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Writing Samples

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Podcast Script #1

Roddenberry.com Sci-Fi 5 Podcast, 2020

Opening RPN ID and Intro music ±15 seconds

I'm [host name] and this is your SciFiFive, five minutes of science fiction history, for January 5th.

This day in 1972 marked a turning point for the American space program - as well as how science fiction filmmakers and TV producers envisioned fictional rides into space. After several years of studies and bid from aerospace companies, it was on this day that President Richard Nixon authorized the Space Transportation System, and in particular North American Rockwell's Space Shuttle, with its distinct launch stack consisting of the shuttle attached to an enormous external fuel tank, which in turn was flanked by two solid rocket boosters - the most cost-effective and feasible transport to space that Nixon and Congress at the time would approve. The Space Transportation System was originally intended to include other vehicles, such as an orbital cargo tug and a nuclear booster capable of pushing human crews toward Mars...though the Space Shuttle remained the only part of the STS that was ever granted a budget, which the rest remained on paper and in the imaginations of the engineers who designed them.

But how did this affect science fiction? We'll shuttle back in time after this.

[Ad break: 30 seconds ±4 seconds for chime/music cue.]

With the authorization of the development of the Space Shuttle in 1972, it was hoped that North American Rockwell and NASA could have the shuttle flying in 1977...which then slipped to 1979...and then slipped again to 1981, when the shuttle finally flew. There had been a six-year gap in American crewed spaceflight since the Apollo-Soyuz Test Project in 1975, the final flight of an Apollo spacecraft. But during the long and expensive development process, NASA's PR department went into overdrive, continually reminding the public of how awesome it would be when the shuttle finally flew.

The makers of science fiction on film and TV took note. A model of the shuttle launch stack appeared in shows like *The Fantastic Journey*. A vehicle with a similar launch configuration to the shuttle appeared in the opening episode of the BBC sitcom *Come Back Mrs. Noah*. The space shuttle figured heavily into everything from the James Bond movie *Moonraker* to an *I Dream Of Jeannie* reunion movie. In many cases...these filmed exploits of the space shuttle showed the vehicle doing things it simply couldn't do. The shuttle didn't have lasers. It couldn't go to other planets, let alone the moon. It was never



Podcast Script #1

Roddenberry.com Sci-Fi 5 Podcast, 2020

flown on a 747 with fuel aboard, so it couldn't be hijacked from the back of its carrier airplane, as shown in *Moonraker*.

Even once the real shuttle was flying, Hollywood maintained a pretty fanciful view of the shuttle's capabilities - see everything from *SpaceCamp* to *Armageddon* to *Gravity*. But because NASA made information about the shuttle's dimensions readily available, and because the public was repeatedly reassured that the shuttle was going to happen and was going to be the future of space travel, Hollywood - and everyone else - latched onto it.

And NASA took full advantage of that, too. In 1976, when the space shuttle Enterprise was rolled out of its hangar, most of the cast of the original *Star Trek* and Gene Roddenberry himself were in attendance. And in 1977, when the Enterprise made its first free flight glide and landing from the back of its Boeing 747 carrier plane, it had been just a couple of months since we'd been introduced to Luke Skywalker flying something a bit more aerodynamic and airplane-shaped than an Apollo command and service module. The shuttle's visibility in sci-fi, and in reality, was a case of life imitating art...imitating life.

This has been five minutes of science fiction history, your daily SciFiFive for January 5th.

SciFiFive is produced by Roddenberry Entertainment, executive producer, Rod Roddenberry.

For more great podcasts, check out podcasts.rodtenberry.com

Closing music and RPN ID ±18 seconds

*This was the second episode of the podcast to be produced; it can be heard here:
<https://sci-fi-5.libsyn.com/space-transportation-system-january-5-1972>*



Podcast Script #2

Roddenberry.com Sci-Fi 5 Podcast, 2020

Opening RPN ID and Intro music ±15 seconds

I'm [host name] and this is your SciFiFive, five minutes of science fiction history, for July 17th.

Today's the day in 1975 that the last Apollo spacecraft, with a special docking adapter attached to its nose airlock, docked with a Soviet Soyuz spacecraft in low Earth orbit. The two crews did some airlock opening and closing, some atmosphere adjustment, and met in the middle for a handshake. It wasn't quite the thawing of the Cold War that everyone had hoped it would be, but it was the culmination of the Apollo-Soyuz Test Project, which itself was the end result of an international space agreement signed by President Nixon and Premier Kosygin in 1972.

But the inspiration for the Apollo-Soyuz Test Project goes back further; NASA had been trying unsuccessfully to propose joint operations with the Soviet space program for years. In 1969, however, a movie called *Marooned*, based on the Martin Caidin novel of the same name published in 1964, helped to move things a little further along. But did *Marooned*, as many sources claim, inspire the entire mission? Find out in just a moment.

[Ad break: 30 seconds ±4 seconds for chime/music cue.]

Marooned, with an all-star cast of all-too-human fictional astronauts played by Gregory Peck, Richard Crenna, and Gene Hackman, involved an Apollo crew visiting a space station that was actually based on some of the earliest plans for the real Skylab space station. When the astronauts' performance and cognitive abilities drop off due to their long-duration stay in orbit, NASA recalls "Ironman One" to Earth...and then things really go wrong, and it seems as though the crew might not return home alive. There are two glimmers of hope, though - a risky flight of a fourth astronaut in a previously untested rescue spacecraft, and a lone Soviet cosmonaut whose orbit just happens to bring him close to where the Apollo command module, Ironman One, is stranded.

The movie proved to be a useful visual aid during the latest attempt to get some preliminary space cooperation talks going in the spring of 1970, especially since it portrayed the cosmonaut - and thus the Soviet space program - in a positive light.¹

An ongoing series of meetings and studies between the two superpowers and their space agencies in real life led to the international space agreement. The real Apollo crew who



Podcast Script #2

Roddenberry.com Sci-Fi 5 Podcast, 2020

would get to put some of the theoretical ideas to a practical test included Deke Slayton, the only member of the original Mercury Seven who had never flown due to a heart condition, Gemini and Apollo veteran Thomas Stafford, and rookie astronaut Vance Brand, who had been scheduled to fly on an Apollo lunar mission that had been cancelled. Their Soviet counterparts were Alexei Leonov, the first spacewalker and a hero among the Soviet cosmonaut corps, and Valery Kubasov.

Marooned presented enough interesting ideas to help inspire an unprecedented real space mission, but its reliance on risky spacewalks carried out by exhausted, stressed-out astronauts was left on the big screen - the Apollo-Soyuz docking was carried out within the safe confines of the docking adapter, so no suiting up was required. The adapter was needed, by the way, to allow for gradual equalization of air pressure for the crew members passing from one vehicle to the other; the Apollo and Soyuz vehicles were designed to accommodate very different levels of atmospheric pressure, so crew members would leave their vehicle, close the airlock door behind them, allow the air pressure to change gradually - like deep sea divers returning from the ocean depths and trying to avoid the bends - and then opening the closed airlock of the other vehicle. At no point was it possible to simply float from the Apollo directly into the Soyuz without having to stop and wait in the middle.²

So, did *Marooned* inspire Apollo-Soyuz? Not by itself - the talks leading up to international cooperation in space were already under way. But it was very helpful in convincing the heads of the Soviet space program of the P.R. value of such a mission.

This has been five minutes of science fiction history, your daily SciFiFive for July 17th.

SciFiFive is produced by Roddenberry Entertainment, executive producer, Rod Roddenberry.

For more great podcasts, check out podcasts.rodtenberry.com

Closing music and RPN ID ±18 seconds

This episode can be heard here:
<https://sci-fi-5.libsyn.com/apollo-soyuz-launched-july-17-1975>



SEO writing sample

Rewritten Amazon product description, 2018

(Product Listing Title)

Baby K'tan ORIGINAL Baby Wrap Carrier Soft Cotton Knit - Eggplant, X-large (XL)

(Five Bullet Points)

SOFT AND SECURE BABY SLING: made of 100% natural soft cotton, the Baby K'tan Original Baby Carrier is a safe, comfortable baby carrier that allows baby to bond through skin-to-skin care modestly, and lets you snuggle your little one close while on the go. It's also a discreet breastfeeding carrier and nursing wrap. It's a machine washable, dryer safe, hands free baby carrier.

THE BUCKLE FREE BABY CARRIER: with the Baby K'tan Baby Carrier, there's no wrapping and no fussing with buckles, snaps, or rings. Slip it over your head like a t-shirt, stick one arm through each loop, and your baby carrier wrap is ready. You can switch quickly and easily between the various carrying positions without having to remove your baby sling carrier.

A HIP HEALTHY BABY HARNESS: The International Hip Dysplasia Institute rates the Baby K'tan Baby Carrier as a "hip-healthy" product when used as directed. The Baby K'tan Baby Carrier's fabric loops support ergonomic positioning for hip healthy development and provide soft baby head support. The Baby K'tan Baby Carrier's adjustable connector loop provides optimal back support for the adult.

HANDS-FREE WRAP FOR BABY: The Baby K'tan Baby Carrier enables hands-free, buckle-free, hassle-free babywearing. Take your Baby K'tan Baby Carrier out of the carry bag, double up the loops like a necklace or scarf, put the carrier over your head with the connector loop behind your neck, place 1 arm through each loop and lower outer loop to your hip. The baby holder is now ready to use.

THE VERSATILE BABYWEARING WRAP: the Baby K'tan Baby Carrier is an innovative soft cotton baby carrier that is an ideal blend of a sling, wrap and carrier, providing the positions and benefits of all three, enabling parents to comfortably carry baby (and toddlers) from birth to 3 years in multiple positions. The K'tan carrier is ideal for premature babies or a special needs baby.



SEO writing sample

Rewritten Amazon product description, 2018

(Product Description)

The Baby K'tan ORIGINAL Baby Carrier is the original baby wrap without the wrapping! The patented double loop carrier design, machine-washable soft cotton fabric makes it easy to switch between five different baby carrying positions, allowing safe and secure babywearing for babies from birth up to 35 lbs. From sizes XS to XL, the Baby K'tan ORIGINAL Baby Carrier is sized to fit the parent or adult carrying the child, regardless of the child's age or weight. As with other clothing, some people may fit into more than one size or fall in between sizes. If you fall in between sizes or are unsure of your exact sizing, size up, unless you are 5'2" or shorter, in which case size down (except for XS to XXS). ACTIVE fabric has less stretch than other baby slings. Moms should use their pre-pregnancy size to determine the size of their adjustable baby carrier. The International Hip Dysplasia Institute has acknowledged the Baby K'tan Baby Carrier as a "hip-healthy" product when used as directed. The Baby K'tan Baby Carrier's wide fabric loops support ergonomic positioning for hip-healthy development, and provide the baby with soft, secure head and neck support. The carrier's adjustable connector loop provides optimal back support for the baby carrying parent or adult. Made of 100% natural cotton with no harmful chemicals, formaldehydes, or Azo dyes, the Baby K'tan ORIGINAL Baby Carrier is easy to keep clean. Machine washable, dryer safe. A matching carry bag is included that converts to a sash which adds support for certain positions, and has a convenient pocket. When finished using the sash, reverse it into a carry bag to hold your Baby K'tan Baby Carrier.

This is an example of an Amazon product listing rewritten from the ground up to hit specific metrics for search keyword density.



Feature Article

Published on Pop Culture Retrorama, 2020

The Night(s) the Martians Landed: Looking back at TV's "The Martian Chronicles"

Alas, poor NBC. It just couldn't catch a break in 1979. Under the leadership of Fred Silverberg, who migrated from the network president's office at ABC over to the same office at NBC, a record amount was spent on both new programming and on the 1980 Winter Olympics. Lake Placid probably seemed like the warmest possible destination to network ad sales execs after a year that had seen gigantic expensive prime-time flops such as *Supertrain* (of which more another time). But looking ahead to the fall '79 season, surely the insanely expensive, all-star NBC/BBC co-production of Ray Bradbury's *The Martian Chronicles* offered some hope of a ratings recovery.

But even this much-touted production was going to come in for a rough landing.

The idea was to bring top talent - both those well-versed in the sci-fi genre and mainstream A-listers as well - to bear on a definitive telling of one of literary science fiction's best-loved entries. No less than Richard Matheson (*The Twilight Zone*, *Ghost Story*, *The Night Stalker*, *Star Trek*) was brought in to adapt Bradbury's tales into something that maybe, just maybe, two of the biggest broadcasters on the planet Earth might be able to afford to put on film. Some concessions had to be made to reach this goal. But surely, assigning someone accustomed to squeezing the most out of a major movie budget would yield good results, right? Enter director Michael Anderson (*Logan's Run*, *Orca*, *Around The World In 80 Days*). Actually, just from a personnel standpoint, this sounds like it's bound for glory, right?

Now add a cast of stars from both sides of the Atlantic: Rock Hudson! Darren McGavin! Bernie Casey! Bernadette Peters! Roddy McDowall! Fritz Weaver! Even lesser-known genre favorites crowded the cast listings - Nicholas Hammond (CBS' live-action *Spider-Man*), Barry Morse (*Space: 1999*), Robert Beatty (*2001: a space odyssey*, *Blake's 7*, *Doctor Who*), and many others would take part too. How could this fail?

The death blow came from something of a surprising place. At a press junket promoting NBC's fall lineup, author Ray Bradbury was, somewhat surprisingly, the only person connected to the star-studded three-night *Martian Chronicles* miniseries available to the press. He had worked with Matheson on the script adaptations and had signed off on, at least, the written results of those writing sessions before they went to stages and exotic locations around the world (including Lanzarote, standing in for remnants of Martian



Feature Article

Published on Pop Culture Retrorama, 2020

civilization on the banks of the planet's fabled - and fictional - canals).

And when asked what he thought of the show that had resulted, Bradbury replied, with typical candor, that it was *boring*... and wasn't an especially faithful rendition of what he had written.

Remember those executive offices at NBC mentioned earlier? Cue the sound of dozens of foreheads slamming into dozens of desks. The beloved sci-fi author had just proclaimed this very, very expensive adaptation of his own work a snoozer. In public. *The Martian Chronicles* was quietly moved off the fall schedule, no longer the launch event of NBC's new fall lineup.

The Martian Chronicles did air in 1979 on the BBC, as well as getting a European theatrical release in a heavily-edited 90 minute form. But in the United States, it was quietly shuffled into the last week of January 1980 that wouldn't be occupied by the Winter Olympics. And, somewhat predictably, it wasn't heavily promoted by NBC - they were burning off all three nights outside of a ratings sweeps month, where they would do the least harm. This meant that few people were exposed to Stanley Myers' amazing theme music for the mission leaving Earth, which almost sounded like "DALLAS...in spaaaaaace!"

Ironically, the audience that had been primed for *The Martian Chronicles* before it was shuffled off to its new, do-no-harm time slot... showed up in reasonable numbers to watch it. Perhaps in spite of Bradbury's criticism, or perhaps because of it, it made a showing in the ratings, but not enough for NBC to consider doing anything further with it. The legal difficulties of rounding up the rights to the stories had proven formidable. Even when it was still considered a hot contender as a one-off miniseries, nobody was excitedly discussing *The Martian Chronicles'* prospects for continuing as a weekly series. Thus was *The Martian Chronicles* buried, not in the Martian regolith but in the soft peat of the pre-Olympics prime-time schedule, where presumably NBC hoped it would never be spoken of again.

From time to time, the Hollywood trade press will buzz slightly as someone makes some maneuver toward bringing Bradbury's stories to the big screen, and of course, Bradbury himself is, as of 2012, no longer around to either contest any new attempts, or to declare them boring in public just prior to release. And while a few of Bradbury's stories from *The Martian Chronicles* did indeed see production on TV - as a handful of episodes of *The Ray Bradbury Theatre* - this ill-fated miniseries stands as the one attempt that has actually made



Feature Article

Published on Pop Culture Retrorama, 2020

it to our screens as a major production, perhaps as a warning to future generations: if you think going to Mars in real life is difficult...just try creating Mars on a TV budget.

But was *The Martian Chronicles* a harbinger of something else? In a way, yes. Revisiting the 1980 miniseries with fresh eyes, and with an international context that comes from having watched sci-fi TV from both sides of the Atlantic, it's easy to see that this was a trial balloon for pooling international resources to tackle a genre that was a budget bear for visual media. *Star Wars* had reset the registers for what the public expected from sci-fi in 1977; Universal Studios had spent the 1978-79 TV season reeling from the budget of *Battlestar Galactica* trying to bring *Star Wars*-style spectacle to the small screen. NBC got a taste of that too, before the decade was out, as Glen A. Larson brought similar resources (and expenses) to bear on *Buck Rogers In The 25th Century*.

The Martian Chronicles featured special effects model work that was top-notch for the BBC, but wasn't up to the level that NBC was seeing in *Buck Rogers*. There was already a great disparity in how much money, and technology, the respective international broadcasters could bring to bear on bringing sci-fi to television. (For context, *Battlestar Galactica* and *Buck Rogers* were on TV at the same time as the BBC's *Blake's 7* and mid-Tom-Baker-era *Doctor Who* - and yet no one would, with a straight face, claim that the effects work of the American and British shows were on the same level.)

Fast forward to the 21st century, and now international co-productions are the norm, and digital effects have reached a level achievable on both sides of the ocean. Modern *Doctor Who* is as flashy as modern *Star Trek*. International co-productions are now the norm - in fact, as expensive as the aforementioned flashy digital effects are, international co-productions, and the cash infusions that selling international rights brings in, are often the only way shows of this scale get made anymore.

The Martian Chronicles was indeed pointing the way to the future - not with what it put on our screens, but with how things were assembled behind the scenes.

Published in May 2020 on Pop Culture Retrorama:

<https://popculturere retrorama.wordpress.com/2020/05/09/the-nights-the-martians-landed-looking-back-at-tvs-the-martian-chronicles/>



Feature Interview Article

From theLogBook.com, 2004

It seems like only yesterday that a certain segment of fandom was in an uproar about the widely-publicized changes being made to Sci-Fi Channel's new version of *Battlestar Galactica*, which premiered as a miniseries in late 2003. Given a green light for 13 episodes of a weekly series in 2004, the new *Galactica* has gone on to receive critical acclaim around the world, not in spite of the changes, it would seem, but perhaps *because* of them.

While fandom seemed preoccupied with Starbuck's gender change and Cylons who appear to be human in the months leading up to the miniseries' premiere, one of the new show's most striking changes was a primal, percussion-heavy musical score. Composed for the miniseries by Richard Gibbs (formerly of Oingo Boingo, the band which also exposed the world to Danny Elfman) and Bear McCreary (credited in the miniseries with "additional music"), the new music featured only a single quotation of Stu Phillips' theme from the original series, and carved its own unique path from there with layers of thundering Japanese taiko drums, wordless female vocals that could be soothing in one cue and anguished in another, and very little of the original show's *Star Wars*-inspired bombast.

Directed by Michael Rymer, the miniseries set much of what the weekly series would become into place, particularly with its documentary-inspired handheld camera work. Rymer also took an active hand in discussing the music of the new *Galactica* with Gibbs and McCreary, and to a certain extent, the search for the show's musical voice put the composers on a short schedule to complete the score. "It was pretty tense!" says McCreary of the miniseries, noting that while the pace of creating music for a weekly series is much tighter, the job has become, to a certain extent, easier. "There are different challenges. The reason that the series is easier, and the reason the miniseries was simultaneously harder, is that we were inventing the musical language."

When Gibbs and McCreary began their work on the miniseries, Rymer had temporarily dubbed the early edits of the show with, among other things, music from Peter Gabriel's soundtrack from *The Last Temptation Of Christ*. A common practice in filmmaking, these "temp tracks" assembled from previous works gave the composers an idea of what the director, producers or editor have in mind for the scene. "Michael [Rymer], Ron [Moore] and David [Eick], had a really clear idea of what they wanted. It was kind of a detective game for Richard and me to take what Michael was using as temp music, in combination with his input, and realize his vision in music."



Feature Interview Article

From theLogBook.com, 2004

The miniseries score captured enough attention to merit a CD release on La-La Land Records, and when production began on the weekly series, Richard Gibbs and Bear McCreary both signed on to tackle the hour-long episodes, but McCreary would wind up taking over the show. "Richard took the show on, but he had to go back to feature films after a couple of episodes," he says, and that provided a lucky break. "When he went back to movies, he brought me in, since I'd been writing with him on the series already."

While the transition may have been seamless from a musical standpoint, behind the scenes there was some anxiety, not least of all for McCreary himself. "I'm sure there was some doubt on [the producers'] part." His first sole music credit was on the episode "33", the third show produced (but scheduled to be the first one aired). The music initially echoed the style of the miniseries, but now had to be produced on an even tighter schedule.

"For me, the challenge is two-fold. Just getting all the music done on time - there's considerably less time to get one episode done. And finding out what they want when they want to deviate from the sound of the miniseries."

That element has provided some favorite moments for both the composer and the viewers. "Every episode or every other episode, they throw a curveball at me: Gaelic music, big band music, hip-hop background music," McCreary says, adding "In fact, many of the most interesting cues are actually from when I deviated from the sound of the miniseries."

The process of scoring *Battlestar Galactica* begins, as with any other project, with "spotting" sessions, in which the composer sits in on a screening of a rough edit of the show do discuss the timing, placement and emotional thrust of the music. According to McCreary, though, while the episodes are intense, the spotting sessions are much more relaxed. "One of the reasons is because they do know exactly what they want. The editors lay in temp scores for every episode, just to make sure the cut is working. Some of the temp tracks are from the miniseries, and sometimes they're from other things."

"We don't spend a lot of time talking about it [in the spotting sessions]," McCreary says. "We spend more time on those details in the mix." (Though he notes that, once the episode's sound mix is being put together, the music is recorded and mixed already, which can make last-minute revisions difficult.) "It works out pretty well as a collaborative process. I feel like I'm free to experiment, I have a good idea of what they're expecting. It's creatively free in one way, and adhering to the miniseries score in another way, all at the same time."



Feature Interview Article

From theLogBook.com, 2004

Among those experiments is an unusual number of instances, in the 13 one-hour episodes aired so far, where the music takes center stage in the sound mix, and McCreary is happy to rise to the occasion. "It's thrilling. The main reason that this happens is that we're really producing 13 short films, not 13 episodes of a TV show. Everything is approached cinematically, especially the music. To have that kind of freedom and trust in the music, that it'll be worth that, is a huge compliment. It inspires me to make the music that much better. If I felt like that music was going to be constantly butchered, I'd get a lot more sleep in the average week, but it wouldn't be as creatively fulfilling."

One of the most talked-about scenes in the first season, both for the shocking developments unfolding on screen and for the music accompanying them, is the final sequence of "Kobol's Last Gleaming, Part 2". Almost the entire sound mix vanishes in favor of a full string ensemble - a striking contrast to the rest of the series' music.

"Some of the scenes in episodes 12 and 13, the moment I saw the rough cut, I was saying 'I can't wait to write the music for that!' It was like a gift to the composer," McCreary says. "There were some sound design elements for the last 30 or 45 seconds, for the shot of the ruins and the mountains, tastefully and wonderfully done by [sound designer] Daniel Colman. Michael Rymer said 'Get rid of the sound effects!' and they stripped away everything but the score. That made my day. It made me very glad that I went the extra mile."

As for the string movement, which has become a fan favorite, McCreary reveals that he went to bat to make it real. "With that string orchestra piece, I said, 'Look, there's only one way to do a string orchestra, and that's with a string orchestra,' and they gave me the budget for it. In the beginning, they wanted to deviate as far as possible from orchestral music, so it was very daring of them to let me go back to an orchestra. For me, that scene shows that orchestral music in science fiction isn't limited to the traditional bombastic leitmotif approach. I was very grateful for the opportunity."

That scene has also helped McCreary justify to Battlestar Galactica's producers the expense of hiring live musicians. "I think they realize the value of [bringing in live players], especially with that piece," he says, though he always strives to maintain a live component to the music. "There are synths, but a lot of live tracks too. Synthetic scores just drive me nuts. Nothing on Battlestar Galactica is entirely synthesized. Everything is mixed with acoustic instruments and vocalists."



Feature Interview Article

From theLogBook.com, 2004

Of his personal favorites from season one, McCreary singles out both parts of the season-ending "Kobol's Last Gleaming". "Episode one, '33', was really exciting both for being the first one, and because my name would be up there as the sole composer for the first time. 'The Hand Of God' was a lot of fun. But as far as my favorite episodes and music, definitely those last two."

Chances are that the fans' favorites are already on the track listing for the Battlestar Galactica season 1 soundtrack CD, due in June from La-La Land Records. Apparently it was a favorite at Universal Studios as well: the upcoming CD was fast-tracked for release like few other TV soundtrack projects in recent memory. "Universal licensed the soundtrack album after only four episodes aired," McCreary reveals, and the studio's enthusiasm caught him off guard. "Before that happened, I thought maybe I'd just put a CD out there by myself."

"I think that just about any piece that stands out to somebody is going to be on this album. It's an absolutely full CD, 80 minutes long, and the best of everything is on there. I'm really pleased with the record. There's lots of stuff from '33', 'The Hand Of God' and the last two episodes, but virtually every episode is represented." McCreary also says that both main titles (the episodes aired in 2004 on the UK's Sky One satellite network carried different main title music than Sci-Fi Channel's broadcast of the episodes in North America) will be included. "There was a different main title for the UK, composed by Richard Gibbs, but the Sci-Fi Channel ultimately wanted to change the direction of the music. Both pieces are actually very similar."

The existing soundtrack from the miniseries has proven to be a hit at the Sci-Fi Channel already, as the network has taken the unusual move of using music from that score in some of the non-episode-specific on-air promotion for Battlestar Galactica. "They started pulling stuff from the miniseries, which is great because it helps identify the score with the show."

Bear McCreary is keenly aware that he's sitting on that gold mine as well: "When episodes 12 and 13 aired in the UK, for whatever reason, my inbox was flooded with fan mail. It really surprised me, people asking about the two orchestral pieces - that was the first time I thought, 'Wow, this is something people are really listening to!'"

At the time this interview was conducted, the composer was only two weeks away from beginning work on the show's second season. "I'm in it for the long run. Honestly, I feel like I'm in on the ground floor of something really exciting. As a creative endeavor, I want



Feature Interview Article

From theLogBook.com, 2004

to take these storylines and this music as far as they can go. How long it'll go on, I don't know." When asked if any changes are in store for Battlestar Galactica's opening titles and music (along the lines of Babylon 5's annual main title changes), McCreary revealed that he doesn't know just yet: "I have no idea. I could see them doing that, though, because there is a much larger storyline, each season will probably take on its own character and its own tone. Season one was about the aftermath of the miniseries, and season two deals much more with heavier personal tragedies happening to these people."

McCreary also has other irons in the fire; a protégé of famed composer Elmer Bernstein, he has crafted concert works as well as film music. "I've been working on some stuff of my own: a musical, a string quartet, things that have been on the back burner for the past year. It's good to have other projects of my own that keep me centered. If you write too much film music, you start to go nuts."

The passionate fan reaction to both Battlestar Galactica and its music doesn't surprise Bear McCreary at all: "The minute I saw the first episode, and while I was scoring it, I never had any doubt the show would connect with people. It's the kind of show I'd watch, even if I wasn't scoring it, and I don't watch a lot of TV. I hope we're winning over the diehard fans, but I'm also hoping we're winning over non-sci-fi fans, creating something that transcends its genre."

*Special thanks to Bear McCreary and La-La Land Records.
<http://www.thelogbook.media/interview-mccreary/>*





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<https://linktr.ee/logbookguy>

Other Recommended Reading/Viewing

I copy-edit and do a fair amount of rewriting on nearly all of the retail packaging I've done as a graphic designer, so a look at that portfolio can provide further examples:

http://www.thelogbook.com/earl_green_design_portfolio.pdf

Most of my years in television production were spent as a writer/producer, so as a result, nearly all of the spots included on my "work reel" YouTube channel contained my writing:

<https://www.youtube.com/@earlgreen>