

# THE LOGBOOK

CGM

2014 ANNUAL

## BACK IN BLACK

Is the Black Series rejuvenating the Star Wars figure collecting hobby?

## 1977

The year geekdom finally won?

## ON THE BRIDGE

The Trek fan film set where anyone can be in command

## FLASH MEMORY

Is the new wave of 'Flashback' game consoles capturing the classics?

## PLUS

Soundtrack Reviews  
The Lost NES Star Trek Game  
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# THE LOGBOOK.COM

## 2014 ANNUAL

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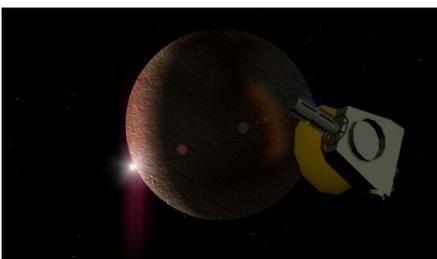
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# PREVIOUSLY, ON THELOGBOOK.COM...



## RALPH BAER, CREATOR OF HOME VIDEO GAMES, DIES

Ralph Baer, the inventor who created and patented an interactive TV apparatus in the 1960s and later saw that invention mass-marketed as the Magnavox Odyssey, the first home video game system, died at the age of 92 on December 6<sup>th</sup>. He kept defending the patent in court well into the 1990s, taking on (and beating) the likes of Atari and Nintendo. Among his numerous other creations were “light gun” controllers and the perennially popular electronic game Simon.



## NEW HORIZONS AWAKENS

NASA/JPL'S New Horizons space probe, launched in 2006, has awakened from its long, power saving “hibernation mode”. It will begin observations of its eventual target, Pluto, in January, with a close flyby in July 2015. NASA says that by May '15, New Horizons' pictures of Pluto will be more detailed than the best Hubble Space Telescope images of the dwarf planet.



## STAR WARS: THE FORCE AWAKENS TRAILER HITS

The first trailer for 2015's Disney-produced *Star Wars: The Force Awakens* hit YouTube on the day after Thanksgiving, racking up over 11,000,000 views in less than two weeks. The movie doesn't premiere until December 2015, a departure from the traditional May release date of past *Star Wars* films, and over a year after the trailer's debut.



## FOX RENEWS COSMOS?

*Cosmos: A Spacetime Odyssey* producer Seth McFarlane and host Neil deGrasse Tyson have both made it known that discussions have begun with Fox on a possible second season of the surprisingly successful science series. The first season of 13 episodes grabbed approximately 3,000,000 viewers each week, a runaway success story for a science documentary on a major broadcast network. Tyson expressed surprise that the show could be renewed, as most of those involved in making it assumed it was a single-season one-off (as was Carl Sagan's original, aired on PBS in 1980); the impetus for further episodes is coming from Fox. *Cosmos: A Spacetime Odyssey* was awarded four Emmys (sound editing for a nonfiction program, outstanding writing for a nonfiction program, and two Emmys for Alan Silvestri for outstanding music composition and outstanding original main title theme music).

# NASA'S ORION SOARS ON UNMANNED MAIDEN FLIGHT



*Taken aloft by a Delta IV Heavy booster in lieu of the still-in-development Space Launch System, Orion EFT-1 lifts off just after 7:00am on the morning of December 5<sup>th</sup>, 2014*

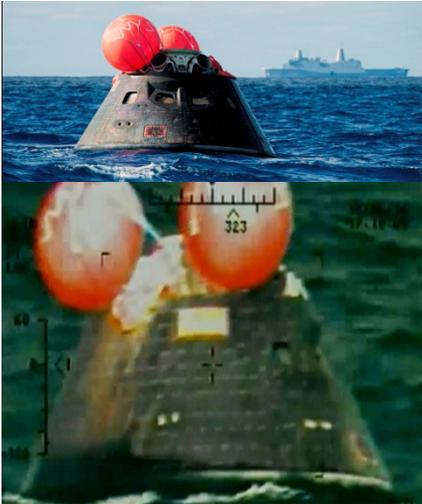
NASA's Orion spacecraft made its first trip to space on December 5<sup>th</sup>, marking a major milestone on the decade of development of the Orion vehicle. This first launch was an unmanned test of the Orion capsule itself, using a booster reserved for launching satellites and space probes. Future Orion flights will be lifted into space by NASA's Space Launch System, a massive rocket which includes elements derived from the Space Shuttle's launch system.

In the course of its four-and-a-half-hour flight, Orion became the first man-rated space vehicle to venture further than low Earth orbit since the Apollo 17 mission to the moon in 1972.

Boosted by a second stage (to which it remained attached for much of the flight), Orion climbed to an altitude of 3,600 miles above Earth, taking it outside the Van Allen radiation belts, and then looping back toward the planet at a speed of 20,000 miles per hour. (By comparison, the average altitude of the Shuttle orbiters was between 200 and 400 miles high, with an average reentry speed of 18,000mph.) At that speed, Orion's heat shield endured temperatures in the 4,000° range, more than twice the typical heating of the Space Shuttle's heat shield.

This flight wasn't an orbital dog and pony show, however. Sensors placed aboard Orion





recorded every aspect of the flight, including the conditions within the fully pressurized vehicle. Radiation levels during the passage through the Van Allen belts is of particular interest (shielding has progressed quite a bit since the days of Apollo). Engineers will study this data closely to see if modifications need to be made before Orion is deemed safe for astronauts to be aboard.



It's impressive even if you're already there: the International Space Station crew drops everything to watch Orion lift off

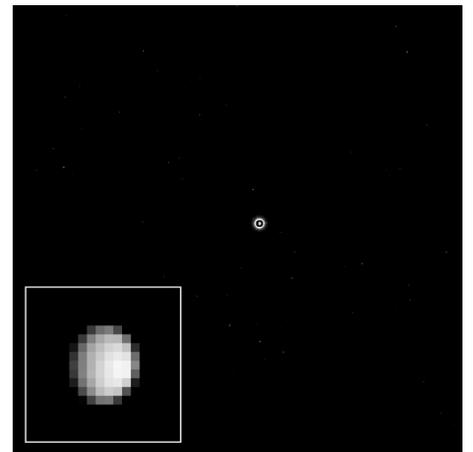


The next Orion launch isn't scheduled until 2018, which, according to current plans, will be an unmanned flight to propel an Orion vehicle – this time with the European Space Agency's service module and launched from the shuttle-derived SLS rocket – around the moon and back to Earth. The earliest manned mission – possibly repeating the trip around the moon – is currently slated for 2021.



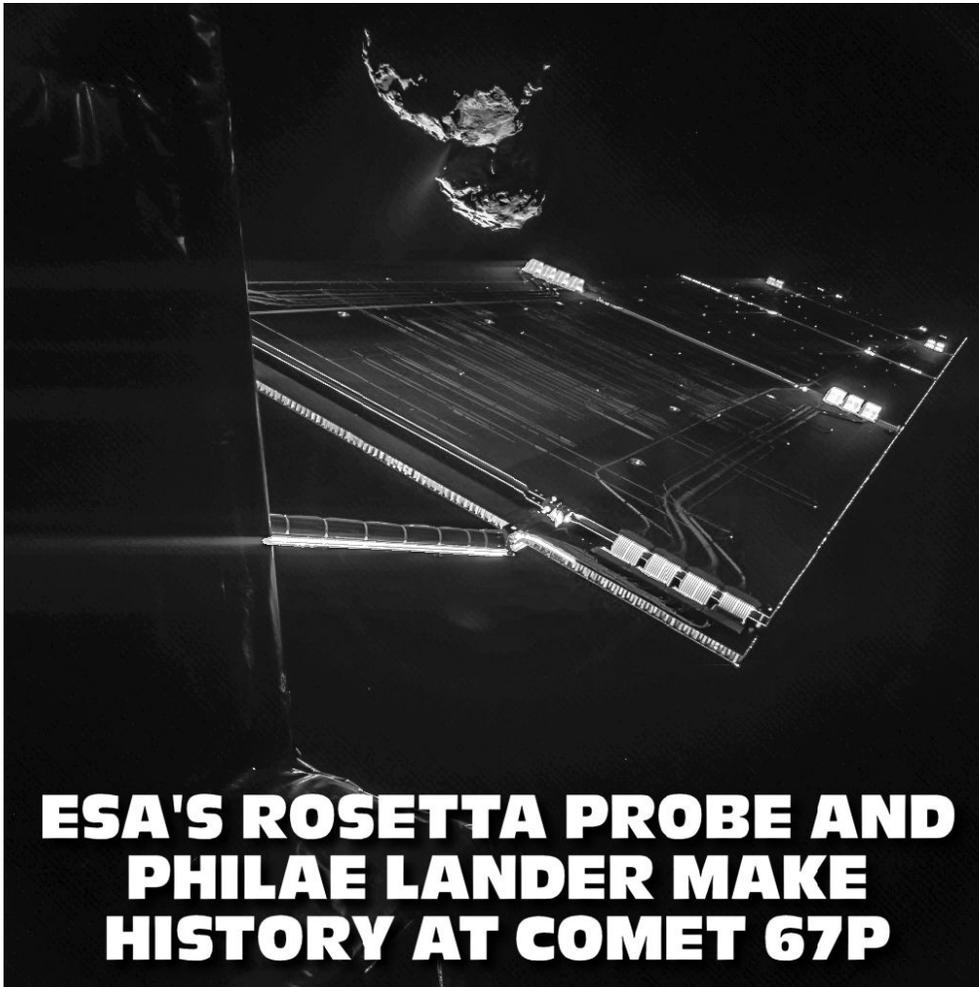
**AND THE 2015 DOCTOR WHO PREMIERE TITLE IS...**

Doctor Who showrunner Steven Moffat blew this spoiler wide open himself: the premiere episode of the 2015 season has been revealed to be *The Magician's Apprentice* (not to be confused with *The Sorcerer's Apprentice*, a title used by one of the Doctor Who Missing Adventures novels of the 1990s). Filming begins in January for an autumn 2015 premiere date. Peter Capaldi remains aboard the TARDIS as the twelfth Doctor, and despite press speculation earlier in 2014 about the continued participation of Jenna "Clara" Coleman, her spot aboard the Doctor's time machine seems secure.



**DAWN CLOSES IN ON CERES**

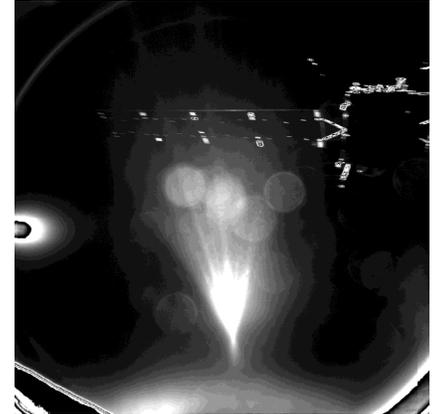
NASA's Dawn space probe, launched in 2007, is closing in on the largest body in the solar system's main asteroid belt, Ceres. Dawn already spent much of 2011 and 2012 orbiting another large body in the asteroid belt, Vesta. It takes up its orbit around Ceres in March 2015.



## ESA'S ROSETTA PROBE AND PHILAE LANDER MAKE HISTORY AT COMET 67P

After a decade-long slog through deep space, the European Space Agency's unmanned Rosetta space probe was already assured of its place in the space exploration history books when it became the first spacecraft to orbit a comet and follow it around the sun. Rosetta managed to rendezvous on schedule with Comet 67P/Churyumov-Gerasimenko in August in the asteroid belt between Mars and Jupiter. 67P's orbit carries it from beyond Jupiter's orbit into the inner solar system and back again every six and a half years, and Rosetta will tag along for over twelve months, observing 67P from close range. Its year-long stay with the comet will include the comet's closest pass to the sun in August 2015, by which time 67P should be sporting the gaseous tail often associated with comets as they approach the sun.

But Rosetta's mission was never intended to admire the comet from a distance. Its Philae lander was designed to examine the comet from its surface, anchoring itself with harpoons to steady itself in what would likely be a very low-gravity environment. ESA ground controllers gave the go-ahead to detach Philae for landing on November 12<sup>th</sup>, but the comet's gravity environment and geometry were unpredictable enough that the lander – which was not equipped with thrusters or engines of any kind – arrived only after one of the wildest rides in the history of robotic space exploration, bouncing and tumbling across the surface twice (see image on opposite page) before coming to rest on the comet's icy/rocky surface. Its stopping place came with a price tag, however: Philae landed near



*Philae's view of Rosetta just after being cut loose to land on Comet 67P...*



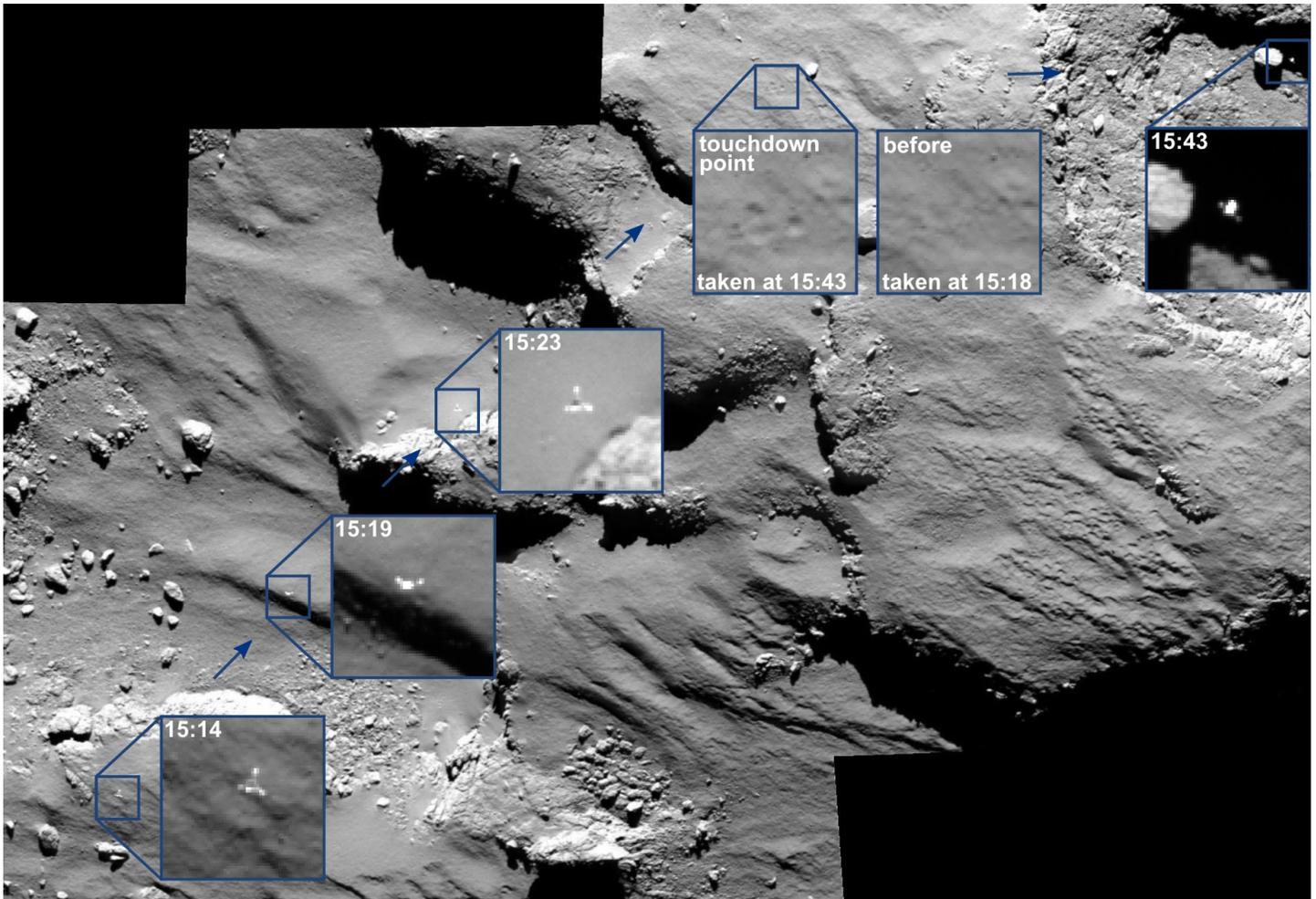
*Philae looks down at 67P from an altitude of three kilometers...*



*...forty meters...*



*...touchdown!*



a cliff-like formation that would eventually block sunlight from its solar panels, which would leave Philae’s batteries to drain until the spacecraft shut down. After only 57 hours on the surface of 67P, Philae fell silent, having achieved most of its science goals and observations, transmitting that data back to Earth by way of Rosetta. (ESA holds out hope that the lander may reawaken as the comet moves closer to the sun.)

During its brief time on the surface, Philae’s instruments were active and functioning properly, and signs of organic molecules were found on Comet 67P; exactly what kind of organic molecules will require further study of Philae’s data. In the meantime, Rosetta’s mission continues, with the spacecraft orbiting at an average altitude of only 30km.



**STAR TREK CONTINUES SNAGS A TIME LORD**

Fan-made series Star Trek Continues has announced its latest guest star casting coup – former Doctor Who star Colin Baker will be playing a major role in the series’ fourth episode, which begins filming in January. Past big-name guest stars have included Lou Ferrigno (The Incredible Hulk), Jamie Bamber (Battlestar Galactica), and Erin Gray (Buck Rogers In The 25<sup>th</sup> Century).



**REBOOT TO BE REBOOTED**

Mainframe Entertainment has announced that a reboot of the ‘90s CG-animated series ReBoot is well into the planning stages, but the original ‘90s series’ main characters are likely to be guest stars at best. Michael Hefferon, president and chief creative officer at Mainframe, says, “We’re very big fans of the characters, the world, but now trying to say how do those characters and worlds fit today for a new generation of kids who don’t know anything about the previous ReBoot.”

# INDIA'S CARE MODULE SOARS ON UNMANNED MAIDEN FLIGHT



Stop me if you think you've heard this one before: India, the first nation in the world whose space program sent a successful mission to Mars on the first attempt, tested its own prospective manned spacecraft on December 17th, launching an unmanned crew module atop its massive GSLV Mark III rocket from Sriharikota.

Normally used to put communication satellites in geosynchronous orbit, GSLV Mark III is capable of lifting 11-ton loads. India has, to date, only launched unmanned spacecraft, and the CARE (Crewed Atmospheric Re-Entry) capsule was only propelled on a short suborbital flight, splashing down successfully in the Bay of Bengal.



*The 630-ton GSLV Mark III rocket rolls out of India's own vehicle assembly building, dwarfing the crowd of curious onlookers*



*Ignition!*



*Returning home with great CARE*



*CARE awaits pickup in the Bay of Bengal*



**CURIOSITY'S NEW FINDINGS HAVE  
SCIENTISTS ASKING...**

# WHATEVER HAPPENED TO THE WATERS OF MARS?

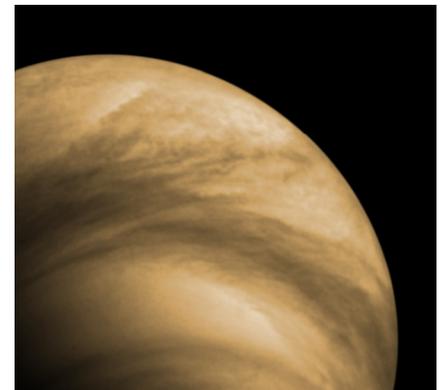
NASA's Curiosity rover has discovered evidence pointing toward organic carbon locked into rocks on the surface of Mars, as well as detecting relatively high concentrations of methane - also an organic chemical - in the ground-level atmosphere.

Scientists studying Curiosity's data are quick to point out that *many* natural processes, not all of them necessarily involving life, can result in methane, ranging from the interaction of subsurface water with certain kinds of rock to gas escaping into the atmosphere from vents on the surface; further study will be required to understand what's causing the concentrated areas of methane. (On Earth, methane can be emitted in and around wetlands - also known as "swamp gas" - as well as another natural source unlikely to be found on Mars: cow flatulence. To date, no Martian cows have been spotted. Earthly microbes involved in decomposition also emit methane, but again, there's no verified sign of any such microbes on Mars.)

Potentially more interesting is the definitive discovery of organic carbon in a drilled sample of Martian rock.

Carbon is another organic material, and the carbon detected by Curiosity could be native to the red planet, or a deposit from a smaller body that collided with Mars in the past. These findings don't improve the chances of finding even tiny microbial life on Mars in the present, but they do add up to a better case for microbial life in Mars' distant past. It's a safe bet that Curiosity will be spending more time "sniffing" the local air.

Analysis of these findings has also yielded more evidence for a theory that water hasn't flowed abundantly across the Martian surface in millions, perhaps billions, of years - in other words, Mars' oceans may have formed and evaporated in the early days of the inner solar system. As always, Mars leaves Earthbound scientists with more questions than answers.



## **ESA'S VENUS EXPRESS RUNS OUT OF GAS**

The European Space Agency's venerable Venus orbiter, Venus Express, has exhausted its fuel supply during a series of altitude-raising maneuvers meant to prolong its mission. Launched in 2005, Venus Express has been orbiting Venus since 2006, observing the planet's atmosphere. Among the more interesting discoveries made by Venus Express are that the planet's rotation is actually slowing down, while its already-fierce hot winds are speeding up. Now out of contact with Earth, Venus Express is expected to burn up in the Venusian atmosphere.

## OPINION

# Simple, Direct(orial) Thinking

by Rob Heyman

When I was in my mid teens – and I’ll place the year at about 1987 – it was nothing for my best friend and I to tear apart the latest Star Trek: The Next Generation episode scene-by-scene and assigning a final grade based not only on the writing and acting, but also, more importantly, on its directing. Of course, we felt we were the only two people in the universe at the time doing this type of criticism. Trying to get my parents or sister to watch Star Trek and talk about it was like asking them to watch ice melt. As two guys subsisting almost daily on a diet of Trek, Blake’s 7, Red Dwarf, and Doctor Who, it was easy to think we were pretty alone in the world at the time. Outside of a couple of computer bulletin board systems, there weren’t really easy ways to connect with others like us.

If you’re a young sci-fi fan today, connecting isn’t much of a problem, relatively speaking. And I must admit, despite the enormous age gulf now between me and them, I’m finding it pretty easy to spark spontaneous and sometimes accidental friendships with teens and early-20-somethings who are just as obsessive about directors and film composing as I once was, and still am. True armchair quarterbacks in the realm of cinema criticism – and shamelessly so.

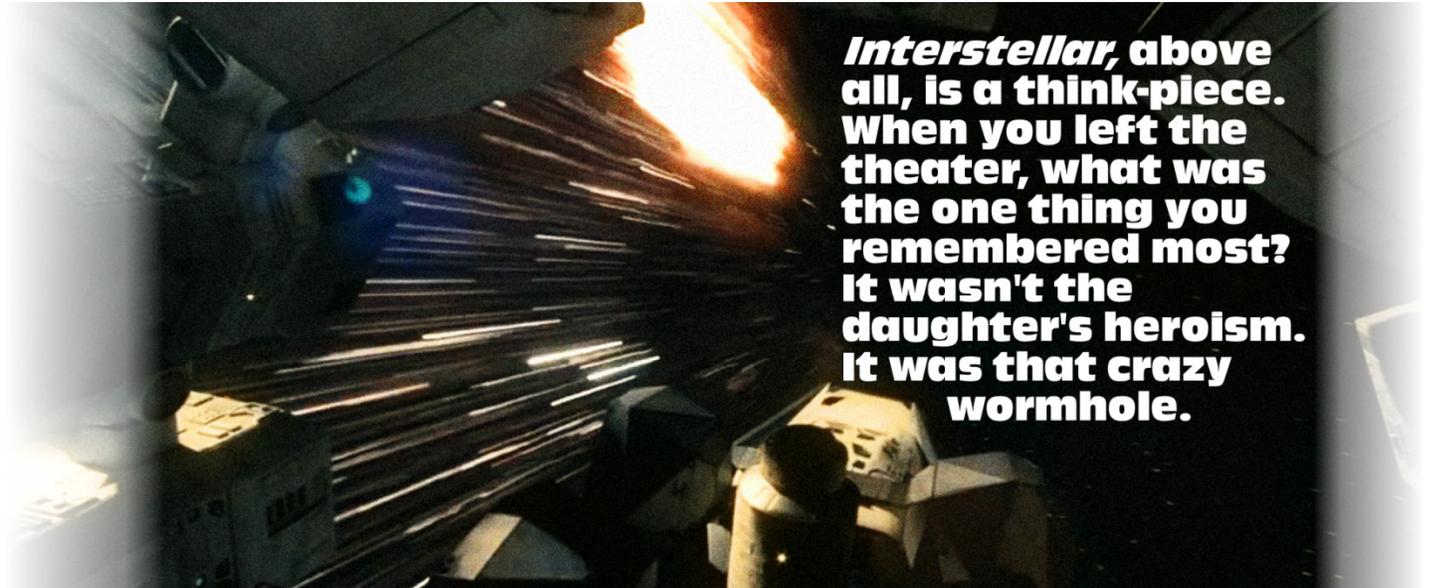
I’ve had quite a few very passionate debates about the usual suspects, like J.J. Abrams, Christopher Nolan, and George Lucas. The younger film geeks I’ve met seem to hold the same reverence for Nolan and Abrams as I did for Spielberg and Zemeckis as a teen. It’s often clearly a love-hate relationship – as it should be. I don’t think everything Spielberg made was great – and they clearly don’t think Nolan is without fault.

My 18-year-old movie buddy Adrian is militant in his admiration for Nolan, but I had to be witness to one of the most uncomfortable meltdowns I’ve ever

seen a friend go through after watching a movie. He hated *Interstellar*. He didn’t pretend to like the movie for me simply because he loves Nolan. He was honest in his disgust. But that hasn’t altered his affection for the director.

If Nolan is this generation of film geeks’ go-to superstar (just as Spielberg was mine), then David Fincher is the director that helps to bridge our two generations. Adrian grows bored when I bring up Spielberg, but if the topic switches to Fincher, he quickly lights up again. We both love this guy. There’s a reason we can talk about him at length: Fincher came onto the scene in ‘80s when I was a teen and is continuing to make stylistically interesting movies to this day. Spielberg hit something of a dry spell through much of the ‘80s but found his footing again with *Jurassic Park*. Despite a noticeable reinvention of his visual style after *Saving Private Ryan*, one could argue that his filmmaking got mired in a kind of sameness that failed to adapt to the shifting expectations of audiences in the new millennium. Fincher, oddly, found a visual style that managed to survive and reflect the 2000s. He may never make a movie as groundbreaking as *Seven* again, but that doesn’t stop us from hoping and waiting for him to try. He’s still a director whose movies you look forward to seeing.

Nolan and Fincher share a few things in common. Their films are often clinical, technical, academic, and dispassionate. Fincher never really wrings the emotion out of any of his movies. The camera is rarely in an actor’s face ready to catch all the teardrops as they fall. Fincher’s camera always seems to remain self-consciously, yet artfully, objective to whatever is going on in a scene. *Interstellar* is an incredibly emotional and personal story about a father’s relationship with his daughter. And yet the movie never feels emotional. In his



***Interstellar*, above all, is a think-piece. When you left the theater, what was the one thing you remembered most? It wasn't the daughter's heroism. It was that crazy wormhole.**

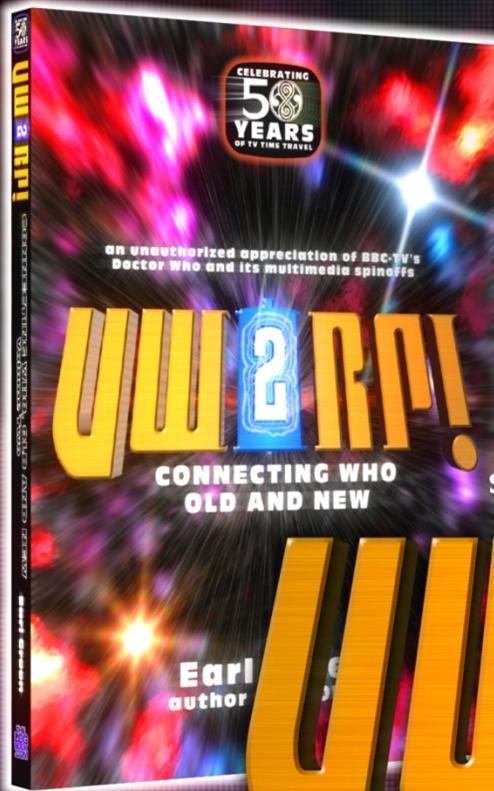
hands, Spielberg would have had you leaving the theater in a blubbing mess. Not Nolan. He keeps reminding you that *Interstellar*, above all, is a think-piece. When you left the theater, what was the one thing you remembered most? It wasn't the daughter's heroism. It was that crazy wormhole.

I found it interesting, and yet not altogether surprising, that almost everyone in the theater watching *Interstellar* with Adrian and me were single guys in their early 20s. This wasn't a date movie. Compare that to *Birdman*, which, in November, was being given a limited run. I saw it at the Ritz Theater in Philadelphia and regard it as the best movie I've seen so far this year. Like *Interstellar*, it's stylish and mature, featuring a male lead grappling with age, his waning relevance in the world, and a tenuous relationship with his daughter. Yes, both movies have more than a couple things in common. But one's a sci-fi movie, and the other isn't. And one has Nolan directing and the other has...who directed *Birdman* again? Oh, his name is Alejandro Gonzalez Inarritu. Guess which one snagged the lion's share of the target demographic.

People were predicting massive success for *Interstellar* long before anyone had even seen the movie. That's because Nolan's name was attached. Forget Matthew McConaughey (who had just come off an incredible, award-winning performance in *Dallas Buyers Club* – not to mention *True Detective*).

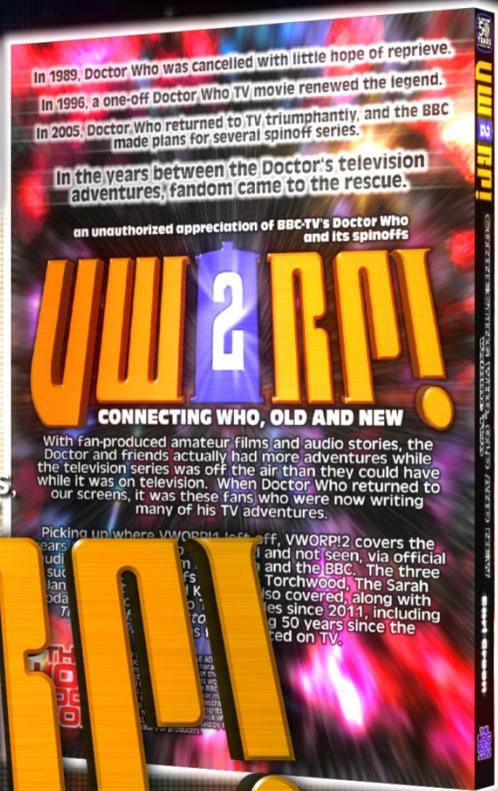
The real starpower was held by Nolan. Now, we have bets being placed on the next *Star Wars*. The armchair forensics are out in force, dissecting and conducting exhaustive post-mortems on all of J.J. Abrams' movies, amassing evidence and piecing together clues that will help them predetermine just how good this movie will really be. Drinking games are surely being planned around the expect lens flares. The recent teaser-trailer offered few clues outside of the quick, shaky stormtrooper army clips. If you're worried that *The Force Awakens* will have too much hand-held camera work, this quick clip is sure to make you uneasy.

Are we perhaps placing too much importance on a director's name these days? It was once all about the actors – like your Tom Cruises or Julia Roberts – when it came to predicting a movie's success. Directors no longer preside comfortably at a distance. Many bring with them their own fame and built-in fan bases. It creates enormous expectations. I admit to being as particular as the next fan when it comes to whose name is attached to a project. I'm on the fence about seeing *Jurassic World* because Spielberg isn't directing (this, despite the apparent assurance conveyed from the very Spielbergian-looking trailer). But even I am a little worried about the prospects for the next *Star Wars*. If it succeeds, it's because it's *Star Wars*. If it fails, it's because of Abrams. Talk about pressure!



CELEBRATING  
**50**  
YEARS  
OF TV TIME TRAVEL

THE LOGBOOK.COM'S  
CONTINUING GUIDE  
TO DOCTOR WHO,  
COVERING THE MOST  
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AUDIO ADVENTURES,  
TORCHWOOD, THE  
SARAH JANE ADVENTURES,  
THE K-9 SERIES AND MORE!



# UW 2 RP!

CONNECTING WHO, OLD AND NEW  
...VOLUME TWO

In 1989, Doctor Who was cancelled with little hope of reprieve.

In 1996, a one-off Doctor Who TV movie renewed the legend.

In 2005 Doctor Who returned to TV triumphantly, and the BBC quickly made plans for several spin-off series.

In between, fandom came to the rescue.

With fan-produced amateur films and audio stories, the Doctor and friends actually had more adventures while the show was off the air than they could have while it was in production! When **Doctor Who** returned, it was these fans who were now writing some of his TV adventures.

VWORP!2 covers the years that **Doctor Who** was heard and not seen, via official audio adventures from **Big Finish** and the BBC. The three successful TV spin-offs to date – **Torchwood**, **The Sarah Jane Adventures**, and **K-9** – are also covered, along with updates on the 2012 and 2013 seasons of **Doctor Who**. Weighing in at a massive and comprehensive 524 pages, VWORP!2 continues your invaluable guide to the Doctor's travels.

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# STAR BACK IN BLACK WARS

Is a change of scale just what Star Wars figures needed?

Bild Lilli, a German line of dolls inspired by a cartoon strip and primarily marketed to adults as gag gifts, began production in 1955 and were available in two sizes: 7½ inches, and a taller, 1/6th scale version that stood 11½ inches tall. The larger Lilli dolls were the inspiration for Barbie (both in size and design), which began production in 1959. Hasbro removed the stigma that dolls were for girls by inventing the term "action figures" and attaching it to their 1964 G.I. Joe toy line, which used the same 1/6 scale (now referred to as simply "playscale"). Other toy manufacturers since have experimented with various sizes and scales. In the early 1970s the Mego Corporation began producing 8" dolls,

by Rob O'Hara

but it was Takara Toys whose experimentation with 3-3/4" Microman figures, along with Fisher Price's line of Adventure People toys, that inspired Kenner to go with that scale. The overwhelming success of Kenner's *Star Wars* action figure line turned the 3¾" action figure into an industry standard that is still being used today.

There are many advantages to 3¾" scale figures. They're less expensive to manufacture than larger ones, and take up less shelf space in retail stores. It's also easier to build playsets and vehicles to accommodate 3¾" figures (a 1/6 scale Millennium Falcon would be roughly 30 feet in length). Also, as those of us know who spent our younger years torturing rebel spies in an attempt to get them to talk, those smaller figures are pretty resilient. The disadvantage to the scale is that smaller figures, at least historically, contained less articulation and detail. At that size, it can also be difficult to capture an actor's likeness. All it takes is one ever-so-slight miscalculation to end up with a figure that will forever be referred to as "Monkey-Faced Leia."

Over the past few years in the 3¾" size we've seen *Star Wars: Saga Legends*, *Star Wars: Clone Wars*, *Star Wars: Movie Heroes*, *Star Wars: 30th Anniversary Collection*, *Star Wars: Legacy Collection*, and *Star Wars: Vintage Collection* (new-style figures on old-style cards). The combination of releasing the same figures *ad nauseum* across multiple lines has made it confusing (not to mention expensive) for collectors to follow.

In 2013, Hasbro announced their new line of *Star Wars* Black Series figures. Black Series figures come in two scales: the ever-present 3¾" size, and a new and larger 6-inch size. The figures retail for \$9.99 and \$19.99 respectively and focus on detail and articulation. The 3¾" Black Series figures have a "been there, done that" feeling to me, especially considering the fact that many of them are simply retooled and repainted versions of figures previously released in the Vintage Collection line, but the 6" figures are brand new and have definitely captured my attention with their levels of detail and articulation.



While the 3¾" scale is great for toys, it's not so great for serious collectors. The 12" line of figures have never had the articulation they deserved and have historically ended up unopened on the shelves of collectors rather than the hands of children. Filling the market gap for a slightly larger and more detailed action figure that can still be played with was the goal of Hasbro's new line of 6-inch *Star Wars* Black Series figures.

With an MSRP of \$19.99 per figure, the market for the new line of 6" Black figures is no secret. "Our focus here is the adult collector, the dad," said Derryl DePriest, Hasbro's vice-president of boys marketing, in a 2013 interview with USA Today. "We know they have their own generation of youngsters they like to share the adventure with. [The 6" figures] can be something for dad, and the 3¾" world can be something for the kids to share."



Figures in the 6-inch Black Series have been released in multiple waves, four figures at a time. The first wave, released in early 2013, featured Luke Skywalker (X-Wing Pilot), R2-D2, Darth Maul, and an Imperial Sandtrooper.

I was impressed from the moment I opened Figure 01 in the series, Luke in his orange X-Wing Pilot jumpsuit. The level of detail in the figure is amazing. Every detail, from the pinstripes on Luke's helmet and the sections of the chest box to the silver code cylinders in his left shoulder pocket are there. The figure comes with three accessories: a blaster, Luke's flight helmet (which is removable), and a lightsaber. The blade of the lightsaber can be removed, in case you simply want to hang the hilt from the small hook on Luke's belt. The figure is also highly poseable, with articulation points at the head, shoulders, elbows, wrists, torso, hips, thighs, calves, and ankles. Want to pose Luke holding his lightsaber with two hands? You can do that. Want to pose him with a blaster in his hand and one foot resting on his helmet? You can do that, too.

Luke, like all the 6-inch Black Series figures, came in a resealable box. The figures and their accessories must merely be popped out of vacuum-formed sheets of plastic to be opened. This is a *great* selling point for collectors, who often fret over whether or not to open figures (or buy two, one to open and one to save). The black boxes these figures ship in can easily be opened and stored without destroying them.

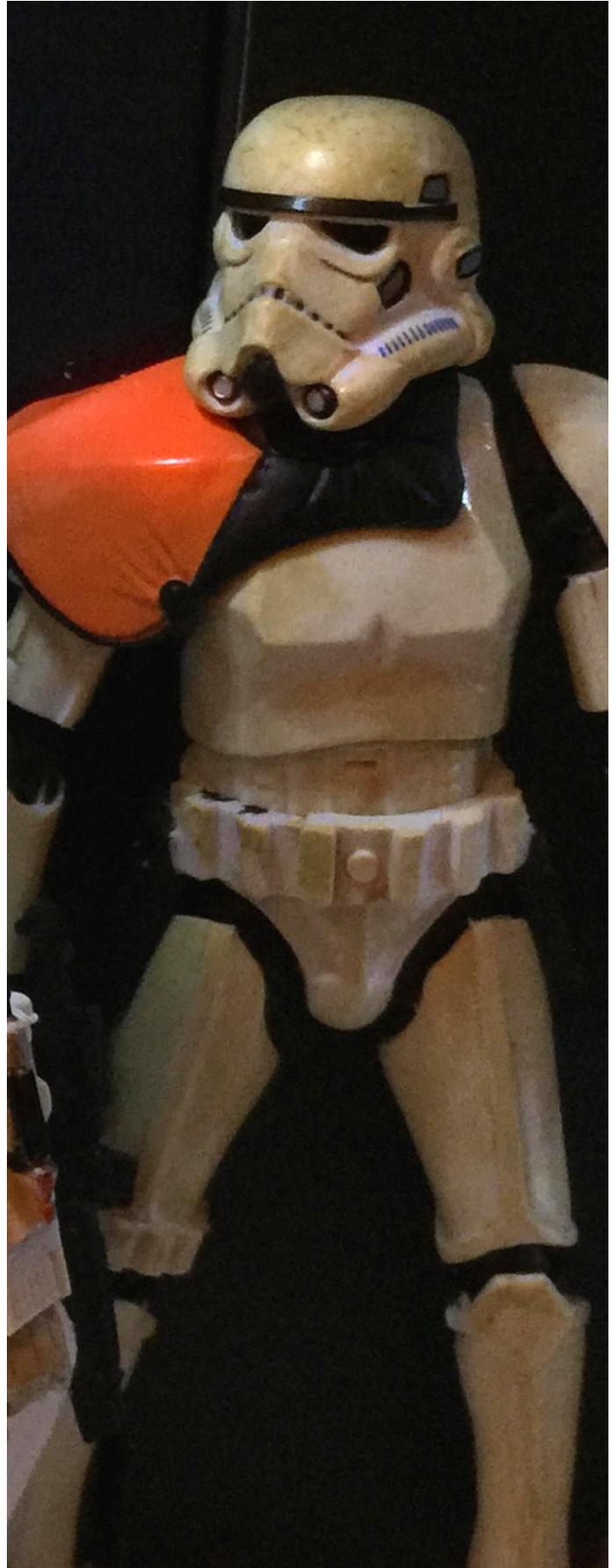


Believe it or not, the Luke figure is actually on the *low* side when it comes to accessories. The Darth Maul figure not only ships with two lightsabers and a pair of binoculars, but also an additional head (one comes with a sculpted hood, the other, without). R2-D2 comes with a removable blue panel on his head where Luke's lightsaber hilt or a periscope (both included) can be inserted. R2 also comes with those silly external "leg rockets" seen in the prequels. In fact, a minor problem with the line is the pile of spare accessories I'm accumulating at a rapid rate. In a pile next to my 6" figures, I have a small pile of extra hands, belts, an arsenal of weapons, and at least two spare heads.

Hasbro originally announced that the 6" figure line would contain eight figures, but if there's one thing I know about collecting *Star Wars* figures for 37 years, it's that if you buy them, they'll make more -- and they have. I currently own 18 figures, and I'm still missing a few of the exclusives.

Because the toy line is so new, there are a lot of gaping holes in the figures currently being offered. For example, of the figures currently available, there are three Lukes (X-Wing Pilot, Bespin, and Jabba's Palace) and three nearly identical troopers (one Stormtrooper along with two different Sandtroopers), and yet there's no C-3P0 or vintage Obi-Wan yet. Along with those troopers, there's also a Clone Trooper, two Boba Fetts (one in all-white "prototype" armor), Greedo, Darth Maul, and Darth Vader. Han, Chewie, Princess Leia (in her skiff outfit of course) and prequel versions of Obi-Wan and Anakin round out the list of good guys. Additionally, two larger packages have been released: Jabba the Hutt, and a Biker Scout who comes with a speeder bike.

It wouldn't be *Star Wars* without exclusive figures, and the 6-inch line is no exception. Along with the aforementioned prototype Boba Fett (available exclusively at Walgreens), there have been two San Diego Comic-Con exclusives (Jabba's Throne Room, and Boba Fett with Han Solo in Carbonite), one Toys 'R Us exclusive (Cantina





Showdown Playset), and one Target exclusive, the Imperial Shadow Squadron which comes with a Shadow Scout, Shadow Stormtrooper Commander, and Speeder Bike, all in black. My biggest complaint about most of these exclusives is that they contain duplicate figures. The Cantina Showdown Playset comes with Han and Greedo (both available off the shelf) with a cantina booth added. The Boba Fett included in the SDCC two-pack is essentially identical to the one available off the shelf, as is Jabba from the Throne Room set (which comes with Salacious Crumb). As a collector, most of these sets make me feel as if Hasbro is forcing me to double-dip just to collect them all.

If there's any downside to the 6-inch line, it's that not all of them stand up well. I've had to lean several of the figures up against the back of my shelves to keep them from falling over. The worst seems to be Darth Maul, whose sculpted cape and double bladed lightsaber ensure that any disturbance in the Force (or simply walking past the bookcase too quickly) will send him onto his backside.



Websites are reporting that the next wave of will include such figures as Bossk, Imperial TIE Pilot, Han Solo in Stormtrooper disguise, and Yoda. With no C-3P0, Obi-Wan, Jawas, Sandpeople or Lando on the list, it looks like we can expect more 6" figures for years to come.

And once we buy all of those, Hasbro might actually make that 30-foot Millennium Falcon, too.

"Lost in the Devil's Triangle, trapped in a dimension with beings from the future and from other

LAUNCH ABORTED: TALES OF THE QUICKLY-CANCELLED

# The Fantastic Journey

In the 1970s, the mysticism and alternative spirituality of the 1960s, combined with the cynicism of a country that had gone through the excesses of the Vietnam War and the revelations of Watergate, resulted in a cultural sea change in the United States. Popular fiction produced conspiratorial tales that made pre-'70s conspiracy fiction like *The Manchurian Candidate* seem almost tame and simplistic. We now knew to what length certain rogue actors within our own government would go to cover up the truth. The evil that men do was no longer just the evil that *other* men do.

Science fiction in the early '70s was bleak as a result, reflecting the disenchantment that the viewing audience was dealing with. From the TV incarnation of Planet Of The Apes to the slightly watered-down children's series Ark II, the starting point of much TV SF was that the world *would* be destroyed; no one's best intentions would be able to stop it. The '60s optimism that had sparked Star Trek was gone. Along with the rising tide of belief in wide-ranging conspiracies came a marked increase in interest in the paranormal and unexplained phenomena: even *nature itself* was conspiring against us. This was the era of Bigfoot and Loch Ness Monster sightings, theories about the lost continent of Atlantis and the Bermuda Triangle, and even the end of the world itself (a near-obsession sparked by the publication of the book The Late Great Planet Earth, in which – for what would be far from the last time – the book of Revelations was picked over and analyzed to "prove" the author's theory that the Biblical end times were upon us).

It was in this environment that Bruce Lansbury Productions initiated production on a movie-of-the-week pilot for what it hoped would be a new series,



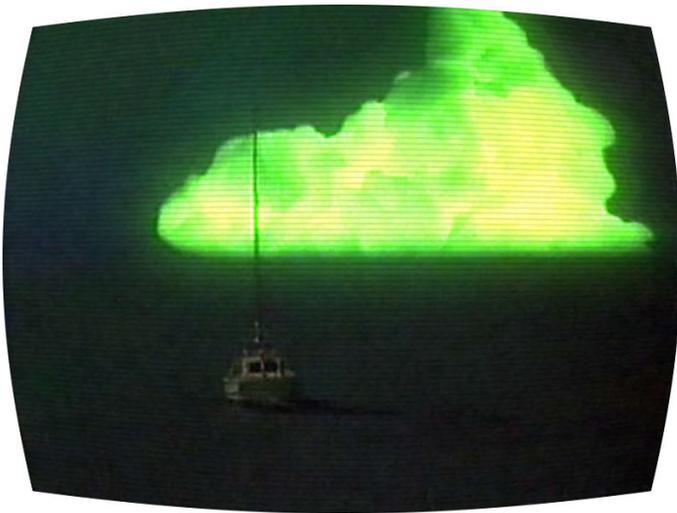
**The Fantastic Island.** The Fantastic Island would follow a group of modern-day adventurers in their quest to survive and escape the perils of an unknown island in the Bermuda Triangle – with hints that the island might be Atlantis, or somehow related to Atlantis. A father-and-son duo led the team, which would start out as a surprisingly large ensemble cast prior to being whittled down to a more manageable number by the island's many dangers. A man from the future, also stranded on



Varian, a man from the future possessing awesome powers and possessing an awesome hippie wig, but not possessing a shirt

worlds, a party of adventurers journeys through zones of time, back to their own time..."

by Earl Green



Today's forecast for the Bermuda Triangle: mostly cloudy with an 80% chance of glowing otherworldly superimposed death

the island, would befriend the explorers and help guide them, but being from a pacifistic future, he would not fight except in defense; any adversaries met along the way would have to be dealt with by present-day wits or present-day fists, whichever the writers thought was more exciting that week.



The pilot cast. Left to right, back row: Scott Thomas (Paul Jordan), Leif Erickson (Capt. Ben Wallace), Susan Howard (Eve), Karen Somerville (Jill), Carl Franklin (Dr. Fred Walters); front row: Ike Eisenmann (Scott Jordan)

But *The Fantastic Island*, which underwent a title change to **The Fantastic Journey**, had a journey ahead of it that was every bit as troubled as the quest it depicted.

NBC executives' notes to the show's producers were *not* kind. If *The Fantastic Journey* had any chance of being picked up as a series, major changes would be required, not the least of which was the elimination of several characters, including the show's father figure. The man from the future, played by Jared Martin (later to star in the late 1980s TV version of *The War Of The Worlds*), was an exciting and mysterious character, but most of the explorers would be exploring no further. The writers, with story editor and *Star Trek* veteran D.C. Fontana, regrouped to try to incorporate the network's proposed changes.



It's okay, son, just hang out with the shirtless long-haired guy from the future, you'll be okay: NBC sends dad home, sans Scott

Perhaps the most eyebrow-raising of these changes was that young Scott Jordan, played by Ike Eisenmann (who had also starred in *Escape From Witch Mountain* and would later appear as Scotty's doomed nephew in *Star Trek II*), would stay on the show, while his father would be one of the characters jettisoned at NBC's behest. Dialogue hinting that Scott's father was not given the option of taking his son home with him was added to the pilot in hastily-scripted scenes filmed at the beginning of production of the weekly series. The only other characters retained from the pilot movie were Martin's character, Varian, and Dr. Fred Walters, played by Carl Franklin.



Great, we got a series order! Varian can afford a shirt and a haircut!

Added to the show's format in the first post-pilot episode would be Liana, played by Katie Saylor, an all-purpose woman of mystery and vaguely-defined abilities that verged on superpowers, including a telepathic bond with a cat who could act as her eyes and ears. The following episode introduced yet another character, one which the writers constructed with actor Roddy McDowall in mind, in the hopes that he'd commit to appearing in the series every week. Bearing a vague resemblance to *Lost In Space's* Dr. Smith, McDowall's character was an eccentric, amoral scientist named Willaway who was as likely to act in the group's interests as he was to act in his own. Impressed with the character's ambiguity, McDowall signed on for his first regular series TV role since *Planet Of The Apes*.



An unconventional prime-time family: Carl Franklin, Katie Saylor, Jared Martin and Ike Eisenmann

The production was almost immediately beset by problems. The turnaround between NBC's acceptance of the altered pilot and the show's first airing was mere weeks, meaning that production had to be ramped up, and new scripts written, on extremely short notice. Mere weeks into the show's run, there was little indication that a significant audience had latched onto the adventures of Varian and friends; the show was removed from the schedule for a month and then returned intermittently. Katie Saylor was reportedly too ill to appear in the last two stories shot before the series was cancelled. The final episode produced, *The Innocent Prey*, was quietly aired in June 1977 – by which time *Star Wars* had premiered and completely changed the audience's expectations of speculative fiction on film or TV.



Roddy McDowall as Willaway: friend or foe?

Much of the writing and production staff from *The Fantastic Journey* immediately moved on to a new TV project, a television adaptation of the 1976 movie *Logan's Run*, which would premiere in late 1977 on CBS, featuring another band of adventurers roaming through the post-apocalyptic wilds of southern California.

NBC, however, wasn't done visiting Atlantis: in March 1977, while *The Fantastic Journey* was on its first hiatus, another TV movie premiered starring TV's Patrick Duffy as the Man From Atlantis.

**CONTINUED ON PAGE 24**

**VORTEX** (Feb. 3<sup>rd</sup>, 1977)

teleplay by Michael Michaelian & Katharyn Michaelian Powers and Merwin Gerard

story by Merwin Gerard

directed by Andrew V. McLaglen

music by Robert Prince

Professor Paul Jordan and his son Scott are part of an oceanic expedition aboard a boat chartered from veteran sea captain Ben Wallace. Their expedition into the Caribbean takes on a sinister turn with the sighting of roiling green clouds on the horizon, even though no storms are expected. Ben tries to steer the boat clear of the raging, unearthly storm, but to no avail – the ship is lost. The survivors make it to shore, but they can't tell where they are, or when. A loincloth-clad man named Varian appears without any explanation, healing Ben's broken arm and trying to lead them to safety, but Professor Jordan is cautious about following him. Varian finally confides in Jordan's son instead: Varian is from Earth in the 23<sup>rd</sup> century, just another traveler stranded in the Bermuda Triangle, which is an unpredictable gateway in time as well as space. Ben, Fred and one of the women from the expedition find themselves trapped by British sailors who became stranded in the Triangle in the 1500s, whose captain will do anything to escape the island. Professor Jordan makes plans to free his fellow survivors, and asks for Varian's help, but the man from the future insists that he is a pacifist, acting only as a guide. Even if Jordan can recover all the members of his party, there's no guarantee that they'll be able to return to their own place or time.

*Scott Thomas (Paul Jordan), Susan Howard (Eve), Jared Martin (Varian), Carl Franklin (Fred Walters), Karen Somerville (Jill), Ike Eisenmann (Scott Jordan), Leif Erickson (Ben Wallace), Scott Brady (Carl), Don Knight*

**THE COMPLETE GUIDE**

*(Paget), Ian McShane (Sir James), Gary Collins (Dar-L), Mary Ann Mobley (Rhea), Jason Evers (Atar), Lynn Borden (Enid), Jack Stauffer (Andy), Byron Chung (George), Tom McCorry (Scar), Mike Road (voice of the Source)*

Though the series premise was written with travelers from the future *and* the past in mind, and NBC found the show promising enough to merit a series order, the pilot sees the only instance of adversaries from the past. Extra scenes were added prior to broadcast to try to smooth the transition into the series proper.

**ATLANTIUM** (Feb. 10<sup>th</sup>, 1977)

teleplay by Katharyn Michaelian Powers  
story by Michael Michaelian and Katharyn Michaelian Powers  
directed by Barry Crane  
music by Robert Prince

A woman named Rhea leads Scott, Varian and Fred to the city of Atlantium, where the three travelers are told that Professor Jordan and the female members of his expedition have returned to their own time, leaving Scott to fend for himself. Fred and Varian promise to look after Scott, but the Atlanteans have other plans for him: their disembodied leader, the Source, has chosen Scott as his new host body. Liana, a woman whose father was from Atlantis and whose mother was from another solar system, leads a resistance movement against the Source's hunger for power; she

warns Varian of the Source's plans for Scott. Varian and Paul demand to see Scott after the Atlanteans take the boy under their wing, but there's something wrong with Scott when he is returned. Varian eventually figures out that the Source has created a clone of Scott to keep the boy's friends distracted while the real Scott is prepared for his new destiny. Liana helps Varian and Fred fight their way through Atlantium to rescue Scott, but the only guaranteed way home is through the use of the Source's power; the man from the future and his 20<sup>th</sup> century friends are now stranded.

*Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Gary Collins (Dar-L), Albert Stratton (Il-Tar), Jason Evers (Atar), Mary Ann Mobley (Rhea), Ian Jon Tanza (Under), Lawrence Bame (Maron), Mike Road (voice of the Source), The Felix Team (Sil-L)*

The city of Atlantium scenes in this and the following episode were filmed at the Westin Bonaventure Hotel in Los Angeles, which had only just been built at the time of filming.

**BEYOND THE MOUNTAIN**

(Feb. 17<sup>th</sup>, 1977)

written by Harold Livingston  
directed by Irving J. Moore  
music by Robert Prince

Varian, Scott, Liana and Fred arrive in a windswept desert through the portal; shortly afterward, Sil-L, the cat with whom Liana shares a telepathic bond, arrives too. But they soon run into a new problem – a pulsating red cloud, not dissimilar from the green cloud that stranded them on the island. The men wind up in a swamp, surrounded by green-skinned people who seek help for their malaria-stricken leader, while Liana finds herself in a compound populated by attractive people in identical jumpsuits. She meets Prof. Jonathan

Willaway, who seems to rule over these people, and he is instantly smitten with Liana, deciding that she must stay to marry him, whether she wants to or not. All of his “sons” and companions turn out to be androids, originally built by the species that has been forced into the swamp; Willaway, a radical scientist from 1963, reprogrammed all of the androids to serve him. But his desire for human companionship is driving him from radical to treacherous. When Fred, Varian and Scott leave the swamp and find their way to Willaway’s village, Varian quickly realizes that their inquiries about Liana’s whereabouts are being answered with lies. And no longer hampered by their leader’s health, the beings who created the androids are now returning to reclaim what is rightfully theirs, leaving Willaway to seek refuge with Varian’s group.

*Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Roddy McDowall (Willaway), John David Carson (Cyrus), Marj Dusay (Rachel), Lester Fletcher (Chef), Frank Coresentino (Toren), Joseph Della Sorte (Aren), Ron Burke (Robert), Brian Patrick Clarke (Daniel), Bud Kenneally (Veteran), Crofton Hardester (Michael), The Felix Team (Sil-L)*

Writer Harold Livingston also penned episodes of *Mission: Impossible*, *Future Cop*, *The Six Million Dollar Man* and the William Shatner series *Barbary Coast*, but his most famous genre gig was, of course, the unenviable job of coming up with a coherent script for *Star Trek: The Motion Picture* in 1979, a job Livingston didn’t relish as it put him into conflict with Gene Roddenberry (Livingston later claimed that his rewrites were being rewritten and sabotaged by Roddenberry). Sil-L conveniently hides for almost the entire duration of the episode, appearing only at the beginning and the end; presumably he was marking his territory in Willaway’s outdoor planters the rest of the time.



*Children Of The Gods: it’s hard to imagine modern network standards allowing a story where two minors challenge each other in a fight to the death*

## CHILDREN OF THE GODS

(Feb. 24<sup>th</sup>, 1977)

written by Leonard Katzman

directed by Alf Kjellin

music by Robert Prince

Varian and the other travelers find what appear to be Greek ruins of a kind that Willaway thinks are at least 3,000 years old. They set up camp for the night, but trouble soon finds them: a young boy races over a hill and collapses near a stream, sweaty and exhausted. Even Scott can’t get the boy to talk about what he’s running from. When the boy tries to sneak away from the ruins, Scott follows him and they are both captured by older boys and brought back to an underground command center. A young man named “Alpha” rules here, and serves up harsh punishment to anyone who defies his style of ruling by fear. Adults long ago extinguished themselves in a war, and Alpha has discovered a cache of advanced weapons left over from that conflict. Willaway is caught entering a temple at the ruins, and Alpha sentences him to death. With his friends’ lives in the balance, Scott challenges Alpha to a duel, with the survivor earning the right to lead.

*Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie*

*Saylor (Liana), Roddy McDowall (Willaway), Mark Lambert (Alpha), Bobby Eilbacher (Sigma), Cosie Costa (Delta), Stanley Clay (Beta), Richard Natoli (Gamma), Al A. Eisenmann (Omega), Michael Baldwin (Rho), The Felix Team (Sil-L)*

This is the first TV gig that IMDB shows for actor Cosie Costa, who did guest shots on numerous ‘70s and ‘80s shows, including *Galactica* 1980. One of his last entries for Costa in that same internet-based trove of showbiz knowledge is an appearance in the first season of *Babylon 5*.

## A DREAM OF CONQUEST

(Mar. 10<sup>th</sup>, 1977)

teleplay by Michael Michaelian

story by Bruce Lansbury

directed by Vincent McEveety

music by Dirk DeBenedictis

The travelers arrive just in time to witness the brutal capture of an ape-like animal by guards in futuristic armor. Varian and the others are captured, but when they’re taken to the leader of the human hunters, Tarrant, he orders their release. The travelers are invited to rest in Tarrant’s compound, where they find a power struggle brewing; the actual leader of these humans is a dying man named Luther, who Fred later discovers has been poisoned. Willaway inveigles his way into Tarrant’s inner circle, offering his scientific expertise in a program to develop advanced weapons, but when Tarrant suspects that Willaway is double-crossing him, he locks him up. Fred devises an antidote to Luther’s poisoning, which could interfere with Tarrant’s plans to seize control without the limitations of being a mere interim leader. Now Varian, Fred and the other travelers are real obstacles to Tarrant’s power grab, and must be eliminated.

Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Roddy McDowall (Willaway), John Saxon (Tarrant), Morgan Paull (Argon), Lenore Stevens (Lara), Robert Patten (Luther), Johnny Doran (Nikki), The Felix Team (Sil-L), Bobby Porter (Neffring)

The first pre-empted episode of the show's brief run (and not the last), this was the first episode to feature a new narration over the main title music, a request ordered by NBC to try to explain the show's backstory and characters to new viewers. The narration was performed by actor Mike Road, who had provided the voice of the Source in the show's first two episodes. Vincent McEveety directed several key episodes of the original Star Trek, including *Miri*, *Balance Of Terror* and *The Spectre Of The Gun*, along with dozens of episodes of *Gunsmoke*, *The Untouchables* and *Simon & Simon*, and a few episodes of *Buck Rogers In The 25<sup>th</sup> Century*.

### **AN ACT OF LOVE** (Mar. 24<sup>th</sup>, 1977)

written by Richard Fielder  
directed by Virgil W. Vogel  
music by Dirk DeBenedictis

The travelers materialize in the shadow of an erupting volcano and immediately seek shelter in a nearby cave. Awoken by a disturbing dream, Varian wanders away from their camp and meets a woman he saw in that dream. When he sees his friends again, Varian has big news: he's giving up his travels to marry the woman he dreamed of and then met. Scott and the others find this shocking, but they're not as shocked as Varian is to discover that, as the groom, he's expected to allow himself to be sacrificed to the volcano to appease the "gods" that govern its eruptions.

Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Roddy McDowall (Willaway),

Ellen Weston (Maera), Christina Hart (Gwyneth), Jonathan Goldsmith (Zaros), Vic Mohica (Baras), Belinda Balaski (Arla), Jeffrey Byron (Heras), Jerry Daniels (The Guard), The Felix Team (Sil-L)



Liana (Katie Saylor) is AWOL at the end of the show's brief run

### **FUNHOUSE** (Mar. 31<sup>st</sup>, 1977)

written by Michael Michaelian  
directed by Art Fisher  
music by Robert Prince

Scott is excited to spot a carnival full of rides in the distance, and against Willaway's misgivings, Varian agrees that the travelers should investigate. They soon meet the proprietor of the carnival, Marcus Apollonius, who offers the weary travelers a chance to relax and amuse themselves. But the invitation is too good to be true: Marcus and his underlings plan to trap the travelers, and possess their bodies and minds to escape this time zone. Marcus chooses Willaway, and Varian instantly detects that something is different about him and tries to help Willaway expel the evil spirit and regain control. This only angers Marcus, who now decides that the travelers who aren't chosen as new host bodies are expendable.

Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Roddy McDowall (Willaway), Mel Ferrer (Marcus Apollonius), Mary Frann (Roxanne), Richard Lawson (Barker), Christina Hart (Gwyneth), The Felix Team (Sil-L)

### **TURNABOUT** (Apr. 7<sup>th</sup>, 1977)

written by D.C. Fontana and Ken Kolb  
directed by Victor French  
music by Robert Prince

The travelers' latest stop brings them to a male-dominated realm, where Liana is kidnapped by the local men. Sil-L returns to the base camp to lead Varian and the others to the futuristic city where Liana has been taken. The thuggish leader of this society is elusive when asked about Liana's whereabouts, but soon Varian and his fellow travelers have a new problem: all of the men vanish into thin air, sucked into the inner workings of the computerized Complex that controls the city. The women, tired of being treated like slaves, have revolted and reprogrammed the Complex, though the computer immediately starts trying to correct its programming. Liana has been freed, and may now be the only chance her fellow travelers have to survive in a society that is now harshly dominated by women.



Unlikely guest shot: Joan Collins in Turnabout

Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Katie Saylor (Liana), Roddy McDowall (Willaway), Joan Collins (Halyana), Paul Mantee (Morgan), Julie Cobb (Adrea), Beverly Todd (Conell), Charles Walker II (Orbil), Amy Joyce (Masel), The Felix Team (Sil-L)

The Complex's "robot" minions are a familiar prop: they're the lower half of a studio camera pedestal, complete with casters to ensure smooth "dolly"

movement of the camera across a studio floor... minus, of course, the upper half of the pedestal and the camera, making it unrecognizable to anyone who doesn't work in a studio. Studio camera pedestals were also turned into "robots" on Quark.

### **RIDDLES** (Apr. 21<sup>st</sup>, 1977)

written by Katharyn Michaelian Powers  
directed by David Moessinger  
music by Robert Prince

The travelers arrive in a new time zone without Liana, who has remained at their last stop and will catch up with them later. A man on horseback approaches with a cryptic, almost poetic clue about the way to Evoland, the point at which everyone can supposedly return to their own time. Varian and Fred follow a running man as instructed by the horseman, but they lose track of him when he uses a strange power to cause an avalanche to slow them down. Willaway and Scott find the safe house also mentioned by the enigmatic horseman, finding a man and a woman living there with their servant; when Varian and Fred catch up, they recognize the man: the man with strange powers who they were told to pursue. Over dinner, Scott realizes that the man he sees is not the man that the others see: they see a healthy younger man, while Scott sees a much older man. Willaway later has a similar experience with the house servant: he sees a much older man than the others do. When it becomes apparent that their wandering guests have seen through their disguises, the occupants of the house drop any pretense of hospitality: Varian, Fred and the others are trapped and subjected to a series of their own nightmares. But what secret are their hosts concealing?

*Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan),*

*Roddy McDowall (Willaway), Dale Robinette (Kedryn), Carole Demas (Krysta), William O'Connell (Simkin), Dax Xanos (The Rider), Lynn Borden (Enid Jordan)*

The aliens in this story have been banished from a world of youth where one of the highest crimes is growing old: a coincidental prediction of the next project most of The Fantastic Journey's writers and crew would find themselves working on later in 1977 – the TV version of Logan's Run. Enid Jordan returns as Scott's mother, the only instance of a member of the ousted cast of the pilot returning to play the same role in the series.

### **THE INNOCENT PREY** (June 6<sup>th</sup>, 1977)

written by Robert Hamilton  
directed by Vincent McEveety  
music by Robert Prince

Varian, Scott, Fred and Willaway are awakened at their campsite by a brilliant light in the sky which slams into the ground in the distance. They find a crashed space shuttle with several injured astronauts inside, and they help them to find shelter in a nearby village inhabited by otherworldly beings with incredible powers and no knowledge of humanity's dark side. Rayat and his people know nothing of the human concept of committing a crime, preferring instead to use their telekinetic powers to pursue higher purposes. Astronaut York, supposedly the shuttle's commander, tells a story that doesn't quite add up, and seems to be actively trying to silence his fellow crewmembers. Varian and Willaway discover that the shuttle was a prison transport which had been taken over by the inmates. They go to warn Rayat, and confront York, only to find that the psychopath who took over the shuttle now has a hostage: Scott.

*Jared Martin (Varian), Carl Franklin (Fred Walters), Ike Eisenmann (Scott Jordan), Roddy McDowall (Willaway), Richard Jaeckel (York), Nicholas Hammond (Tye), Cheryl Ladd (Natica), Lew Ayres (Rayat), Gerald McRaney (The Co-Pilot), Burt Douglas (The Pilot), Jim Poyner (Roland)*

Willaway says he once worked for NASA. This is the second episode not to feature Katie Saylor; there's no mention of Liana's whereabouts, even though she remains in the opening credits. This was one of the last guest starring roles for Cheryl Ladd before she became one of the stars of Charlie's Angels, while fellow guest star Gerald McRaney was still a few years away from gaining fame as one of the stars of Simon & Simon.

### **THE FANTASTIC JOURNEY** **continued from page 20**

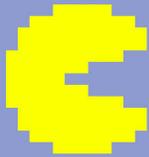
The cast and crew of The Fantastic Journey moved on to other projects, with Ike Eisenmann eventually giving up acting to work in sound editing, though he still does voice work in projects such as the English dub of Hayao Miyazaki's *Howl's Moving Castle*. Carl Franklin became a respected director, with such movies as *Devil In A Blue Dress*, *Nowhere To Run*, *One True Thing* and episodes of series such as Rome and The Riches under his belt. Aside from extremely infrequent reruns in syndication, The Fantastic Journey has not been repeated or released on DVD.



*Journeying onward*

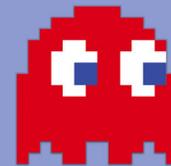
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# FLASHBACK ATTACK!

by Rob O'Hara

I, like millions of other children of the 1970 and 80s, grew up playing my favorite games in our living room on an Atari 2600. And, like millions of other middle aged men with a taste for nostalgia, I've learned that recreating those memories, despite multiple advances in technology, can sometimes be a real pain in the Asteroids.

Gamers like myself seeking the most authentic retro gaming experience spend a lot of time and money tracking down not only working 30-year-old consoles (hopefully with working 30-year-old joysticks), but also the all the games we wish to play again as well. Hooking old gaming systems to modern televisions requires adapters and occasionally some trial and error. Some modern televisions handle those old video signals better than others, and maintaining a vintage television comes with its own set of logistical issues. Not only does owning and maintaining these old games and systems take time and money, but they can also take up lots of physical space.

If you're not as worried about a 100% authentic experience, you can play most of these old games through the use of emulators on most any computer, console, tablet, or phone on the market today. The tradeoff with emulation is a less-than-authentic gaming experience which is often riddled with video and audio glitches and, sometimes, configuration nightmares. Plus, there's just nothing quite like the feel of playing vintage games using vintage controllers.

If you don't want to deal with the expense and hassle of owning vintage hardware or the headaches that can come with modern emulation, you might be interested in one of the new Flashback consoles from AtGames. The AtGames line of Flashback consoles aren't consoles in the traditional sense. In fact, unlike the classic video game consoles they resemble, they don't take cartridges. All the games come built-in to the console, along with a menu system that allows players to easily select the game they wish to play. In that sense of the word, they are truly plug-and-play.

For children of the 80s, AtGames currently offers three Flashback consoles based on classic home video game consoles of that era: the Atari 2600, Intellivision, and Colecovision. Slightly younger games might be interested in one of the company's consoles based around Sega licenses, as they have another Flashback dedicated to the Sega genesis and two portable gaming systems that include games from the Sega Genesis and Sega Master System libraries.



**The immediate selling point for the Intellivision Flashback is its controllers, which are updated replicas of the originals**

The company's flagship console is the Atari Flashback. The original Atari Flashback debuted in 2004 and was designed by Curt Vendel's company, Syzygy Co. The first four versions of the Atari Flashback (the 1, 2, 2+, and 3) were sold by Atari, Inc. before the rights were sold to AtGames in 2010. Atgames has since released two additional versions (the 4 and 5). Each edition of the Atari Flashback contains a few more games than the

previous model, so the average consumer should simply pick up the latest version of the console. Some of the earlier versions of the Flashback contain games and features that make them more desirable to hackers and collectors. For example, the 2/2+ could be hacked to add a cartridge port for playing real Atari 2600 cartridges and the 3 was the last to contain wired controllers, which some gamers prefer to the wireless controllers now included by Atgames.

The Atari Flashback resembles a smaller scale model of an original Atari 2600, with a few minor changes. The toggle switches have been replaced by candy-shaped buttons and the controller ports have been relocated to the front, but the biggest difference is its size and weight. The Atari Flashback is roughly 50% the size and weight of an original Atari 2600. One gets the feeling the Atari-shaped plastic shell is probably home to little more than a single, tiny computer chip inside.

The latest version of the Atari Flashback contains 92 built-in games: that's 75 classic Atari titles, 12 M Network games, and 5 homebrews. Before we discuss what the console is missing, let's talk about what it *has*. In regards to first party titles, Flashback 5 contains lots of games that anyone casually familiar with the system should recognize. Games like *Adventure*, *Asteroids*, *Bowling*, *Breakout*, *Centipede*, *Crystal Castles*, *Jungle Hunt*, *Missile Command*, *Night Driver*, *Outlaw*, *Pong*, *Space Invaders*, *Surround*, *Video Pinball*, *Warlords* and *Yars' Revenge* jump out at me as being classics. But nestled in between those games you'll also find titles such as *Fatal Run*, *Frog Pond*, *Save Mary*, *Sprintmaster*, *Star Ship*, and *Wizard*. I'm going to guess you would have to poll a *lot* of gamers before you found someone excited about the fact that this thing contains the game *Save Mary*. The M Network games include several flagship titles including *Astroblast*, *Dark Cavern*, and *Frogs and Flies*.

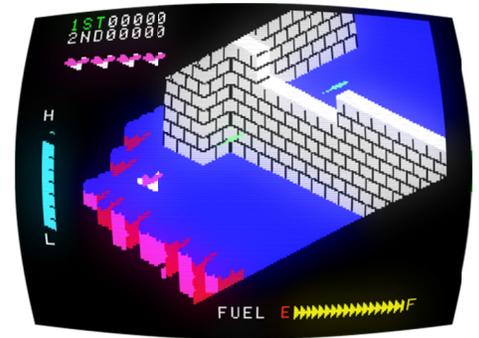
The two things missing from the Atari Flashback 5's library are games containing licensed characters and, other than M Network games, any third-party titles. Presumably due to licensing costs, the Flashback 5 omits games with licensed characters. That means no *Superman*, no *Pac-Man* or *Ms. Pac-Man*, no *Raiders of the Lost Ark*, or *E.T.* (yay?). The Flashback 5 is also lacking any games from two of the consoles biggest supporters, Activision and Imagic, who were responsible for some of the system's most iconic games. No Activision or Imagic means no *Pitfall*, no *River Raid*, no *Laser Blast*, no *Demon Attack*, and no *Dragonfire*, among many others.

While the lack of expandability and shortcomings in the system's library might frustrate some hardcore gamers, they are not the target audience of these Flashback consoles. If you don't own any vintage consoles and don't want to try your luck on eBay, these systems are a simple way to bring old games into a new living room. Once opening the box, you can have this thing connected to your television and playing games in five minutes or less.

In October of 2014, AtGames released two new Flashback systems based on Intellivision and Colecovision consoles. Like the Atari Flashback, both of these systems are ½-scale models of their vintage brethren and each contain 60 built-in games.

The immediate selling point for the Intellivision Flashback is its controllers, which are updated replicas of the originals. No other controller comes close to recreating the feel of an Intellivision controller, so those who grew up with that odd disc-centric controller with fire buttons on the side and a number pad on top will feel right at home. The Intellivision Flashback even contains little overlays





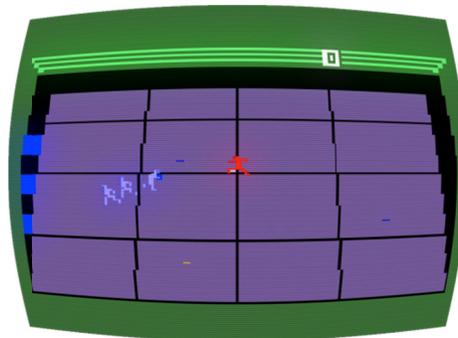
If you haven't played any of these games in 30+ years, you might just be the Flashback consoles' target audience

for the games. And while the system contains lots of games like *Astrosplash*, *B17 Bomber*, *Night Stalker* and *Star Strike* in its built-in library that gamers will recognize, like all the AtGames Flashback consoles this system also suffers from a lack of third party titles. I'm not sure I ever met an Intellivision owner that didn't own a copy of *BurgerTime* or *Tron Deadly Discs*, but you won't find them here (among others). AtGames was able to include the original *Advanced Dungeons & Dragons* games by simply changing the names.

Similar to the Intellivision model, the Colecovision Flashback also contains 60 games and vintage-styled controllers. Again, the original Colecovision contained unique controllers, so seeing these again adds to the nostalgia factor. Of the three, the

known. Fortunately, classics such as *Frenzy*, *Omega Race*, and *Miner 2049er* are all included and should help sell the console this holiday season.

All the AtGames Flashback consoles play old games through emulation. Emulators for each system reside on a tiny motherboard which is mounted inside the system. The quality of the emulation for each of the systems falls in the acceptable range for most casual players. None of them are perfect, and several reviewers have reamed the systems for minor differences in sound effects, music, and graphics. Whether or not they'll be acceptable to you depends on how much of a stickler you are for accuracy. Ultimately these are not (and were never intended to be) a replacement for the real thing, but were instead geared to casual



What's missing from the Flashback consoles: almost anything requiring a third-party license, such as *Ms. Pac-Man*, *Tron*, or *Smurfs*.

Colecovision's game library does seem to contain more third party titles than the others, including games such as *Bump 'n' Jump*, *Dragonfire*, *Gateway to Apshai*, *Montezuma's Revenge*, *Sammy Lightfoot*, *Venture* and *Zaxxon*. The most obvious omission from the system is *Donkey Kong*, the console's flagship game that set it apart from the competition. Also missing are games like *Lady Bug*, *Gorf*, *Carnival*, and *Mouse Trap*, titles for which the system was

gamers wanting to dip their toes into the nostalgia pool before jumping in head first.

Although the systems originally retailed for \$44.95 at Toys 'R Us when they were introduced in the autumn, they can now be picked up for \$29.95 at Dollar General and occasionally even less than that online.



## Was this actually the year when geekdom finally won? by Earl Green

1977 was a remarkable time to be alive. For those of us who were of A Certain Age, this is where the future was born – where *our* futures were born.

The funny thing about the years I was alive *prior* to 1977 is that I couldn't tell you what I was interested in before '77. I can vividly recall specific incidents prior to that year, but very little about what held my interest. One could be forgiven for thinking that there was no me before *Star Wars* came along.

Not that *Star Wars* was the only thing to come along in 1977 that changed my life forever. So much of what my life is now points back to the flashpoint that was this year, and chances are I'm not the only one.

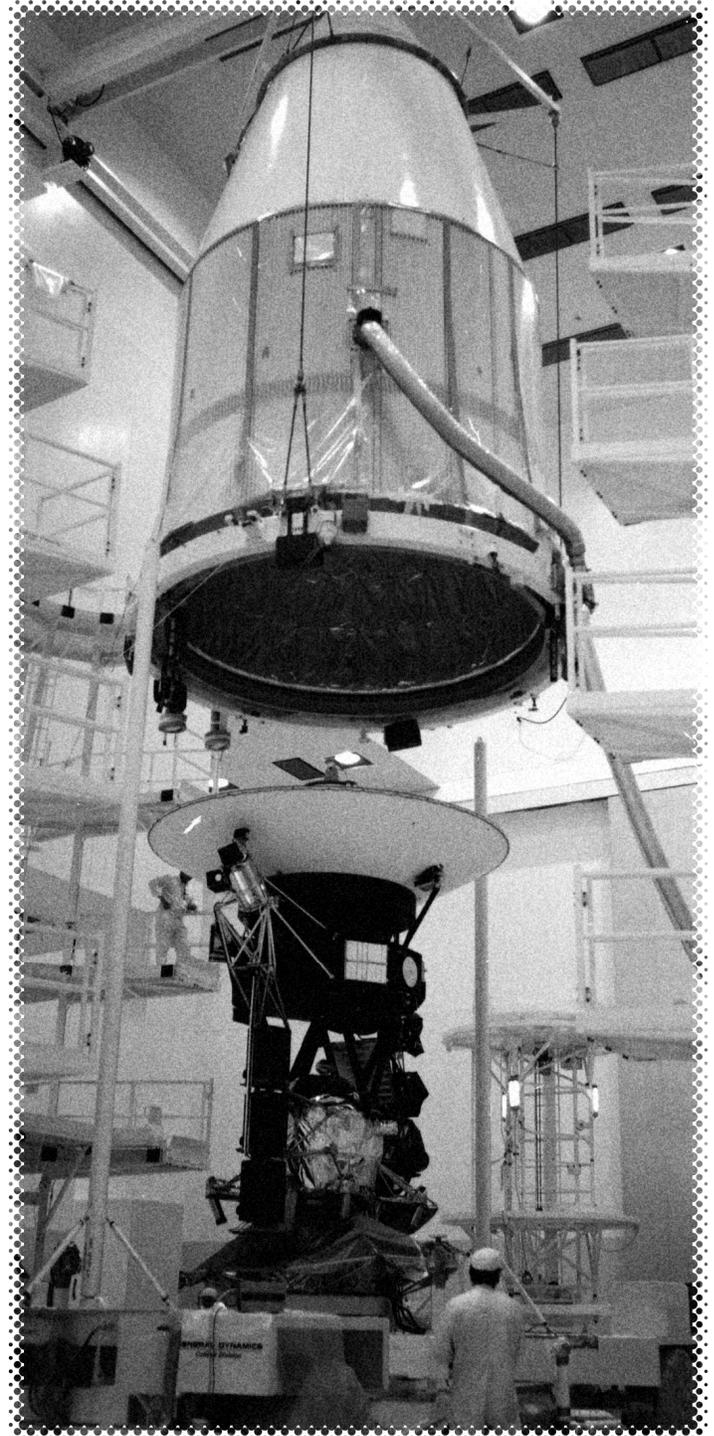
What happened in 1977 that made it such a big deal, a year whose ripples still hit the shore in my life? It certainly wasn't just *Star Wars*. But it might just be that *Star Wars* made it easier to see the amazing things going on around us.



## LIFE AFTER APOLLO

Space Shuttle *Enterprise* was mated to the top of a Boeing 747, one of two which NASA had modified as “Shuttle Carrier Aircraft”, and the ungainly duo underwent ground tests on a runway, followed by the first unmanned flights in the air, in February. During these tests, there was a flight crew aboard the 747, but not aboard the *Enterprise*, nor were any of the shuttle’s systems powered up: these flights were intended solely to determine that the 747/Shuttle combination was capable of flying safely. It was a glimmer of hope for an American space program that hadn’t put an astronaut into orbit for nearly two years. The final flight of an Apollo spacecraft, 1975’s ambitious international Apollo-Soyuz test project, marked a sharp line dictated by NASA’s ever-shrinking budget: all manned spaceflight resources were now being directed toward the Space Shuttle, full stop. Even Skylab, still spaceworthy at only four years old, was left unoccupied, though advanced plans were drawn up to reoccupy it as early as the second Shuttle mission – an event that mission planners didn’t realize was still four years away due to the entire orders of technology that still needed to be invented and perfected to put the Shuttle in orbit the first time.

While NASA’s manned program threw all of its weight behind the Shuttle, the unmanned space program was – unknown to anyone at the time – preparing to launch the human race’s first starship. But in March 1977, what that vehicle would be called was still up in the air. Given a mouthful of a project name by the 1972 Congressional mandate that authorized the mission – Mariner Jupiter/Saturn ’77 – this far-reaching space mission needed a somewhat simpler name, especially since it was becoming increasingly likely that its targets wouldn’t be limited to Jupiter and Saturn. This mission’s twin spacecraft were renamed Voyager 1 and Voyager



NASA and JPL technicians lower the protective nose cone shroud of a Titan III-Centaur rocket onto Voyager 2, an unmanned spacecraft launched in late summer 1977 on grand tour to the outer solar system lasting over a decade. Voyager 2’s identical twin, Voyager 1, was confirmed in 2012 as the first man-made object to leave the solar system and enter interstellar space: our first starship.

Previous page: the first Space Shuttle Approach & Landing Test (ALT) flight without an aerodynamic tail cone covering *Enterprise*’s engines, October 1977.

**FAIRCHILD video entertainment system** Plays home TV games with plug-in cartridges.

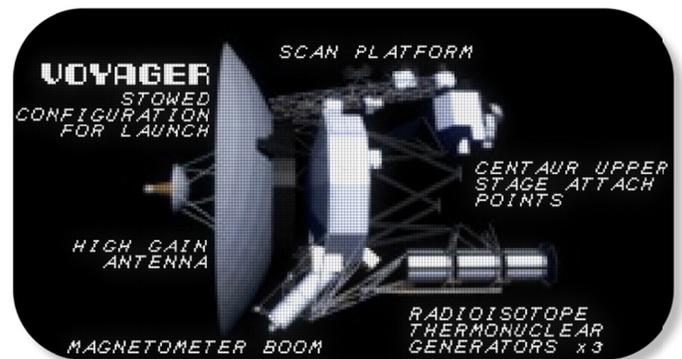
- Video Blackjack
- Desert Fox (tank battle)
- Shooting Gallery
- Tic-Tac-Toe
- Doodle
- Quadra-Doodle
- Plus built-in Hockey and Tennis and more cartridge games to come.

\* Fairchild Patents Pending

Fairchild rebranded its Video Entertainment System console – the first home video game system with interchangeable cartridges – “Channel F” in February 1977 as Atari ramped up early marketing efforts for its own cartridge-driven Video Computer System, released later in the year. The days of home video games capable of playing only a handful of built-in games had come to an end.

Hollywood took note: the Fairchild VES’s built-in Tic-Tac-Toe game made a “guest starring” appearance in an episode of *Filmation’s* live-action series *Space Academy* before the year was out.

2, and NASA confirmed that Voyager 2 could go on beyond Saturn to make the first close-up observations of Uranus and Neptune, provided that the four-year trip to Saturn left it in good health. Also in March, rings were discovered around the planet Uranus by MIT astronomers using a telescope mounted to an airplane flying at high altitude. Never before detected by Earthbound telescopes, Uranus’ rings would have to be accounted for in any flight plan sending Voyager 2 to that planet.



## GAME CHANGERS

In the realm of computers and video games aimed at the consumer market, innovations were coming fast and thick. Atari, having abandoned work on its Game Brain console in 1976 in favor of a new architecture (developed under the code name “Stella”) that would support interchangeable cartridges with their own programs stored in ROM chips, was nearing completion on a new product called the Atari Video Computer System, prompting Fairchild to rechristen its pioneering cartridge-based game system the “Channel F”.

Pinball maker Bally, whose Midway division had made a minor splash with coin-operated arcade video games, released the Bally Professional Arcade, a system designed by several of the same engineers who had worked on Midway’s coin-ops. In addition to cartridges and joysticks, the Bally system boasted a calculator-style keypad which

Would allow owners of the Professional Arcade to learn the BASIC programming language, potentially creating their own games for the system in the process. It was the beginning of a new advertising trend – downplaying a game console’s game-playing ability and trying to convince cash-strapped parents that it could be upgraded into a full computer.



Bally Professional Arcade (photo courtesy Kevin Moon).

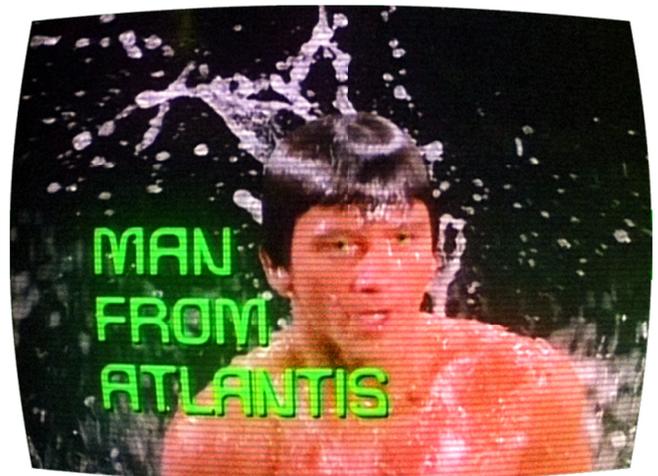
Atari was still a big fish in the pond – after all, *Pong* had broken video games into the pinball arcade in 1972 – and whatever it introduced toward the end of 1977 would have instant name recognition that Bally (a company with few consumer products) and Fairchild (associated with the semiconductor industry) would be hard-pressed to match.

## ADVENTURES ON THE SMALL SCREEN

If the forward march of technology in space and in the form of computers and video games was offering inspiration to our imaginations, TV science fiction was stuck in the rut in which it had resided for much of the decade. The early '70s had seen a glut of shows obsessed with a handful of survivors navigating a post-apocalyptic landscape of one kind or another, be it the TV extension of *Planet Of The Apes* (and, more bizarrely, its animated follow-up!), the made-for-kids Filmation series *Ark II*, and the recently-greenlighted

TV remake of the 1976 big-screen hit, *Logan’s Run*. Not unlike the bulk of early 21<sup>st</sup> century TV sci-fi, 1970s TV sci-fi had eschewed spaceships for cheap locations and present-day “superpower shows” such as *The Six Million Dollar Man*. The result was a lack of space-based science fiction on TV that made *Star Wars*’ big-screen space battle stand out in even starker contrast.

The '70s preoccupation with mysticism and conspiracy theories was another factor behind 1977’s genre fare; both *The Fantastic Journey* (which premiered in January; see page 18) and *Man From Atlantis* (which debuted as a quartet of made-for-TV movies before getting a weekly series order) were strictly earthbound, dealing with unexplained phenomena such as the Bermuda Triangle.



Surely, TV’s Patrick Duffy, *Dallas* could never measure up to this

American TV science fiction seemed loathe to return to space unless it could make fun of it: May 1977 saw NBC premiere the pilot of a new Buck Henry sitcom, *Quark*, in a Saturday night slot to see if it found an audience. With a cast led by Richard Benjamin and Tim Thomerson (in a gender-bending role that almost certainly made a few network execs and station managers break out in a cold sweat), *Quark* made enough of a splash to merit some retooling for 1978. *Quark* was initially meant to spoof *Star Trek*; in the weeks ahead, a meatier target for space satire would emerge.



*Quark*, sci-fi comedy created by *Get Smart* co-creator Buck Henry



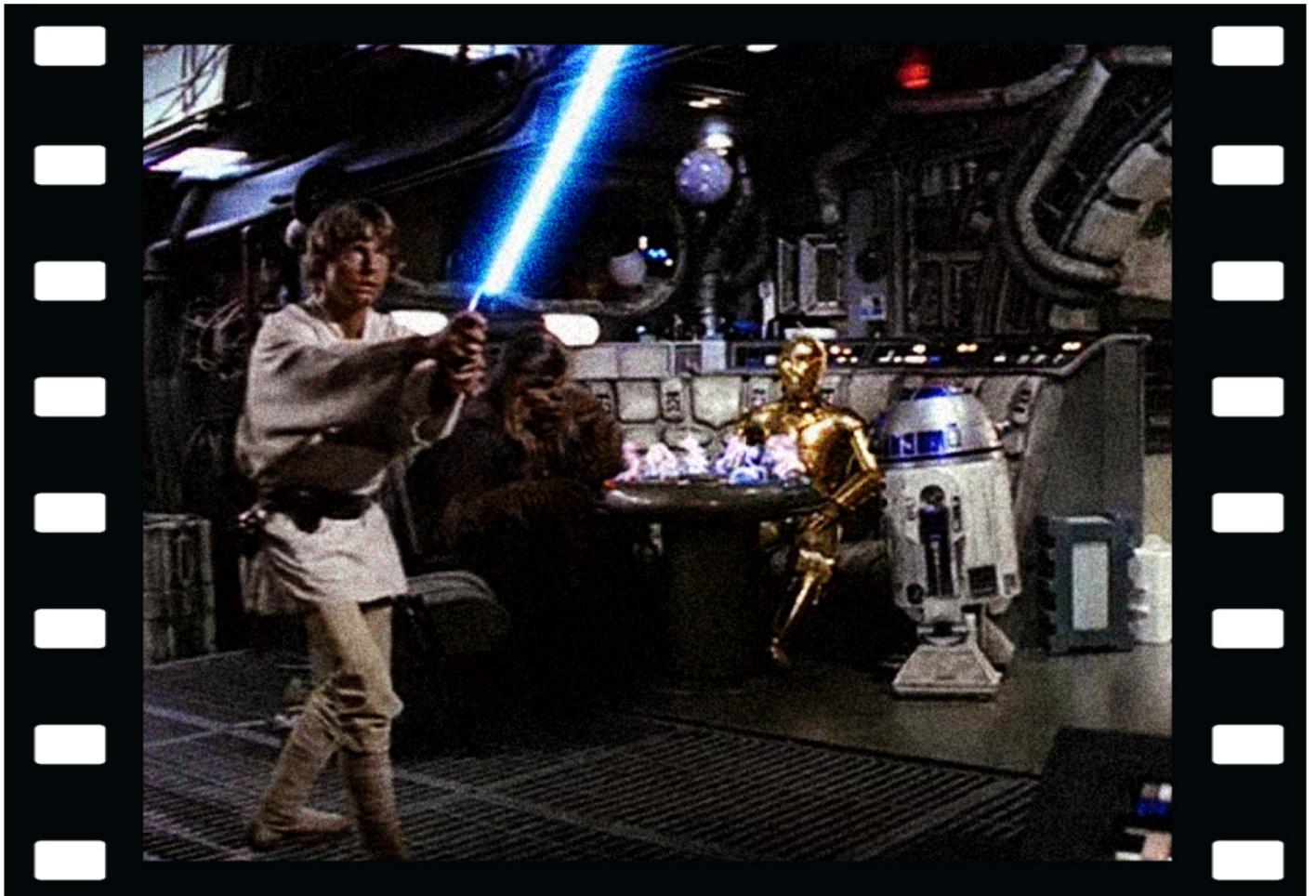
One wonders if this TV spot aired during *Quark* in May...

## B.S.W., A.S.W.

1977 – and, indeed, childhood as a whole for many who were kids at the time – can be effectively divided into two epochs: Before *Star Wars*, and After

*Star Wars*. “Year Zero” is a single day on the calendar in 1977: May 25<sup>th</sup>. On that day, or on whatever day it was most of us saw *Star Wars*, everything changed.

It was suddenly okay to be a science fiction fan,

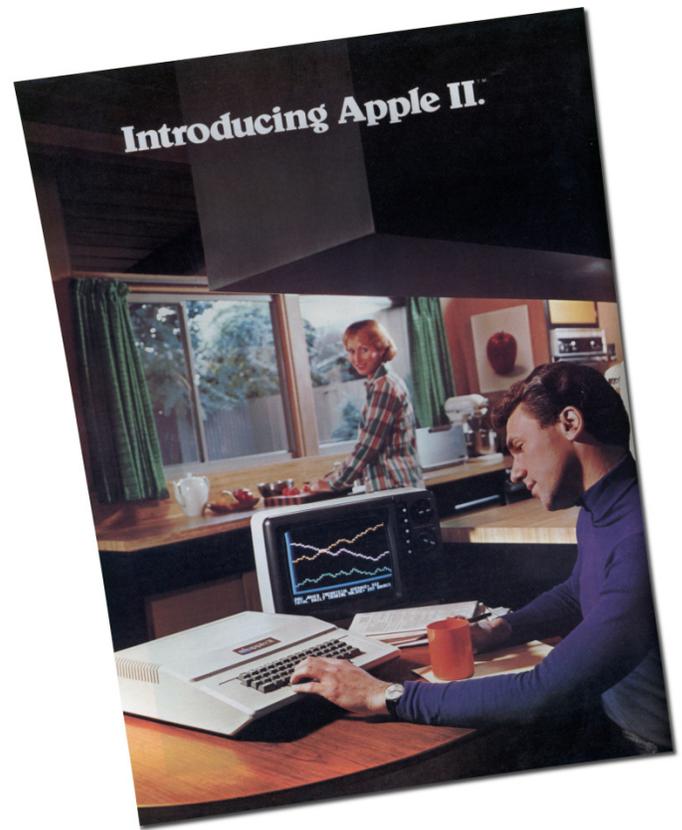


because *Star Wars* was so wildly, instantly popular that everyone was suddenly a science fiction fan for just a moment.

*Star Wars* had its mystical elements, but the '70s preoccupation with crystals, ESP, and the supernatural suddenly seemed like yesterday's news, as did Hollywood's preoccupation with tense, gritty, dark films with post-Vietnam, post-Watergate political overtones.

Another thing that, at least momentarily, became cool once again was the orchestral soundtrack. Railing against the tendency for "sci-fi" to receive synthesized soundtracks carved out of lo-fi cheese, George Lucas was introduced to one John Williams by a mutual friend of both men (some guy named Spielberg). Where *The Graduate* had diverted early '70s cinematic soundtracks toward collections of existing songs, *Star Wars* eschewed synthesizers for symphonic sound, making more than a few lifelong soundtrack aficionados out of its impressionable young viewers. (Arguably, Williams landing the second half of his one-two punch later that year – Spielberg's *Close Encounters Of The Third Kind* – helped to cement that fascination.)

While it's generally known now that George Lucas built his fortune – and the future of the *Star Wars* franchise – on the sales of merchandise to which Lucasfilm retained all licensing rights, what isn't often known is how late in the game some of the licensees signed on, simply because no one knew what a success story *Star Wars* would turn out to be. The battle for the toy license was fierce, with Meگو nearly landing the rights to produce the *Star Wars* toys until a subsidiary of cereal maker General Mills outbid the '70s toy giant. Kenner acquired the rights and immediately made several key decisions, including choosing the then-seldom-used 3¾-inch scale for the figures, which bucked the '70s trend toward 12-inch figures but allowed for a Millennium Falcon toy that was affordable to produce and purchase. But the fight over the toy license wasn't settled until nearly a month after *Star Wars* premiered, leaving Kenner executive Bernard



**SW + II days:** Apple Computer, incorporated in January 1977, introduces the venerable Apple II computer. Below: having abandoned a musical interpretation of Isaac Asimov's *I, Robot*, the Alan Parsons Project rolls out a more general concept album about technology ruling the future on the same day as the debut of the Apple II. (Asimov agrees to allow it since it doesn't include a comma in the title, which surely clears up all potential confusion.)



Loomis to make a gutsy marketing move, selling an “empty box” – the infamous Early Bird Kit allowing kids to mail off a certificate to receive the first for action figures by mail as soon as they rolled off the Mexican assembly lines. The figures wouldn’t arrive in the mailboxes of Early Bird Kit recipients or in the stores until early 1978.

Mere days before *Star Wars* premiered, Paramount Pictures announced that it was abandoning all of the work done toward trying to translate *Star Trek* to the big screen, having tried and failed to engage such major writing talent as Harlan Ellison and Philip Kaufman. Gene Roddenberry’s own long-gestating script – working title “*Star Trek: The God Thing*”, was unlikely to play well to the folks in the Bible Belt, tied as it was to Roddenberry’s rapidly growing distaste for ‘70s-style Christian evangelism.



*Kenner’s Star Wars Early Bird Kit: the 1977 version of Kickstarter - send us money now, get your stuff a few months later.*

And mere weeks after the premiere of *Star Wars*, Paramount was back in the *Star Trek* business, having given Roddenberry the task of developing *Star Trek* for a return to TV instead, where it would appear as the flagship series of a new, Paramount-operated fourth network. Concepts were cooked up, scripts and story treatments were assigned, original *Star Trek* cast members were courted, and new actors were recruited to replace those who didn’t want to reprise their roles (most notably, one

MEANWHILE,  
IN THE USSR

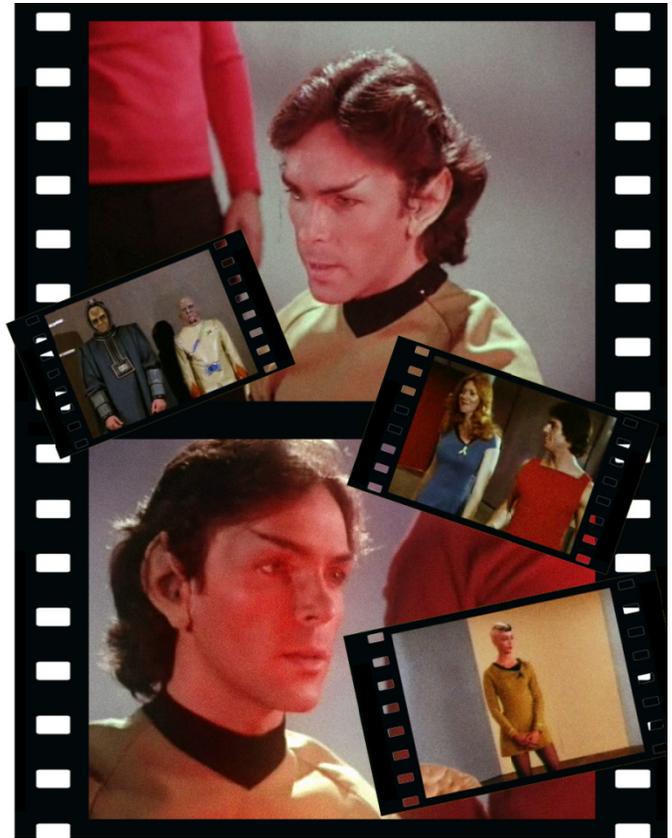
During a year in which the American space program launched robots and little else, the Soviet space effort continued its focus on what was rapidly becoming its strength: manned space stations. February saw the launch of Soyuz 24, which carried two cosmonauts to reoccupy space station Salyut 5, which had been hastily abandoned by its previous crew amid fears of a toxic gas leak; in any event, Salyut 5 was never manned again, and burned up in Earth’s atmosphere in August. Its replacement, Salyut 6, was launched in late September, with a design that allowed for modules to be launched and semi-permanently added on to the station. Salyut 6’s first intended crew, however, couldn’t take up residence: the all-rookie crew of Soyuz 25 failed to dock with the station in October before being recalled to Earth. Salyut 6 wasn’t manned until the arrival of Soyuz 26 in December.



*The stillborn Paramount Television Service: the would-be 1977-78 version of UPN (which was the ‘90s version of the DuMont Network).*

Leonard Nimoy, whose series-defining character, Mr. Spock, was now due to be replaced by a young Vulcan fashioned after Michael York).

Presaging Paramount’s 1995 strategy (namely, launching its own UPN network with *Star Trek: Voyager*), Paramount planned to premiere the PTS network in February 1978, taking on ABC, CBS, and NBC in prime time, leading off the new network’s first night with a two-hour, made-for-TV *Star Trek* movie. That movie would be the pilot for a weekly series chronicling the further adventure of the *Enterprise*. But within just a few weeks, it became apparent that the “big three” networks were ready to play hardball to keep Paramount’s network off the air, from leaning on their advertisers to avoid buying ad time on the new network, to quietly threatening to stop picking up Paramount-produced series for their own fall schedules (including the Paramount-made hit *Happy Days* – though why the studio didn’t see an opportunity to bluff its way out of that threat by simply moving *Happy Days* to PTS remains a mystery to this day.) In any case, the newly written two-hour movie premiere had caught



David Gautreaux as Lt. Xon (*Mr. Spock’s* replacement) and Persis Khambatta as Lt. Ilia: test footage filmed for the never-made TV revival of *Star Trek*.

Below: *Starlog* Magazine breaks the big news.

**STAR TREK REPORT**  
A Fan News Column by Susan Sackett

**ORIGINAL CAST:** Paramount has said nothing about recasting *Star Trek*, and we are going to try to get *all* of the original regulars back. Press releases were hand-delivered to each member of the original cast\* by a messenger from Gene Roddenberry, an indication that he would like them all back. The studio has also mentioned to him that they would like some “new faces,” so he may create additional crew roles (you may recall that Ensign Chekov was added in the second season for this very reason). Naturally, all this is subject to the availability of the actors themselves.

**NETWORK AND TELEVISION STATIONS:** Paramount Pictures recently acquired a string of television stations which had been part of the old Hughes Network. Next year, *Paramount Television Service*, by utilizing these stations and enlisting additional affiliates, will attempt to start the often-dreamed-of “fourth network.” And, to christen this new network, and hopefully attract those additional affiliates for its prime-time programming, Paramount is planning to offer this brand new *Star Trek* series—consisting of between 13 and 22 episodes.

**PRODUCTION STAFF.** denberry will be Executive and to date no one else has b the next few months, we will be line producer, art director, producer, story editor and other members. Gene has expressed in reassembling some of the talented people who worked on the original ten years ago, if they are available example, while Matt Jefferies (the

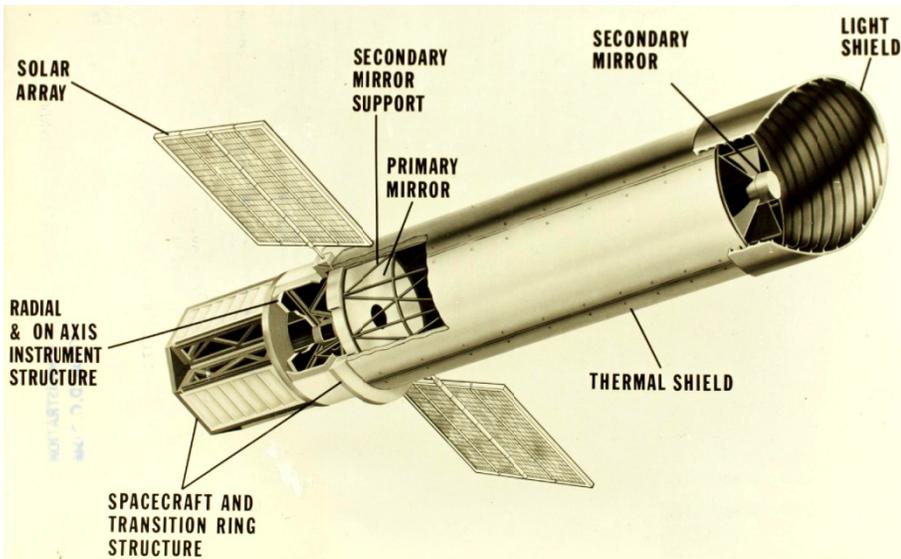
**STARLOG**  
SPECIAL TV ISSUE: Fantastic Science-Fiction Shows  
NUMBER 9  
October

THE SPECTRUM  
JANIS CENTER  
WILLIAM SHUTNER  
JARED MARTIN  
LOGAN’S RUN  
The Season’s Most Exciting New TV Series

the eyes of Paramount’s movie division, which had – in the wake of the smash success of *Star Wars* – already been rethinking its decision to relegate *Star Trek* to the small screen. By August, Paramount’s PTS plans had quietly been killed off, and the new

*Star Trek* TV series cancelled, morphing into the ponderously-titled *Star Trek: The Motion Picture*, which wouldn’t hit theaters until the end of 1979.

All this over a little movie about wars in space.



Before it was Hubble: early schematic for NASA's ambitious Space Telescope, approved by Congress in 1977 and launched by Shuttle in 1990. At right, live TV coverage of Shuttle Enterprise's first free-flight glide to the airstrip at Edwards Air Force Base, August 12, 1977.

## DREAMING OF SPACE

Purely by coincidence, barely two months after the world had been introduced to the X-Wing Fighter - an aerodynamic marvel light years away from the funky, not-for-atmospheric-flight Apollo lunar landers and more recognizably "spaceshippy" than the Apollo command/service module capsules - NASA had already planned to give its own aerodynamic marvel a public coming-out party.

Space Shuttle *Enterprise*, having flown on the back of its modified Boeing 747 numerous times throughout 1977, was finally set free to glide to the ground under the control of astronauts Fred Haise and Gordon Fullerton. Haise, a veteran of the near-disastrous 1970 Apollo 13 mission, guided *Enterprise* to a smooth landing that was covered on live TV as if it were the Shuttle's first return from space. Though the Shuttle wouldn't actually taste space for another four years (thanks to the technological learning curve involved in creating the vehicle's redundant multiple-computer system and its troublesome heat shield tiles), enthusiasm for NASA's new spaceship was high. Could this have been because the *Enterprise*, at least from the outside, had more in common with Luke's Death-Star-destroying X-Wing than it had in common with NASA's previous vehicles? One mustn't confuse correlation with causation, but the gut-feeling answer is: it couldn't have hurt.

Eight days later, the first of NASA's unmanned Voyager spacecraft lifted off on its history-making mission to the outer solar system.





Bound for the stars: views from the launches of Voyagers 1 & 2, September 5 and August 20, 1977 respectively.

Sixteen days after the liftoff of Voyager 2, NASA launched Voyager 1, a vehicle that it was hoped would survive long enough to see Saturn in 1981; in fact, Voyager 1 would cross the heliopause in 2012, becoming the first vehicle from Earth to report home from interstellar space.

Just days later, the massive (and, at the time, painted solid white) external fuel tank to be used by the Space Shuttle was unveiled to the public. NASA's Michoud assembly plant in New Orleans rolled out the first complete structural test article of the external tank, to be used in stress and vibration testing rather than launched into space. Within a week of the tank's public premiere, the Space Shuttle *Enterprise* embarked on another free flight (though less heavily publicized than its first), the second in a series of five to be conducted through October.

If television wasn't covering maiden voyages of still-earthbound Shuttles, it was experiencing a rapid sea change in the science fiction genre. Already greenlit well before *Star Wars* arrived in theaters, CBS' land-locked, watered-down TV edition of Logan's Run was a curiosity, rocketing through the entire plotline of its big-screen inspiration in under ten minutes before taking off on new adventures in a futuristic hovercraft. Ironically, a Saturday morning offering from CBS was far more "with the times", as Filmation premiered the live-action kids' series Space Academy, starring Lost In Space alumnus Jonathan Harris. If anything, Space Academy resembled Star Trek in its peaceful setting and moralistic messages, and its impressive-for-the-time special effects sequences were

eagerly devoured by kids who had recently been reprogrammed to think of science fiction in space-based terms by *Star Wars*.

Ironically, one big-budget science fiction spectacle on TV – perfectly positioned to take advantage of *Star Wars*-fueled space-sci-fi-mania – instead fizzled under the weight of its own budget, as *Space: 1999* was cancelled despite a successful second season. With cast members demanding raises and increased creative control, and the behind-the-scenes partnership of (then-married) producers Gerry and Sylvia Anderson falling apart, no more Eagles would be departing for Moonbase Alpha.

As fictional space missions took flight once more, one of the fathers of NASA's moon flights died – German rocketry visionary Wernher von Braun, liberated from Germany at the end of World War II, died in the United States after seeing his dreams of manned moon missions come true.



## BRINGING THE A GAME

Speaking of some things being in the right place at the right time, after the whole summer of 1977 got the world worked up about computers, robots and technology being cool, a new video game system arrived to cash in on all that good will.

Showing up just in time for the Christmas buying season, the Atari Video Computer System – VCS for short, also known by its model number, CX2600 – didn't make an immediate splash... but in a couple of years it would be a household name.

Home computers were also being mass marketed for the first time. The first Apple II computers – with a whopping 16K of memory – left a factory in Cupertino, California in June, while Radio Shack began taking orders for the TRS-80 Model I, shipping the first units barely in time to arrive for Christmas. Commodore put itself on the computer map with the Commodore PET.

All three used highly advanced cassette drives to store programs and data.

Elsewhere, the first successful MRI scan was performed, and the Washington Post blew the whistle on the development of the neutron bomb – which would supposedly kill people but leave buildings and other structures intact... at least in theory. And a new technology was introduced which would forever change how we saw TV shows, movies, and planning our evenings around TV Guide: the VHS videotape.

## NEVER ANOTHER '77

1977 can never happen again in quite the same way.

If you care to go hunting hard enough (the author of this article, for the record, *doesn't* care to), you can find out so much about the next *Star Wars* film that most moviegoers in 1977 would probably feel there's no point in going to see it. The launch of the first Orion spacecraft – Orion's equivalent to Space Shuttle *Enterprise's* pioneering free-flight (see page 4) – is mired in a flavor of politics that simply didn't exist in 1977, including the presence of private commercial space ventures that were the stuff of fiction when *Star Wars* premiered.

But prior to *Star Wars*, did a culture exist in which spoilers were, as they say, a thing? (Though it's tempting to blame spoiler-centric culture on the internet, Lucasfilm was having to book location filming permits under false project names like "Blue Harvest" as early as 1982.)

Perhaps more importantly, prior to *Star Wars*, were children of the 1970s – born too late to experience the awe and wonder of the Apollo moon missions, and growing up blissfully unaware of Skylab and Apollo-Soyuz – paying attention to such things as the Space Shuttle, or Voyager's conquest of the solar system? The sudden emphasis on *space*, full stop, opened many a kid's eyes to what could be achieved via the then-current state of the art. In much the same way that kids of the 1960s were inspired by the synchronicity of Star Trek and NASA's Gemini and early Apollo missions, kids of the 1970s who had missed the imagination-reshaping flashpoint of Apollo 11 instead had Luke Skywalker and friends to thank for directing their gaze toward the horizon.



Similarly, the *Star Wars* universe posited a world in which computers and robots were partners, friends, and invaluable tools, rather than insane creations that would be the deaths of their creators (i.e. *2001: a space odyssey's* HAL 9000, the world-controlling computers of *Colossus: The Forbin*

*Project*, etc.). This radical repositioning of technology-as-friend primed the '70s generation for the rapid and widespread adoption of personal computers and video games. (The state of the art in the medium of video games meant that it was simplest to generate bright shapes in a black void; this helped to dictate that a lot of "space games" would be created, thus generating a sort of cultural feedback loop once again leading to space.)



Preparation of Voyager I's "Sounds of Earth" record. Now the only artifact of human culture to be found in interstellar space, this may someday be all that is left of us. If it had been launched after 1977, would it have included some John Williams?

To be sure, the vindication of the geek was brief. Hollywood took a year or so to suddenly decide that every movie had to be a blockbuster (and that a certain percentage of wanna-be blockbusters would be science fiction action movies attempting to ape the *Star Wars* formula); the resulting glut of subpar sci-fi once again made it easy to pick on the genre and its adherents. *Revenge Of The Nerds* didn't happen in a vacuum. But the rise of information technology as a lucrative field of study and work didn't happen in a vacuum either. Nor did the all-pervasive adoption of home computers, which made the internet a virtual space that existed beyond computer labs on college campuses. *Star Wars* raised awareness of the technologies that made our new future – which is now our present – seem like a potential reality.

It opened our eyes to the possibilities of the future.

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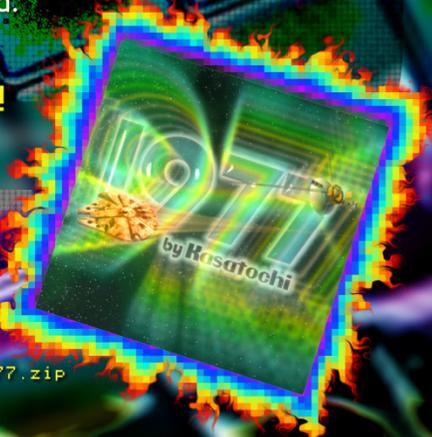
Artists covered range from **Van Halen** to **Rush**, from **Holst** to **Rimsky-Korsakov (!)**, from the **Police** to **ELO**, and from the **Talking Heads** to **Kraftwerk**. This includes 8-bit renditions of **everything from new wave to classic rock to classical to medleys of memorable video game music.**

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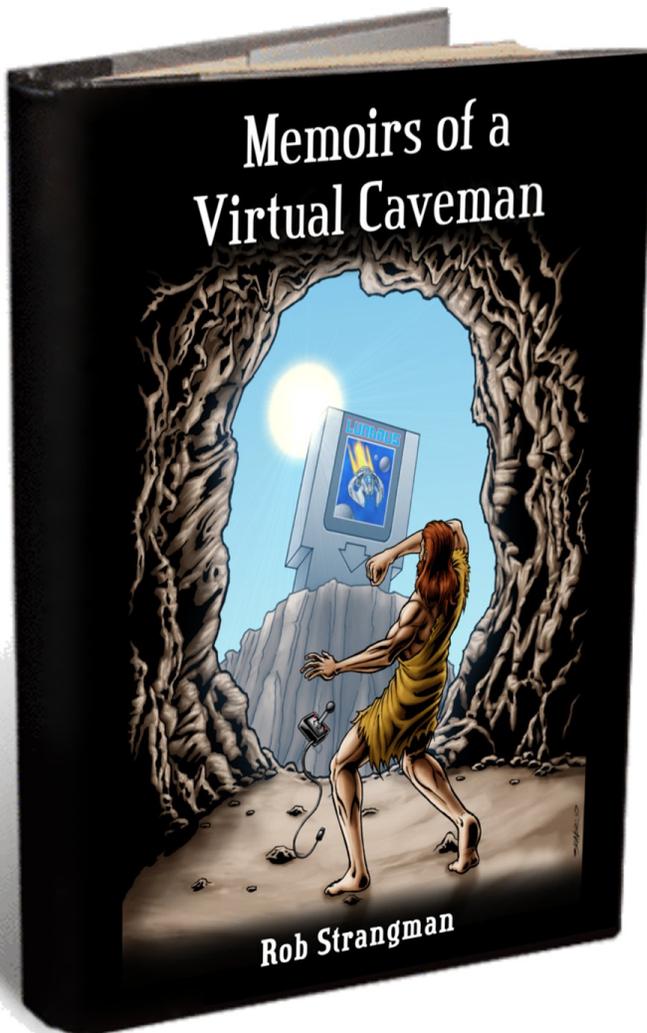
To accompany this issue's "1977" article, Kasatochi has assembled a collection of chiptune covers of 1977 hits, including selections from the soundtrack of **STAR WARS**. **Click here to download the ZIPfile containing this album from theLogBook.com!**

<http://www.thelogbook.com/podcast/kasatochi/kasatochi77.zip>



It was the era of Star Wars, Indiana Jones, G.I. Joe, and Transformers – not to mention all the toys, books, and trading cards that went with them. And of course...

**There were video games.**



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- Julius, via Facebook

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- Steve, via e-mail

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THE LOGBOOK ANSWERED THE CALL WHEN OKLAHOMA CITY'S STARBASE STUDIOS INVITED VISITORS TO

# REPORT TO THE BRIDGE

A tour - in pictures - of one of the only two 360° Trek bridge sets in the United States.

by Earl Green



In a rented space next to a roofing repair company in Oklahoma City is one of the only two 360° classic Star Trek bridge sets in the United States, replicating – if not improving on – the Enterprise set from the original '60s series. This summer, we beamed aboard when Starbase Studios held one of its rare open house events.

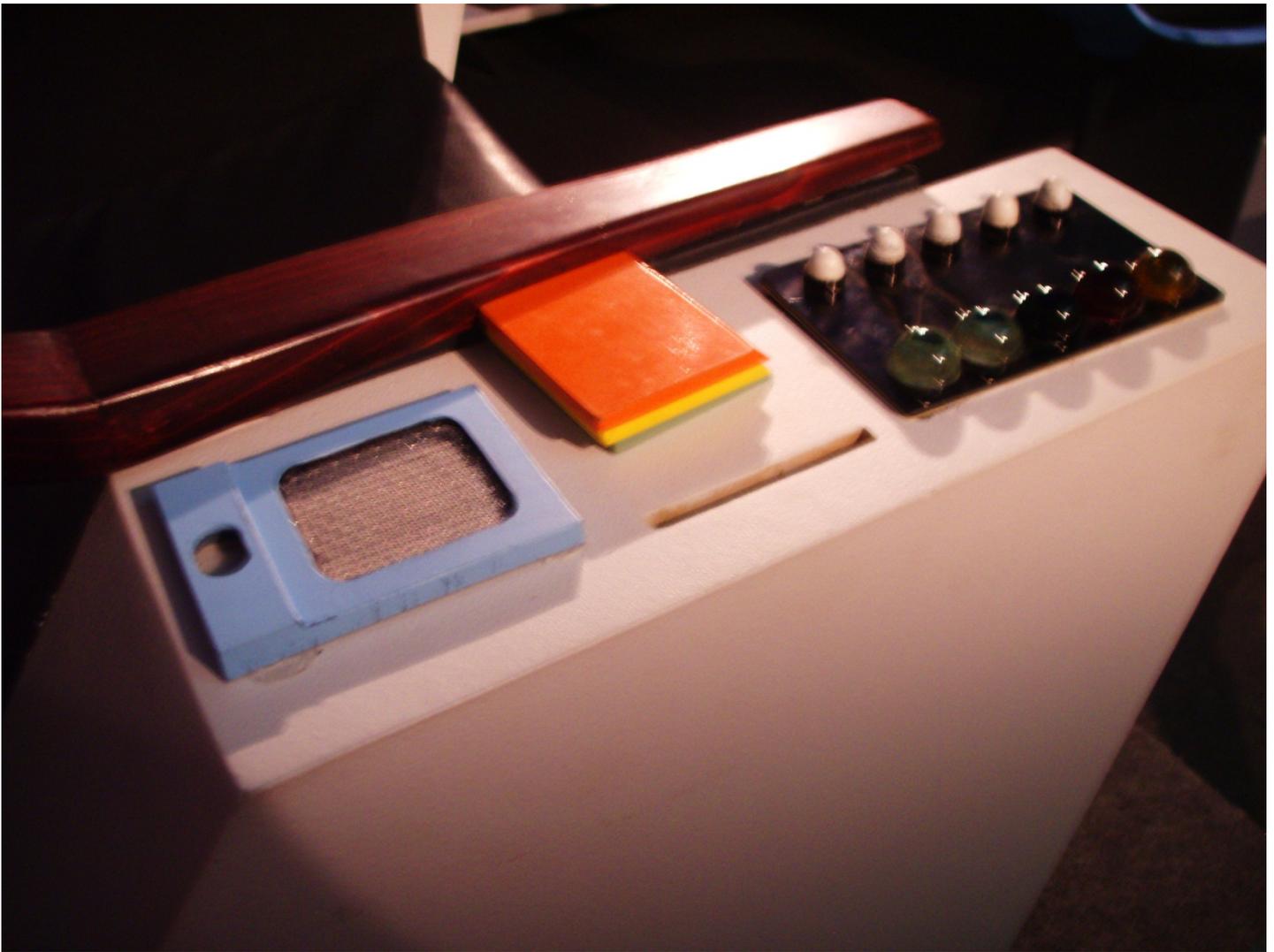
They're rare because the bridge is a working film set, and exposing it to the public puts it at increased risk of suffering accidental damage. Keeping the entire set fully lit (rather than the usual practice of only lighting those sections needed for a particular spot), and running fans to make the already-warm studio space tolerable for visitors, runs up a considerable electric bill, even for a single day.



These sets were formerly housed in Austin, Texas, and were built by the Johnson brothers for their short-lived but promising Star Trek fan series, *Starship Exeter*. Starbase Studios acquired the sets and moved them to OKC as the hub of a few promising new fan series of their own. The sets have survived tornadoes and floods that I'm going to guess most starships probably don't have to dodge.

The workmanship is outstanding. It's both bigger and smaller than you'd expect. The dimensions of the set and everything on it are amazingly precise to the original set plans from the 1960s. The set does come apart as a sort of donut of "pizza slices", but as it is, the new owners keep it fully assembled with two exits – the aforementioned entrance through the turbolift, and a non-console panel of lights and buttons to the right of the viewscreen which can be closed up seamlessly or left open as an access door. Most of the various eye-level screens at the various stations *are* actually screens: dozens of LCD monitors behind plexiglas.





Even the ever-rotating moiré pattern of Spock's science monitor is animated. Given the amount of scrutiny that the science station is likely to get in any given Trek tribute production, it's a beauty.

The neat thing about Starbase Studios' acquisition and custodianship of these sets is that they're doing something completely different from some the other various groups making Star Trek fan films around the country: the sets are open to anyone who wants to use them, not just for projects spawned





within that group's existing Gene pool (yes, that was meant to be capitalized).

On the one hand, it's tempting to think that there are already too many of these projects clamoring for attention, often of wildly varying quality. But the clips shown of the upcoming productions already filmed here – Starship Ajax and Starship Valiant, both projects gestated within the Starbase Studios group – are promising, and the idea of democratizing the process is even more promising. Another project initiated within Starbase Studios, titled Starship Grissom, is an educational series using the Star Trek milieu to teach science to aspiring young Starfleet explorers.

If there's any fan-generated project that would make Gene Roddenberry more proud, I can't imagine what it would be.

There are probably would-be producers with great ideas for Star Trek adventures, but not the resources to build the set. Starbase Studios is inviting them to use these sets and bring their ideas to life. The sick bay and transporter room are well

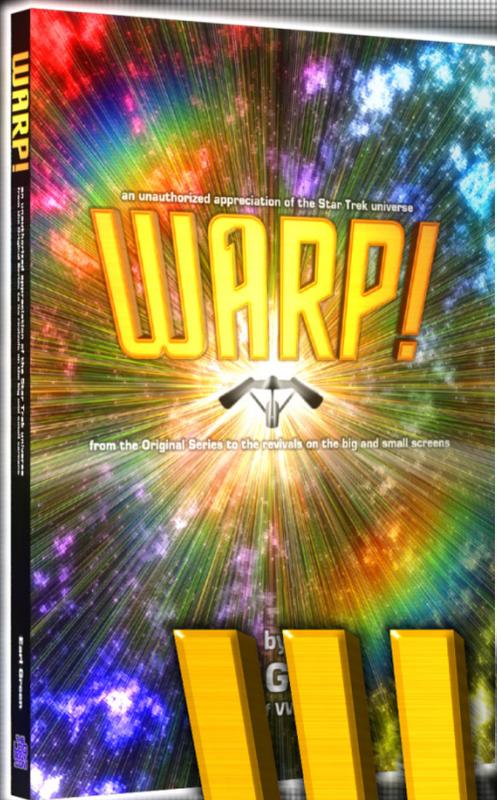


on their way to completion behind the bridge area; other sets, including the ubiquitous corridors, will almost certainly follow as time and donations and material and manpower allow.

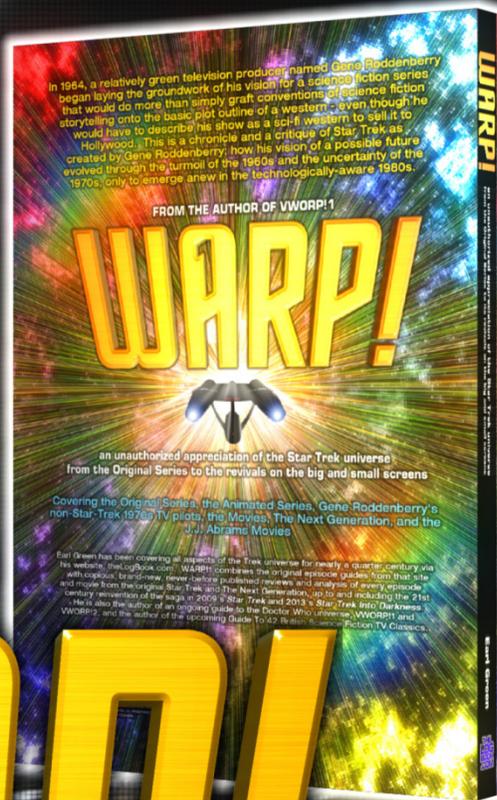
Starbase Studios has also caught the attention of those well outside of the orbit of Oklahoma – the popular YouTube spoof series *The Red Shirt Diaries* is slated to film new material on the sets, and the long-gestating forerunner of today's semi-pro productions, *Yorktown II: A Time To Heal* (which started production in the 1980s and featured a George Takei cameo), is finally wrapping up its decades-long production schedule here.



Watch the premiere episode of **Starship Valiant** now on YouTube, and visit the Starbase Studios site [here](#).



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# WARP!

New adventures are in store for the starship *Enterprise*, and theLogBook.com creator and curator Earl Green brings you a guide to **Star Trek** old and new in the same format as VWORP! (in fact, the two are compatible and cross-referenced).

Starting with WARP! I, the WARP! books will cover the entire **Star Trek** franchise, complete with episode-by-episode reviews and behind-the-scenes notes. The first volume covers classic TV **Star Trek** and the series of movies that continued its story, the oft-overlooked animated series, **The Next Generation**, the modern movie reboot of the classic series, and a look at **Gene Roddenberry's** other pilots and projects both before and after **Star Trek's** original 1960s run.

Also covered will be the glut of fan films, surprisingly slick "amateur" productions that have arisen to satisfy fans' hunger for new TV-style **Star Trek** was the franchise is officially reborn as a series of movies.

**COMING IN 2015 FROM THELOGBOOK.COM**

# “SOUND TREKS”

2014 proved that genre soundtrack fans continue to have it ridiculously good.



**AN ADVENTURE IN SPACE AND TIME** (Edmund Butt / Silva Screen Records): Rhapsodically received by nearly everyone who saw it, the BBC's docudrama flashback to the beginnings of Doctor Who had an equally impressive musical treatment by Edmund Butt (*Life On Mars*, *Ashes To Ashes*) which made absolutely *no* reference to the musical lexicon of Doctor Who whatsoever, instead focusing on the human drama of actor William Hartnell. When the music does break the fourth wall and venture into sci-fi territory (such as the closely connected scenes involving the Kennedy assassination and the first appearance of the Daleks), it's as impressive as anything Doctor Who itself has put on the air in recent years. Highlights include the mystical music for the TARDIS set's first appearance, as well as the accompaniment for the movie's touching (and again, threatening to breach the fourth wall) cameo. It's enough to make one wonder why no one's thought to have Edmund Butt alternate with Murray Gold on actual Doctor Who scores: the new voice would be most welcome.

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by Earl Green



**ANGRY VIDEO GAME NERD: THE MOVIE** (Bear McCreary / Sparks & Shadows): As unlikely a prospect for big-screen translation as the YouTube-famous Angry Video Game Nerd is, the resulting flick at least has this in its favor, a surprisingly good score by Bear McCreary (*The Walking Dead*, *Agents Of SHIELD*, *Battlestar Galactica*).

The movie's soundtrack is at the intersection of four styles: traditional orchestral scoring (as if McCreary can ever be accused of doing things the traditional way), bursts of hard rock and chiptune, and '80s-style synths. The result hangs together amazingly well, with numerous epic action setpieces highlighting the score. The song "Nerds Before Birds" is its own overblown epic, complete with a spoofy Axl-Rose-wannabe vocal by Brendan McCreary. This may be a classic case of music-better-than-the-movie, but it's certainly an enjoyable one.

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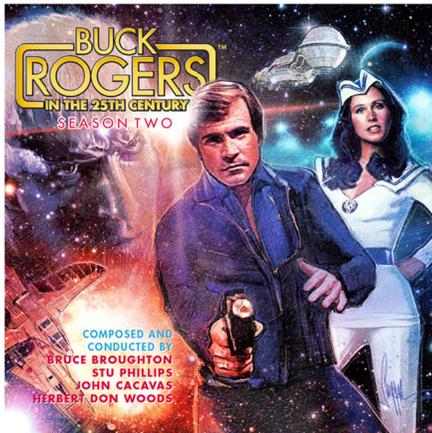


**BEYOND THE BLACK RAINBOW** (Sinoia Caves / Jagjaguwar): If Panos Cosmatos' *Beyond The Black Rainbow* was a stylistic throwback to low-budget, filmed-in-Europe head-trip horror flicks of the '80s and early '90s, its soundtrack is a descendant of those films' music, which tended to veer between curiously compelling, hilariously obvious (especially in action scenes), and somnolently discordant whole-note-after-whole-note synth pads. Composed by Jeremy Schmidt (and attributed to his "side project" Sinoia Caves), the music of *Beyond The Black Rainbow* is a pitch-perfect throwback to that sound.

If you're into that particular subgenre of stuff that aired in the wee weekend hours on premium cable (the stuff that *didn't* have a lot of arbitrary nudity, that is), this will slot comfortably into your playlist like a familiar old friend. If you're just a fan of analog synth music, even if you haven't seen the decidedly strange mind-trip of a movie it's meant to accompany, you might like this.

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## (((SOUND TREKS)))

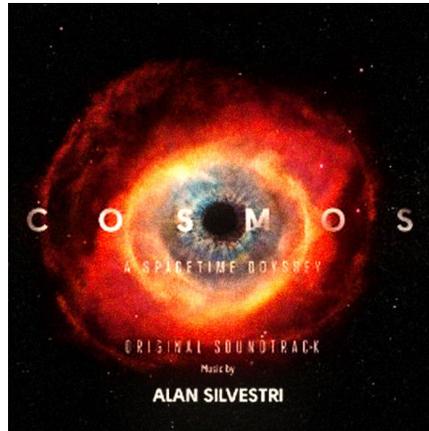


**BUCK ROGERS IN THE 25<sup>TH</sup> CENTURY: SEASON TWO** (Bruce Broughton, et al. / Intrada Records): An unexpectedly lavish selection of scores from the second season of the late '70s pulp sci-fi revival, this 4-disc box set boasts a more somber sound to accompany the series' attempt to reinvent itself in a less campy light. (Just how "less campy" they could possibly expect to be with Thom Christopher joining the cast in skintight black "armor" and a wig made of bird feathers is still open to question.)

Bruce Broughton (*Silverado*, *Lost In Space*) assumed the captain's chair as the show's composer in residence, lending a big screen feel that outstrips the early '80s scripts and visuals; one thought that springs to mind is that Broughton's musical rethink of Buck's adventures could just as easily have been the sound of the never-made 1970s Star Trek TV revival (see pages 35-36).

Other composers are represented – Johnny Harris, John Cacavas, Herbert Don Woods – but Broughton's sound is easily the star. Good listening even if you're not a die-hard Buck Rogers fan.

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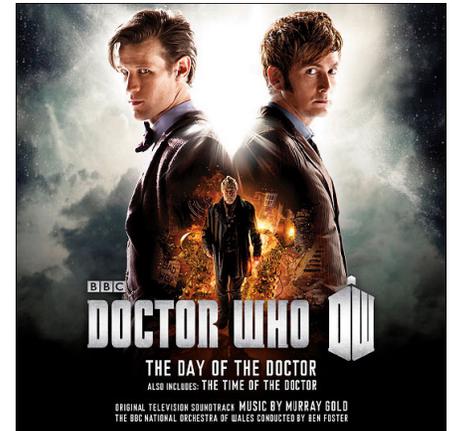


**COSMOS: A SPACETIME ODYSSEY, VOLS. 1-4** (Alan Silvestri / Cosmos Studios Music): If there's a "Sagan Sound," composer Alan Silvestri (*The Abyss*, *Back To The Future*) is its creator, having also scored the movie adaptation of Sagan's novel *Contact*. The four volumes of music for the Neil deGrasse Tyson iteration of *Cosmos* have a lot in common with Silvestri's *Contact* score, even going so far as to quote that movie's theme in a couple of places.

There's a reason Silvestri keeps landing gigs scoring Sagan's projects: he's almost unparalleled at conveying a sense of awe and wonder in music. From numerous cues illustrating the precision and intricacies of science ("Tartigrades", "The Speed Of Light", "4.5 Billion Years Old") to more intimate passages relating the stories of pioneering scientists and astronomers ("Halley's Comet") to movie-worthy action scenes, *Cosmos: A Spacetime Odyssey* had an extraordinarily expansive score for a documentary project. Fan favorites such as the piece accompanying host Neil deGrasse Tyson's personal story of meeting Carl Sagan, and the DVD end credit suite, are also here.

At four download-only volumes, there's a lot of music here – a lot of *really good* music.

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**DOCTOR WHO: DAY OF THE DOCTOR / TIME OF THE DOCTOR** (Murray Gold / Silva Screen): I wondered why, when it was announced, anyone would want this soundtrack, since the 50<sup>th</sup> anniversary special was "tracked" with music from previous Doctor Who stories. The first listen to the CD revealed the truth: what we heard on TV was not what Murray Gold intended. Fully understanding the sonic (pun intended) legacy of Doctor Who, Gold added vintage synthesizers to his usual orchestral-plus-rock ensemble, resulting in a sound that pays more than just lip service to the history of the show, and fits the story perfectly. Little of it was used: clueless BBC suits balked at the "cheesy" synths and demanded that replacement music should be inserted. Now you can hear the score the episode was *meant* to have. Also included is the soundtrack from Matt Smith's final story, *Time Of The Doctor*, on a second CD (you can flip the CD booklet over to display the artwork from whichever episode you choose). *Time* is brimming with sparkly orchestral grandeur (it also served as the 2013 Christmas episode, after all), along with some good action music and the prerequisite wistful sendoff for the eleventh Doctor. A great listen all around.

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**GATCHAMAN CROWDS** (Taku Iwasaki / VAP Inc.): This is a soundtrack with a rare ability. My first reaction to Gatchaman Crowds, a made-for-modern-teens reimagining of the seminal '70s anime hit Gatchaman (better known to the western world as Battle Of The Planets), wasn't terribly positive. But curiosity led me to the soundtrack, and the staggeringly good music actually brought me back to try to reappraise the show itself.

Taku Iwasaki weaves an improbable tapestry of traditional orchestral scoring, dance beats, J-pop, and even chiptune into a cohesive musical whole that makes for a great listen with or without the show. These disparate genres of music are combined so deftly that they feel like they belong together.

Highlights include the hypnotically dance-worthy "Milestone", the surprisingly effective dubstep action cue "Phenex", the show's infectious theme tune, and the anthemic "The Music Goes On". A stunningly good soundtrack - I'd love for the show itself to live up to it someday. In the meantime, if a second season results in another soundtrack of the same quality as this one, it might be worth it.

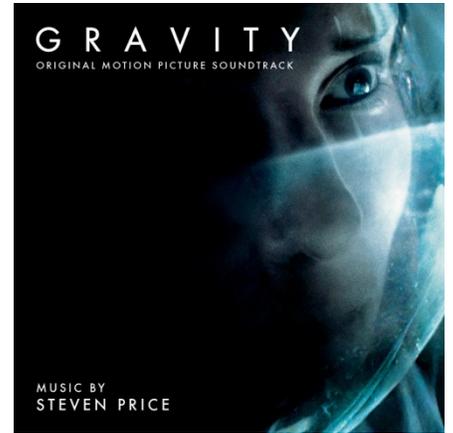
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**GAGARIN: FIRST IN SPACE** (George Kallis / MovieScore Media): A full-blown epic soundtrack for a Russian-made docudrama about the first human to orbit the Earth, *Gagarin's* score is a symphonic spectacular that any science fiction film would love to have accompanying it.

George Kallis (*Highlander: The Source*) pulls out all the stops, weaving memorable themes through quiet, introspective character scenes and major action scenes alike. When the space fireworks do begin happening, the intensity is ramped up to 10, *apropos* of Gagarin's singular historical claim to fame.

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**GRAVITY** (Steven Price / Silva Screen): An unusual score for an unusual movie, *Gravity* is a case where the filmmakers decided to stick rigidly to the physical reality that sound cannot travel through space. The job of sonically conveying speed and danger then falls to the movie's soundtrack, which combines traditional scoring with sound design to a dizzying degree. The mostly-synthesized score uses "zooming" sounds to convey the ever-present cloud of deadly space junk that returns, again and again, to threaten Sandra Bullock's character - a monster in a monsterless movie that otherwise sticks to the tried-and-true disaster movie formula of fleeing frantically from one action setpiece to the next.

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**GUARDIANS OF THE GALAXY DELUXE** (Tyler Bates + various artists / Hollywood Records): Many's the time that I ignore a movie's "song album" in favor of its score, but *Guardians Of The Galaxy* makes that a *very* tough call. Tyler Bates turned in a balls-to-the-wall action score that really sells the movie's spectacle, but how do you compete with the best-selling Awesome Mix volume 1 "songtrack"? Fortunately, we don't have to choose between them - this deluxe package features both Bates' score and what has become the best-selling made-up-of-already-released-songs soundtrack in music history, meaning you can have both the outstanding score and, yes, that Jackson 5 song.

*Guardians Of The Galaxy Deluxe* is a delightful (but sadly rare) case of a mainstream label giving soundtrack fans what they want from the starting gate, rather than making them wait years for a boutique soundtrack label to revisit it.

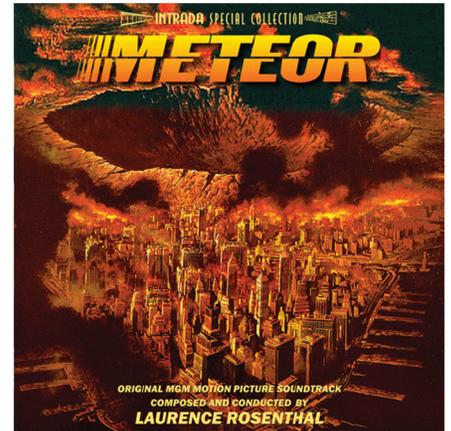
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## «(SOUND TREKS)»



**METAL HURLANT CHRONICLES SEASON 2** (Jesper Kyd / Sumthing Else): Derived from the same French science fiction/comic magazine that berthed the iconic animated-but-definitely-not-for-kids flick *Heavy Metal*, *Metal Hurlant Chronicles* is an odd stew: written and filmed in English, on French soundstages and locations, and then dubbed for French TV or sold abroad in English. Composer Jesper Kyd has been with the show since day one, though the soundtrack for the second season is less self-consciously dramatic than the music released from the show's first year. More techno/dance music slips through in this collection, and that makes it a fun listen away from the visual source material. As the series is being retooled for its third year, the producers really should keep in mind that Kyd is one of the best things *Metal Hurlant Chronicles* has going for it.

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**METEOR** (Laurence Rosenthal / Intrada): Originally released on CD by La-La Land records and sold out, *Meteor* is back in print thanks to Intrada. This star-studded miniseries from 1980 wasn't really much more than an overblown disaster flick, but it did at least have an impressive soundtrack courtesy of Laurence Rosenthal.

*Meteor* has a minor claim to fame, other than starring the likes of Sean Connery and Martin Landau: its score is one of the few to prominently feature the Blaster Beam, that bizarre lap-steel-guitar-of-the-god-of-the-underworld that featured heavily in the music for *Star Trek: The Motion Picture* and *The Black Hole*. *Meteor* is one of that almost-Lovecraftian instrument's better outings, right up there with the aforementioned *Trek* movie, highlighting its unusual sound at its slithery, most menacing best. The miniseries may be pure cheese, but the music comes very highly recommended.

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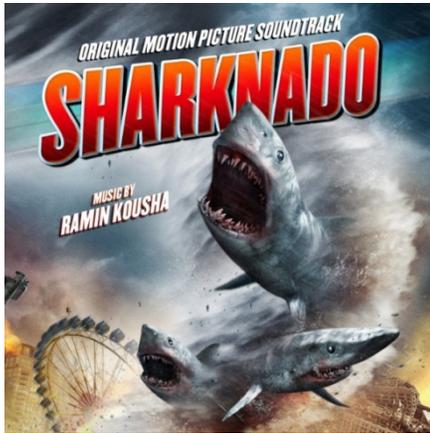
DEFINITE FRIENDS - BLAKE'S 7 - HITCHHIKER'S GUIDE TO THE GALAXY - THE TRIPODS - NEVERWHERE - TH

FROM THE AUTHOR OF VWORP!1 AND VWORP!2

## A GUIDE TO 42 BRITISH SCI-FI TV CLASSICS

From the popular to the obscure, an examination of 42 specimens of British TV science fiction from the BBC, ITV, and beyond: notable series, specials and one-off TV movies - coming soon!

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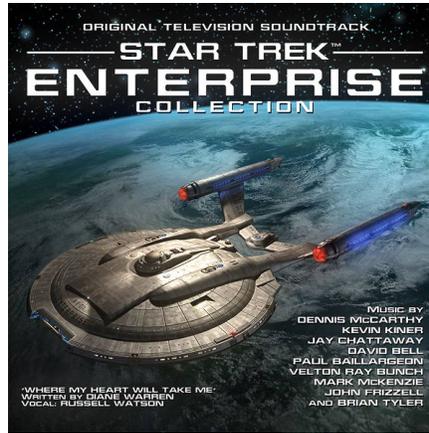
**SHARKNADO** (Ramin Kousha / Lakeshore Records): As a survivor of numerous sharknados\* myself, I couldn't wait to give the long-overdue official *Sharknado* soundtrack a listen. What would the music from Syfy's social media darling sound like away from its goofy visuals and storyline?

The answer is: actually surprisingly effective. Ramin Kousha hits most of the notes you'd expect the score for a horror/disaster movie to earnestly hit. A lot of it actually sounds like it's drawing from the same playbook, if not the exact same *samples*, as later episodes of *Babylon 5*. It's satisfying to report that it's *not* self-consciously jokey – not a single quote of John Williams' theme from *Jaws*.

A soundtrack has also been released for *Sharknado 2* (composed by Chris Cano and Chris Ridenhour), for those requiring additional Sharknado in their diets. (Spoiler alert: that soundtrack is self-consciously jokey. But then so was the second movie.)

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\* Ed. Note: I'm pretty sure this was supposed to be "a survivor of numerous Shark Weeks" rather than "a survivor of numerous sharknados". *theLogBook.com* apologizes profusely for any confusion that has arisen as a result.



**STAR TREK: ENTERPRISE COLLECTION** (Dennis McCarthy, et al. / La La Land Records): You can tell we're nearing the end of this decade's vigorous mining of the Star Trek music vaults when there's a whole box set of music from *Enterprise*, the much-maligned series that marked the end of the prolific spinoff era that began in 1987. If *Enterprise* is the omega to TNG's alpha, it also brings things full-circle. During the show's final season, with ratings and budget dwindling, *Enterprise*'s composers had to create scores entirely with synths and samples. Some longtime Trek composers were more *au fait* with this development than others: Jay Chattaway, who had done numerous all-synth scores for low-budget '80s fare like *Maniac Cop*, transitioned easily, while Dennis McCarthy had to begin sharing credit with synth-and-sample whiz Kevin Kiner, upon whom he relied to bring his compositions to life without a real orchestra. *Enterprise* also relied on a more widely varied stable of composers than the other Trek series, and as a result, there's more variety than, say, *Deep Space Nine* or TNG. Highlights include the McCarthy/Kiner score for the fourth season's two-part tribute to classic Trek (*In A Mirror Darkly*), Chattaway's *Terra Prime*, and the series finale's callback to all the Trek themes.

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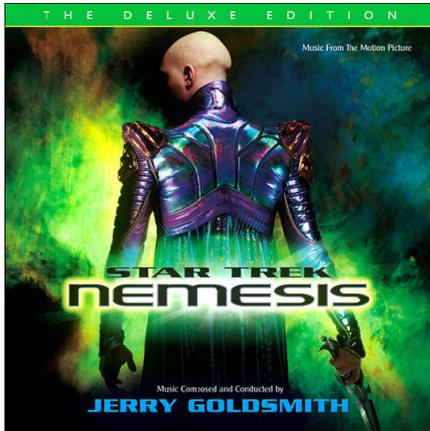


**STAR TREK INTO DARKNESS: DELUXE EDITION** (Michael Giacchino / Varese Sarabande): I have to admit up front that I'm one of those who didn't dig this movie even one little bit. My opinion sprang from the feeling that the entire point of doing alternate-timeline Kirk and Spock and friends was wasted by immediately jumping to a rehash of a well-known movie that absolutely did not need a 21<sup>st</sup> century remake, under this title or any other.

Michael Giacchino managed to walk in the footsteps of Jerry Goldsmith – meaning that he delivered a solid soundtrack that far outshines the movie it's meant to accompany. Building on the wistful theme of the first movie, Giacchino invents new musical material here for the U.S. Vengeance, Carol Marcus, a new take on the Klingons, and ~~Khan~~ John Harrison (sorry, spoilers).

As with the first Abramsverse Star Trek movie, the *Into Darkness* end credits suite proves that Giacchino really "gets" Star Trek, perhaps better than anyone else behind the scenes of these movies does, by effortlessly melding the original series theme and the new movie theme. Dare I be bold enough to suggest that some fan film project use this 2-CD set as the music library for a better Star Trek story?

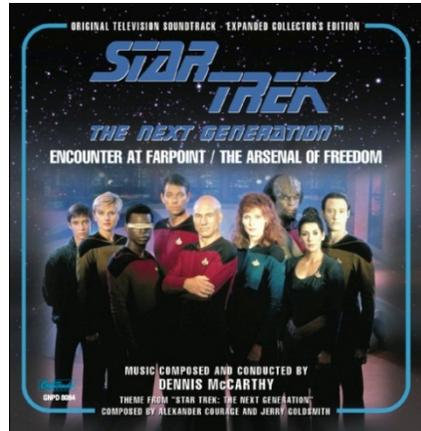
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**STAR TREK: NEMESIS: DELUXE EDITION** (Jerry Goldsmith / Varese Sarabande): Another expanded edition of a soundtrack previously issued by Varese, this new (and complete) edition of the music from *Star Trek: Nemesis* finally completes the remastering of the Star Trek movie scores.

*Nemesis* was a mixed bag of a movie - it tried, *Star Trek II*-style, to advance the story of Picard's crew to a point at which they are finally leaving the *Enterprise* to further their careers; it then tried too hard to ape other aspects of *Star Trek II* by offering a beloved major character in the midst of defusing a weapon of mass destruction threatening the entire crew. As was often the case, the late Jerry Goldsmith delivered a score better than the movie, gracing this cinematic stew of reheated leftovers with a surprisingly dark, moody score. Some of the previously unreleased highlights may be of limited interest to anyone but fans, but in some cases the accompanied the movie's more memorable scenes (including Brent Spiner's decidedly un-Data rendition of "Blue Skies" from Riker and Troi's wedding. Goldsmith gave it his best shot; if anything, I enjoyed revisiting the soundtrack far more than I'd probably enjoy rewatching the movie itself.

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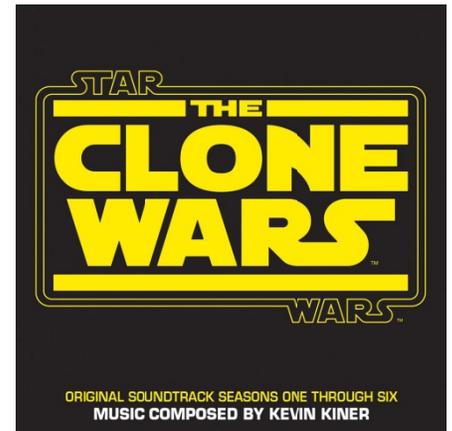


**STAR TREK: TNG - ENCOUNTER AT FARPOINT / ARSENAL OF FREEDOM** (Dennis McCarthy / GNP Crescendo): Remastered and expanded from its original 1988 release (which was no slouch), this was composer Dennis McCarthy's first foray into the universe of Star Trek music, and this album proves that McCarthy was always up to the task of crafting memorable themes and melodies for the final frontier, an ability that was obscured over time by a set of "rules" that squeezed the life out of TNG's music over time.

*Farpoint* is scored very much in a *Star Wars* vein, and a few new cues left off of the 1988 release round out the score. It's unashamed to point out the action, and it wears its occasionally sappy heart on its sleeve (see "Reaching Out", the scene in which Troi feels such joy and happiness, or "Admiral", which plays under Data's walk with a wizened Leonard McCoy). The real treat, however, is the dynamic score from a later first-season episode, *Arsenal Of Freedom*, heard for the first time ever here - possibly the only score in the Star Trek franchise's history to rely heavily on didgeridoo (!). Together they're a worthy addition to the growing library of available TNG music.

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## (((SOUND TREKS)))



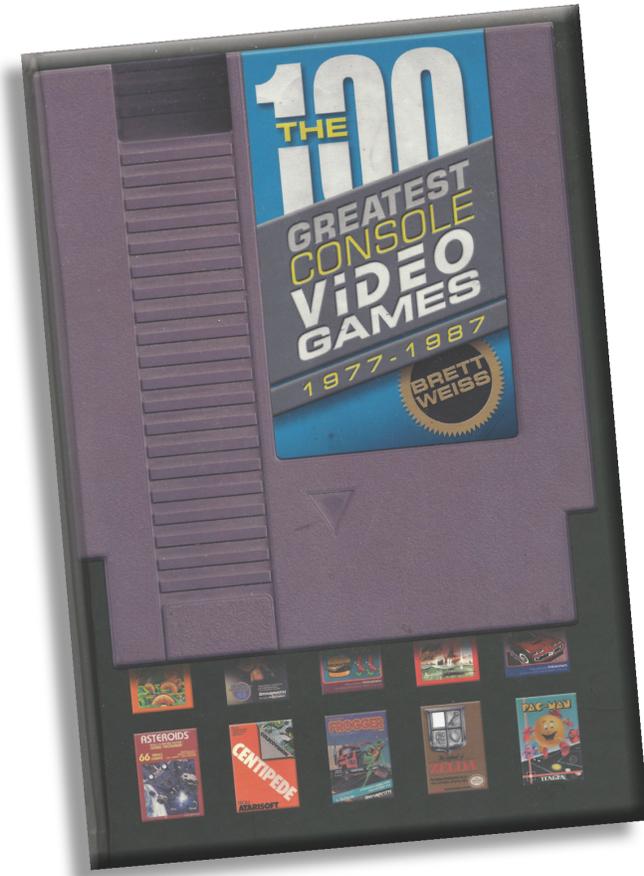
**STAR WARS: THE CLONE WARS - SEASONS ONE THROUGH SIX** (Kevin Kiner / Disney Records): Did we really take Clone Wars for granted so badly that there wasn't a soundtrack (other than for the theatrically-released "pilot movie") until now? If anything, this could have been a multi-disc box set, but most fans of the series will be pretty happy with what they find here: a nice cross-section of major action setpieces from all six seasons, as well as a few of the quieter (but no less important) *Star Wars*-y moments.

Kevin Kiner uses, for the most part, many of the same samples and synth patches he's been using for years, meaning that there's some stuff here that sounds not entirely dissimilar to his Star Trek: Enterprise collaborations with Dennis McCarthy. But that's largely a technical consideration: Kiner totally gets the "universe of awe" that John Williams' music helped to create, and gamely tries to evoke that same feel in his own work.

Good stuff, but why only one CD worth? Hopefully brisk sales of this digital-download-only album will inspire further releases. I've got a wish list if Kiner wants to see it...

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# A GAME-BY-GAME history of the interactive entertainment industry



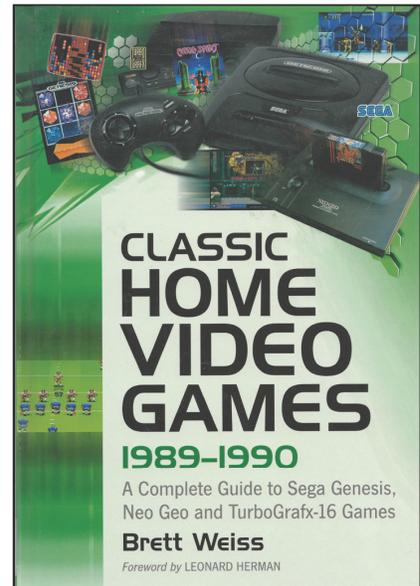
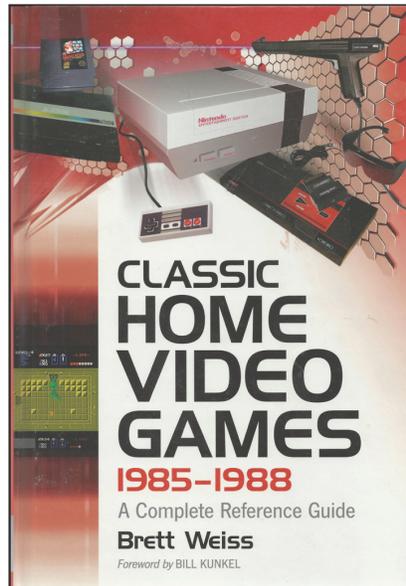
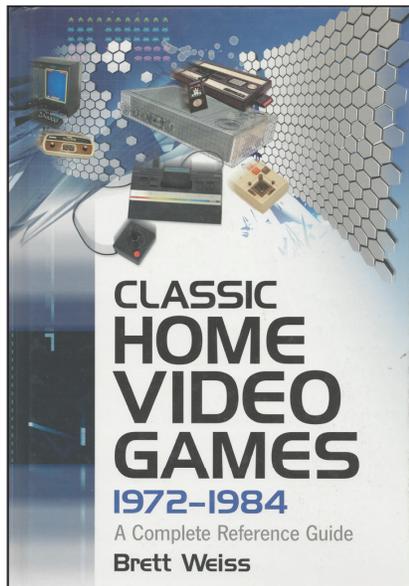
Written by noted video game author and historian Brett Weiss, *The 100 Greatest Console Video Games: 1977-1987* and the *Classic Home Video Games* book series are available on Amazon.com.

For more info, check out Brett's website:

[www.BrettWeissWords.com](http://www.BrettWeissWords.com)

*Author Brett Weiss knows his stuff... a respected name in the classic gaming community... he provides insightful behind-the-scenes information... suitable for just about any type of video game fan.*

—Dave “The Video Game Critic” Mrozek



FROM THE FILES OF PHOSPHOR.DOT FOSSILS

# DISASSEMBLING No. 5

**Q: Why did the NES need a game about God needing a starship? A: It didn't.**

by Earl Green



## STAR TREK V: THE FINAL FRONTIER

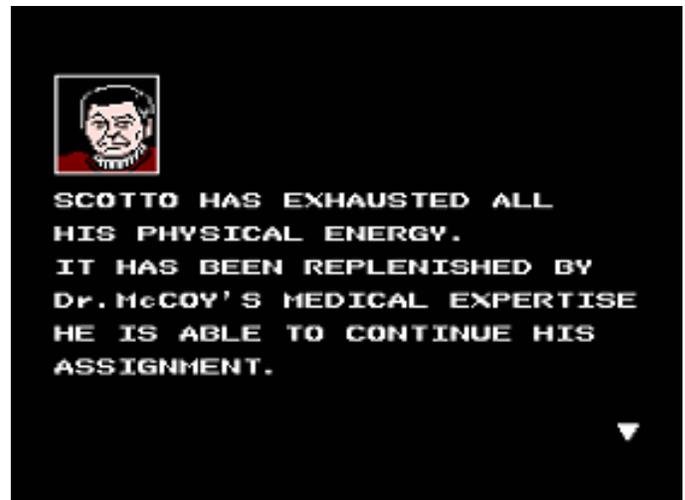
Sybok, a charismatic Vulcan cult leader, has tried to disrupt the peace process on the neutral planet Nimbus III. Players take control of one *Enterprise* crewman at a time to: retrieve the Nimbus III hostages (Sulu), save Kirk and Spock from a cell aboard the *Enterprise* (Scotty), pilot the *Enterprise* through asteroids and attacking Klingons (Sulu again?), and finally make a mad dash into the lair of the “god creature” (Kirk). Running out of life energy aborts the mission; fortunately, Dr. McCoy is standing by at all times and the mission can start from scratch.

(Bandai, 1989 [unreleased], for Nintendo Entertainment System)

After the surprise hit that was the movie *Star Trek IV: The Voyage Home*, Paramount Pictures was ready to entertain any and all licensing ideas for the next movie, 1989's *Star Trek V: The Final Frontier* (which was therefore perversely considered the worst of the original series movies). Bandai bid for the video game rights, and then proceeded to create a rather uninspired run-and-shoot platformer around what would appear to be an early synopsis of the movie's plot. (To be fair to Bandai, the movie wasn't exactly the most inspiring entry in the Star Trek captain's log, so the fault doesn't lie entirely with the developer.)

The first stage involves Sulu running and gunning his way through Sybok's followers to reach and free hostages in Nimbus III's Paradise City (how is it that, even though we only ever hear the *Enterprise* crew listening to jazz or classical, there's a placename providing clear evidence that Guns N Roses survived to the 23<sup>rd</sup> century?). The key to surviving this level lies in jumping over and then shooting opponents in the back. *Oh my.*

The next stage is a run, gun, and jump-to-different-levels exercise, with the player taking on the role of Scotty – or, as the obviously unfinished game says in on-screen text, “Scotto” – to free Kirk, Spock and McCoy from the *Enterprise's* own containment cells. Sybok's followers, a dime a dozen on Nimbus III, once again crowd the corridors of the *Enterprise* (one can only assume that a recruiting drive was held



*Maybe they should've just called him the Miracle Worker*

after Sulu's shoot-'em-in-the-back killing spree on the planet), along with automatic defense mechanisms that have to be taken out. Scotty does indeed bust Kirk and friends out of jail in the movie, but the things he does in this game are just... unlikely. Trek fans the world over, myself included, loved James Doohan, but the man was hardly an action hero.



Digital Doohan in *Die Hard IV: She Canna Take Nae More*

The third stage is a rudimentary cockpit space shooter that offers little in the way of innovation or improvement over, say, *Star Voyager* on the Atari 2600. The *Enterprise* takes so many asteroid hits that ~~Scotty~~ Scotty surely has his hands full and has to stop leaping around in the turbolift shaft.

The final stage puts players in the shoes that they would've been paying their money to inhabit all along: Captain Kirk himself. In a scene that's a bit disconnected from the finished movie, Kirk dodges rolling and falling boulders in a level filched shamelessly from classic arcade games like *Jungle Hunt*, which eventually leads to a bit of platform-jumping and a confrontation with... an empty space that the game's designers never got around to filling. Assuming that the game was developed around an early draft of the script (highly likely, if the game was intended to be released in tandem with the movie's theatrical run), the intention may have been to have a boss battle with a giant rock monster (a sequence dropped before filming).



Kirk rocks out with his phaser out

If there's an impression that's easy to glean from the *Star Trek V* game, it's the impression of a quickly-whipped-out movie tie-in game, a category that was far too large in the NES library to begin with. The game has nothing to distinguish it, and – at the risk of starting a geek elitist argument – there's nothing to really make it worthy of the Star Trek name.

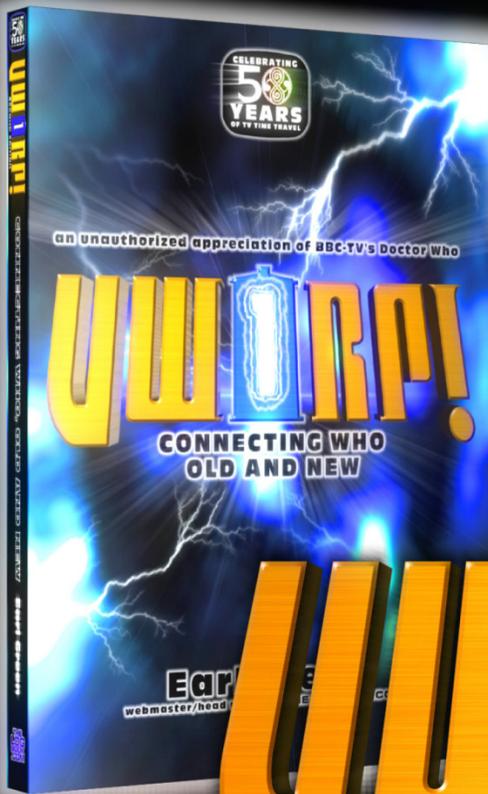
Fortunately, Star Trek gaming on the NES would wait a few more years – *Star Trek 25th Anniversary*, though not perfect, was a significant improvement in the “beam down and explore” style of game play, and actually made players use their wits as well as their phasers, while the *Star Trek: The Next Generation* game, issued mere months before that series left the airwaves, offered a better “fly the ship and shoot at stuff” experience. Releasing *Star Trek V* would have risked tarring future games in the Trek franchise with the same mediocre brush. This game was best left in the neutral zone.



“Logic dictates that a bad movie will not lead to a good game.”

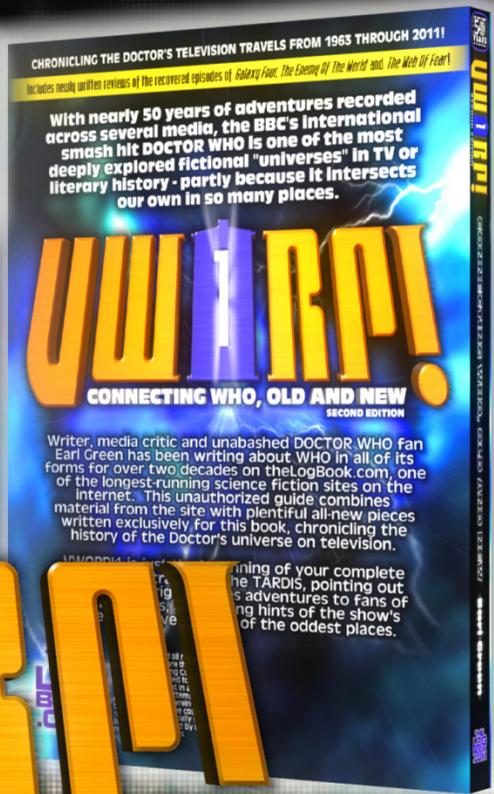
“But Spock... What about *Tron*?”

“My sensors indicate that was a better movie than *Star Trek V*.”



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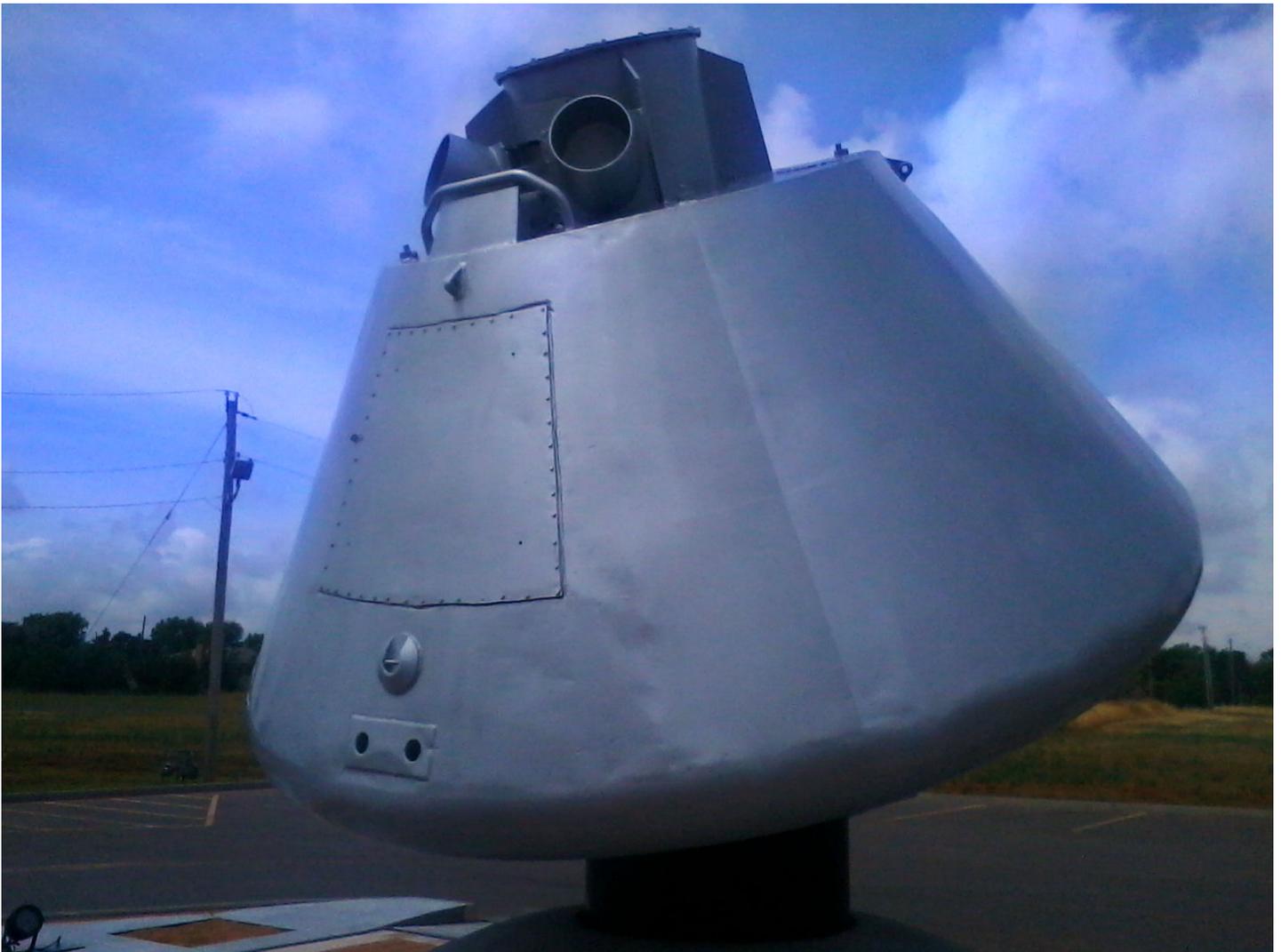
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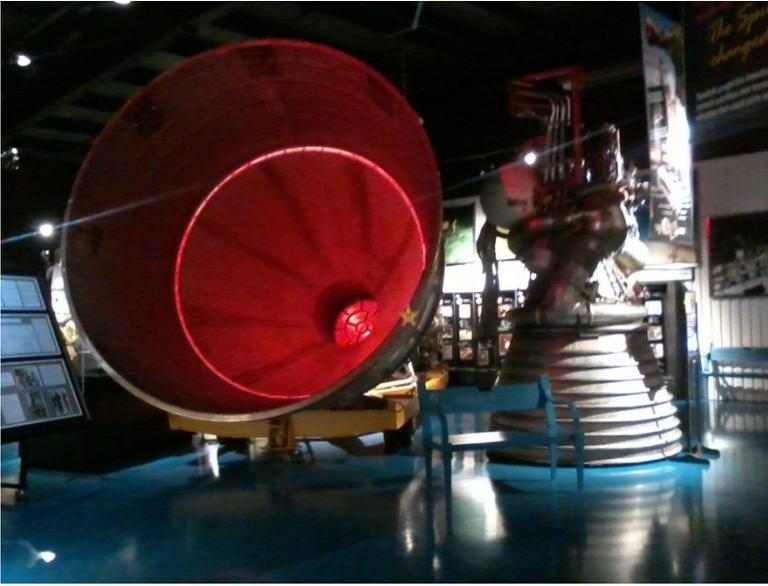
**A trip into space history, nestled away in Weatherford, Oklahoma**

# TO THE STARS (BY WAY OF THE STAFFORD) by Earl Green

After a forty-or-so-minute drive into the plains west of Oklahoma City, you can tell you've arrived at the Stafford Air & Space Museum because, in the middle of an airport complex with hangars and airstrips, you're suddenly confronted with an Apollo space capsule. This is one of NASA's original "boilerplate" Apollos, built to the correct dimensions and weight but not intended for manned flight. They were built

to test the survivability of the Apollo command module under adverse conditions: parachute failures, landings on land, landings after being carried away on the escape tower, and so on. This is just the tip of the iceberg on a truly hidden jewel of the midwest – a world-class museum of flight, both within and outside the atmosphere, overseen by a former NASA astronaut who's been to the moon.

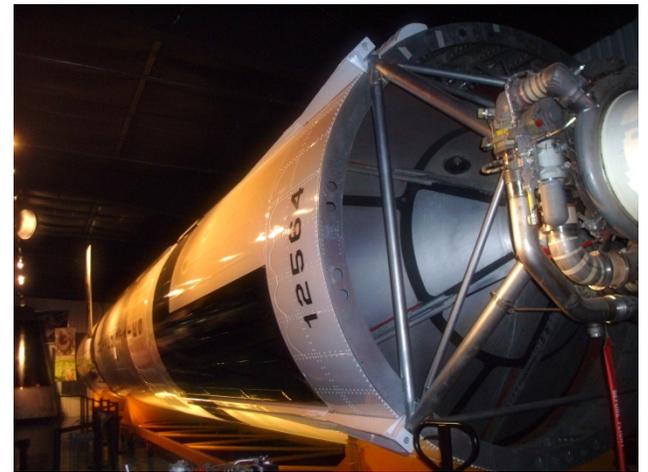
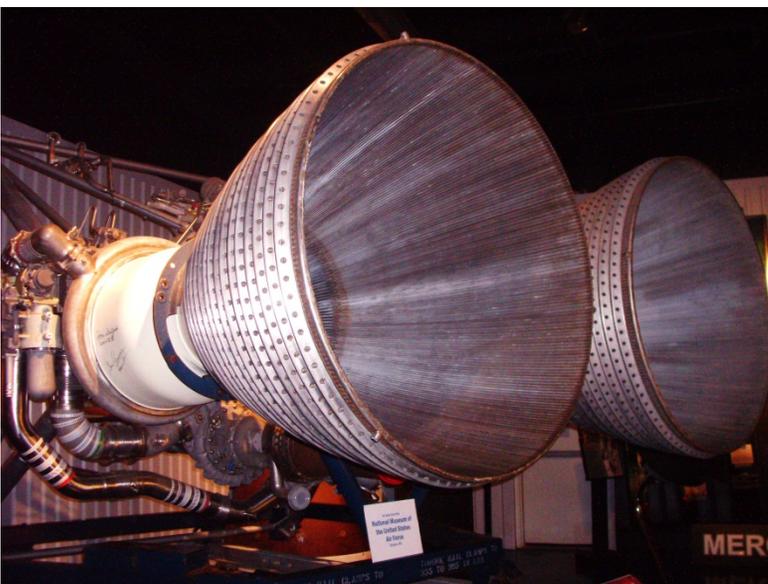




But inside the facility – which seems deceptively small from the outside – is a world-class collection of real space artifacts, some of them actual flown hardware, including the biggest engine ever to be fired. The F-1 engine, five of which were clustered at the base of NASA’s Saturn V rockets, launched missions to the moon and the Skylab space station. Among those missions was Apollo 10, a “dress rehearsal” for the first lunar landing, commanded by Weatherford native Thomas P. Stafford, who would also go on to command the final Apollo spacecraft in 1975’s groundbreaking international docking mission, the Apollo-Soyuz Test Project.



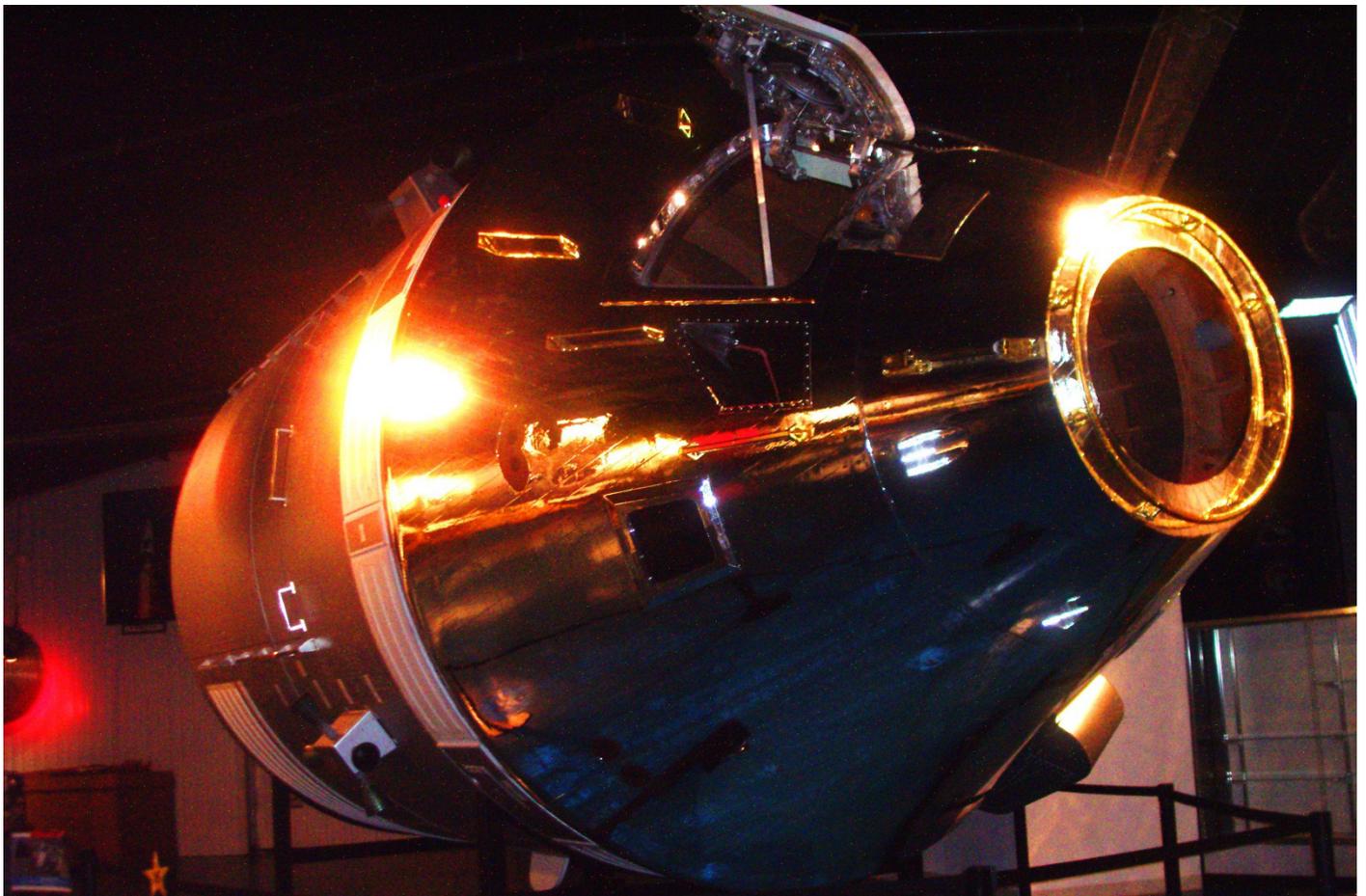
Stafford (who retired from the Air Force in the late 1970s with the rank of Lieutenant General) also flew two Gemini missions in the 1960s, and there’s a decent chunk of the museum devoted to the oft-overlooked Gemini program, including a life-size Gemini capsule replica. An actual Titan II launcher is laid out on its side, taking up the entire width of the building against one wall. Stafford’s Gemini flight suit and other items are on display, including a Gemini-era forerunner to the Shuttle-era Manned Maneuvering Unit – a tetherless “jet pack” ultimately deemed too risky to test during a spacewalk until the mid-1980s.



Much roomier than Gemini was the Apollo command & service module, a full end-to-end replica of which now sits next to the Titan II.



The trip from the Gemini era to the Apollo era – with life-size replicas of both vehicles - is a walk across one large room.



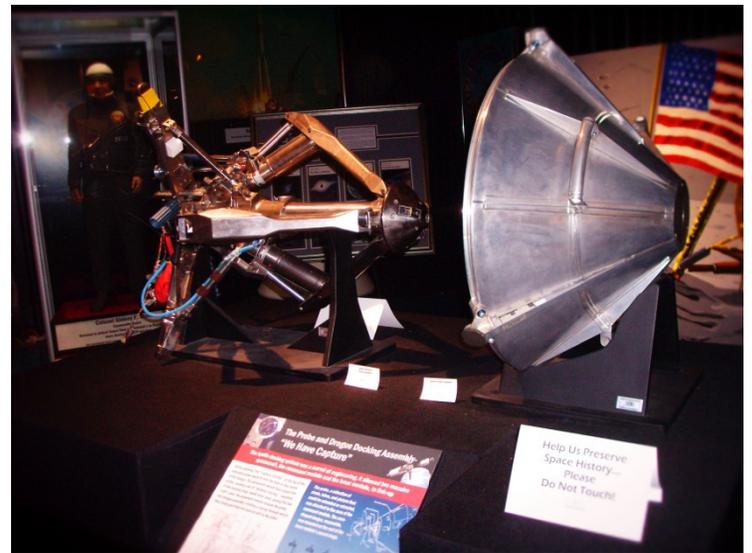
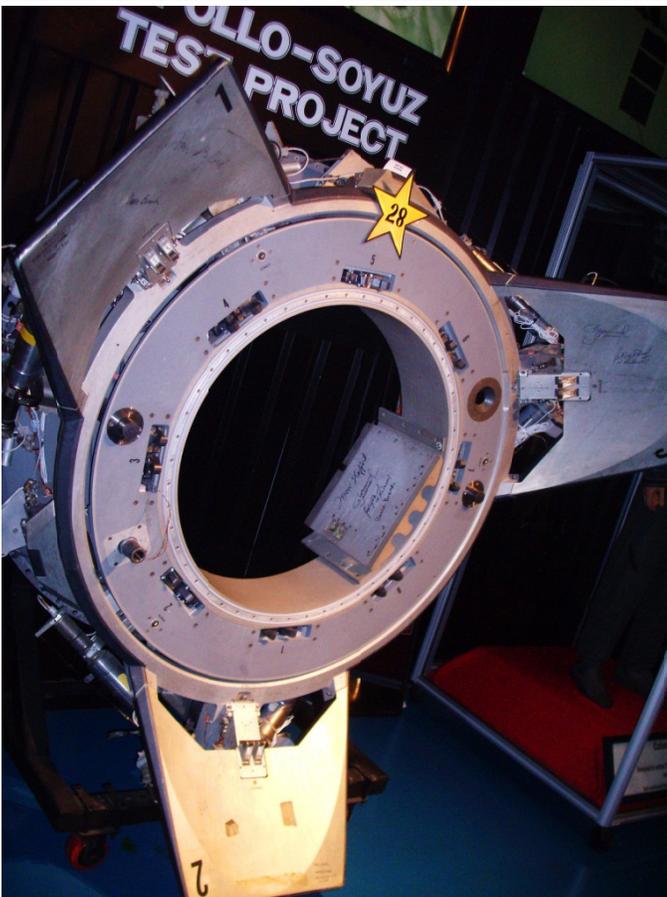


As unlikely as it may sound, that's not the only Apollo command module on display at the Stafford Museum. Another one, minus the life-support-and-fuel-tanks-only command module, rests upright near the display honoring Stafford's other claim to fame, the Apollo-



Soyuz Test Project. The final flight of an Apollo spacecraft before NASA put manned flight on hold and turned its attention entirely toward the Shuttle program, this flight was the first international cooperation mission in space, a docking in orbit with a Soviet

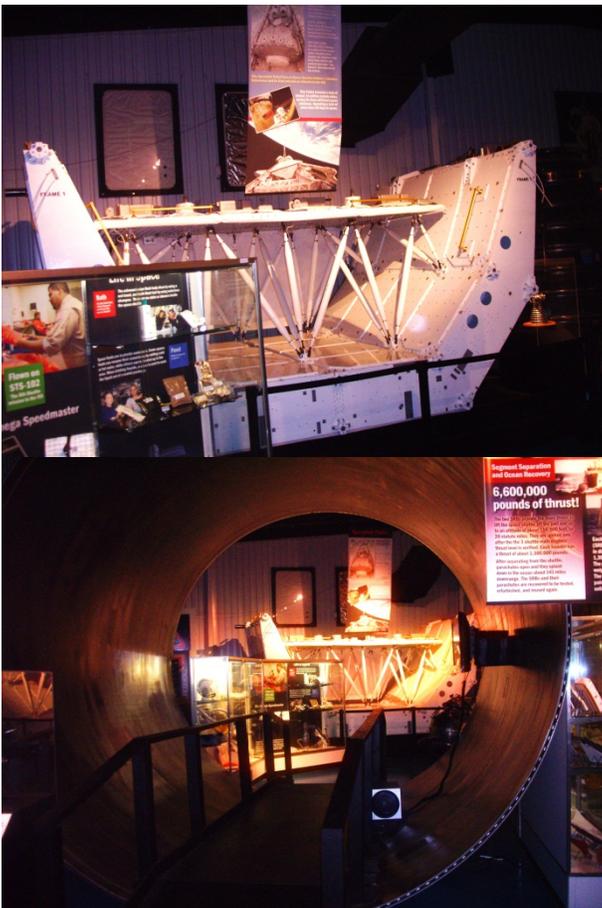
Soyuz crew in the midst of the Cold War. Stafford commanded the American side of the mission, while his Soviet counterpart was Alexei Leonov, the first human spacewalker (and, at one time, a hot contender to be the first Soviet cosmonaut on the moon). The series of late '90s Space Shuttle missions to the ex-Soviet space station Mir, and indeed the agreements that led to the International Space Station, were built upon this groundwork laid by this 1975 flight.



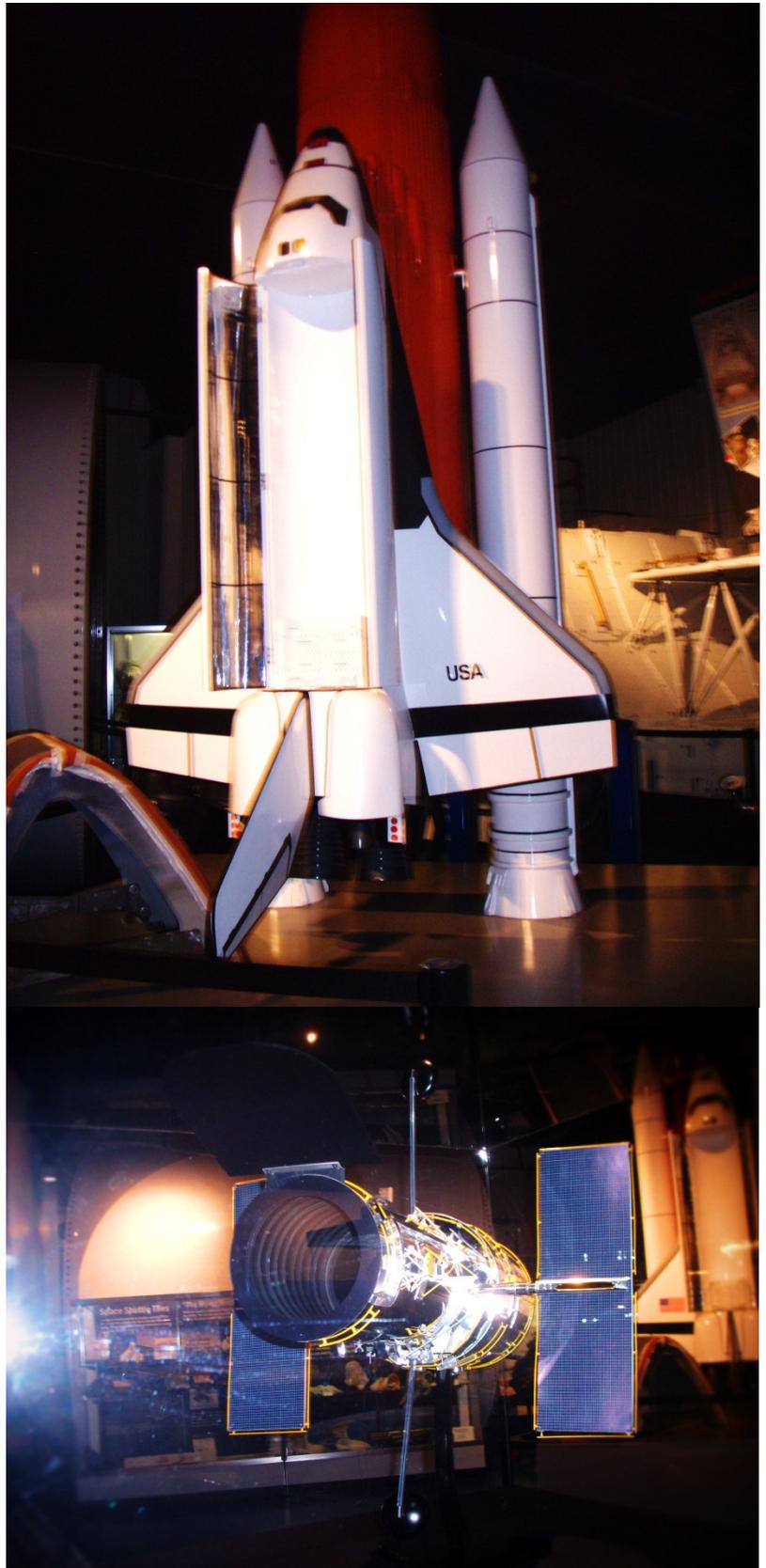
The Stafford Museum has numerous artifacts from this mission – more than you'll find anywhere this side of the Smithsonian – including actual flight-ready backups of the APAS-75 docking mechanisms (constructed in case the primaries were damaged).

Somewhat soberingly, the end of the Apollo era is a short walk away from reminders that we've also seen

the end of the Shuttle era. Artifacts on display from the most recent epoch of American manned spaceflight include numerous scale models alongside hardware that has touched the vacuum of space, including a Spacelab pallet (shaped to fit the Shuttle's cargo bay) and a hollow segment of a spent solid rocket booster. A wooden bridge allows visitors to walk through the booster segment, while a screen shows a video loop of a launch from the booster's perspective. A sizeable subwoofer and the impressive acoustics of the metal booster segment make it a bone-rattling experience!



Other Shuttle relics include real heat shield tiles, tires from landing gear, a single Shuttle main engine, and a single massive tread retired from one of the giant mobile "crawlers" that inched Apollo and Shuttle launch vehicles to the launch pad. The progression of sheer scale from Gemini to the Shuttle program is mind-blowing.



*Except for Thanksgiving, Christmas, and New Years' Day, the Stafford Air & Space Museum's hours are 9am to 5pm Mondays through Saturdays, and 1pm through 5pm on Sundays.*

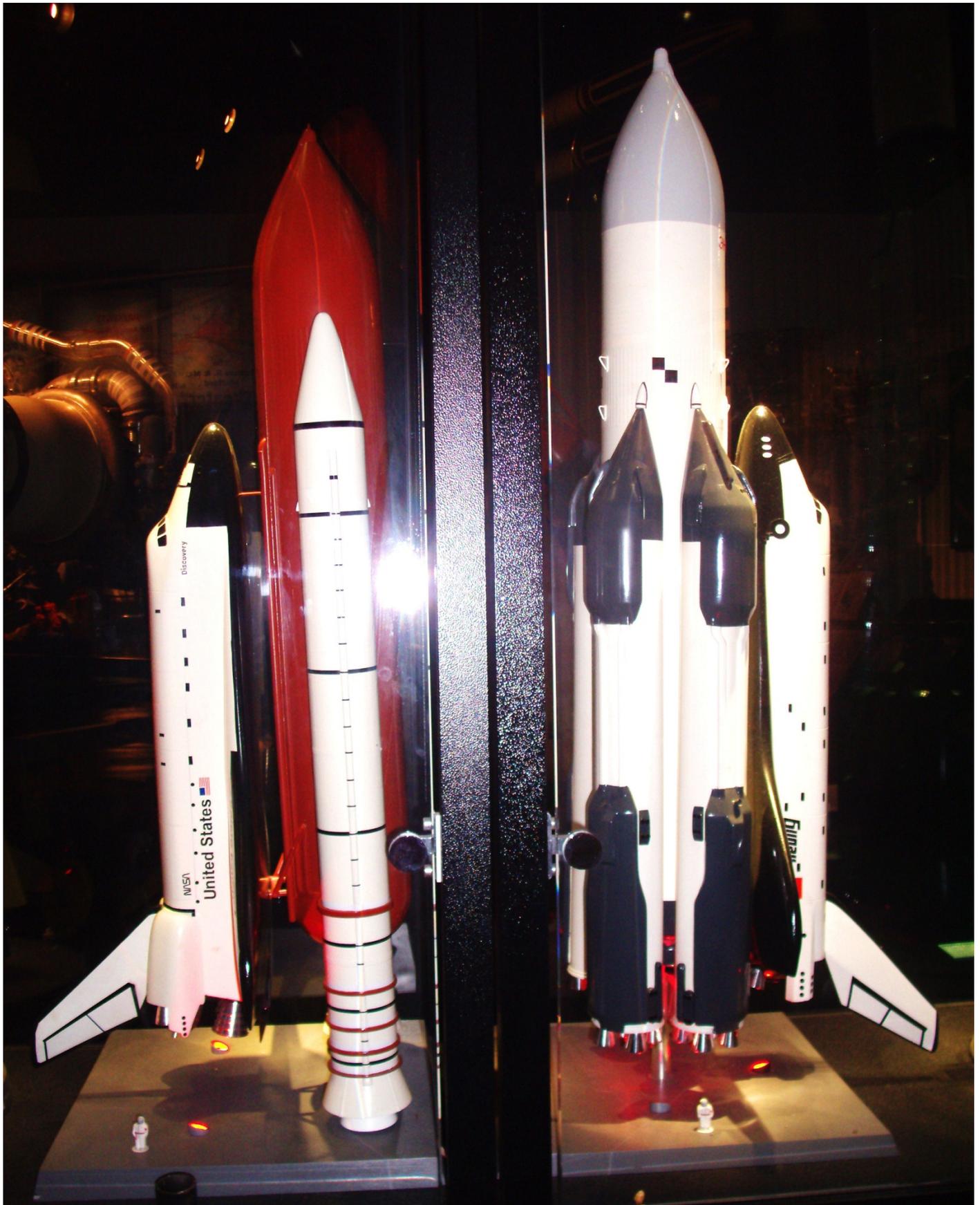


The “air” portion of the Stafford Air & Space Museum is equally well-stocked, ranging from replicas of the Wright Brothers Flyer and the Spirit of St. Louis to retired Cold War fighters such as the Korean War-era F86 Sabre, the Soviet MiG fighter, a Sidewinder missile, and a T38 jet (favored by NASA for Shuttle training). The transition from “Space” to “Air” is an inspired touch: a walk through a hollowed-out Boeing 747 engine cowling. Visitors can climb into the cockpit of an actual (though non-working) full-sized flight simulator.



*That dashing young Mr. Lindbergh and his flying machine, above; below: welcome to MiG Alley.*





To learn more about the Stafford Air & Space Museum, and to learn about upcoming events, [click here](#).

# SWEET & SOUR GUIRON

*a recipe*

by **Robert Parson**

This Polynesian-inspired recipe is sure to be a crowd pleaser!

## Ingredients

- 157 tons Guiron (seen at right), cut into bite sized pieces
- 781 gallons soy sauce
- 100,000 clove garlic, minced
- 32 gallons vinegar
- 8.6 tons brown sugar
- 19.5 tons pineapple pieces
- 300,000 (8 ounce) cans tomato sauce
- 1 ton quick-cooking rice, uncooked

For safety, the USDA recommends cooking raw Guiron steaks, chops, and roasts to a minimum internal temperature of 145 °F as measured with a food thermometer before removing meat from the heat source.

For safety and quality, allow meat to rest for at least three minutes before carving or consuming. For reasons of personal preference, consumers may choose to cook meat to higher temperatures.

## Preparation

1. Cut Guiron into 3/4-inch cubes; set aside.
2. Cook rice according to package directions.
3. Coat large nonstick skillet or wok with nonstick cooking spray.
4. Heat skillet over medium-high heat.
5. Stir-fry Guiron until slightly pink in the center.
6. Remove from skillet and cover.
7. Add soy sauce, garlic, brown sugar, and pineapple, simmer until finished; drain any water.
8. Return Guiron to skillet.
9. Stir in vinegar and tomato sauce; heat through.
10. Fluff rice with fork; serve Guiron mixture over rice.



Remember that time Blake and the Doctor reclaimed the throne?

# Knights Of God

by Earl Green

The brainchild of TV writer and playwright Richard Cooper (1930-1998), *Knights Of God* is a true enigma in genre TV, even among other British productions: it has been shown precisely once in its home territory and never again, never to be issued on videotape or DVD. What most viewers remember about it is that it was the last production ever broadcast featuring ex-Doctor Who Patrick Troughton, and that it starred former Blake's 7 freedom fighter Gareth Thomas as a more down-to-earth Welsh freedom fighter. *Knights Of God* is more speculative fiction than science fiction, offering a bloody alternative future history of the British Isles.

Set in the 21st century, *Knights Of God* depicts a Britain laid to waste by a civil war sparked by domestic issues. The uprising was led by a man named Mordrin under the cover of a divide over religious issues. His right-hand henchman, the bloodthirsty Hugo, personally executed the Royal Family, and the two formed an order known as the Knights of God – jackbooted, heavily armed soldiers executing Mordrin's orders (and his enemies) across the country. Mordrin's 20-year reign of terror still hasn't seen the end of his opposition, however: an elderly man named Arthur coordinates the resistance from within the rebel state of Wales, his orders carried out by his right-hand-man and strategist Owen Edwards.

At the time he wrote *Knights Of God*, Richard Cooper was no stranger to writing for TV, having graduated to the small screen after gaining favorable reviews for a string of well-regarded stage plays. But this work occurred relatively late in Cooper's life; even after his plays began to be performed at the Edinburgh Festival, he remained with his teaching career until he was 50 years old. Cooper's

careers as both educator and playwright were closely intertwined with his Catholic beliefs; one such play was the first script of his to be bought with the intention of turning it into a television project in the 1970s, but it was never produced, souring him on further involvement with television for several years.



In 1979, his TV career began in earnest with the series *Quest Of Eagles*, which also landed his first award for scripting children's television. The BBC quickly took notice, producing his next series, *Codename: Icarus*, and the BBC producer of that series later moved to the regional TVS network (now, like so many other small regional British broadcasters, absorbed into ITV), and commissioned Cooper's next series, *Knights Of God*.

*Knights Of God* was made in 1985, shot entirely on film (unlike the BBC's output, which still danced between studio video and location film at the time) in southern England and Wales. It wasn't Patrick Troughton's last television performance chronologically, but the series was quietly sidelined for two years; Nigel Stock died in 1986 and

Troughton died early in 1987, making this series their final (posthumous) appearance. (Troughton himself was a replacement for the producers' original choice of Peter Cushing to play the part of Arthur; Cushing died in 1994 before production began.)

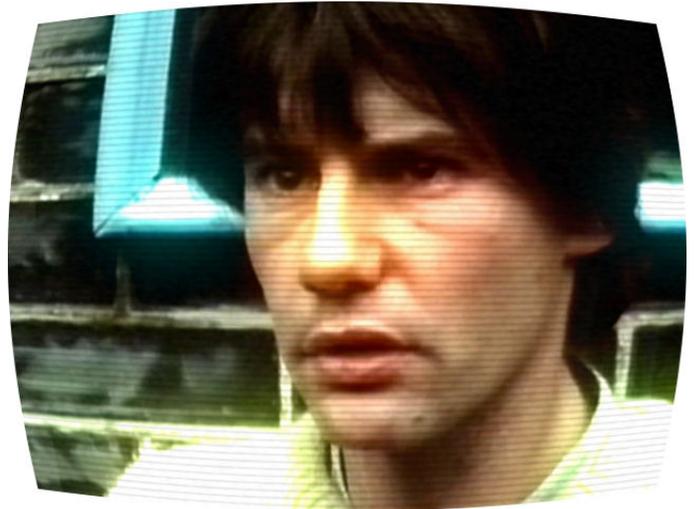


Blake and Doctor Who, together at last: Owen seeks Arthur's counsel

Another experienced actor helped to anchor the series throughout its 13-episode run; Doctor Who fans had already grown acquainted with the stony-faced authority of actor John Woodvine in 1978's *The Armageddon Factor*; in *Knights Of God*, he played Mordrin, a totalitarian leader who, as the show wears on, is apparently suffering from delusions of grandeur (among other more readily quantifiable health issues). As much work as he's put into wiping out all traces of "old England" by having the Royal Family executed, Mordrin secretly has a new crown made, and plans to crown himself the new King of England. Even as the series draws to a close, it's evident that he thinks that he can hold his own coronation while on the run through a forest, and it will somehow be legitimate. Woodvine's steely, studied performance becomes more and more unhinged by the last episode, usually without resorting to unsubtle theatrics.

The series was never repeated in the UK, perhaps owing to the theme of Wales and Britain at war. The late '80s saw a surge of Welsh nationalism, with some proponents advocating a complete split from

the UK. It's possible that TVS opted not to repeat the series in this environment, where scenes such as Gervase Owens (Edward's son) being prodded through a prison camp and being called a "Welsh git" *might* have inflamed sensibilities. *Knights Of God* was also never released in any home video



George Winter as Gervase: you called me a Welsh what!?

format except abroad, where it was also graced with repeats. Only Germany and Denmark saw VHS videotape releases of the series, which was heavily edited into a single lengthy movie.

**KNIGHTS OF GOD**  
continued on page 72



John Woodvine as Mordrin, the increasingly insane man who would be king... if only everyone would please obediently give up anything resembling free will and just do what he says

Claire Parker (Julia), Anne Stallybrass (Nell), George Winter (Gervase), Julian Fellowes (Hugo), John Woodvine (Mordrin), Patrick Troughton (Arthur), Shirley Stelfox (Beth), John Vine (Williams), Christopher Bowen (Pilot), Spencer Leigh (Wilson)

### EPISODE 7 (Oct. 25<sup>th</sup>, 1987)

written by Richard Cooper  
directed by Michael Kerrigan  
music by Christopher Gunning

Barely surviving the hit Brother Hugo has ordered on his life, Gervase abandons the Knights of God as quickly as he joined them. He finds Julia, but the woman who has been caring for her is mortally injured in the crossfire. All but one of the Knights trying to ensure Gervase's assassination are killed, and Gervase wounds the last one and sends him back to base with a message: if Brother Hugo wants Gervase dead, he'll have to come to the wasteland to see to it personally. The wounded man's return to Mordrin's HQ further confirms the prior's suspicions that Hugo is actively working against him, rather than simply being a bumbling idiot. Gervase's bittersweet reunion with Julia is cut short by more danger: one of the more recklessly violent resistance cells is pursuing Gervase, still believing him to be a Knight.

George Winter (Gervase), Claire Parker (Julia), John Vine (Williams), Anne Stallybrass (Nell), Patrick Troughton (Arthur), Barrie Cookson (Brigadier Clarke), Don Henderson (Colley), John Woodvine (Mordrin), Julian Fellowes (Hugo), Christopher Bowen (Pilot), Roy Boyd (Fen), Jackie Webb (Nurse)

### EPISODE 8 (Nov. 1<sup>st</sup>, 1987)

written by Richard Cooper  
directed by Andrew Morgan  
music by Christopher Gunning

Captured by the resistance, Gervase and Julia are shoved into a cell to await their fate. The fighters who



*The late, great Patrick Troughton in his final televised role: prodigious acting talent brought to bear on a somewhat derivative story*

found them – and lost one of their number to Gervase's bullet – want Gervase executed as a traitor, but Arthur intervenes and talks to Gervase personally, discovering that Mordrin has mentally conditioned him. Arthur sends a message through his highest-ranking contact in Mordrin's inner circle, demanding a meeting with Mordrin himself. Mordrin receives the message and sets out to meet Arthur on neutral ground, where Mordrin ends the agreed-upon truce almost instantly by drawing a knife and handing it to Gervase. Prior Mordrin's instructions to the boy still stand: kill the Prior's greatest enemy. Even if that enemy is Mordrin's estranged father, Arthur.

Cast: George Winter (Gervase), Claire Parker (Julia), Don Henderson (Colley), Julian Fellowes (Hugo), John Vine (Williams), John Woodvine (Mordrin), Barrie Cookson (Brigadier Clarke), Patrick Troughton (Arthur), Gareth Thomas (Owen), Shirley Stelfox (Beth), Nigel Stock (Simon), Peter Childs (Tyrell), Jacki Webb (Nurse)

### EPISODE 9 (Nov. 8<sup>th</sup>, 1987)

written by Richard Cooper  
directed by Andrew Morgan  
music by Christopher Gunning

During Mordrin's mysterious absence from the headquarters of the Knights of God, Brother Hugo makes his first real grab for power, calling a meeting

of the council and trying to build a majority to depose the Prior upon his return. Hugo's arguments are persuasive: he insinuates that the rumored meeting with the leaders of the resistance could be a step toward surrender, and hints that Mordrin may be trying to install himself as England's new King – a position that the Knights of God outlawed. Mordrin calls his own council meeting when he returns, setting out to make quick work of Brother Hugo's insurrection, and finding an ally (and useful cannon fodder) within the ranks of Hugo's followers. But before he sets Hugo up for his downfall, Prior Mordrin announces that he could ascend to the royal throne if he decides to. And among the ranks of the resistance, passions run high as Arthur insists on a trial for Gervase and Julia. They are sentenced to banishment in the wastelands – the most merciful fate that Arthur's enraged resistance fighters will tolerate.

John Woodvine (Mordrin), Patrick Troughton (Arthur), George Winter (Gervase), Julian Fellowes (Hugo), Nigel Stock (Simon), Barrie Cookson (Brigadier Clarke), Gareth Thomas (Owen), Shirley Stelfox (Beth), Claire Parker (Julia), John Vine (Williams), Don Henderson (Colley), Peter Childs (Tyrell)

### EPISODE 10 (Nov. 15<sup>th</sup>, 1987)

written by Richard Cooper  
directed by Michael Kerrigan  
music by Christopher Gunning

Gervase and Julia haven't wandered very far through the Wasteland before Arthur appears, offering them food and supplies (including a gun) and new instructions: the resistance leader needs Gervase to go to Canterbury, where a lone church has been left standing, the last enclave of Christianity not wiped out by Mordrin. There, Arthur tells him, Gervase will discover the identity of

the one man who can reunite England and end the reign of Mordrin and his Knights. But Brother Hugo's grab for power has split the Knights of God down the middle; Hugo's loyalists help him escape from Mordrin's compound and assemble his forces in what's left of London. Both Mordrin and Hugo are aware of the significance of Gervase's flight to Canterbury and order their respective forces into action; Mordrin wants Gervase captured alive, Hugo wants the boy dead. And following Gervase and Julia the entire time is Colley, determined to give Gervase the death sentence that Arthur refused to give him.

*George Winter (Gervase), Claire Parker (Julia), Don Henderson (Colley), Patrick Troughton (Arthur), Julian Fellowes (Hugo), John Woodvine (Mordrin), Nigel Stock (Simon), Harrie Cookson (Brigadier Clarke), Peter Childs (Tyrell), Christopher Bowen (Pilot), Bunny Losh (Officer), Alan Mock (Communications Officer), Mark Burgess (Knight in Carrier), John Rapley (Crown Maker)*

### EPISODE 11 (Nov. 22<sup>nd</sup>, 1987)

written by Richard Cooper  
directed by Michael Kerrigan  
music by Christopher Gunning

Spared from capture by Julia's father, Gervase and Julia continue on to Canterbury, where they seek sanctuary in England's last church. But it's not considered sacred ground by Hugo's men, who are already laying in wait. Hugo, in London, has declared himself the new Prior, and attempts to consolidate his power base as Mordrin's grip on reality slips. In his own compound, Mordrin secretly has a new crown made, believing that declaring himself King of England will end both the division among the Knights of God and the fight from the resistance. He eschews any kind of

military strategy or spin control in favor of planning his own coronation. In Canterbury, just as the head priest is about to reveal the identity of the true King, Hugo's forces strike.

*John Woodvine (Mordrin), Nigel Stock (Simon), Gareth Thomas (Owen), Julian Fellowes (Hugo), Claire Parker (Julia), George Winter (Gervase), Barrie Cookson (Brigadier Clarke), Shirley Stelfox (Beth), Owen Teale (Dai), Tenniel Evans (Dafydd), David Lyon (Archbishop Armstrong), Robert Swann (Chaplain), Peter Childs (Tyrell), Paul Holmes (Assassin), Toby Ostrom (Assassin)*



*Father and son battle for the soul of the only person left with a claim to the throne*

### EPISODE 12 (Nov. 29<sup>th</sup>, 1987)

written by Richard Cooper  
directed by Andrew Morgan  
music by Christopher Gunning

Their security compromised by the attack by Hugo's men, the remaining priests of Canterbury smuggle Gervais and Julia out of the church and across the sea to an island monastery, where a blind monk who also knows the secret of the King's identity is hiding. The Knights of God, turning to fight among themselves as the divide between Mordrin's and Hugo's forces escalates into civil war, leave their lines undefended, an advantage that Owen is only too happy to use. The resistance takes – and is able to hold – strategic positions that were considered impassible mere weeks before. Mordrin grows more delusional, refusing to heed warnings



*Look out, rebel scum! The official Knights of God pain train is pulling into the station!*

of the resistance advance. At the monastery, the monks reveal to Gervase the identity of the last surviving member of the royal family, hidden away from Mordrin and Hugo and raised in secrecy: it is Gervase himself, the sole survivor of the massacre of the royalty. Gervase can reunite England, which makes him the most potent threat to Mordrin's reign of terror.

But Gervase has been mentally conditioned to kill whoever poses a threat to Mordrin's rule.

*George Winter (Gervase), Claire Parker (Julia), John Woodvine (Mordrin), Nigel Stock (Simon), Julian Fellowes (Hugo), Patrick Troughton (Arthur), Gareth Thomas (Owen), Barrie Cookson (Brigadier Clarke), Frank Middlemass (Father Gregory), Robert Swann (Chaplain), Peter Childs (Tyrell), Tenniel Evans (Dafydd), Owen Teale (Dai), Dean Harris (Brother Dean)*

### EPISODE 13 (Dec. 6<sup>th</sup>, 1987)

written by Richard Cooper  
directed by Andrew Morgan  
music by Christopher Gunning

Julia is barely able to stop Gervase from committing suicide (per Mordrin's conditioning), though what breaks that conditioning is Julia accidentally putting her own life at risk. Gervase saves her, and with the aid of the monks, they set out for Anglia to put Gervase on the throne.

Somehow aware that Gervase's conditioning has been broken, Mordrin finally goes insane, and prepares to install himself as King. Gervase and Julia arrive, now accompanied by Arthur, Owen, Julia's father, and the combined force of resistance fighters and many former Knights of God who no longer follow either Hugo or Mordrin. As Gervase is declared King in a live radio broadcast, Hugo's forces strike at the heart of Mordrin's headquarters; the two remaining factions of Knights and the resistance fight a massive three-way battle on those grounds. Owen is mortally wounded by Hugo, but Mordrin kills Hugo and tries to escape, crown in hand, still planning his own ascension to the throne until he's killed by the dying Owen. With both of their leaders fallen, the Knights scatter or surrender. Arthur crowns Gervase and tasks him with ruling more wisely than those who have perished.

*George Winter (Gervase), Claire Parker (Julia), John Woodvine (Mordrin), Nigel Stock (Simon), Julian Fellowes (Hugo), Frank Middlemass (Father Gregory), Patrick Troughton (Arthur), Gareth Thomas (Owen), Shirley Stelfox (Beth), Barrie Cookson (Brigadier Clarke), Michael Sheard (Doctor), Peter Childs (Tyrell), Dean Harris (Brother Dean), Owen Teale (Dai)*

The end credits are different for this episode: for the previous

12 episodes, the Knights of God flag has flown during the credits, while here the British Union Jack appears, with triumphant, less oppressive music.

### **KNIGHTS OF GOD** continued from page 69

Cooper moved on to other TV projects, from 1989's adult-oriented historical drama *Shadow Of The Noose* to further children's series such as *Eye Of The Storm* (1993) and *Children Of The New Forest* (1998). Shortly after finishing work on the latter, Richard Cooper died at the age of 67.

As the real year 2020 approaches, *Knights Of God* languishes in obscurity, remembered as little more than an epitaph for two popular character actors. A modern-day repeat might prove to be just as problematic, what with the backstory mentioning that the Royal Family was executed at the beginning of the insurrection. So this slightly-futuristic, politically-charged reinvention of Arthurian myth continues to sit in the vaults, too controversial to be broadcast soon after its completion, and apparently too controversial to be revisited.

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## 'ZINE STAFF

### EARL GREEN

Earl founded theLogBook as a series of files popular on computer bulletin board systems in the late 1980s, and keeps the project alive as a sprawling web site 25 years later. A former TV writer/producer and voice-over guy, he has written two books on the subject of Doctor Who, VWORP!1 and VWORP!2, with more books in the works. He also wrote and produced the Phosphor Dot Fossils video game documentary DVDs.

### ROB O'HARA

Rob O'Hara is the author of Commodork: Sordid Tales from a BBS Junkie and Invading Spaces: A Beginner's Guide to Collecting Arcade Games. When not updating his own website (robohara.com), Rob enjoys collecting and playing old video, computer, and arcade games. Rob is an avid podcaster and currently hosts multiple shows including You Don't Know Flack, Sprite Castle, Throwback Reviews and Rusted Metal. Rob enjoys eating sushi but not walks on the beach. Or going outside, really.

### ROB HEYMAN

Rob is a journalist and freelance entertainment critic, who has served as a staff writer for theLogBook since 1994. He is also a regular columnist for the Star Trek web site TrekCore. He lives in New Jersey.

### ROBERT PARSON

Robert has a taste for obscure movies and TV shows. He was a soft spot in his heart for Japanese monster movies and Cold War era nuclear scare movies. Putting his investigative skills to work, he spent endless hours researching the job status of Barney Rubble only to conclude that Barney has no job.



theLogBook as a real live 1990s print 'zine. Most all of the same writers worked on it then too.

This 'zine started out originally as the bare bones for a late 2012 issue that never happened; work and publishing real live books (that I could charge admission for!) took precedence. A few things survived to see 2014 (the Fantastic Journey and Knights of God articles, the NES Star Trek V review, and the Kaiju cooking tips); the rest is new! The cover and inside front cover artwork are also from 2012, originally themed to an article that didn't survive, but the artwork was just too nifty to waste.

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