who else is of that caliber, that quality, that I would like to see on Voyager? I would love to see Peter MacNicol. It would be great to have Roger Rees on board. J.T. Walsh would certainly chew up all the scenery. I would love to see some of the people I've worked with on stage guest star. You have to understand that when these people come in, they are not into our rhythm. So, they keep us on our toes, and they always want to give their best possible performance. It's a wonderful antidote for those of us, the regular cast, who are always under the gun to deliver. It's p a r t of the excitement of our performing, of Voyager itself."

Voyager itself, of course, is very much a part of the Star Trek juggernaut, which is now celebrating its 30th year of prosperity. Mulgrew sounds quite proud to be a part of the Star Trek legacy, but she's both cautious and respectful when contemplating exactly what Voyager's place in that legacy is. "I still feel that we are a fledgling show. That we're still being tried—not on trial, but tried, sampled, tasted by the fans. I feel this is appropriate," the actress concludes. "I feel that Trekkers and those who have held Star Trek in high regard since its inception are quite right to look back at the original series, at The Next Generation, at Deep Space Nine, and say, 'Let's see how the baby sister does.' I feel that, as a baby sister, we are very robust, very original, sometimes even outspoken. I think we have a certain intelligence and edge.

"More seriously, though, and more to the point, it takes time to reach the stage where you feel that you even warrant being compared to the other shows. So, we are an important part of the whole Star Trek phenomenon, because we are the part that's going to take it forward. We are not yet, in the big picture, as significant as the others. That, I think, gives us something to strive for. Wouldn't you say?"

After two years on Star Trek: Voyager, there are plenty of stories Kate Mulgrew would like to see, such as the history of her character's friendship with Tuvok (Tim Russ).
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It's a story that works on many levels," says Rob Cohen of his most ambitious film to date, the $58 million Dragonheart. "On one hand, it's an epic action-adventure with a fantasy element—the dragon. On the other, it's almost a religious allegory of the fight between good and evil, and the rewards to those who fight for good and the punishment for those who fight for evil. It's also a historical picture, which offers a look at the 10th century as it might have been, and hopefully it's very captivating entertainment."

Cohen, who began his career with the intimate A Small Circle of Friends, proved to be equally adept at directing grand-scale spectacles—his Dragon: The Bruce Lee Story is a case in point, and the upcoming Daylight, a subterranean thriller starring Sylvester Stallone, is another. But the most unabashedly extravagant of his films is certainly Dragonheart. According to Cohen, the movie's appeal to adults has to do with "the notion of sacrifice and rebirth, or death and transformation, since they think about mortality. There's hope at the film's end of a contin-
In Dragonheart, Quaid stars as Bowen, a warrior who takes the role of dragonslayer and then dragon ally in the course of his adventures.

"We love dragons because their nature can be very complex."

"I love this genre," raves Cohen, whose passion for the material won him the job as director over several others interested in the project.

"As I see it," continues the filmmaker, "it's the story of a man. Bowen [Dennis Quaid], who believes in the Arthurian code of correct behavior, and has found himself as the teacher of young prince Einon [Lee Oakes], whom he hopes to turn into a second King Arthur. But the prince is a very ambitious, rather evil kid with a very clever ability to put on the face that Bowen wants to see. When the prince is wounded mortally in his father's crushing of a peasant rebellion, Bowen and the prince's mother, Queen Aislinn [Julie Christie], take the near-dying prince to the only source of hope, which is a dragon who lives in the hills—Draco, voiced by Sean Connery.

"The dragon looks at the boy, sees what he really is, but decides that he will share some of his life force with him in the hope that he'll turn out good and the relationship between man and dragon will be healed. But Einon's nature doesn't change, and now instead of being dead, he's a living force with the heart of a dragon and the same dreams of conquest and crushing all opposition that he had before. But still, Bowen can't see that this was the prince's true nature; he believes it was a trick of the dragon, so he vows to kill all dragons. Twelve years later, he's well along the line of being a dragonslayer, when he encounters the very dragon he wants to get most, and without realizing that's who it is, they have an epic battle and then make an uneasy peace with each other when they realize that this is the last dragon, the last of its kind, and therefore to kill him would end Bowen's career as a dragonslayer.

"So, they join forces for a while, scheming ways to have the dragon terrorize some noble's field and then have Bowen appear and promise to solve their problem for a fee. But their scams begin to go wrong, and they realize that they're not living truthfully, that they're not fulfilling the destiny that they were meant to have. In this mix is a young peasant girl [Dina Meyer], the daughter of the man who led the first peasant rebellion. She has kept the fires of rebellion against the evil king alive. She teams up with them and ultimately bends them to her goal, which is to once again take on this seemingly insurmountable king, his armies and his fortress. And how all of that is resolved we'll leave to the audience to see."

**Dragon Tales**

When Cohen discusses his movie, his voice betrays his emotional involvement with the material. "I love this genre," he concedes, "and I've never been able to do this kind of film before, because I started out in another kind of arena, and making transitions in Hollywood from one thing to another is very difficult—once you're established in one place, they like you to stay there." Cohen's interest in the genre started when he was a kid reading the work of Arthur C. Clarke, Ray Bradbury and J.R.R. Tolkien. But although he loved SF/fantasy and
what he terms "sorcery epics," he never believed he would actually get to make such movies due to their prohibitive cost.

Cohen got his wish when he teamed with producer Raffaella De Laurentiis for *Dragonheart: The Bruce Lee Story* and she also offered him *Dragonheart*. His then-partner, John Badham, was set to direct; Cohen was to produce. "But John didn't get it at all, and I said, 'You're crazy, this is one of the great stories!' After the critical and financial success of *Dragon*, Raffie went back to the studio—she had been working with Dick Donner on it for nine months and Donner was very star-oriented. He kept saying, 'I've got to have Mel Gibson to play Bowen.' or 'I have to have Harrison Ford,' and the studio's attitude was, 'We'll pay you anything you want as a fee if you can deliver one of these two.'"

Actually, Ford came very close to accepting the project. "He said yes on a weekend and no on a Monday," notes Cohen. At that point, Donner gave up and, with Universal having scored a megahit with *Jurassic Park*, the studio was open to Cohen's suggestions, because, despite the fact that it was four times bigger than his previous film, he clearly felt strongly about the project.

"I went to school at ILM to learn what could and couldn't be done, and how to do it," Cohen recalls, "and then I read every book and every technical magazine and interviewed every other FX person that I could talk to at PDI and elsewhere. Finally, I started working with Phil Tippett, who designed the dragon and the animatics to show what the dragon could do."

The screenplay for *Dragonheart* is credited to Charles Edward (The Fly) Pogue, based on a story by Patrick Read (Spaced Invaders) Johnson & Pogue. Cohen believes that Johnson had an idea about the last dragon and the last dragonslayer and found a sympathetic ear in De Laurentiis, who had produced *Dune* and the Conan films and likes that kind of material. "She bought this story from Johnson with her own money," says Cohen, "but whether he wrote the script or just a treatment, I don't know. Then, they brought in Charles Pogue, and he was the screenwriter that I encountered."

Cohen's input helped change the script radically. Explains the director, "Pogue's script was set in the 'high Middle Ages,' with damsels in veils and knights in armor—based on the misconception that King Arthur lived in the 13th or 14th century, instead of the seventh century. So, there were knights riding around in the Excalibur mode. They all had metal armor; they lived in these elaborate castles and there were courts and ladies in waiting. When Bowen went to kill dragons, there was a montage of him slaying six dragons—it was just carnage—and I said, 'Wait a minute! First of all, we have to find a world in which you can believe a dragon existed, and I think by the time Europe was into this era, something 18 feet high and 43 feet long wasn't able to just hide out.'"

"We needed a much more primitive, less populated world. So, I began to be interested
in the Dark Ages, not the Middle Ages. I thought, "What did happen between the fall of Rome and the Middle Ages? What was the world like?" I started reading about Europe between 400 and 1100—when history begins to pick up again. It was an incredibly dynamic time of amazing migrations of people and mergings of ethnic groups. It was a time of great social disorganization and separation. I began to realize that Arthur was a Celtic cavalry commander, probably of the Roman school that was fighting the Saxons in the mid-600s, and therefore life under King Arthur included no metal armor, and people didn’t go to jousts. It was a much more primitive kind of warfare, and the traditional approach, even in First Knight, of "This was the time of extremely high culture and very sophisticated architecture and very elaborate costumes" is absolutely not right. That came as a shock to me.

"So, I began thinking about setting the movie in this later time period—it’s meant to be long after Arthur’s death but before the Middle Ages—and use the biotapestry as a guideline for how the film should look. That’s what I worked out with Anna Shepard, who was Oscar-nominated for Schindler’s List as costume designer."

**Dragon Eyes**

At the center of Dragonheart is the dragon itself, a mythical creature that never ceases to kindle the imagination. According to Cohen, "Dragons have always had a dinosaur-like element, in that dragons are a mythical spin on the dinosaur, and that’s how I began to develop Draco along with Phil Tippett. We love dragons because their nature can be very complex—they’re large and powerful, they breathe fire, they fly, they can live in various kinds of terrain and geographical places, they can be wise and crafty, they can be like aliens that come to Earth because they have powers that we don’t have. They’re very stimulating symbols. Whether they’re Jungian symbols or fit the universal unconscious, I don’t know exactly, except that you find dragon motifs in so many cultures that it makes you think there’s something very universal about the winged serpent or the winged dinosaur. For all of us, the idea of something large and powerful and dangerous and yet wise, this multi-faceted symbol, retains a fascination that knows no end."

To create the dragon, Cohen tried to shy away from the influence of Dragonslayer, where the creature was the villain. "It was like ALIEN: the thing to be killed. It was serpent-like, slimy, evil, speechless and corresponded to the Christian-Western mythology of the dragon. It was hell-spawn."

For his part, Cohen insists that even before his dragon assumed a character of its own, it was clearly a heroic figure, full of wisdom and compassion. The movie offers the myth that dragons were put on Earth to help and guide people, which corresponds more to Eastern mythology—especially the Chinese. "The dragon is a revered symbol of wisdom and power in Chinese mythology. The emperor sits on the dragon throne and uses the dragon image in his seals."

In determining the dragon’s visual look, Jurassic Park was a real influence. "It pointed the way as to how to do that," the director recalls. "Apparently, Patrick Johnson went to England and worked with the Henson people and did a test with a Muppet dragon, and Universal rejected it. That’s when Donner
Saw had couldn’t wanted knew made having successful felt the wanted the loved think 81 told Donner eyes once came Raffaella, time, contacted it. the on some indicated ance that of who dragon, could. character “I is technology, Sean eyes, in. That had creating a of Dragonhead was the this ILM, toward this was creating digital making possible. This was the Institute for this digital revolution of character creation.

“I made two decisions the minute I became the director of this film: one was that Sean Connery had to be the voice of the dragon, because I couldn’t think of anybody who could do anything close to what Sean could. He was the dragon for me in every-

thing that he represents—his manliness, his wisdom, his sense of humor, his sexiness, his authority. In short, I loved his charisma. And his physical beauty, his eyes and the expression that comes from his face—I felt that he was like a bipedal dragon. So, we moved on Connery immediately. The other decision was to use ILM, who were already way ahead of everybody else with CGI technology.

“I realized that dragon design was going to be very different than dragon execution, and I knew that Tippett had done Dragonslayer and he had been involved in helping visualize the dinosaurs for Spielberg. I told him how many dragon symbols I came upon when I was doing Dragon in China, and Phil pointed out the Lion Dogs, used as protective symbols in architecture, as an inspiration for the look of our dragon, rather than it having a long snout, like a crocodile or a lizard. So, we started to think about Draco as more leonine, more like a lion than a serpent or a lizard, and we began to model little maquettes with clay. I told Phil I wanted him to be a quadruped, and Phil said there was no such thing as a flying quadruped in nature. But I insisted that the dragon must have hands to express himself, which he wouldn’t be able to do if all he has are wings.

“Then, we talked about the eyes, the reptilian eyes, and I said I thought he could have reptilian-shaped pupils, but not yellow or red eyes. I wanted them to be brown, like Connery’s. And we discussed how far the eyes should be set apart, how reptilian they should be—if you push it one way, you get a reptile, if you push it the other, you get Puff the Magic Dragon, who’s too human-looking, a goofy cartoon character. I had all these ideas about how its tail would change shape, and that it would have a fighting tail and a resting tail, and how would we deal with the sequence where Bowen has to be in the dragon’s mouth, and how big it would have to be to have a man in its mouth.

“Three weeks later, Phil called me and came to my house with Steve Price, who was the visual FX supervisor—he died of cancer before Christmas last year—with car carriers full of maquettes, Draco ideas. One of the 10 that I had him spread on the coffee table was the Draco I wanted—expressive, powerful, definitely identifiable as a dragon, but with a lion-like mane of horns. He had a dinosaur physique in terms of size, expressive hands, powerful haunches and an incredibly intelli-
gent face—a cross between the reptile dragon and a dignified lion-like face.”

**Dragon Souls**

According to Cohen, not only will this dragon be the most realistic ever to appear on the screen, but “this thing flies, swims, walks, talks, sings, he’s a chameleon, he’s funny, sarcastic, he’s soulful, and ultimately he’s as much a living thing as Dennis Quaid is on the screen. The greatest joy I’ve had is making that wonderful actor, Dennis Quaid, meet this wonderful actor Draco head-to-head in scenes where Draco never existed in real life but existed inside the computer and ultimately on the big screen.”

The borrowings of an actor’s facial expressions for a CGI creature is certainly an industry first. When Connery did his reading of the part, he didn’t worry about facial expression—he focused on his voice performance. Cohen then did about 10 takes of each line and cut, sometimes word to word, from one take to another. “Then, I took every film that Sean ever made and I cut up every close-up— from Darby O’Gill and the Little People to The Hunt for Red October. I would peel off every close-up and assign it to a file that I would call anger, sarcasm, pedagogical, fear, sexual—whatever human emotion I could see in Connery’s face. These files were transferred to video and given to ILM. So when Draco is angry, I would say to the animator and the technical directing team that was going to execute the shot. Here are the general parameters, and if you look in the anger file in the third close-up from The Hunt for Red October, you’ll see the mixture of contempt and anger that’s right for this moment.”

“The best animators at ILM just took off from those points and made their own, acting with whatever guides I gave them. So, someone would come in and I would see a very stiff version of it, and I would say, ‘He should arch his left eyebrow like Connery does when he’s skeptical, and he should purse his lips because Connery does that lip pursing when he’s thinking. And make more eye contact with Bowen, up the eyescan, because the human eye is always scanning. At 247 points a second, to assemble the one image that we think we see. People’s eyes always flick in movies, but creatures’ eyes don’t, they appear glassy. So, we wrote a program called ‘eyescan,’ software that kept Draco’s eyes moving like human eyes, and we wrote a program called ‘eyeblink’ to give it the kind of lid and blink that the human eye has. The idea was to let his eyes be so very communicative. That’s how we began to form up the acting.”

Cohen believes this evolution of FX may eventually eliminate the need for live actors. “I’m here to tell you it’s completely possible,” he asserts. “I have now seen enough growth in this two-year period that I’ve been working on Dragonheart that I truly believe that within the next five years you will see the technology reach a point—whether it’s going to be Jack Nicholson that’s scanned into the machine, or whether it’ll be just somebody made up—when you will see a human performance that has never existed in life, only in the machine.”

**Dragon Faces**

For his part, Quaid had challenging action sequences which he had to shoot alone—without the CGI creature. “I broke the action sequences up,” explains Cohen, “and used techniques Dennis could relate to. If the tail was going to chop down next to him, I had air pipes on the ground that would blow up and blow dirt on him and so on, to show how close the tail would be. And Dennis will get the rhythms of running and jumping and ducking and doing all the things that were going to happen to him vis-a-vis the dragon. In terms of the harder acting aspect, we did two things: one was that I played the dragon off camera, and I would ring the set with speakers so that my voice would surround Dennis and give him the feeling of how big the scale was. And he would have an instant response. I actually got somewhat proficient at mimicking Connery’s performance. Dennis had to make it intimate, so that you really believe he’s sharing these moments with this creature. And that’s a testament to Dennis’ tremendous acting ability.”

Cohen believes that Dragonheart will be the vehicle that will finally make Quaid a star. He’s at the ripe age of forty-something, he can do both comedy and drama and he has the technical experience in SF movies (Dreamscape, Innerspace, Enemy Mine) to make a CGI picture. The director also praises his charisma and physical agility, which proved helpful in his ability to handle swords and do strenuous acting in general.

“He said to me, ‘I now realize that Draco and I are two halves of me, and if I can have a conversation about myself with myself, it will be more intimate, it’ll be a better way for me to play it, so that I am the same as the dragon. I’m lonely; I’m the last of my kind. I am an outcast: I am a man of honor who has lost his way, so in every conversation I have with this creature I’m really talking about myself—when I criticize him, I’m criticizing myself.’ I thought his instinct was good, and I worked with Dennis to lower his voice, which had been too California boyish. Every morning we would work on getting the voice down to a croaky, basso level, instead of his normal tenor level. It gave him a feeling of more weight and of a man who lives outside and a man of another period. We never gave him a phony English accent or anything like Kevin Costner in Robin Hood.”

The director also considers David Thewlis brilliant. He was cast as the adult Einon not because he’s an obvious villain type, but because the filmmaker was impressed by his intelligence and total lack of fear of appearing evil. “It’s not the muscles that make you terrifying,” he points out. “It’s the mind. I thought David had the scariest mind I had ever met.”

Despite—and perhaps because of—the enormity of the technical expertise required for Dragonheart, Cohen feels his main challenge was “not to let the technology tail wag the dragon, to not let the complexities of making the film overshadow the telling of a good story.” He surely feels strongly about this story, since he’s also serving (with De Laurentis) as executive producer on the forthcoming animated TV series. Already in stores are the inevitable Dragonheart toys—dragons and action figures—by Hasbro, not to mention CD-ROM games. Rob Cohen approves of these, noting his affection for the knight’s code which appears in writing on every toy. “There’s a message there for kids about truth and honor and valor: I’m proud of that.”

Some people become bad, while others, like Prince Einon, just are bad. And though he is slow to realize it, all Bowen’s teaching just can’t change that.

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Brandon Lee

LEGACY OF RAGE
Brandon Lee stars in his last Chinese language film before his untimely death during the shooting of The Crow.
The aliens are coming to movie screens this year, hoping to capture the hearts and minds of filmgoers. But unlike the space critters in other special FX extravaganzas and like the ubiquitous Invaders who menaced David Vincent, the aliens in The Arrival are quieter, sneaker. They could be your next-door neighbors.

According to David Twohy, the aliens aren’t just coming—they’re already here! The writer/director of The Arrival (formerly Shockwave) believes that despite the high-profile competition of Independence Day and the upcoming Mars Attacks!, his own alien invasion flick could catch moviegoers by surprise.

“It’s not really designed to compete with Independence Day, because we can’t compete with their budget,” says Twohy. “We’re in for $28 million, and they’re up around $60 or $70 million. But then again, our story was never designed to do what theirs is doing. I wrote this because I wanted to tell this particular story. I didn’t want to do Independence Day—not that they offered it to me! But The Arrival is a completely different critter.

“The Arrival is more reality-based and more intelligent than any of the others that you’ll see out there,” Twohy maintains. “It’s about a radio astronomer named Zane, played by Charlie Sheen, who works for the government-sponsored SETI [Search for Extra-Terrestrial Intelligence] program, which officially listens for signals from space. One night, he receives the first signal from outer space. He subsequently loses his job and is forced out of the program for what seem to be other reasons, but it’s actually because he has received the signal.

“So determined is Zane to re-establish contact with the aliens that he builds his own home satellite network, which allows him to continue searching for these signals. Lo and behold, he finds out that not only is someone broadcasting toward Earth, but someone is broadcasting back. We start the story thinking that extraterrestrials may exist somewhere else in the universe, but when that discovery is made at the end of Act One, it’s, ‘Oh. They’re already here...’ He’s then forced to track down the source of these Earth-based signals, which leads him to rural Mexico, where he discovers an alien terraform factory, which taps into the whole alien invasion conspiracy angle. Our story posits that they’re already here, and they’ve been here for a while.”
The film was inspired by Twohy’s fascination with astronomy and the question of extraterrestrial intelligence. “It was my love of astronomy, my own questions about whether we are alone in the universe and my doubts that we are. It’s overwhelmingly likely that we are not alone. We are undergoing a Golden Age of Astronomy, where we are making startling new discoveries on a weekly basis. I wanted to update the image of the astronomer, because from the 1950s SF films, the audience thinks of a guy who peers through an eyepiece, and that’s seldom done anymore. In fact, we’re more apt to listen to stars than look at stars nowadays, and astronomers spend more time in front of their computer consoles than they do at the eyepiece of a telescope. I wanted to update that image, and I found it very interesting that astronomy had progressed over the past 20 or 30 years, but cinema had not kept up with it.”

Twohy, whose previous genre credits include The Grand Tour: Disaster in Time (as writer/director) and Waterworld (co-writer), had to do a significant amount of research while scripting The Arrival. “I went out to some of the big dishes, the 120- and 140-foot dishes that they use to track in deep space,” he says. “I talked to some of the SETI engineers out there to get a good sense of what they were doing. These are huge, huge instruments.”

So impressed was Twohy with the massive dishes that the climax of The Arrival centers on one of the huge devices. “Our finale takes place on and around one of these 120-foot deep space dishes out in Owens Valley—that’s where the whole sequence is staged. The finale is actually the implosion of that dish—we bring that dish straight down to the ground with Charlie trapped inside it! So, we do have our special FX!” Twohy exclaims. “It’s not wall-to-wall special FX, because every once in a while we stop and do some talking and get some points made.

“Our other big spectacle is the descent into the alien terraform factory. We spend about eight minutes inside the terraform factory, and it’s a completely alien creation throughout. The aliens are in this factory, mining raw material out of the earth. It’s hard to describe because it’s all visual—to put it in words will fall short of what it actually looks like. They’re mining raw materials, subliming those materials into greenhouse gases and pumping these greenhouse gases into the atmosphere, thereby changing our climate. We go in and actually show it being done.”

**Alien Physiology**

The writer/director devised his own look for the aliens, an image that he says isn’t based on any previously seen. “It’s completely new stuff. These aliens are quite startling. Since they have to masquerade at times as humans, they had to be basically hominid—they’re as tall as we are, and they have arms and legs and a head. But aside from that, we’ve done some startling things I can’t talk about. And, they’re completely computer-generated. There are no guys in rubber suits. Pacific Data Imaging did all of the aliens for us, and they did a tremendous job. I designed them with my people on this end, and PDI scanned the design into their computers and animated it all.

“Initially, we investigated marionettes, and a guy in a silicone suit, but we quickly realized their limitations. They wanted me to do a lot of waist-up shots of the aliens because the legs were going to be problematic. At a certain point, we just said, ‘Let’s talk to some people about CGI creations.’ And guess what? That’s what we opted for, and
now it's no problem! If we have four of these aliens, all walking in different directions at the same time, then we can do it. We had great flexibility with what we could or could not do with the aliens.

There were no difficulties in depicting the human actors interacting with computer-generated aliens, though the actors did require guidance. "When Zane descends into the terraform factory, he comes face-to-face with the aliens in their natural state," says Twohy. "It wasn't much of a problem for me as a director, but I had to constantly talk Charlie through it. We couldn't even shoot synch sound, because I was narrating off-screen for him so much: 'Look to your right. Here's what you see now, now here's a giant vapor ball rumbling through the factory. Track your eyes up, track your eyes up, now it's gone. Now look over here; now you see an alien over there—' It was pretty technical stuff for him, but he was good with it."

Twohy based his designs of the aliens around the creatures' backgrounds. "They come from a very hot planet, and they're trying to make our planet hotter, so we adopted a color palette that was all warm-toned stuff," says the director. "We go down to the terraform factory and see coppers and golds and bronzes. It's almost Jules Verne-esque in that respect, almost harking back to a Victorian style of macro-engineering. Even the aliens themselves are very warm-toned. That's where we started. We did things on a very big scale when we went down there, because they are terraformers. They're here to change the planet, so they do big things. We did some great, grand-scale miniature work in there that does not look like miniatures."

Earthly Paranoia

Because Twohy was both screenwriter and director, it was easy to let the script evolve, he explains. "This is as much a paranoid thriller as it is an FX film, so we were always playing with the question of who is an alien, and who isn't," he says. "Among the people around Zane—his girl friend, the guy he works with, his boss, the little boy next door who befriends him, the woman next door who's snooping on him—between all of the immediate orbit of characters around him, we were constantly changing who was an alien and who wasn't. Sometimes we would establish somebody as a red herring in an early draft who was just a red herring, then later on we would say, 'Wouldn't it be cool if that character was an alien?'

The Arrival was shot in a variety of locations, which provide an epic sense to the film. "We went out to that 120-foot dish at Owens Valley, actually staging actors on its surface," says Twohy. "We had a helicopter circling around, catching all of the action. We were also filming on Mexican soundstages for two months or so. Then, we were in the environs of Mexico. What's cool about this film is that it has many different looks to it. It opens with an Arctic sequence, then goes to the California desert, where the big dish is."

"They're completely computer-generated. There are no guys in rubber suits," explains Twohy of his aliens.

"It's overwhelmingly likely that we are not alone."
"We were constantly changing who was an alien and who wasn't."

Then, it goes to Pasadena and LA and spirals off into a new bit down in Mexico—most of the story's midsection takes place in rural Mexico, and then we're back to LA and the desert again for the finale. We were everywhere!"

Twohy is delighted with his cast, including Sheen as Zane; Ron (TimeCrap) Silver, who is Zane's supervisor Gordian; and Teri Polo as Char, as well as a scientist portrayed by Lindsay (House of Games) Crouse.

"Lindsay plays an atmospheric scientist working the same problem that Zane is, but from a different end," says Twohy. "I establish her as a geo-scientist concerned about the atmosphere and these changes that she has been recording in the atmosphere. Zane has received this strange signal from outer space and signals from Earth as well, so I'm running them as parallel characters in the first half of the story, then they come together and start putting the puzzle together. They each bring something new to the table."

Twohy reveals that he planned on Sheen as his lead for some time. "I had worked with Charlie on Terminal Velocity, a skydiving picture I wrote and he starred in," the director says. "I found him to be a very agreeable guy and a versatile actor. I had seen him in Planes, Trains and Wall Street and I knew he was capable of much more than most people gave him credit for. Charlie is such a commercial guy, especially in the international market, that he started to make sense to us. I knew that he was capable of handling the role, even though that wasn't apparent to other people at the time. Yet at the same time, the people who were financing the film said that Charlie made more marketing sense. So between those two viewpoints, we agreed on Charlie very quickly."

**Lonely Humanity**

The *Arrival* production schedule was rather rough, and the filmmakers were given little time to spare, reveals Twohy. "It was a 48-day shoot that really wanted to be 60 days," he says. "We packed a lot of stuff into it. We had a full-time second unit crew shooting side-by-side with us, just to help us make our days. I could pawn off all of the inserts and close-ups on the second unit so that we could keep moving ahead with the actors. We used five different stages at once in Mexico—we took over that whole studio for two months."

Not surprisingly, the toughest scenes to shoot involved FX. "The stuff with aliens who are not there was tough, working actors around aliens who don't exist yet, and will only exist on somebody's hard drive," he says. "That's always a challenge."

More than three months of post-production were needed for another spectacular FX sequence—the collapse of the huge antenna dish. "The dish collapse spectacular was no small feat!" laughs Twohy. "It was a combination of actually shooting on the real dish, getting shots of the actors underneath it, on top of it, inside it, and then doing three different scale models of that dish, with multiple copies of each one of those scales. It's a pretty hairy sequence."

It wasn't too difficult to get permission to shoot at the actual dish, because the workers tended to be SF fans. "I gave a script to the guys at Cal Tech who operate the dish," says Twohy. "They're in love with this stuff, and *Arrival* was a pretty sophisticated piece of science fiction that dealt with issues that they deal with on a day-to-day basis, like the discovery of extra-solar life. That's what these guys are into, as soon as they saw a story that dealt with that, it wasn't a hard sell at all. They said, 'Come in, please, and collapse our dish!'"

Despite this year's invasion of movie screens by conquering aliens, Twohy says he's confident that *Arrival*, a LIVE release, can hold its own against all comers. "I think we have a better film than the others out there—I say that without having seen Independence Day, but knowing well what it's about. We're the underdogs, though it's hard to think of this as a little film when it cost $28 million," says David Twohy. "We are not the biggest SF film out there this summer, in terms of spectacle, but we may just be the smartest!"
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John Frankenheimer has led a career of remarkable peaks and valleys. The director's peaks include such film classics as Birdman of Alcatraz, The Manchurian Candidate, Seven Days in May, The Train and Seconds, not to mention the box-office hit Black Sunday. Among his trips into the valley are Prophecy, Dead Bang and Year of the Gun. Now, thanks to the critical and ratings success of three recent made-for-cable TV projects—Against the Wall, The Burning Season and Andersonville—Frankenheimer is poised to reclaim his former glory with a big-screen, big-budget version of The Island of Dr. Moreau. It's quite right, actually, that Frankenheimer returns to feature films with a genre outing, as some of his most fascinating past work was either SF or SF-tinged.

Sitting on a couch at a Manhattan hotel, Frankenheimer is a tall, still-rugged man at 66, and he's quite eager to look back at his earliest genre efforts, to address his disappearing act in the 1980s and to reveal intriguing bits and pieces about the eagerly anticipated Moreau, which New Line Cinema plans to release this August.

STARLOG: Let's go back to 1962 and The Manchurian Candidate. It has a story that will forever be relevant. What comes to mind when you think of that film? Were you ever afraid of going over the audience's heads with it?
JOHN FRANKENHEIMER: That was a very enjoyable experience. I think we made a very good movie. I'm very pleased that it's considered a classic. It's a complicated, complicated movie. I don't think you can ever pander to an audience. I don't think you can say, "Well, this will be too complicated for these schmucks. Let's just simplify it." I think you have to do it the way you see it. In the case of The Manchurian Candidate, we were taking Richard Condon’s brilliant novel and just trying to make it dramatically correct for the screen. It had a very complicated plot. I'll tell you an interesting story. We had titles over the film's beginning and when we previewed the picture in San Francisco, boy, were people just totally and utterly confused. The United Artists people didn't understand what was going on, why everyone was so confused.

I suggested that the next night we show the work print, which didn't have the titles at the beginning. There was no confusion when we showed that print. The moral to be learned from that was do not put titles over any action that you want the audience to understand. In my opinion, the audience neither reads the titles closely nor understands the action. They try to look through the titles, which complicates their trying to understand what's going on. That's why no pictures of mine that you'll ever see will have titles over necessary action.

STARLOG: Is it true that Frank Sinatra wanted Lucille Ball for the role Angela Lansbury played?

FRANKENHEIMER: Yes. I had just done All Fall Down with Angela, and that's who I wanted. Frank and I had a discussion about it.
I told him to come over and look at All Fall Down and see how he felt about Angela after seeing it. I said, "If you don't like Angela in it, then let's talk." He came over and looked at the picture. The lights went up and he said, "She's the one." Would Ball have worked? I never do "what ifs." Life cannot be based on "what ifs." There was never a question of not going with Angela, of Angela not being available to do it.

STARLOG: So many people link Manchurian Candidate to the John F. Kennedy assassination.

FRANKENHEIMER: I was in France at the time of the assassination, making The Train. We were in this little town and we came back from a day's shooting. My French was very limited and so was Burt Lancaster's. We walked into the lobby of this hotel and there was this old Frenchman there. He had his mustache and a beret on. He walked up to both of us and he kissed us. Tears were running down his cheeks. He said, in French, how sorry he was to hear about the President. I said to Burt, "I think he's saying that Kennedy has been shot." We ran over to turn on Armed Forces Radio, and sure enough it was true. Then, the French press started to besiege me; "Did I feel responsible because of The Manchurian Candidate?" The answer was absolutely not, of course, but they loved a good conspiracy. Ironically, years later, I drove Robert Kennedy to what turned out to be his death in 1968. There's a long line of coincidences.

STARLOG: Seven Days in May is also considered a classic and, in essence, an SF film. What's your take on it?

FRANKENHEIMER: I think it's a good movie. I'll tell you a story about Seven Days in May. Eddie Lewis, Kirk Douglas and I bought the book [by Fletcher Knebel and Charles W. Bailey] and it started off in the Pentagon parking lot on the seventh, with the Duty Officer [Douglas] going to work. As you know, the whole picture is based on placing bets at the Preakness. That's when the seven days begin—Sunday to Saturday, with Saturday being the day of the Preakness. So, when Rod Serling and I were doing the script, I said, "Rod, I don't want to open this bloody movie in a parking lot. I want to have a riot at the opening." I wanted to have a riot outside the White House, so you know the President [Fredric March] is at an all-time low. Then, we cut inside the office. We wrote the movie and we cast it. We were going to start shooting in three weeks and I read the script one night and I said, "Oh, my God, we've lost a day in May!" My movie started on a Monday outside the White House. So, it was only six days. I didn't know what to do.

At the time, the best rewrite man in Hollywood was Charlie Lederer. He used to make these crazy bets, like an hour or two hours of his time. He lost 12 hours of his time to me in a tennis game. I called him up and said, "Charlie, I want to collect my 12 hours." So, I went over with my script and I told him my problem, that I've got a picture called Seven Days in May, but I only have six days in it. I couldn't even call the film Seven Days in May because the book was the number one bestseller in the country. Later, they did Three Days of the Condor. The book was called Six Days of the Condor, but no one had ever heard of the book, so it was OK. Anyway, Charlie read the script and he said, "If I finish this in an hour, does that count as my 12?" I said, "Yeah, sure."

Charlie said, "Here's what you do. Make sure you stage that scene with Kirk Douglas and Edmond O'Brien in the Washington Airport near a wall." I said, "Why?" He said, "Put up a big sign about the Preakness and put on it 'First Sunday Running of the Preakness.' Nobody will ever notice it." And I did it, and nobody noticed it. To this day, nobody has ever said, "Hey, they changed the Preakness to Sunday." I got the best reviews for that picture that I probably ever got. Some people call that film an SF film because it does take place a little bit in the future. I don't necessarily see it as SF, but I can understand people thinking that.

STARLOG: Two films later, you directed Seconds. Do you consider that SF?

FRANKENHEIMER: I've personally never looked at it as an SF film, but, again, I can certainly understand why people do. I've always looked at it as more of a thriller, more of a horror film, actually.

STARLOG: The casting of Rock Hudson was both perfect and risky. Did you think he had what it takes that he could pull it off?
"In the case of The Manchurian Candidate, we were taking Richard Condon's brilliant novel and just trying to make it dramatically correct," says Frankenheimer.

Angela Lansbury was Frankenheimer's first and only choice to play the scheming mother of Laurence Harvey in The Manchurian Candidate.

FRANKENHEIMER: At the time, Rock was the biggest star in the country. I didn't think he was right for the film. I went up to meet with him. He tried to convince me that he should play the part after the operation. But I wanted one actor, and I wanted Laurence Olivier for both parts. I actually had Olivier for the part, but when I went back to Paramount, they said they didn't want him, that he wasn't a big enough name. That was really a terrible, crushing blow for me. I had never considered using two actors.

It was Rock who convinced me that was the way it should be done. So, once I got that concept in my head, Rock was perfect. I figured if the guy [John Randolph] has to go through all of this nonsense, he might as well come out looking like Rock Hudson. Rock was fabulous to work with, and he was one of the nicest guys I've ever known. We worked very closely together. He was very conscientious, worked like hell and he had a lot of confidence in himself that he could pull it off. He was great.

STARLOG: What do you remember of filming the operations?

FRANKENHEIMER: [Cinematographer] Jimmy Wong Howe and I went in and we filmed actual operations. The crew was fainting like crazy. I remember Jimmy yelling, "Where's the camera? Hold it still!" The crew was just down and out. So, I ended up filming it with Jimmy. Years later, this actor came up to me, but I wasn't really sure who he was. He said, "I worked with you," I said, "You did?" He said, "You filmed my nose being operated on!"

Jimmy was the best cameraman I ever worked with. He came up with ways to make my style much more effective. It was his idea to use that extreme wide-angle lens. He did most of the camerawork himself. I mean the actually operating of the camera. The whole look of the picture was terrific. The lighting, the style of the film was just wonderful.

STARLOG: Where did the grape-stomping scene come from?

FRANKENHEIMER: We needed a moment to really free Rock Hudson. Eddie Lewis had heard about this group that did that kind of stuff. I went up to see them and we just did it. We incorporated it into the film. I think it works just fine.

STARLOG: Is it true that you and Kirk Douglas originally acquired the rights to Seconds?

FRANKENHEIMER: We did. We got the rights through Eddie Lewis, who was Kirk's producer. Kirk was doing One Flew Over the Cuckoo's Nest [as a play] when we were going to do Seconds. Kirk could have played both parts, actually.

STARLOG: Leonard Nimoy shot scenes for Seconds. What happened to him?

FRANKENHEIMER: He got cut out of it. Rock's daughter was played by my wife. There's a scene where Rock goes back to visit his daughter and she's married to Nimoy. They had a baby. I'm really sorry now that I cut it out. I shouldn't have cut it out; it was a good scene. We're doing a laserdisc version of Seconds in the fall and I've asked that the scene be found and included, if it still exists. I had to cut it out because the film was too long and it seemed redundant for Rock to go back to different things in his past.

STARLOG: Seconds didn't make money, did it?

FRANKENHEIMER: No. It's probably the only movie that has ever gone from failure to being considered a classic without becoming a financial success in the process.
STARLOG: Let's go back even further into your past, to your days in live TV. You directed 150 live TV dramas between 1954 and 1960, including *Climax* and more than 40 shows for Playhouse 90. Do you miss those days?

FRANKENHEIMER: Do I miss it? That's interesting. I just haven't done it in so long. The last live show I did was actually in 1959. We started to work on tape after that. I guess my last live show was *The Snows of Kilimanjaro*. The last big drama I did on TV in that era was a *Playhouse 90* called *Journey to the Day*, with Mike Nichols. That was in 1960. I do miss that kind of television. It was wonderful stuff to do.

STARLOG: You worked with many genre veterans.

FRANKENHEIMER: That's true. I worked with Peter Lorre and Boris Karloff in different shows. I did *Turn of the Screw* with Ingrid Bergman. I made Vincent Price into a straight leading man in *Forbidden Area*, which was a *Playhouse 90*. I worked with them all.

STARLOG: What do you remember about Rod Serling?

FRANKENHEIMER: We did seven shows together. He was a very lovely guy. Anyone who saw the documentary on Serling [shown as part of PBS' *American Masters*] knows how I felt about him. He was one of my best friends, and I think he was one of the best writers I ever worked with.

STARLOG: The late '70s and virtually all of the '80s were not particularly kind to you. Things began to go downhill right around the time of *Prophecy*.

FRANKENHEIMER: You just start to make some wrong choices. And after a couple of wrong choices, the material you are offered suddenly is of a certain level—a level that's not very high. But it starts somewhere. Michael Eisner, when he took over Paramount [where Frankenheimer had most recently made the successful thriller *Black Sunday*] said, "What I really want is for you to make a horror film." In an effort to try and please, sometimes you say OK and you've made that wrong choice. *Prophecy* is a perfect example of that.

STARLOG: Some of your later movies, *The Fourth War*, *52 Pick-Up* and *Year of the Gun*, were perhaps imperfect, but quite entertaining and better in some cases than hits of the same era. How frustrating was it for you to turn out good work that, for whatever reason, simply didn't get seen?

FRANKENHEIMER: We'll be here a long time if we get into the specifics on that one. It was a frustrating time. *Fourth War* came out and it was like a piece of history because the border no longer existed by the time it got released. Roy Scheider did some wonderful work in that. *52 Pick-Up* was thrown away by Cannon. It was a good film, but the money they needed to promote it wasn't spent. The same thing happened with *Year of the Gun*. Those three films, if properly promoted, could have done very well.

STARLOG: The cable films you've done seem to have given new spark to your career.

FRANKENHEIMER: I'm pleased that they have been as well received as they have. There has been an awful lot of acclaim for those films, and that has helped turn everything around again. The *Moose* thing came out of all that. I'm being offered an awful lot of movies now. I'm really glad about it because what I didn't want to have happen was to have everybody constantly talk about how there were these wonderful movies from the '60s and '70s, but how it went downhill from there. Now, people can say there were some wonderful movies in the '60s and '70s, then I did go downhill for a while, and now I seem to be coming back. That's a very gratifying feeling.

STARLOG: Where does your *Tales from the Crypt* episode, "Maniac at Large," fit into the comeback picture?

FRANKENHEIMER: It actually plays a pretty big role. I was simply asked to do it.
Rod Serling was “one of my best friends, and I think he was one of the best writers I ever worked with,” raves Frankenheimer of the Seven Days in May scribe.

STARG: Let’s move on to The Island of Dr. Moreau. You replaced co-writer Richard Stanley as its director. That couldn’t have been the best way to come onto a project.

FRANKENHEIMER: It’s not my favorite thing to do, I did it on The Train and I did it on Birdman of Alcatraz. It’s always tough. I didn’t really want to do it, but it was a chance to work with Marlon Brando, which I had always wanted to do. The subject matter was interesting. And financially, New Line made it worthwhile. It also fit into my schedule.

STARG: Had you seen either Island of Lost Souls (the 1933 film version with Charles Laughton) or the Burt Lancaster 1977 version of Moreau?

FRANKENHEIMER: I didn’t see Island of Lost Souls until after I finished shooting Moreau. I watched that and also Burt’s Moreau. I thought both films were terrible. Our film is nothing like those films. It’s the same kind of story, obviously, but it’s a totally different take on it. We’ve done the H.G. Wells book. I don’t know if I would go so far as to say we’ve done it the way it should have been done. That sounds pretentious. I did it the way I wanted to do it.

What I’ve made is a moral fable. It poses the question, “What happens when you let scientists loose, without any sort of checks?” That’s what’s happening in our society, for Christ’s sake. The movie has tremendous relevance. I don’t know if you saw that article in Time about this mouse that grew a human ear. These scientists put genes inside a mouse and grew a human ear on it. They’re doing all this genetic shit now. Who knows when it will stop?

The movie has a lot of levels to it. There’s a theological level, as in who is God? What is God? It poses many questions and hopefully makes you think about the answers. Now, Moreau is really a genre film. You look at it and go, “Wow! This is really a far-out movie.”

STARG: And the casting?

FRANKENHEIMER: Brando is fabulous. He’s a genius. His ideas are insightful. He was lovely to people, and it was a great experience to finally work with him. Brando and I spent a lot of time rewriting the script. Ron Hutchinson, who wrote The Burning Season and Against the Wall, was brought in to rework the script by Stanley, Michael Herr and Walon Green. Ron really did most of the rewriting.

Brando plays Moreau as sort of a benevolent despot, a very lovely guy: “Gee, I’m not doing anything bad here. These humans/rats are wonderful.” Val Kilmer plays Montgomery, which isn’t the role you would expect him to play. Montgomery is Moreau’s assistant on the island. Val is very good in the picture. He plays Montgomery as a drugged-out, brilliant ex-neurosurgeon who has gone to pot over everything that’s happening and is at the end of his rope. David Thewlis is so good as Prendick. He took over from Rob Morrow, who left after I got on the project.

Rob’s leaving is another interesting story. Rob had not been happy on the movie and he wanted to leave even when Stanley was doing it. He told me this by phone before I got to Australia. They convinced him to stay until I got there. We sat down and he was lovely. He just said, “I really don’t want to be in this picture.” I told him that it would be tough enough if he wanted to do it and that I didn’t want him in it if he didn’t want to be in it. I recommended to New Line that they let him go, because I didn’t have the authority to say he could leave. Millions of dollars were being invested in the damned film. They had only shot four days, and we were going to reshoot everything anyway. I spoke to Mike De Luca, head of production at New Line, and we agreed to let Rob go. Then, we came up with a list of names to replace him. Mike came up with David Thewlis. I went to a video store and got Naked. I ran it and called De Luca back and said, “Thewlis can do it.” And that’s how it happened.

STARG: Stan Winston’s creatures are supposed to be beyond amazing.

FRANKENHEIMER: That’s absolutely true. Stan did wonderful work. He really did inspirational work. You’ll see a lot of it on the screen. There must be 50 or 60 creatures. I wouldn’t call the film heavy on digital special FX, but it is heavy on special mechanical FX, like explosions and the creatures’ movements. I haven’t done too much of it in my career, but I was very comfortable doing it. People are really in for a hell of a ride with this movie. It’s not like anything audiences have ever seen before. The picture is basically going to be about the animals and Brando.

STARG: What do you consider to be your place in film history?

FRANKENHEIMER: I’m just a guy who has been lucky enough to make some good, relevant films, some of which people consider classics. That’s my greatest accomplishment, and it’s also an honor.

STARG: Some people would also argue that you hold a place of honor in the history of genre films.

FRANKENHEIMER: That’s nice to hear. To me, SF is just another way to tell a story. But I’ll take praise wherever I can get it. So, please thank those people very much for me.
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Kristy Swanson is always ready for the adventure of a lifetime.

By David McDonnell
Curled up on the floor of her dressing room, with movie cameras shooting a climactic battle just a few hundred yards away, Kristy Swanson is happy. And smiling.

It’s a really nice, winsome smile, one part excitement, one part exhaustion. There are only a few days left of lensing on the four-month shoot, and the 26-year-old actress, her hair hidden in a scarf prior to a retouch on its ’30s styling, is tired.

Her role in The Phantom, the big-screen adaptation of Lee Falk’s classic comic strip, has taken her from Los Angeles (and its semi-authentic, pre-WWII environs) to the wild jungles of Thailand and now to the pirate caverns built on Australia’s largest soundstages, just outside Brisbane, Queensland. Along the way, Swanson has played with white tigers, gone swimming with dolphins and had the opportunity to bungee jump.

And that was all in her spare time, while she wasn’t working on the movie.

Throughout the film, it seems she barely has time to breathe. As Diana Palmer, the Phantom’s lady, she’s busily battling bad guys, punching out kidnappers and eluding pursuit by evildoers. She faces fear without qualm, ready to give herself up when killers threaten an innocent fellow passenger. She’s just part of the adventure, jumping from biplane to horseback, galloping behind the hero along a white sand beach and getting to know the Phantom’s not-so-tame pet wolf.

“In the movie, we have sharks, wolves, horses, lions, tigers, bats, rats, snakes and spiders,” Swanson notes, smiling. “And that was only in my hotel room in Thailand.”

Actually, accommodations for cast and crew are often more luxurious. The bats, rats and spiders usually get their own rooms.

**Lady Adventure**

In the film, directed by Simon (Lonesome Dove) Wincer from a script by Jeffrey (Indiana Jones and the Last Crusade) Boam, Swanson is a feisty heroine who’s more than a mere love interest for the Phantom (Billy Zane).

“I wanted to play the role because I liked the script,” Swanson says. “Diana Palmer is spunky, full of life. She wants to get out there and really live. She wants to seize the day. She’s a young anthropologist and wants to absorb every experience that she possibly can and not do the usual thing—get married to the guy who has been chasing her, have a child, settle down. That’s just not her thing. She wants more.”

In the comic strip, Diana Palmer is quite capable of taking care of herself. True, she relies on the Phantom for a dash rescue here or a bit of combat there, but Diana is also just as likely to launch into a martial arts move herself. She doesn’t necessarily need the Phantom.

“Diana’s not afraid, not a scaredy-cat, not a whiner,” Swanson emphasizes. “She does not trust anyone. She’s really tough. Diana will stand up to any situation and fight for herself at any given moment. She’s definitely a woman of action.”

Manhandled early on by bad girl Sala (Catherine Zeta Jones), the leather-clad aviator in service to nefarious Xander Drax (Treat Williams), Diana Palmer happily returns the disfavour. “My first punch in the movie is to Sala,” Swanson reveals. “The Phantom comes into the ship’s stateroom, frees me and tells me to tie Sala up. Instead—Bam! Bam! ” The actress feints a blow. “Right to the brow. Sala goes down.

Then I tell him, ‘It’s personal.’”

Forthrightly self-reliant, Diana’s even ready to discharge her purple-clad rescuer once he frees her bonds, rushing off to continue the escape without his help. “I liked that,” the actress notes, quoting the dismissive dialogue. “‘Thanks. You’ve done a great job. I can take it from here.’”

Her relationship with the masked Phantom grows warmer after that rocky beginning. “He’s very mysterious and sexy. Diana’s fascinated by him. As actors, Billy Zane and I have good chemistry,” says Swanson. Then, Kit Walker (the Phantom’s alter-ego) walks back into her life. “They went to college together, they were together for a long time. Boy friend, girl friend. Basically, he broke her heart. And now she wants to know why.”

A restless adventuress, Diana is no sooner home from one exploit than she’s ready to kiss her wealthy mother (Samantha Eggar) farewell and embark on yet another overseas odyssey.

“This is not just a guy thing; not just a guy story,” the actress declares. “The Phantom is an adventure for everyone.”

**Two-Fisted Heroine**

That sense of adventure and freedom is part of Swanson’s own life as “an independent person who likes to take care of herself.” Born and raised in Southern California, she began acting at age nine, eventually making more than 30 TV commercials before segueing to such films as Ferris Bueller’s Day Off and Pretty in Pink. Declared an emancipated minor for work purposes at 14, Swanson was educated at home by her teacher parents and graduated high school a year later. At 16, she was living on her own and starring in Deadly Friend and Flowers in the Attic.

Other genre films include the TV movies Not Quite Human and Mr. Boogedy and theatrical features Mannequin on the Move, Highway to Hell and her best-known effort, Buffy
Kristy Swanson's Good Times

En route to her heroic turn in The Phantom, Kristy Swanson, like many young actresses, made her share of horror and fantasy films. And she doesn't mind looking back at them at all.

"I have great memories of every movie that I ever done—even if the movie did not turn out that great or wasn't up to what I expected," Swanson says. "One of the questions I get a lot is, "What was your favorite film?" And I never have an answer. It's a good question to ask; there might be an answer. But I really don't have one. They're all so different from one another."

Deadly Friend (1986), in which Swanson played a murdered teenager revived, Frankenstein-like, by her boy friend and out for bloody revenge; directed by Wes Craven: "It was my first starring role in a feature. I was 16. I committed myself completely to it. I just went full out with it. I wanted to do the best job I could possibly do. I was having the time of my life.

"As for the movie itself, some people love it, some people hate it. It is what it is. I really enjoyed making Deadly Friend. At that point in my life, it was spectacular."

Flowers in the Attic (1986), the film version of the V.C. Andrews bestseller with Swanson as a teenager coping with a grim grandmother (Louise Fletcher) and a rather unhealthy living environment: "Wes was supposed to direct that. He had written a script and I guess it wasn't getting off the ground fast enough, so Jeffrey Bloom directed it. It was about six months after Deadly Friend. I had a ball."

She wasn't intimidated about acting with Oscar-winner Fletcher, "I took advantage of it," Swanson notes. "And I took great pride in the fact that I was working with Louise. On any stage, if I was having trouble that day or wanted a suggestion or she wanted to make one, I looked to her. I still run into her once in a while. She's a doll."

Mannequin on the Move (1991), a disappointing sequel with Swanson as another mannequin come to life for wacky fantasy/comedy, is not listed in her bio. "It's not? I don't know why. That was three months in Philadelphia. I love Philadelphia. Good restaurants. I had a wonderful producer on that film, John Foreman. It's a silly little movie, but I had fun doing it."

Highway to Hell (made in 1989, released 1991), in which newlywed Swanson is shanghaied to Hell: "It was weird. The script was good, really cool. Maybe they just didn't have the money to put where it was really needed, in special FX. I don't know what happened. It's on video. I don't think I've seen it all the way through. It's—uhhh, well, I had a good time. No big deal."

Buffy the Vampire Slayer (1992), where, as the titular Valley Girl turned monster hunter, Swanson took on blood-sucking Rutger Hauer, another intimidating presence: "He can be that way. He's really soft and vulnerable, even though he appears pretty scary. And he's this really big person—he fills up the door frame. I liked working with him."

As Buffy's mentor, Donald Sutherland instructed Swanson on the art of vampire slaying. "But...Donald Sutherland," she sighs, "I get a twinkle in my eye every time I think of him. He was wonderful. I loved seeing him every day. We had a great rapport, and he's so unbelievably supportive, beyond the call of duty. He worked on the first four weeks of Buffy and once he was gone, I felt lost. It was, 'Donald! Donald! Come back, Donald!'

Swanson is aware that unless The Phantom changes matters, Buffy the Vampire Slayer is her biggest claim to film fame. Those unfamiliar with her name know exactly who she is when that movie is mentioned. It's even on her Phantom dressing room door; Kristy Swanson has been carefully crossed out and "Buffy" lettered in.

"Now, I didn't write that on the door," she cautions, laughing. "I think it was [assistant director] Bob Donaldson. People call me Buffy all the time. It's no big deal. I don't mind. I'm proud of that movie. I had a good time making Buffy the Vampire Slayer. And you just can't forget the title."

―David McDonnell
The Phantom is her first foray onto the comics scene. “Comic strips are not something I got into as a child. I would always just take my silly putty and stick it on the newspaper strips, peel it off and sketch the faces,” she explains, though she doesn’t recall tracing the Phantom’s violet form.

“I didn’t ever see The Phantom then. I didn’t even know who the Phantom was until I read this script. Neither did anybody else. Before I did the film, friends asked me what I was doing. ‘I’m going to Thailand and Australia on this movie, The Phantom.’ ‘Oh, are you singing in it?’ Everybody thought it was The Phantom of the Opera.”

Singing—and dancing for that matter—wasn’t part of the explosive action filmed on location on three continents. “I’m 16 years in the business, but it’s still a challenge to be away from home this long and to travel the way that we have been traveling.

“Also, it was a real challenge in Thailand to look like I wasn’t breaking a sweat in the middle of the jungle,” Swanson continues. “We had all sorts of tricks just to stay dry. These are long hours too, you know, but because the story itself is so adventurous and funny, the work became fun and light. The whole thing is a challenge, and that’s what makes it exciting.”

With the adventure over for now, there’s one thing Swanson won’t miss: The 1930s hairstyle that she has come in on her day off to have properly fashioned. “It gets complicated,” she notes of the Katharine Hepburn look, before admitting to what she dreads most about filmmaking. “I’ll have my post-movie blues soon. I go through that for a few weeks whenever I get home after doing a movie. This has been my life for the past four months. There are 200 people and we’ve been together for months—we live together, eat together. We’re always together.

It’s just going to be weird when it’s all over to wake up in the morning alone in my own house and they’re not there.”

Swanson doesn’t know what her next project will be. “I want to get back home, live my life for a while and see what happens. Meanwhile, I can’t wait to see this movie. I tell you: I can not wait.”

Eventually, she may be back in action as the Phantom’s lady. “I’m signed for two more,” she says, but the noise outside the dressing room makes that sound, implausibly, like “10 more.” “Ten more!” she explains, laughing. “I don’t think I signed that contract.”

With two further adventures in the offering, this Phantom may actually get around to marrying his lady love. In the comic strip, after Diana Palmer didn’t take the idea seriously enough the first time, it took the Ghost Who Walks 45 more years to propose a second time. “It’ll be quicker in the movies,” the actress promises. The bride, of course, would wear white, the Phantom, purple. “Sala could be my bridesmaid, godmother to my children, the Phantom babies.”

“Kit and Diana probably will get married,” Kristy Swanson says, laughing again, “or maybe they could just have an alternative relationship.”

After all, it is a movie.

Design & Layout: Yvonne Jiang

The romance isn’t over. Both Zane and Swanson are signed for two sequels.

Swanson’s favorite Phantom experience was the day spent galloping down a pristine white sand beach lapped by Thailand’s aqua waters.
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IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY.
"On the surface, it probably doesn't seem like a good project for animation," admits producer Don Hahn of Victor Hugo's epic tale of a missshapen bell-ringer.
"maybe we all take it for granted," says Don Hahn, "but people sitting outside this door start with a blank piece of paper every day, and out of that comes this very sophisticated piece of art." The door of Hahn’s office is in the new Disney Animation building, the one with the giant Sorcerer’s Apprentice hat in front of it, and outside his door, the walls are filled with sketches, paintings and designs for the new animated fantasy, The Hunchback of Notre Dame.

The Hunchback of Notre Dame is the 34th full-length animated feature from the Walt Disney Studios, and it reunites much of the team that made Beauty & the Beast, still the only animated film ever nominated for a Best Picture Oscar. Hahn is back as producer (he also produced The Lion King), and Gary Trousdale and Kirk Wise are aboard again as the tag-team directors (COMICS SCENE #23), with Oscar-winner Alan Menken composing the score and songs. They head a vast team—600 in all—of animation directors, storyboard artists, animators, in-betweener, ink-and-paint artists, special FX directors, actors, composers and many, many others.

At first glance, The Hunchback of Notre Dame seems a very unlikely Disney animation project. A singing, dancing Quasimodo, the hunchback of the title? Molten lead poured on screaming crowds? A whipping scene? All this from a novel heavy in symbolism and very dark in theme and action. Victor Hugo’s Notre-Dame de Paris was first published in 1831, when the writer was only 28. It gained fame in the English-speaking world under the title The Hunchback of Notre Dame—along with Les Miserables, it remains Hugo’s best-known work outside of France. But Hugo was the preeminent man of

tale of Victor Hugo’s tortured Quasimodo.

BY BILL WARREN

"[Demi Moore] was excited by the project, and within 24 hours, she called to say she would do it," reveals Wise.
letters in his native country in the 19th century. Poet, playwright and politician, he was almost literally the “conscience” of France.

Even Hahn admits, “On the surface, it probably doesn’t seem like a good project for animation.” But here it is. As usual, the decision to turn Hugo’s epic novel into an animated feature was made by the studio. “In their never-ending search for properties to develop as animated features,” Wise says, “The Hunchback of Notre Dame came up in a development meeting. There was interest on the studio’s part, a writer was hired, a treatment was written and that was batted around for a few months. They eventually said, ‘Yes, we think this could be a go picture. Let’s put some artists on it, some directors on it.’ Since we came off Beauty & the Beast, we had been in a sort of limbo, talking about various ideas.” Wise adds with a sly smile, “I still don’t know why they thought we would be good for a story about a deformed hero in France, particularly a musical…”

**The Bell-Ringers**

The Hunchback of Notre Dame has been filmed many times, both in the U.S. and in France, and even once in India; it has also been done on stage and for television. Among the actors who have played the role of the deformed bell-ringer are Lon Chaney, Charles Laughton, Anthony Quinn and Anthony Hopkins. But the Disney production team investigated the other versions only to see what *not* to do, so they wouldn’t tread on any copyrighted toes.

Tab Murphy receives story credit on the finished film, and shares the screenplay credit with Irene Mecchi, Bob Tzudiker & Noni White and Jonathan Roberts; Mecchi and Roberts wrote The Lion King, and Murphy was an early writer on Gorillas in the Mist. But writing credits on an animated film often don’t mean quite the same thing as on a live-action feature. Hunchback’s screen story is the result of a *lot* of collaborators, and like the other screen versions, the story isn’t exactly the same as Hugo’s novel. “One thing we got from watching the old film versions,” says Wise, “is that you can make the story, take large liberties in adapting it and still capture the novel’s spirit.”

The film opens as Frollo, a judge in medieval Paris, pursues a gypsy woman who falls on the steps of the cathedral of Notre Dame and dies. Although he originally intended to drown the baby she was carrying, Frollo instead raises the child himself, but hardly as a loving father. Twenty years later, Quasimodo is now grown; he’s strong and agile, but his face and body are twisted and distorted. Frollo has never let him leave the cathedral, where Quasimodo (the name means “half-formed”) is the bell-ringer.

But the gentle, kind hunchback wants to go out and mingle with the crowds in the square below. He’s encouraged in this by his friends, Victor, Hugo and Laverne, three gargoyles who come to life only when Quasimodo is around. During the Feast of Fools, Quasimodo ventures out of the cathedral and, because of his ugliness, is crowned King of Fools—until the crowd discovers that he’s not wearing a mask. They turn on him, but
The villainous Frollo is voiced by Tony Jay, and narrator Clopin, king of the Gypsies is given voice by Paul Kandel.

he's protected by the feisty gypsy dancer, Esmeralda.

Frollo, who still hates gypsies, orders Phoebus, the new leader of the town guards, to arrest Esmeralda, but she seeks sanctuary in the cathedral. There, Quasimodo grows to love her, while Frollo is tormented by his own desire for the beautiful gypsy—who herself has fallen in love with Phoebus. This four-sided love triangle shifts and twists as the story heads for its fiery climax.

Those familiar with the story will notice some changes and compressions already: the poet Gringoire has been combined with Phoebus, Quasimodo is not forced to kidnap Esmeralda, and fewer of the main characters end up dead. This is a Disney movie, after all.

"One of the things that freed us up," Trousdale points out, "was that when we would ask people what they remembered about *Hunchback*, they remembered the characters, who really stood out. They remembered the high points, like the whipping scene, the pouring of the hot lead, the storming of the cathedral by the peasants and the gypsies. So, we had a little bit of license to move things around; it wasn't going to trample roughshod over people's expectations."

"Victor Hugo had a belief in the value of transcendent love being the salvation for all," Wise says, "but he only believed that was possible if the character died. We knew that our challenge would be to retain the novel's spirit—to give people the experience they expect when they walk into a theater to see a film version of *Hunchback of Notre Dame*—while at the same time making it feel like a Disney animated feature. One of the things that helped us in that regard was that the settings and characters that Hugo created take place on such a large scale that it's very much like a fairy tale."

Yes, there's a whipping scene, and yes, there's a scene where the gargoyles water-spouts of the cathedral spout molten lead on the crowds below. However, as Trousdale notes, "they don't actually get hit by the lead; it comes awfully close, and they get awfully scared."

"It's done in a kind of action movie way," Wise adds, "a G-rated action movie. Their pants don't get set on fire, and they don't run around whooping like Daffy Duck. It's played for drama."

The Gargoyles

Then, there are those three talking gargoyles, Victor, Hugo and Laverne. They act as confidantes and cheerleaders for Quasi-
The biggest departure from the novel has Quasimodo hanging out with three gargoyles, including Laverne, who speaks with the voice of Mary Wickes.

Murphy Brown's Charles Kimbrough voices the dignified gargoyle, Victor.

That's Seinfeld's Jason Alexander as Hugo, the third of the gargoyles, who only come to life when Quasimodo is alone with them.

modo, but clam up, turning back into stone whenever anyone else shows up, much like Michigan J. Frog or the talking tiger of Calvin & Hobbes. Although their 1990s-type patter is wildly different from Hugo’s original, Wise defends their inclusion by pointing out that “there are long paragraphs in Hugo’s novels where he says the whole cathedral is a kind of living entity, and to Quasimodo, these stone statues seem to be alive. If you were passing by the cathedral yourself, out of the corner of your eye you might see something flickering.” Even in the classic 1939 version, Charles Laughton’s hunchback talks to his gargoyle friends. It’s just that in the Disney version, they answer—and sing, and dance, and tell jokes.

Also, unlike in the novel and the other film versions, Quasimodo is not deaf, and speaks clearly. “We knew this was going to be a musical, and it was tough for us to justify his being deaf. Once we cleared our minds and said, ‘OK, we can tell the story without Quasimodo being deaf, but with his other disabilities,’ it cleared up many things for us. It made the story easier to adapt, particularly in this form.”

However, Quasimodo is still, literally, as ugly as sin. The contrast between his hideous appearance and the beauty of his soul was one of Hugo’s primary ideas. “I would say he gives the other Quasimodos a pretty good run for their money;” Wise hazards. “If anything, I think we got license to make him a little more physically twisted than you can get in live action.”

Trousdale adds, “We were able to alter his proportions more. We enlarged his arms and shortened his legs. You can put 70 pounds of rubber on an actor’s back, and use great makeup, but it’s difficult for a human being to shave three inches off of his legs.”

That’s something that an animation director can require of the cast—one of the ways in which the director of an animated film crafts the finished product. “We’re involved in all aspects of the film,” Trousdale says, “from the script to the final sound edits. We actually did a tiny little bit of animation,” he admits, “but most of our drawing comes in at the story sketch stage.”

“Oftentimes, we look over the storyboards,” adds Wise, “and the notes we have for changes or adjustments will be done in the form of thumbnail sketches to get the point across. The same holds true when Gary is working with the layout artists; he’ll often put a sheet of paper over the layout person’s drawings, and make adjustments on that, just to give an indication of what he has in mind. As Gary said, we’re involved from the script all the way to how loud somebody’s footsteps should be. That includes character design, casting; every aspect of filmmaking that a live-action director would be responsible for, we are responsible for.”

One interesting difference between a live-action film and an animated feature is that the cartoon often will have two directors, a rare occurrence in live action. “When you’re doing an animated feature,” Trousdale explains,
“Instead of being in principal photography for a couple of months, you’re working for two-and-a-half years, so it’s much longer process. There are many more moving pieces to keep an eye on.”

“Also,” Wise continues, “the nature of animation means that it’s a very collaborative art form. The magic of it for artists is getting together and bouncing and ricocheting off each other, with the whole being greater than the sum of the parts. Gary and I have a sort of informal division of duties: I tend to concentrate more on areas of animation and cleanup, and Gary will concentrate more on layout and special FX.”

And as Hahn points out, “This movie probably has more special FX shots than any other film made at Disney. When you’re in the cathedral, you see dust in the air, smoke from the candles. When you’re outside, you see the stars twinking, you see shadow and light. There’s a thick layer of effects to add to the realism, to the feeling that you’re actually there.”

Hahn is particularly proud of the technical innovations in Hunchback. “You’re seeing what we would call ‘cinematography’ creeping into animation big time in this movie. Dave Goetz, our art director, and Ed Ghertner, our layout person—for us a layout artist is a combination of set designer and cinematographer—wanted to put the camera in interesting places. They move the camera a lot more than we ever have in animation; not just traditional animation moves—in and out, side to side—we’re moving around characters all the time. There are shots where we had to ‘build’ the whole facade of the cathedral so the camera could sweep up and around a character, giving a very environmental feeling. “Just on the geographic side of it, Kirk and Gary had an ambition to create the epic crowds of Paris: Béhur all over again. When you see this movie, you’ll see that it’s definitely made for the big screen. In that shot, for example, you see 8,000 people in the square, cheering and holding torches.”

Computer graphics greatly assisted in this sequence; template characters were designed that could be varied in terms of costume, skin color and even gender, without the need for re-drawing the entire figure. Then, these were duplicated, creating the vast throngs of people in front of the cathedral.

Hahn says that “the bulk of what we do is still done the old-fashioned way: we draw it on a piece of paper. Our CAPS [Computer Assisted Paint System] system allows us to put all the elements of a shot together in the digital environment. So let’s say you have a shot of Esmeralda walking through the cathedral: we’ll have a hand-drawn Esmeralda, hand-drawn candle flames, a painted background, computer-generated smoke in the air, computer-generated effects that will ripple the candle flames, and a hand-drawn shadow on the floor. All of those elements get stacked together digitally in the computer. Then, the directors can sit down at a work station and modify those: put the background out of focus, or the foreground, keep it’s we’ve done before. It’s a little more sophisticated, a little more mature.”

Even though it was designed that way, Moore ended up doing Esmeralda’s voice almost by accident. “When we originally started designing the characters,” Wise explains, “we had a wall full of potential Esmeralda designs. Next to that, we had a list of voice types—you wouldn’t really call it a casting list, it was just us fishing around for a personality, a type. And the first name everyone thought of was Demi Moore, so we wrote ‘Demi Moore’ at the top of the list.”

Trousdale elaborates, “We wanted someone a little earthier, with a little rougher voice; someone who wasn’t the obvious Disney princess. Also, not someone who lived in a little thatched cottage with a manicured lawn. We were trying to break away a bit from the pure little girl. There were other names on the list, too—Kirstie Alley, for example.”

“We wanted someone you could believe grew up on the streets and had to live by her wits,” notes Wise. “someone with a little fire, a little toughness, but a tender center. We took some pictures of Esmeralda, and some of the dialogue from Ghost, then played the two together. The match seemed right; you could feel that voice coming from that character.”

They had auditioned several actresses for the role, and found some they liked very much, but Jeffrey Katzenberg—still with Disney at the time—told them that if they wanted Demi Moore, get Demi Moore.

“Gawrsh,” says Wise in Goofy’s voice, “we didn’t know we could get her.”

Returning to his own voice, he adds, “Demi came in and we did a whole presentation for her—the story, the dog, the pony, the monkey, the whole rodeo. She was excited by the project, and within 24 hours, she called to say she would do it. It turned out that not only is she a big Disney fan, but she’s a huge doll and toy collector. So, I think one of the big reasons she did it was to get her hands on these character maquettes,” Wise concludes, gesturing at foot-high models of all the Hunchback characters partying on Trousdale’s desk.

Finding the voice of Quasimodo was more difficult. “We were pretty much open to anything,” says Trousdale. “The songwriters, Stephen Schwartz and Alan Menken, wanted a youthful-sounding guy, obviously so their songs would sound nice when they were sung. When we went to New York to audition

The animation supervisors, holding their characters: Michael Surrey with Clopin, James Baxter with Quasimodo, Dave Pruiksma with Victor and Hugo, Kathy Zielsinki with Frollo, Will Finn with Laverne, Ron Husband with the goat, Tony Fucile with Esmeralda, Russ Edmonds with Phoebus and Dave Burgess without the Archbishop.

The Gypsies

While Quasimodo is certainly unusual for a Disney hero in that he is deformed (and stays that way—no magic "cures" him at the end), it’s perhaps Esmeralda who is the least traditional Disney character: she’s not a girl, she is definitely a woman. “She’s drawn that way, performed that way,” Hahn says. “Demi Moore is great, a real life force. And Esmeralda resembles Demi; we started out with more general drawings that migrated toward the voice actress. It was a conscious decision to make her an adult; this isn’t the 16-year-olds-falling-in-love story that per
Art Director Goetz look the dichotomy of heaven/hell, light/dark to heart and has produced a Paris whose look is something of a departure for Disney.

these Broadway guys, we sat at a table looking at these drawings of Quasimodo and heard these [erupting into Broadway-style singing] 'lovely' voices. We thought, 'Nah, this isn't working.'

"We had decided early on that we wanted to play Quasimodo younger than he had been depicted in other movies, closer to the age that Hugo made him, about 20. We wanted him to be naive and inexperienced in the world, but there had to be some kind of elusive quality to his voice that made him sound a little unusual."

"It isn't widely known," Trousdale puts in, "but early on, we considered casting Meat Loaf. I think for scheduling reasons, we couldn't tie him down, but we met with him; he has a damned great singing voice, and he can act." But instead, the actor chosen was Tom (Amadeus) Hulce, who also does his own singing, and who brings a sweetness to Quasimodo that helps create instant sympathy for the character.

The supervising animator for Quasimodo is James Baxter, who previously worked on Belle and Rafiki (CS#24). Esmeralda's animation is in the hands of Tony Facile (who handled Mufasa in The Lion King); her singing voice is by Heidi Mollenhauer. Kevin Kline provides the voice of Phoebus; the supervising animator for this "good cop in a bad town" is Russ Edmonds. The villainous Frollo is given a cold, powerful voice by Tony Jay (Paracelsus in TV's live-action Beauty & the Beast and voice of the asylum owner in the animated Beauty & the Beast).

Jay, profiled in STARLOG #148, may be best known to readers as Lex Luthor's assistant Nigel on Lois & Clark. Frollo is animated under the supervision of Kathy Zielinski.

Clopin, the King of the Gypsies and the story's motley-clad narrator, is given voice by Paul Kandel, and his animation was supervised by Michael Surrey, responsible for Timon the meerkat in The Lion King. David Ogden Stiers (STARLOG #183), previously heard in Beauty & the Beast and Pocahontas, voices the Archbishop; character animation was supervised by Dave Burgess. Djali, Esmeralda's courageous goat, has no voice, not surprisingly, but the animation was supervised by Disney veteran Ron Husband.

The biggest departure from the Hugo original are the contemporary-sounding gargoyles of Quasimodo. The boisterous Hugo has the voice of Seinfeld's Jason Alexander, while the more staid, dignified Victor has the voice of Charles Kimbrough, from Murphy Brown. Both Victor and Hugo were under the supervision of animator Dave Pruksma. The third gargoyle, Laverne, is voiced by the late character actress Mary (Sister Act) Wickes, and the animation was supervised by Will Finn.

The Cathedral

According to Hahn, "At the core of the piece is the idea of the innocent surviving in a corrupt world; that makes an interesting storytelling dynamic for us. Hugo saw Quasimodo as a character who was literally caught between Heaven and Hell—the heavens above Paris, the hellish streets of the medieval city below him." The film does carry out this symbolic structure, literally from the very first shot of the spires of the great cathedral rising above the clouds.

Art director Dave Goetz took this heaven/hell, light/dark dichotomy as one of the film's design principles. The medieval view of the universe, Goetz says, "was threedier: Heaven, Hell, with man suspended between. Hugo took that model, and as a conceit applied it to Paris as the universe: the street level is hell, the cathedral towers are Heaven, and Quasimodo is suspended between. Then, there's the physical thing: he has the body of a devil and the soul of an
"It's a G-rated action movie. Their pants don't get caught on fire and they don't run around whooping like Daffy Duck."

angel. We tried to incorporate this in the design, going for a grungier look for Paris than other Disney features might have had.

"Because of the drama, the constant battle between good and evil, I was looking for inspiration in something that had a very dramatically lit look to it. I started off looking at N.C. Wyeth, because the way he used lights and darks has the play and contrast that interested me. We got into guys like Edward Hopper; if you look at his stuff, it has a brooding quality to it.

"But we were also influenced by Hugo's own work as a painter," Goetz explains. "In addition to being a writer, he was a watercolorist. I was excited when I saw his work—maybe we're on the right track! Look how dark and moody he is! At the Bibliothèque Nationale, in France, we looked at illustrations of early editions of the book, and found the same kind of dramatic use of light and dark. So those are the reasons the picture goes that way—it goes with the story, and it matches what Hugo was trying to get at."

The movie is, of course, a musical, with a variety of songs penned by Menken and Schwartz. "We try to use the songs as a means of telling the story," says Wise, "not of stopping the story while the characters stand around and sing. That's something we learned from Howard Ashman while we were working with him [on Beauty & the Beast]."

"He said that what you sing depends upon what you can't say. When it gets to the point where you can't say anymore, and the only way the emotions can be expressed is through a song, that's the place for the song. We went through several songs that we ultimately cut out for that reason: if you can say and act it convincingly, there's no good reason to sing it."

A theme that all four creators return to again and again is the idea of the cathedral of Notre Dame as a character itself. "It's a force for good; it's the eyes of God on Earth," Goetz observes. "It's established in the prologue, where Frollo is about to drop the baby down the well. There are a couple of shots of all the statuary giving him the hairy eyeball. That's an example of the intimidating side of the church. Then, you have the opposite, when Esmeralda comes into the cathedral, and you have the light coming through the stained glass; it's a beautiful moment, a welcome for her, a different mood that the church has."

For the first time in a Disney animated film, the story ventures out onto the fragile ice of religion; it's hard to avoid, since the story is set in a cathedral, but this is as much of an innovation for Disney as some of the technical feats in Hunchback. "You can't pull your punches," declares Hahn. "The cathedral is a character in the film; it doesn't sing and dance, of course. But it seems completely right to have this guy who has probably never been in a church in her life, and has had a terrible day, to walk around wondering. "When is everybody going to sit up and take notice that we're all the same, no matter how we look?" This leads to the powerful song, "God Help the Outcasts," sung by Esmeralda and a chorus of praying townspeople.

One of the aspects of animated features that befuddle some film buffs and writers the most—particularly those who believe in the auteur theory—is that there is no one author of an animated film. "People want to know 'Who's the guy?'" laughs Hahn. "There's no 'guy.' We're the guy, all 600 of us. It's like passing out paintbrushes to 600 people and saying, 'OK, this movie screen is the canvas, you paint this over here, you put that over there, and when we step back, we have a group painting that is hopefully beautiful and entertaining."

The innovations of The Hunchback of Notre Dame are the aspect of the film that Hahn is most proud of, but he wants to venture into new territories with Trousdale and Wise. Although Gary Trousdale, Kirk Wise and Don Hahn all joke that they need to do animation features based on Phantom of the Opera and Carmen de Bergerac, just to complete the "Deformed French Hero" checklist, Hahn points out, "We would like to press out in new directions; we've done lots of Broadway-esque musicals that we loved. I think there are plenty of science fiction venues to go to—time travel, action-adventure in space. Artistically, we're very proud of The Hunchback of Notre Dame. Now, as filmmakers, we want to stretch out, we want to try something new."
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On Ivory Wings

John Phillip Law proved quite angelic flying around with Barbarella.

BY PAT JANKIEWICZ

John Phillip Law has been in many films. The tall, laconic leading man has been seen in Westerns, thrillers, romances, Gothic dramas and even comedies, but he knows that one film image always springs to everybody's mind. "Jane Fonda and me flying around," he laughs.

As a blind angel named Pygar in the SF cult classic Barbarella, Law escorts Earth astronaut Barbarella (Jane Fonda) through an evil planet, facing such terrors as robots, murderous crowds of hedonists, a bloodthirsty space queen and living lava.

Based on Jean-Claude Forest's 1964 French comic, Barbarella was a surreal, pop art trip through space that has gained a strong following thanks to TV and video exposure. "Barbarella was a delightful film to make, just a lot of fun," Law recalls. "We shot it in Italy and had a great time."

Playing a seraphic savior "was an interesting challenge. Being blind was easy. I just focused beyond everything. Being blind while not being able to move because I had a motor on my back was hard," he chuckles. "I was very limited by my props and situation in that film, but it was still a lot of fun. It was more like playing an archetype than a character, anyway. An arch-angel."

Angel of the Adventures

He earned his wings when Barbarella director Roger Vadim cast him as Pygar "because I was filming Hurry Sundown for director Otto Preminger in Baton Rouge, Louisiana with Jane Fonda. Roger had recently married Jane and she actually said to Roger, 'We found the angel'—me."

Law remains amazed by Barbarella's enduring cult appeal. "I suppose it holds up because of the fantasy. My 21-year-old daughter, Dawn, loves Barbarella. It's her favorite movie of mine. She understood it better than me and picked up things I didn't!"

"When it first came out, I had no idea of the impact my character had. I was at the film festival in Rio, and it turned out I was the superstar of the moment. I was in shock. I asked, 'What's going on here?'"

"Somebody explained, 'You don't realize: This has been a Catholic country. The only semi-clad men these little girls had ever seen were when they were staring at the painted angels on the roofs of all the churches. Now, on screen, they have a real, live angel flying around, and it became a part of their fantasy,'" Law laughs. "There's half your audience right there!"

He has fond memories of Barbarella herself. "Jane has been a friend for years. When we made Barbarella and Hurry Sundown, she was one of the hardest-working actresses that I ever worked with. She took care of herself physically, which she has since become famous for, and she really got into her work."
The offbeat fantasy film and their bizarre outfits "weren't weird to Jane or me at all, because we realized it was a big comic-strip fantasy. Jane was never more pretty than in *Barbarella*, and we had Anita Pallenberg as the Black Queen. It was a wild cast. We even had [mime] Marcel Marceau; it was the first time he ever had a speaking part, but they dubbed him over anyway! He used to go around the set saying, 'Le Mme parle! Le Mme parle!'—'The Mime speaks.'

"The only problems were with the flying rear projection. They had to bring some people from England to do it." There were also drawbacks to working on huge soundstages in nothing but feathered shorts, as Law notes, "it all depended on the weather!"

According to Law, the scene where the Black Queen crucifies Pygar wasn't hard to do. "I was sitting on a bicycle seat! My favorite scene in the whole film comes right after that, when Anita is on top of me. She has me down off the cross, she has thrown Jane to the birds and decided she's finally gonna have the angel.

"Anita climbs aboard and says, 'Now you'll make love to me.' I say, 'An angel doesn't make love, an angel is love.' Anita goes, 'Then you're a dead duck!' and starts pulling my feathers out!"

Law's wings were less than angelic. "I had three sets of wings. The first set was the most beautiful, you see them the most," he notes. "They were made by a Parisian toymaker and had a 90-pound motor on the back that would allow them to flap. They were heavy, so I had a corset on under my feathers!"

"An angel doesn't make love, an angel is love."

"The second pair of wings had the ability to open and close, and a third pair allowed me to turn and walk; they were usually down. You didn't see the motor or apparatus and they didn't look too funky. The ones you see me flying in were the most beautiful.

"When I flew through the air, I was actually on the end of a pole that came horizontally out of a wall. The rear projection screen is behind me and I'm on the end of a 'fishing pole.' We would shoot the sets next door in miniature, develop the film, and the camera would be flying backward through these sets. Then, we would project that on screen and it would look like I was flying forward," he explains.

"They would project and shoot it at the same time, and we had to double the light. You had to keep the background unlit, use very intense projector lamps and wash me out with lights in front."

**Sailor on the Seas**

The actor shines as fantasy's mythical sailor in Ray Harryhausen's *The Golden Voyage of Sinbad* (1974). "That was a lot of fun too," he smiles. "We shot Golden Voyage in Madrid, with other little bits in Malta and Spain. I loved playing Sinbad, just loved it. He was one of my favorites as a child.

"To become a part of the fantasy world I loved as a kid is wonderful," says John Phillip Law, who has inhabited many worlds in his career.
Law romped through Danger: Diabolik with three separate actresses. The lovely Marisa Moll's performance finally made it to the screen.

my Sinbad compared to the others [Kerwin Mathews, Patrick Wayne], I tried to at least make him come from the Arabic/Persian world. I gave him a little accent, had a black beard, and tried to make him what I thought Sinbad was when I was a kid.

"I didn't just want to make it a 'John Phillip Law vehicle.' I've always considered myself a character actor, but I feel stuck because I have a big, archetypal leading man body. But for me, the whole reason I became an actor was to submerge myself into these characters so I could explore those facets of my personality."

Former Doctor Who Tom Baker played Sinbad's foe, the evil and rapidly aging wizard Koura. "Tom is a great actor. I've enjoyed his Rasputin and other roles. I was always envious of him on Sinbad because I thought he had the better part," Law admits. "Even though I was Sinbad, the villain is always more interesting than the hero!"

He remembers Caroline Munro, who played Sinbad's slave girl sweetie, as "a fantastically beautiful girl! Caroline was sweet and gorgeous—I just adored her to this day," he says with a boyish grin. "She was also the best screamer I ever worked with."

That continual problem of special FX adventures faced Law when he confronted such monsters as a murderous idol and the gigantic centaur. "Ray Harryhausen's creatures weren't really there. It was like doing a martial arts kata [display] with choreography. It was a martial arts kata—where you're fighting the air—but in doing this, you're actually fighting it!

"You learn where to look for the monsters that aren't there yet by technique," he grins. "An actor must learn his way around the camera the way a rider has to learn his way around a horse. I really like my fight with the goddess of death.

"I see Ray Harryhausen all the time. Ray's a very nice man. He's alive, doing fine, but he doesn't want to do any more of these things. He has done too many. Ray's not burned out, but he had to make the film for a year after we did [the live-action part of] it. He did his magic, but it meant having to stay in a dark room for a year. Now I think he would like to travel for the rest of his life!"

As for director Gordon Hessler, "we're getting ready to do another movie together," Law says happily. "Gordon and I talked just the other day. We're gonna bring The Ramayana to the screen. We're doing that famous Hindu story as a special FX spectac-
“I wound up co-starring in an Italian comedy, *High Infidelity*, and did 25 films there, including my Western *Death Rides a Horse*. It was the second highest-grossing film in Italy the year it came out, beaten only by *For a Few Dollars More*. My director, Giulio Petroni, kept calling me ‘Clint!’ Clint Eastwood was such a cowboy phenomenon, he kept wishing I was him!”

The actor is terrific as a supervillain in Mario Bava’s *Danger: Diabolik*. “I starred in that film with three separate actresses. The first one was a beautiful model from New York, a ‘friend’ of [then-Paramount head] Charles Bludhorn’s—one of his ‘students,’” Law smiles.

“Being blind while not being able to move because I had a motor on my back was hard.”

“It didn’t work out, so they hired Catherine Deneuve. I shot for about a week with her, but Mario wasn’t happy because he didn’t feel Catherine was really the character of Ava Kent, so we wound up going with Marisa Mell and I had a great time.”

*Diabolik* is famous for its ending where Law, covered in radioactive gold, is left as a shining statue. “I tried to talk Mario into a joke. I said, ‘Listen, I’ll form myself into an Oscar and when the gold hits me, I’ll just stand there and be my own Oscar.’ He said, ‘No, John, we can’t do that, come on! Just a little humor,’” he laughs.

Law has nothing but praise for Italy’s late master of horror, “My work with Mario Bava was great. Mario was so wonderful. He said, ‘Look, you guys do the acting and I’ll do the camera.’ He was such a sweetheart; a self-effacing guy, the Italian Alfred Hitchcock.”

“He was used to doing films in a week or a weekend like Roger Corman. *Diabolik* was a long shoot for Mario; he said he had more time than he knew what to do with.”

Fonda and Law were not thrown by the crazy Barbarella sets and costumes. “We realized it was a big comic-strip fantasy.”

ular. Gordon and I have high hopes for *Ramayan*. We’re using FX to tell the tale behind the Hindu religion. Atlantis, Lemuria and spaceships are all part of it. They want to make it like *Star Wars.*”

**Actor in the Movies**

Unlike many actors, Law actually hails from Hollywood. “My mother was an actress who did bus-and-truck Shakespeare tours in the 1930s. I studied mechanical engineering and my brother was groomed to be the actor of the family. Ironically, he’s an engineer and I’m the actor! So, I went to New York Drama School.”

Ultimately, Law was cast by Garson Kanin in the Broadway show *Come On Strong* and he was selected for the Lincoln Center Repertory Training Program. During that time, he traveled to Italy to visit friends who were there making gladiator movies.
Law worked with Corman when he played the Red Baron in Von Richthofen & Brown. “Roger used to say, ‘My God, I could make three movies in the time we’re shooting this!’ We did one month of English air scenes, one month of German air scenes and one month of the script. It turned out to be a three-month shoot, which was immense for Roger,” he chuckles.

**Hunter in the Jungles**

Much more recently, the actor took part in the SF film Space Mutiny. “We shot that in a Russian power plant that was being dismantled by the Japanese for scrap metal. When we were making it, they were blasting asbestos off with high-pressure hoses. Once they knocked the asbestos off, the place did look like a mothership!”

Law also appeared in Fred Olen Ray’s Terminator/The Astonishing She-Monster take-off, Alienator. “We made that in a week; Fred’s a nice guy. I had no problem doing his film in a week because I’ve worked on Bava and Corman schedules.”

He co-starred alongside Richard Harris and a chimp in Bo Derek’s Tarzan, the Ape Man. “That was a great trip. Bo and John Derek,” he shrugs, “Boy! We shot it in Sri Lanka—as far as you can get from MGM; it’s on the other side of the world. [Bo’s husband/director] John took us as far from Hollywood as we could get. Other than a few incidents with runaway cats, we had a great time.”

Reminded that many film buffs, critics and the Edgar Rice Burroughs Estate consider it the worst movie in the jungle lord’s 40-plus film career, the actor bursts into laughter. “I was riding to the set one day with Richard Harris and I asked him how he

would do his close-ups with Bo while she was off-camera. Sometimes she would pay attention and sometimes she wouldn’t. I asked Richard, ‘What do you do in those close-ups?’ He said, ‘I pretend she’s Vanessa Redgrave, what do you do?’”

Law likes playing comic-book characters.

**There has been talk of a Barbarella remake and Law is all for it. “It would probably be time for me to play Durand-Durand,” he concides.**

“Pygar was fun because I enjoyed the Barbarella comic. I’ve always been a fan of comic strips since I was a kid. I grew up with Huey, Dewey and Louie and moved on to Captain Marvel, Superman and Batman, right on through to Marvel Comics. In fact, I have a wonderful Marvel comic of me as Sinbad from Golden Voyage of Sinbad,” he smiles. “That was a big honor for me!”

Another honor came when John Semper, producer of Fox TV’s animated Spider-Man, asked Law to do the show. “It was a fun role,” Law states. “I play the Cat, the father of Spider-Man’s girl friend Felicia. He’s an older cat burglar, not unlike the character I played in Danger: Diabolik.”

“The pleasure I had was walking in there, not knowing what to expect, and seeing old pals like Efrem Zimbalist Jr. [Dr. Octopus], Roscoe Lee Browne [Kingpin] and David Warner—this country club of old movie stars from the ’60s! One reason Spider-Man is successful is that it takes seasoned actors and throws ’em all together.”

There has been talk of a possible Barbarella remake starring Sherilyn Fenn. Would Law be willing to play a part in it? “Sure—it would probably be time for me to play Durand-Durand. She would be a good Barbarella. I wonder who would make a good Pygar? I’ll let your readers decide who to cast as that one.”

The actor is pleased with his fantasy work. “It’s the opportunity to be able to live 100 lives in one lifetime,” John Phillip Law laughs. “To totally immerse myself in these fantasy characters, to get to ride the horse, to fly the plane and to become part of a fantasy world I loved as a kid is wonderful!”

“Jane was never more pretty than in Barbarella,” maintains Law.
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Screenwriter Dan O'Bannon takes a fresh look at the old script that evolved into Screamers.

By IAN SPELLING

Back in 1981, Dan O'Bannon penned a script based on the 1952 Philip K. Dick short story “Second Variety.” He named the screenplay Screamers. Years passed, Dick died, and O'Bannon—who had made his name in genre circles with Dark Star and ALIEN—went on to co-script Blue Thunder and Total Recall, the latter based on another Dick story, “We Can Remember It for You Wholesale.”

O'Bannon also directed a pair of films, the zombie spoof Return of the Living Dead and The Resurrected, based on an H.P. Lovecraft story. He even found the time to get married and raise a son.

Then, in late 1995, O'Bannon suddenly found his name, along with that of Miguel Tejada-Flores, listed as the co-writer of Screamers. “A few weeks ago, I was fooling around on a project when my agent called,” recalls O'Bannon, ever the gruff, forthright and engaging conversationalist. “He said, ‘Hey, did you know they filmed Screamers?’ That was my involvement with the film.”

Could O'Bannon ever have imagined that nearly 15 years would pass before Screamers saw the light of day? “I would have entertained that possibility, absolutely. It's very common for scripts to take an extremely long time to get made. That always happens, where scripts get written and float around. That's even the case with scripts that aren't just languishing on a shelf, but that are continuously pursued by their producers,” he argues. “The concrete fact of why it took so long for Screamers to get produced was that the people who organized the project were low-power people with no special deal. They wanted this script written and they engaged me, but they had no effective way to pursue it at that point.

“The most likely thing to have happened to it would have been for it to drop into oblivion indefinitely. As it happened, [producer] Chuck Fries saw a copy of the script, liked it and would drag it out occasionally. I don’t know the exact details of how, but it came to the group of Canadians, which included the director, Christian [Screamers II and III] Duguay, who got it made. And here we are.”

So, after all these years, how does this version of Screamers compare to O'Bannon's original script? “They kept the characters and the plot intact, from event to event, as I wrote them,” explains O'Bannon. “What they did was rewrite all the dialogue. Screamers follows the plight of Colonel Joseph Hendricksson (Peter Weller), the Alliance commander on Sirius 6B, a now desolate and dangerous mining planet where the forces of the Alliance and the New Economic Bloc have been fighting for years. When the time to make peace finally arrives, Hendricksson discovers a threat that looms far larger than his supposed enemies: the life-sign-seeking, rotary blade-wielding, self-replicating and inexplicably evolving Screamers, deadly devices created by the Alliance to protect themselves from the enemy.

“I read ‘Second Variety’ when I was a kid and it horrified me. It's one of Dick's best examples of surprising reversals. At several points in the story, what you expect turns out not to be the case, and the truth turns out to be even more horrible. In the story, it's the Russians vs. the Americans in the last war,” O'Bannon explains. “The Americans don't trust the 'lying' Russians at all. So, when the Americans receive a message that the commander of the Soviet front bunker urgently
wants a meeting with the American bunker commander, they don’t trust them. They go there with the full expectation of being tricked by the Russians. When they arrive, they discover that there is no Russian front line—they’ve all been killed by an American device. A shocking reversal! The thing that they were expecting to worry about, being tricked by the Russians, is nothing compared to the even bigger problem. They’ve tricked themselves. That’s only the first in a series of grand surprises that makes ‘Second Variety’ particularly gripping.”

**Science-Fiction Twists**

There are definite pros and cons to adapting Dick stories to the screenplay form, acknowledges O’Bannon, who was just getting to know Dick on a personal level when the author died in 1982. The biggest, most overpowering pro is that the legendary writer’s work is “utterly thrilling, exciting and huge amounts of fun.” The con, which O’Bannon conversely considers a pro, is that Dick presents the screen adaptor several almost impossible challenges. Specifically, Dick had one overriding concern in all of his writing, and that was the nature of reality. He maintained that reality was never quite what it appeared to be on the surface. Thus, he became the master of what he himself never referred to as “the twist,” the sudden reversal of expectations.

“Dick didn’t do them for fun or entertainment value like Alfred Hitchcock did in his movies,” notes O’Bannon. “Dick did it because he was worried that one day he would wake up and find that everything he had been taught had been a lie and that Dick had stumbled into the underlying truth of the world. So, that twist occurs regularly in his stories. While that’s fun, he wrote them in such a way that he got away with murder on the written page. It’s something you can’t get away with on the movie screen. There’s a world of difference between reading and trying to visualize the words into an image, and actually having to stage it in some kind of concrete reality in front of a camera. With his skill as a writer, Dick was able to conceal enormous awkward patches in the logic of his stories by sweeping certain things cleverly under the rug. I would discover such things while sitting at the typewriter.

“So, in adapting Dick, you have two choices. First, you can throw in the towel and cut the whole thing out of the story, or you can labor and labor to keep the twist, but work to smooth and sand away the undesired warts. This is what I’ve always done. I have never once dropped a good twist from a Philip K. Dick story.”

After all these years, *Screamers* is on the screen. That fact alone begs several questions. Was the dialogue rewritten to O’Bannon’s satisfaction? “When Shakespeare rewrites my dialogue, I don’t object,” he responds instantly. What did he make of the casting? “I thought Weller was well cast. When I wrote it, I mentally cast Jack Nicholson. Sometimes it’s helpful to have an actor in your mind’s eye when you’re writing,” he explains. “By the time they got around to making the picture, not only did they not ask me who I had in mind, but Nicholson had become both prohibitively expensive and too old for the part. We calculated O’ Bannon was right as Jessica, the strong-willed black marketer who becomes Hendricksson’s love interest and is ultimately revealed to be the most advanced kind of Screamer.

And what of the film’s ending, which sets the stage, of course, for a sequel? “That ending is pretty close to what Dick wrote. When I first wrote the thing, it was for a different producer. Naturally, having chosen one of the most nihilistic stories possible to make into a film, he wanted it to have a happy ending.”

“They kept the characters and the plot intact, from event to event, as I wrote them,” says O’Bannon of the filmed version of *Screamers*. “What they did was rewrite all the dialogue.”

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*Over the years, O’Bannon has tried his hand at many filmmaking disciplines. He directed 1985’s *Return of the Living Dead.*

According to O’Bannon, *ALIEN*—the tale of Ellen Ripley’s (Sigourney Weaver) fight against otherworld evil—is the cornerstone of my career.*
recalls O'Bannon, laughing at the memory. "So, he was hopping up and down, saying, 'Give it a happy ending.' That was impossible. So, what I did was extend the ending a bit further. I had Hendrickson pursue Jessica into space as she was en route to the American stronghold, to destroy it. I had him catch up with her, destroy her and then limp home, to where there was nice scenery and so forth. That had the effect of extending the story too long and ending it on a wrong note. When Duguay came along, clearly he just looked at it and said, 'Let's shoot what Dick wrote.'"

Bottom line, does O'Bannon like Screamers? Apparently so. "It's a good film," he says with no hesitation.

**Fantasy Turns**

While O'Bannon's answer to the question of whether or not he liked Screamers is remarkably short, no one would claim he's at a loss for words when it comes to explaining his long association with science fiction. "I couldn't get a date on Saturday nights, so I retreated into escapist literature," says the St. Louis native, only half-joking. "I have a four-year-old son who is like me in every way, exactly my clone, so I find it particularly irritating when I notice differences between us. He is not particularly attracted to SF or horror. Comparing myself to him and thinking all the way back as far as I can, I realize that one of my genetic characteristics is that I am attracted to the weird," he says. "I'm sure this is just as inborn as the twins who were separated at birth and later, as adults, discover that they both flush the toilet three times.

"When I was four, we were in St. Louis, and we went down to Grand Avenue, where all of the movie palaces were located. There were two movies in release at that time and they were showing at different theaters which were across the street from each other: Pinocchio and The Thing. I wanted to see both. My father told me I had to choose one. Believe me, it was like Sophie's Choice. I chose The Thing. As a kid, I was not well-accepted by my peers. That meant I had a lot of time to kill. So, in addition to the interest I already had in SF and horror films, I now spent all of my available time reading it. So, I became an expert in the field of SF and horror literature and movies.

"When I started college, my life changed greatly. I abandoned my interest in SF and fantasy and became interested in the real world and in pursuits that were quite different and more respectable. For a period of time, I didn't once think about SF.

"When I came to Hollywood to work in movies, something happened. John Carpenter was out to make an SF movie, I saw what he was doing with it and I just couldn't help kibitzing. It just seemed to me that there were a million possibilities John was overlooking through a lack of knowledge of what had come before him," continues O'Bannon. "At that point, I switched my SF self back on and I realized that my knowledge and intuitive understanding of the genre was an asset worth running with. Well, stereotyping happens very quickly in this town. Once you do something, they want you to do that and only that forever. So, the opportunities that were made available to me after that mostly in the SF, horror and fantasy vein. I could have dug in my heels and screamed, 'No!' But it wasn't as though I hated SF, so I just went ahead and ran with it. I've done some non-SF that has been filmed, but at this point in my career, the possibility of anybody forgetting that I've written SF movies is not very likely."

Currently, O'Bannon is toiling away on a variety of projects, some of which he can discuss and some of which he can't. Among them is the SF film Hemoglobin (co-written with Ron Shusett, to star Rutger Hauer). "When it comes to saying what your next piece of produced work will be, the pros of that are that it satisfies everybody's curiosity and keeps you alive in the industry. The cons are that other people in the industry can cut you off at the pass," he argues. "I will tell you about what I'm working on assignment. No problem there. I just finished a teleplay for a network series pilot provisionally titled Gar-goyles. No relationship to the Disney cartoon. They all like it and whether or not it gets filmed and put on TV is a mystery to me.

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**The O'Bannon Genre**

The list of Dan O'Bannon's genre credits go back as far as 1974, when the screenwriter teamed with John Carpenter to bring Dark Star to the big screen. Since then, he has spent the better part of his career carving a niche for himself as one of Hollywood's scribes of choice when it comes to SF, horror and fantasy. O'Bannon agrees to provide a brief assessment of each of his major genre efforts (some of which he discussed more than a decade ago in STARLOG #23 & #71). As he tends not to hold back when stating an opinion, his reminiscences are quite colorful.

**Dark Star (1974):** "My first love. Good film. Would I ever work again with Carpenter? Too late. Our careers have diverged to the point where there's nothing to be gained by us working together. When we first came off Dark Star, we were best friends. Then, Carpenter pulled a One Eyed Jacks. You know, when Karl Malden steals the gold and throws Marlon Brando to the wolves. Carpenter did that to me. I bled for years and Carpenter, in killing our relationship, not only wounded me emotionally, but he blew into extinction all sorts of fruitful collaborations we could have had. The wounds have healed and the careers have matured to where there's no longer any productive possibilities between us. That's in the past."

**Alien (1979):** "That's the cornerstone of my career. I'm quite pleased with the film, I saw the first sequel [ALIENS]. My
“My agent called [and] said, ‘Hey, did you know they filmed Screamers? That was my involvement with the film,’” states O’Bannon.

I’ve never done TV before and I don’t know the game. I’m also working on a feature for Warner Bros. Animation based on a DC comic [created by Jack Kirby] called The New Gods.” O’Bannon adds that he has in mind several genre novels that might make for viable film scripts. He, however, won’t dare to even name those novels. “If I tell you and you print it, some asshole with more clout will go and snatch it up before I can get my hands on it.”

Assessing his place in the history of the genre, O’Bannon first announces, “I wasn’t aware I had one.” When it’s noted that his name will be forever connected with such SF fan favorites as ALIEN and Total Recall, as well as the animated fantasy Heavy Metal, the screenwriter reconsidered his statement.

Return of the Living Dead (1985):

“To this day, I don’t know what to think of Return of the Living Dead. It came about as an anomaly and, as a result, I still don’t have a reaction.”

Invaders from Mars (1986): “I thought I was going to direct that. I wrote a remake of the original, which turned it into an art film. Toho Hooper got to direct it and he turned it into dog vomit. And that is for quotation.”

Total Recall (1990): “My first Philip K. Dick adaptation. I’m happy with it and unhappy with it. I’m happy it’s a real SF film and not a Western in disguise. It’s nicely directed [by Paul Verhoeven]. I’m not happy with the ending they decided to shoot. In general, I’m not in favor of chaotic writing, and why they opted for chaos as a conclusion will mystify me forever.”

O’Bannon adds that Total Recall is the film he has written that he would most liked to have directed. “Instead of violence, it would have had comedy. Instead of chaos, it would have had an ending. And, instead of an actor with clout [Arnold Schwarzenegger], it would have had someone more appropriate to the role.” (For more on that script’s evolution, see issue #159).

The Resurrected (1991): “If you haven’t seen it, don’t bother. The film is a tragedy. I adapted an H.P. Lovecraft story and I took every painful lesson I had learned about directing on Return of the Living Dead and applied them to The Resurrected. To my delight, the film turned out to be the best piece of work I had ever done. In the editing phase, the producers took the picture away from me and micro-recut it into garbage. It’s bad enough when you write a script that’s really terrific and they rewrite it into trash and film it. But when you actually get it on the screen and it’s terrific, and then they wreck it, then it’s Post-traumatic Stress Syndrome time. I can’t cope with that film.”

—Ian Spelling
When you disappear in the endless shuffle of parallel universes, only your smile remains.

By MICHAEL WOLFF/
Illustrated by GEORGE KOCHELL

You have just been killed. Your body lies dismembered on cold, stone, riddled with bullets, drifting away lifelessly into space.

Moments pass, and then you shrug your shoulders, reload the computer game from where you last saved it and try again. This time, you promise yourself, you will not repeat the mistake which led to your recent untimely demise.

It has long been said that the problem with life is that it doesn't come equipped with background music. Life also seems to come unequipped with a Save function. As hard as we try, we cannot suddenly stop, go back several months or weeks or years and start over again. All we can do is sit and imagine how our lives would have turned out if we hadn't met that person, or taken that trip, or gone out on that evening.

If we like, we can even broaden the picture. What would our culture be like today if Bela Lugosi had portrayed the Frankenstein Monster in the 1931 film, rather than leaving the part to one William Henry Pratt, better known as Boris Karloff? What sort of world would we be in had Catherine of Aragon managed to provide Henry VIII with a male heir, or if a Confederate victory had occurred at Gettysburg?

Such meanderings are usually passed off as fantasy, but reality has a way of following certain trails. If today's quantum physicists and scientific philosophers are beginning to seriously consider the notion of alternate worlds and parallel universes, then their explorations are taking them onto territory which has already been thoroughly mapped out by more creative minds.

Actually, parallel universes used to be much more common. The great Faerie races traveled regularly between our world and their hidden domains. As human eyes gradually closed to their existence, they withdrew.
from our world altogether. Their passing left only a few occasional openings remaining in existence. Digory Ketterley, a Professor of Classical Languages at Oxford, was reputed to own a wooden wardrobe which was somehow connected to a Faerie pan-universal nexus known as "The Wood Between the Worlds." Professor C.S. Lewis, a colleague of Ketterley's, wrote numerous notes on this discovery under the collective title "The Chronicles of Narnia."

The last great Faerie domain on Earth, the country of Oz, was removed from the sight of humankind in the early 1900s by order of its sovereign.

At about the same time, Albert Einstein essentially announced, "Hey! Gravity is a result of the way the universe is shaped. Space-time is curved or warped through the influence of matter and energy, and the curves and warps appear to us in the form of gravity."

Thus, it became possible to plot the space-time position of objects—be they electrons, manila folders, Brussel sprouts or your older brother's new girl friend—by describing space-time as two cones of light touching tip to tip, with the point of contact being the "Now" which the object occupied. Ahead of the object's path stretched the "Future," containing all events which could possibly be affected by whichever object occupied the "Now," while behind stretched the "Past," containing all events which could somehow communicate at sublight speeds with the object. Any event outside of either direction fell into an uncharted territory, "Elsewhere."

But where, or what, is "Elsewhere"?

### Endless Doorways

Enter Professor Stephen Hawking, who, if not a denizen of Faerie, could point out its location on a road map. His idea has been to consider the entire universe as a quantum particle. This "quantum cosmology" results in an infinite number of universes coexisting with our own. So, rather than our universe being "all there is," we find that it is "all that we can observe." It's a conclusion which is perhaps a bit unsettling to some, but intriguing to those who have been searching all their lives for Oz.

Which brings us to the question of how to get from one universe to another.

In Hawking's theories, the infinite system of universes is connected by an intricate web of interlocking "wormholes." According to Harvard physicist Sidney Coleman, the existence of these wormholes is necessary in order to help keep the vacuum energy content of space near zero and, through that, main-
Effective trans-universe travel. In novels such as Frederik Pohl’s *The Coming of the Quantum Cats* and Michael P. Kube-McDowell’s *Alternities*, the government maintains secret projects dedicated to establishing wormhole bridgeheads into other dimensions. Sometimes the project’s purpose is simple exploration. More often than not, though, the results of “wormhole-by-committee” turn out to be less than sanguine, as seen in *The Philadelphia Experiment II* (1993).

Effective wormholes are also well within the abilities of the occasional dedicated individual. In 1984’s *The Adventures of Buckaroo Banzai*, the titular hero managed to briefly cross through an alternate universe thanks to a beam which eliminated particle energy along a direct path, creating a negative cosmological constant which compressed an alternate universe into our own. Got that? There will be a test later.

Quinn Mallory, a graduate physics student, designed a science project which soon developed into a modulated wormhole that regularly transmitted him and his *Sliders* cohorts across an entire constellation of universes. His mentor, Professor Maximilian Arturo, may have been inspired not only by Hawking, but by the earlier work of Dr. Ian Frazer, a scientist who manipulated intense fields of electrical force in order to pry open a gateway between our universe and another.

Frazer’s work was detailed in *The Outer Limits*’ “The Borderland.”

With wormholes admittedly in short supply at the crafts store, other methods must sometimes suffice. The Burroughs “continuum vehicles” of Robert Heinlein’s *The Number of the Beast*, *The Car Who Walks Through Walls* and *To Sail Beyond the Sunset* apply additional equidistant axes of force to their normal progress through space-time, enabling them to “rotate” out of normal space-time and redirect themselves towards “Elsewhere.”

On a somewhat more elegant level, the Time Lords of *Doctor Who* have employed the harnessed power of a black hole to create custom-designed quantum universes which can be controlled through precise on-board instrumentalities. Called “Time And Relative Dimensions In Space”—or TARDIS—these universes can project physical doorways to any point in time and space. Occasionally, as some Time Lords have experienced, faults within a TARDIS cause doorways to be uncontrollably projected into universes other than our own.

**Universal Jaunts**

Lacking sufficient technology, some hardy individuals still manage to travel rather handily. Roger Zelazny wrote extensively of the universe of Amber, and of its ruling family, whose royal blood allowed the power of easy passage to other universes. Although not of royal blood, the various men who have assumed the name of *The Flash* have rated among their powers, the ability to jump from one universe to another by moving beyond the speed of light.

According to John Flint Roy, in *A Guide to Barsoom*, sheer force of will, along with an innate ability for astral projection, was sufficient to allow Captain John Carter of Virginia to focus upon the planet Mars and cross over to an alternate world known as Barsoom, the setting for numerous adventures chronicled by Edgar Rice Burroughs. In *Ken Grimwood’s Replay*, a small group of people die only to find themselves returning to an earlier point in their lives. Their subsequent actions create an alternate world to the one in which they lived. And, even though the realms of Faerie no longer lie within easy grasp, many individuals have become practitioners of the same sort of skills which allowed the opening of fissures between universes. The Phantom Stranger, Dr. Strange, Doctor Fate and others possess the talent in what is commonly referred to as “magic.”

Even the inability to acquire skills doesn’t necessarily limit a person’s travel options. Either through accident or design, some universes have managed to plant in our own world tools or devices which, under specific
circumstances, can open quantum fissures. One such example was the Mirror of Nitocris, an artifact possessed by a Sixth-Dynasty queen of Egypt whose life has been chronicled by certain scholars perusing a common thread of study known as "The Chthulu Mythos." A much more contemporary artifact is the Lament Configuration, a complex hand-held device which, when properly operated, opens doorways into the Hellraiser universe.

There may be less complicated methods available for those unwilling to risk upsetting a row of cosmic dominos. The emerging technology of Virtual Reality is, at the very least, a method to try to surround the user with a universe different from the familiar one. As computers continue to advance, as well as methods for interfacing with human senses, the moment may eventually arrive when we can purchase a completely outfitted universe as easily as we can buy a hamburger today.

When all else fails, intervention from a Higher Authority is usually dependable. Especially when the person in question had absolutely no intention of traveling in the first place. One of the classic examples comes in Charles Dickens' A Christmas Carol, where Ebenezer Scrooge is shown a universe where he dies alone and unloved. The vision is enough to convince him to work toward establishing an existence where he demonstrates a genuine sense of humanity. In It's a Wonderful Life, George Bailey learns the worth of his life through the horror of being shown a parallel Earth where he never existed. To be honest, George had it soft. One can only speculate what the Higher Authority had in mind when, in Groundhog Day (1993), a hapless weatherman explores every aspect of his one-day universe while trapped in the same 24-hour period. Even that experience was topped by the poor soul who found himself in a similar fix in 1990's 12:01 P.M. There, instead of an entire day, he had to endlessly operate within the same hour.

Alternate Destinations
Quantum mechanics has forever altered our perception of the universe. No longer do we merely move through a static domain but, rather, our actions actually shape the universe, determining which reality we inhabit. It's no longer enough to simply understand that we live in the universe our actions have made. Now we have to consider the possibility that there can also be universes based on alternative choices.

Time travelers would be in the best position to experience this sort of thing. Any physical trip taken into the past creates an alternative to what has already existed. Thus, returning to one's own time would not mean a return to one's original universe but, rather, to a universe which reflects the changes made in the past. Even an attempt to go back and undo the changes would not necessarily result in a return to the original universe. Marty McFly and Doctor Emmett Brown, of the Back to the Future saga, would understand this perfectly, as would kindred spirits such as David Freeman of 1986's Flight of the Navigator, Garth of 1966's Cyborg 2087, Louise Baltimore of John Varley's Millenium (filmed in 1989) and Sam Beckett of Quantum Leap.

There are those for whom a trip through time is an apparent one-way street. For them, the temptation to buckle down and get on with life results in their efforts bringing about a parallel universe that reflects the technological and social changes they've brought about. Such a situation is what awaited the heroes of Mark Twain's A Connecticut Yankee in King Arthur's Court and L. Sprague de Camp's Lost Darkness Fall, and one can only speculate as to the sort of 20th century that came about through their efforts.

But there are also those who look at time travel as a means for creating a particular universe to inhabit, or conquer. Quantum probability dictates that somewhere there must exist a universe where you have simultaneously won every conceivable lottery. Imagine the temptation, and the possibilities. Simply locate and slip over to that universe, put a gun to the head of your alternate self and pull the trigger. You then assume his or her position, along with the wealth. Another plan might be to go back in time and insure that an ancestor performed some action of cosmic significance, such as invent Teflon, write Moby Dick, discover The Beatles, or start a magazine called Time. Traveling up to your own time would place you in an alternate universe where you could reap the vast rewards.

The fly in this ointment, however, is that the proliferation of pan-universal travel includes the statistical probability of some form of official agency operating to maintain a semblance of order across the cosmos. In short: Universe Fuzz! You could be escaping the Time Lords and run up against Poul Anderson's Time Patrol, or L.E. Modesitt Jr.'s Temporal Guard, or Larry Maddock's Temporal Entropy Repair and Reconstruction Agency, or the TEC agents from the film TimeCop, or Heinlein's "Circle of Orboros," which not only experiments with custom-designed universes, but polices them as well, performing a function similar to Larry Niven's Crosstime Corporation. If escaping through Marvel Comics is your plan, then you might choose to reconsider, as that particular universe not only boasts the tireless Minutemen of the Time Variance Agency, but the agents of the Omniversal Police Force as well. In the excellent adventures of Bill and Ted recorded in their comic, liberal use of the duo's time-traveling phone booth elicited the ire of the Chronological Order. The DC Comics Universe is no safer for a would-be malefactor, as it is patrolled by the Linear Men. All of which means—culpable misantropist that you are—a decent chance exists that someone will be putting a hand on your shoulder and going, "What's all this, then?"

There is, of course, a need to consider the question of people running into their alternate selves. David Gerrold's The Man Who Folded Himself explored the problems of meeting a proliferation of one's selves as various timelines began intersecting in the same area of space. Similar problems crop up in Larry Niven's "All the Myriad Ways," the Space: 1999 episode "Another Time, Another Place" and Pohl's The Coming of the Quantum Cats. In the Star Trek episode "Mirror Mirror," the problem is neatly sidestepped through the agency of having alternate selves exchange places. In Jack Finney's From Time to Time, it's not the alternate selves which meet but, rather, alternate memories which overlap and create confusion in
some people. In Kube-McDowell’s Alternities, the backgrounds of people in one universe are carefully studied by those in another who plan to move in and assume their places. The hero of Jerome Bixby’s “One Way Street” has no such advance preparation and must carefully pick his way into the alternate universe in which he has suddenly found himself.

Of course, all of this presumes that the parallel universe you arrive in is at least halfway recognizable. Michael Moorcock’s Oswald Bastable, as well as the hero of Philip E. High’s Twin Planets, both arrive on alternate Earths where the differences in technology are enough to cause no small amount of consternation. Both men fare much better than the protagonists of Ray Bradbury’s “A Sound of Thunder” and de Camp’s “A Gun for Dinosaur,” who travel extremely far into the past and return to alternate universes which are considerably different from the realities they left behind. If we indeed shape the universe we live in, then we must be thankful we do so with very small brush strokes.

Despite attempts by people like Sigmund Freud to trivialize dreams into the level of diagnosis, there are those who feel that dreams are, in fact, a second life. How many times have we spent our sleep in a world which resembles our own, but which contains notable differences? These may be dream worlds where we hold another job, married someone else, took a different chance. Perhaps in dreams, our minds are wandering over to visit neighboring dimensions and see through the eyes of our alternate selves.

### Other Worlds

Serious scholarship has gone into speculation of what sort of world would exist had certain historical events turned out differently. In 1907 appeared an essay on “If Napoleon Had Won the Battle of Waterloo” by the British historian G.M. Trevelyan. In 1931 there was J.C. Squire’s anthology If It Had Happened Otherwise, which featured speculation by Winston Churchill, responsible for making lotsa real-life history. Noted historian MacKinlay Kantor wrote “If the South Had Won the Civil War” in 1960, while William L. Shirer wrote “If Hitler Had Won World War II.”

An Axis victory in World War II, or at least the survival of the Third Reich, has provided a rich vein of speculation. Along with Shirer’s essay have been books such as Sarban’s The Sound of His Horn, Philip K. Dick’s The Man in the High Castle, James P. Hogan’s The Proteus Operation, Brad Lineweaver’s Moon of Ice, David Vorkin’s Budspyr, Len Deighton’s SS GB, Robert Harris’ Fatherland (filmed in 1995) and William Overgard’s The Divide, In The Iron Dream, Norman Spinrad considers a world where Adolf Hitler became a science-fiction writer. Jerry Yulsman’s Eleander Morning has Hitler being murdered before coming to power, while Philippe Van Rjndt’s The Trial of Adolf Hitler has the Nazi leader surviving his 1945 suicide attempt. Visual interpretations of the theme include films such as It Happened Here (1966), the TV program An Englishman’s Castle and Ben Dunn’s Valhalla comic book.

Alterations at other pivotal points of history have provided unique worlds to explore. Ward Moore’s novel Bring The Jubilee and Harry Turtledove’s The Guns of the South, along with the Will Shetterly/Vince Stone comic book Captain Confederacy, explore the results of the South having won the Civil War. Harry Harrison’s Tunnel Through the Deeps outlines a world where America lost its War of Independence, while Keith Roberts’ Pavane and Phyllis Eisenstein’s Shadow of Earth depict two possibilities of an Earth where the England of Elizabeth I collapsed. America is colonized by 10th-century Norsemen in de Camp’s “The Wheels of If,” and by the Roman Empire in S.P. Somto’s The Aquitain. The Reformation of the 16th century fails in Kingsley Ams’ The Alteration, while Turtledove’s Agent of Byzantium imagines a world where the Byzantine Empire remained in power. Perhaps the most radical transformation occurs in Harrison’s West of Eden saga, which depicts an Earth where the dinosaurs never died out but, instead, lived on to produce a dominant intelligent race.

Both the Information Technology Revolution and the Atomic Age occur in Victorian England, thanks to William Gibson and Bruce Sterling’s The Difference Engine and Ronald W. Clark’s Queen Victoria’s Bomb. A world where magic remains paramount has appeared in works such as Changeling by Roger Zelazny and The Talisman by Stephen King and Peter Straub. The Wild Cards series of books, as well as Alan Moore’s Watchmen, have outlined a post-World War II history where the idea of superheroes becomes reality. Operating on a related note, DC Comics’ “Elseworlds” series has depicted certain superheroes in times different from their own, while Marvel Comics has explored alternate timelines in What If?

It’s incredibly easy to consider the possibility of such worlds for the sake of fiction. But, given the implications of quantum theory, we must consider the additional possibility that such worlds not only exist in our imaginations, but could also possibly exist in reality as well. The 18th-century Irish philosopher, Bishop George Berkeley, believed that anything which could be perceived could be real, and the only things that could exist were those that could be perceived. The question is no longer whether or not we are alone, but if the distance between us and our parallel selves is any greater than the touch of a hand to the looking glass.
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