

THE LOGBOOK

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SPRING 2012



ODYSSEY @ 40

HOW CONSOLE GAMING
BEGAN FOUR DECADES AGO

REMASTERED, REISSUED, REAPPRAISED...
THE MUSIC OF STAR TREK GETS
AN ENCORE PERFORMANCE

**BATTLE OF
THE PLANETS**



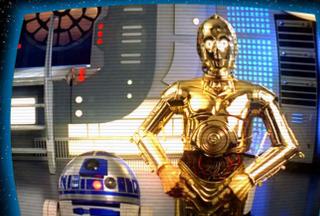
Lost in translation?

SPACE RANGERS



Cancellation examination

STAR WARS ON TV



Beyond Clone Wars

DOCTOR WHO



He's got some Nerva

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ON ANTIQUI-GEEK-ITY

So... it's a quarterly now. Seriously. A quarterly 'zine in PDF form. Yep, that's what it is. Now the question is... *why?*

Because I grew up loving the very same publications that were highlighted toward the end of the 2011 Annual. I'm bummed that there are so few such things now. There are fanzines that zero in on particular shows/franchises (and professional publications that do that too – i.e. the bread and butter of Titan Publishing), but there are no publications I can think of that home in on the total geek experience from the perspective of my age group (40ish).

So now we have a mission statement, derived from a graphic in theLogBook.com's ToyBox section: **antiqui-geek-ity**. What tomorrow looked like yesterday, through the lens of sci-fi and video games and movies and toys. Collectors, old-school sci-fi fans, and vintage video gamers, rejoice!



Well, if it's any *good*, that is. Hopefully I've got *that* covered. Some of what appears in these (virtual) pages is repurposed from theLogBook.com, but here's the thing: *not everybody reads theLogBook.com*. (I've seen the site's numbers. "Slow months" are defined as months where the number one visitor was me, adding new stuff to the site.) The new 'zine may well be talking about the same stuff as the original early '90s zine. Only now, sadly, it's charmingly *retro*. Either way, it's a new way to digest the site's best stuff.

The first generation of computer and media sci-fi geeks is growing old. Gracefully. And theLogBook, whether in *faux* 'zine form or in gigantic, all-encompassing web site form, is for them.

No, strike that. It's for *us*.

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PREVIOUSLY, ON THELOGBOOK.COM..

MISSING 1960s DOCTOR WHO ADVENTURES RECOVERED, SLATED FOR DVD RELEASE

Just before Christmas 2010, news broke that two long-lost 1960s episodes of the BBC's science fiction stalwart **Doctor Who** were returned to the BBC archives by a private collector: part three of *Galaxy Four*, a 1965 William Hartnell story from which no episodes were previously known to still exist, and part two of the surreal 1967 Patrick Troughton story *The Underwater Menace*, the third part of which was previously released as one of the "orphaned" episodes in 2004's *Lost In Time* DVD set. Episodes began to be scrapped from the BBC archives in the 1970s when, in the pre-home-videotape market, old B&W shows were considered to be of limited commercial value, and Doctor Who was far from the only series to suffer from the BBC's short-sightedness, but it remains one of the most high-profile cases of shows whose early history was junked in the archive purge (106 half-hour episodes, all but one from 1964-69, remain missing). 2|entertain, the company behind the ongoing series of DVDs of pre-21st-century Doctor Who, will be fast-tracking these new discoveries onto an upcoming DVD release.

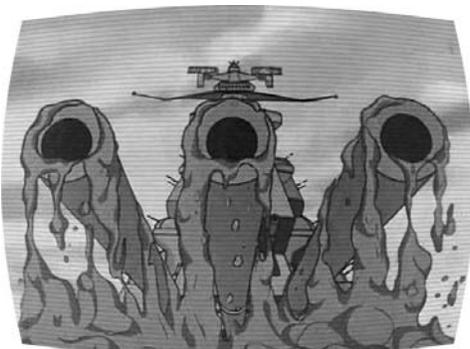
SPACE BATTLESHIP YAMATO RELAUNCHES FOR A NEW GENERATION IN APRIL

Numerous attempts have been made over the years to update/reboot/remake Yamato for more modern sensibilities, including the failed "Next Generation" style spinoffs *Yamato 2520* and *Space Battleship Great Yamato*, 2009's animated film *Space Battleship Yamato: Resurrection Chapter*, and the 2010 live action remake (covered last issue). Now



Let's get ready to Chumble!: The Chumblies were Galaxy Four's short, squat answer to Doctor Who's (overused even then) Daleks

another attempt is being launched on TV, returning to the source material. The new series, **Space Battleship Yamato 2199**, will start in April with a movie version of the first two episodes stitched together; the movie will only get a theatrical showing in Japan, followed by a full season on TV. This is a retelling of the first season of the original show - the "Isandar season." Key personnel behind this remake of the original first season include director Yutaka Izubuchi (*Macross*, *Rahxephon*, *Escaflowne*, *Record of Lodoss War*), character designer Nobuteru Yuki (*Escaflowne*, *Record of Lodoss War*) and mechanical designer Makoto Kobayashi (*Giant Robo*, *Last Exile*, *Space Battleship Yamato: Resurrection Chapter*). There's no word as yet on any distribution plans for the English-speaking world.



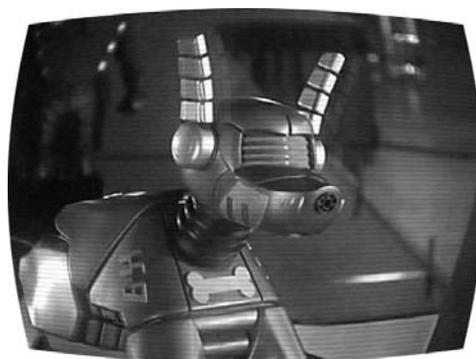
Yamato rises again for a new generation



The second Doctor is experiencing a pain in the temple in part 2 of The Underwater Menace

WHERE'S SEASON 2 OF K-9?

The Australian-made quasi-spinoff from Doctor Who's beloved robot dog **K-9** completed its first season in 2010, and has only recently finished its first season on independent U.K. broadcaster Channel Five. But where's the second season? Series co-creator Paul Tams confirms that plans are definitely underway for a second year of the show, but locking down financing in the current economic climate is posing just



K-9: doggedly determined to get a second season

a bit of a challenge. Park Entertainment, the company behind the K-9 series, is also developing other (unrelated) shows in the interim. No further mention has been made of getting a U.S. network interested in the enjoyable "tween" series, which has the disadvantage of being an Australian spin-off of a British show. Tams also says that K-9 will have a slightly updated look in season two.

AN ELECTRONIC GAME OF THOUGHT, ACTION AND REACTION

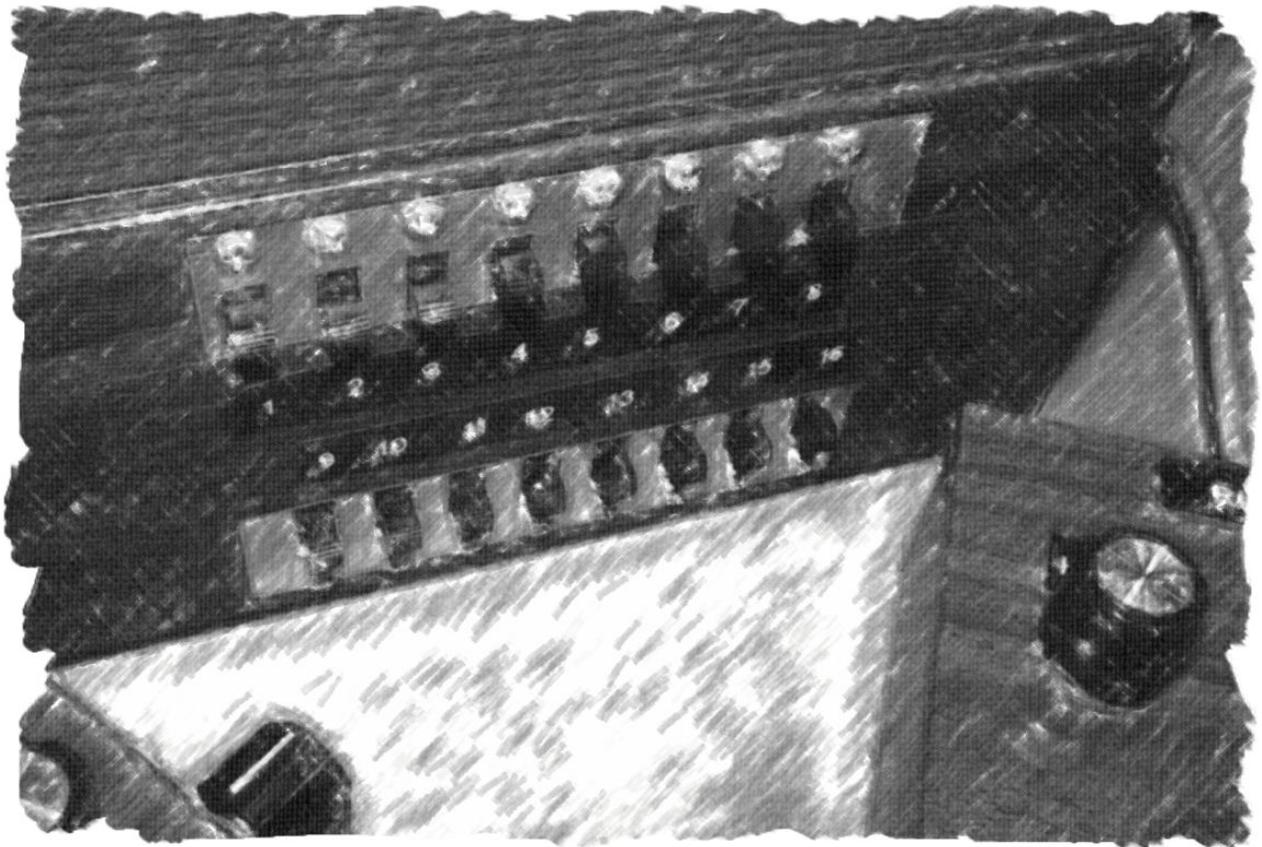
ODYSSEY@40

THOUGHT ACTION REACTION

In September 1966, Ralph Baer was employed by military contractor Sanders & Associates when he had a bright idea: a device to allow interactive games to be played via an everyday TV set. By the end of that year, Baer sketched out a workable design and began putting together prototype hardware. The prototype, dubbed the Brown Box because of its faux-woodgrain casing, initially played a simple game of tag between two players' cursors, but before long Baer added more game variations, including a tennis game. Other innovations included the first video game light gun, used for very simple shooting-gallery games, and interchangeable

circuit boards that would trigger different game variations.

It's this last bit, a design which was carried over to the production-model Odyssey, that makes it easy for some to mistake the first home video game for the first cartridge-based system as well, but there is a distinction: while cartridges utilized by such systems as the Atari VCS or the Odyssey2 carry a ROM chip on board with a unique program accessed by their respective consoles, the original Brown Box and Odyssey circuit boards contained no programming. The game programs were native to the hardware itself, with the boards acting as a "key" whose gold contacts would activate one of the



The Brown Box prototype, seen in the Classic Gaming Expo museum, 2007

Four decades ago, console gaming was born via Ralph Baer's miracle machine by Earl Green

game variations. Thus, the distinction of the first ROM cartridge-based home game console still rests with Fairchild's 1976 Video Entertainment System.

THOUGHT ACTION REACTION

Narrowly avoiding having his game research nipped in the bud by Sanders & Associates numerous times, Baer began shopping the idea of home video games around to the venue he thought it suited best: the nascent cable TV industry. Baer prepared a version that could be played through the existing cable system without much additional hardware. Though there was some interest in his project, there were no solid offers to license Baer's technology, and the early cable companies passed on what could have been – in 1968 – a killer app (and could have been the beginning of online gaming).

Next, Baer began pitching the idea to television manufacturers GE and Zenith without much success. RCA was a different story, but their interest in the Brown Box led them to suggest buying out Sanders & Associates, and winning ownership of its employees' patents in the process. Sanders backed out of the talks at this point, but Ralph Baer's invention had made an impression upon an RCA executive who later defected to Magnavox. When Baer demonstrated the Brown Box to Magnavox, he finally had a sale – though it would be many months before a production model was ready.

When the first Odyssey rolled off the production line in January 1972, it had been given a look drastically different from Ralph Baer's Brown Box. Like the Brown Box, Odyssey contained no microchips, instead relying entirely on analog components and transistors; but unlike Baer's prototype, the production model was housed in a sleek, streamlined white-and-black case with woodgrain inserts. The Odyssey was powered by six C batteries (or an optional AC adapter), and came complete with poker chips, playing cards, game boards, and numerous colorful acetate overlays which needed to be taped to the television screen to provide color and "graphics"; the machine itself was capable of generating

only large squares, rectangles or lines in black & white. With all of these extraneous trappings, Magnavox put the Odyssey on the shelves with a price tag at around \$100 – when, in fact, the game's creator had envisioned putting it on the market for only one-fifth that price.

Additional games, each with their own TV screen overlays (and, where applicable, additional playing pieces or cards), were sold separately, as was an add-on controller, the Odyssey Shooting Gallery. Basically copying the design of Baer's early light gun, the Shooting Gallery connected to the Odyssey console via a cord with a bulky connector and included additional games and overlays.



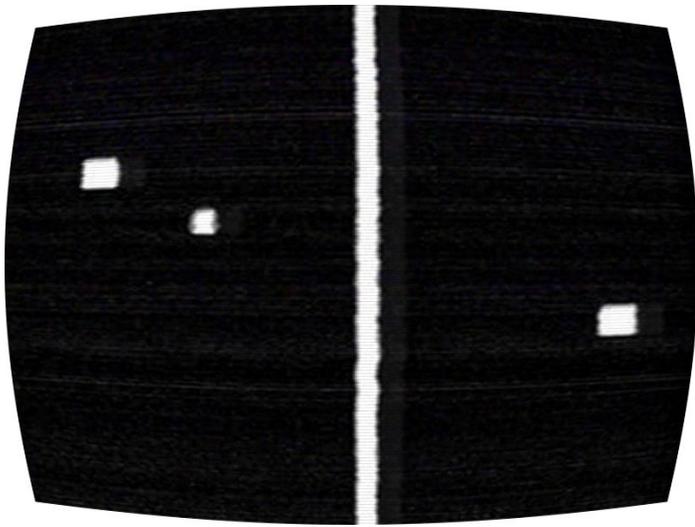
The author's own Odyssey, unboxed in 2003...with help from Othello the cat

THOUGHT ACTION REACTION

In 1972, consumers weren't worried about compatibility with other game systems, because there were none. It could be argued that they weren't concerned with Odyssey's audiovisual capabilities for the same reason. The main concern for a public who had never before heard of this new invention called a "video game" was whether or not it would harm their television sets – or whether they could comprehend the pages of instructions that covered hooking it up. (In fact, if played often enough and long enough, the Odyssey was capable of doing harm – its high-contrast B&W graphics were just the sort of thing that could cause

“screen burn-in,” an irreversible condition where the outline of a constantly-displayed image would forever remain “ghosted” on a TV’s picture tube and screen; manufacturers of future consoles such as the later Atari *Pong* units took this into account, though future Odyssey consoles did not.)

Once the public was made aware of the fun factor, however, the Odyssey was a hit – among those who could afford it. It’s estimated that between 100,000 and 200,000 Odyssey packages were sold, with only 20,000 or so of the Shooting Gallery packages leaving retail shelves. Those may seem like weak sales figures at best, but for 1972, and keeping in mind that the consumer market and the general public had never seen a video game before (Atari’s *Pong* coin-op was still yet to come), it was a surprisingly rapid acceptance of this new technology that most people knew so little about.



Magnavox still wanted to sell more Odyssey consoles, however, and their efforts to move those units off their dealers’ store shelves had mixed results. During the 1972 Christmas buying season, the Odyssey was marked down to only \$50 – if you bought it with a new Magnavox TV. Magnavox marketing and sales reps also hatched a less successful plan that may have done much more harm than good: they began telling consumers that Odyssey would only work with Magnavox TVs. While perhaps not a fatal mistake, this move may have curtailed Odyssey’s popularity among those looking to spend only \$100 on a video game system, rather than a bundle more for a TV to go with it.

The promotional push continued through the 1973 Frank Sinatra comeback special, *Ol’ Blue Eyes Is Back*. Bankrolled by Magnavox, the special included a contractually-obligated on-air demonstration of Odyssey by the Chairman of the Board himself: Sinatra was the first-ever video game TV pitchman. (Take that, George Plimpton.)

During the early days of selling the system, though, one of Odyssey’s most enthusiastic pitchmen in person was still Ralph Baer. And it was the early public demonstrations that led to one of the strangest twists of fate in the Odyssey story. In 1972, Magnavox demonstrated Odyssey to consumers and industry types alike in Burlingame, California. Among the members of the audience was young Nolan Bushnell, who had tried – and failed – to break the coin-op video game market wide open with the relatively complicated *Computer Space* at Nutting & Associates. After seeing Odyssey’s no-frills ping-pong simulation, Bushnell instructed his friend, engineer Al Alcorn, to take the idea and run with it as a coin-op (though both have since said that their first choice would’ve been a driving game, but they couldn’t achieve such a game to their satisfaction). Atari found itself facing a lawsuit it couldn’t win (especially with Bushnell’s signature on the guest register from the Burlingame demonstration), and settled out of court, paying a reported \$400,000 (some sources place the amount as high as \$700,000) for a “favored licensee” status that was probably less profitable for Magnavox and Sanders in the long run. Atari took off and became king of the U.S. video game market at home and in the arcades. Baer became a mere footnote in video game history, as Odyssey production and marketing ceased after two years. Odyssey was supplanted by Atari’s succession of lower-priced, no-frills home *Pong* consoles.

Even Atari fell victim to some copycat tactics as a horde of imitation *Pong* games flooded the market. Two years after ditching the Odyssey, Magnavox revived the name, though not the original console itself, and hopped aboard the video ping-pong bandwagon.

The first precursors to modern-day console wars were about to begin.

ODYSSEY LEGACY

Magnavox made numerous attempts to get back on the now-galloping video game horse

ODYSSEY 100 (1975)

Caught flat-footed by the success of Atari's Pong home console, Magnavox found itself struggling to hang onto the very market that Ralph Baer's original Odyssey console had created in the first place. Perhaps not surprisingly, Magnavox turned back to the Odyssey, not just for inspiration but to – at least in a limited fashion – put the machine back on the market.

The Odyssey 100 was essentially the bare basic guts of the original Odyssey, simplified drastically. Where the Odyssey was at least able to present the illusion of programmability via its interchangeable circuit cards, Odyssey 100 was hard-wired to play card #1 – the basic Pong-like Tennis game. The functions of the three-knob hand controllers were duplicated with a cluster of three knobs for each player, though they were found on the console itself: players had to basically sit right at the console to play, and the funky "English" effect was still present. And like the original Odyssey, there was no on-screen scoring – players had to abide by the honor system and use plastic "sliders" on the console to keep count.

ODYSSEY 200 (1975)

The Odyssey 200, released not long after the Odyssey 100, added an extra game to the mix, bringing the machine's built-in game total up to three, adding a vastly simplified game of racquetball to the usual Tennis and Hockey/Soccer.



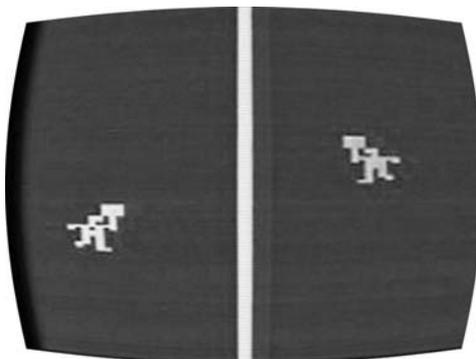
Odyssey 100

ODYSSEY 300 (1975)

In addition to mimicking the all-in-one controls of Atari's Pong, Odyssey 300 – still boasting the standard Tennis, Hockey and Smash variations of its predecessors – introduced digital on-screen scoring.

ODYSSEY 500 (1976)

The Odyssey 500 would appear to not be much of an upgrade, but in fact, it's an absolutely critical turning point for home video games: the Odyssey 500 did away with squares and rectangles to represent the player, and introduced character sprites – hardware-generated characters that roughly mimicked the shape of a human being.



Odyssey 500

ODYSSEY 3000 (1976)

Finally breaking away from the basic casing design that had been in place since the Odyssey 100, Odyssey 3000 packs four games (well, really just three plus a Tennis "practice mode") into a sleek, futuristic-looking black wedge with detachable but hardwired paddle controllers that nestled snugly into the console itself.



Odyssey 3000



Odyssey 4000

ODYSSEY 4000 (1977)

The final member of the Odyssey stand-alone console family tree, the Odyssey 4000 boasts more games than any of its predecessors since Ralph Baer's original Odyssey, and was only the second of the dedicated Odyssey consoles to feature color (after the experimental Odyssey 500).

Sound Treks **ALL-TREK** Edition

The past few years have been *divinely* good to fans of Star Trek music. Here's a round-up.
by Earl Green



STAR TREK II: EXPANDED EDITION (James Horner, 2009 / Film Score Monthly / Retrograde Records): You know how any car that's at least 25 years old is now considered an antique? Even your mom's Pontiac Phoenix with the peeling paint job? That's what had to happen to start the flood of expanded, remastered editions of classic Star Trek movie soundtracks: they had to officially be considered *old*. The same year that the J.J. Abrams movie reignited the franchise's popularity, FSM rolled out a long-overdue reassessment of James Horner's career-making score.

What we got that wasn't there before: As baffling as it may seem, the original soundtrack release neglected to give us the short but memorable piece of music that accompanied William Shatner screaming "KHAAAAAAN!" Also, a lot of the battle music was missing. In short, FSM's *Star Trek II* soundtrack – which surprisingly presented the complete score on a single CD – is an absolutely necessary upgrade. As always, the liner notes booklet tells you stuff you never knew about both the music and the movie, and the new packaging artwork is a nostalgic fan-pleaser.



STAR TREK: EXPANDED EDITION (Michael Giacchino, 2010 / Varese Sarabande): An expanded 2-CD edition of the score from 2009's reboot movie answered fan demands for more music than they got from Varese's original single-disc edition that came out alongside the movie.

What we got that wasn't there before: The lion's share of the movie's critical scenes were, stunningly, *omitted* from the single CD. Even quieter but mission-critical moments were left off of the original release. The lavish double-CD set presents the complete score in chronological order.

What we still didn't get: In the fine print of Hollywood musicians' unions, singers are paid residuals at a rate similar to actors and voice artists. What this means to you, the listener, is that virtually all of the choral elements were stripped out of the mix for this release: **what you're hearing still isn't what you heard in the movie.** Some fans have complained endlessly about the fact that we didn't get "serious" track titles, but the punny titles shouldn't be a surprise to anyone who's bought Giacchino's *Lost* or *Alias* soundtracks. (The titles are actually pretty funny, truth be told.)



STAR TREK: THE NEXT GENERATION: THE RON JONES PROJECT (Ron Jones, 2010 / Film Score Monthly): Film Score Monthly honcho Lukas Kendall has said that the 1990 TNG two-parter *The Best Of Both Worlds* propelled his background interest in movie music into a foreground interest that resulted in FSM the magazine and the label. This 14-CD box set (with a Galaxy-class price tag to match) brought FSM full-circle and brought us *hours* of previously unavailable music.

What we got that wasn't there before: With the exception of two suites from the first-season Klingon show *Heart Of Glory* on a previous GNP Crescendo CD, *all* of this was new to our ears. Fans had long been clamoring for the music from high-profile episodes like *11001001*, *Booby Trap* and *Q Who?*, but some of the best music was from the worst episodes: take a bow, *We'll Always Have Paris* and *Lonely Among Us*.

What we still didn't get: Crescendo contractually cock-blocked FSM, which kept them from remastering and expanding the music from – ironically – Kendall's holy grail, *The Best Of Both Worlds*.



STAR TREK III: EXPANDED EDITION (James Horner, 2010 / Film Score Monthly / Retrograde Records): The original 1984 release of *The Search For Spock's* soundtrack wasn't all that memorable, simply because slam-bang action music wasn't at the forefront of the movie. And again, what action music was there was curiously omitted by a strange selection of tracks. FSM came to the rescue of Horner's sequel score with a 2-CD expanded edition, again presenting the complete score.

What we got that wasn't there before: Though it was a more contemplative movie than the balls-to-the-wall *Star Trek II*, *Trek III* does have its action packed moments, and we finally get to hear them. In another one of those "I can't believe they left this off the original release" decisions, the 1984 album *didn't* include the rhapsodic music for the destroyed Enterprise's death-dive into the atmosphere of the Genesis Planet. This release redresses that extremely strange omission.

What we still didn't get: A reasonable price tag *a la* the expanded edition of *Star Trek II*. The second *Trek III* CD was a contractual obligation forced on FSM by MCA, the label that issued the original 1984 album: that second disc is nothing but a remastered copy of the '84 LP. The complete score would have fit nicely on a single disc.



STAR TREK V: EXPANDED EDITION (Jerry Goldsmith, 2010 / La-La Land Records): Fandom and moviegoers in general have long held the belief that Jerry Goldsmith's soundtrack from the first Star Trek movie was the film's sole saving grace. So was *Star Trek V: The Final Frontier* so bad that even another Goldsmith soundtrack flew under most people's radar? La-La Land released a 2-CD set similar to FSM's *Star Trek III*, with the complete score (with outtakes, alternates and unused elements) on the first disc, and a contractually-obligated remaster of the already-released original 1989 soundtrack release on disc two.

What we got that wasn't there before: The movie itself seemed to uncomfortably straddle the fence between action and contemplation, and the original soundtrack reflected that shotgun marriage too. This release gives us the music to many previously unreleased scenes: Sybok probing the most painful memories of Spock and McCoy, the Klingons sneaking up on the Enterprise as the crew sits in awe of planet "Sha-Ka-Ree," the spacedock scenes, and much more (even Uhura's fan dance) – all awesome music that deserved to be heard away from the abysmal movie it accompanied.

What we still didn't get: A very long window to buy it – unlike the other Trek movie reissues covered here, *Trek V* was a limited edition of only 3,000 copies.



STAR TREK: THE NEXT GENERATION COLLECTION: VOLUME 1 (Dennis McCarthy, Jay Chattaway, Fred Steiner, John Debney, Don Davis, 2011 / La-La Land Records): A surprising release after FSM's pricey 14-CD TNG box set didn't exactly set sales records, this was the flipside of *The Ron Jones Project*, containing music from every other composer who contributed to Star Trek: The Next Generation. Dennis McCarthy and Jay Chattaway, the show's most frequent maestros, each got a CD to themselves, with the third disc featuring various "guest" composers including the late Fred Steiner: the only musician to work on both the '60s Star Trek and TNG.

What we got that wasn't there before: The *only* material here that had appeared before anywhere was a pair of tracks from the TNG finale, *All Good Things...*; nothing else on this collection had been released before. Unlike *The Ron Jones Project*, which presented every note ever recorded for any of Jones' TNG episodes, this collection gathers the edited highlights of numerous episodes together: a broad cross-section of the entire seven-year mission.

What we still didn't get: A reprieve from Jay Chattaway's sleepy, aimless music. He composed numerous memorable action packed scenes during his time on the show, few of which are presented here.



STAR TREK IV: EXPANDED EDITION (Leonard Rosenman, 2012 / Intrada): A surprise release just after the end of 2011 finally gave fans the complete version of a score whose previous 1986 CD release contained just over 35 minutes of music. This was soundtrack label Intrada's first foray into the Star Trek vaults previously raided by Film Score Monthly and La-La Land Records.

What we got that wasn't there before: This release presents the complete score, as well as alternates (including the long rumored alternate version of the main titles, played out as a grandly orchestrated version of the 1960s TV series theme). Also included is the song "I Hate You" (heard from the boom box of a punk rocker on a bus, at least until Spock pulls the plug with a Vulcan nerve pinch), making this the first time a Star Trek soundtrack has ever carried an explicit lyric warning label! This edition doubles the amount of music previously available. Again, cooperation from the Film Score Monthly crew ensures that this CD and the other remasters of the movie soundtracks line up nicely on your music shelf.

What we still didn't get: A pointless extra CD duplicating the original 1986 CD running order – this is a single disc release that still contains every note of music recorded for the movie and comes in for an affordable landing to boot. (This is a plus, not a complaint!)

THE TREK MUSIC FAN'S BIBLE



Wanted: 21st century update to book about 23rd and 24th century music

Published toward the end of Star Trek: Voyager's broadcast run, Jeff Bond's The Music Of Star Trek: Profiles In Style is the authoritative tome – and quite probably the *only* one (aside from Bond's own liner notes for virtually every Star Trek release reviewed here) – on the development of Star Trek's "sound."

At the time of the book's publication, pivotal figures in the history of Trek soundtrack music were still alive – namely Alexander Courage and Jerry Goldsmith – but the story was still unfolding. Significant changes were yet to come with Star Trek: Enterprise, and tying the whole thing off with a new Michael Giacchino interview would bring the book up to date, to say nothing of (*here's an idea!*) coverage of the multitude of Star Trek soundtracks that have become available since *Star Trek: Insurrection* (the most recent movie covered in the first edition). Hey, Jeff, call me, I'd be happy to help out.

Even without an update, this is still *the* resource for the serious student of Star Trek soundtrack music.

WAITING IN THE WINGS What's left to hear?

STAR TREK: THE MOTION PICTURE: It's already been released twice on CD (most recently in 1999), but fans are far from satisfied in their quest for the full and complete score from the first movie, including elusive additional material ghost-written by Alexander Courage.

STAR TREK: DEEP SPACE NINE: The DS9 vaults are full of sonic gems, from Jay Chattaway's piano music "written by" Dax's forgotten homicidal host, to Dennis McCarthy's bravura season 2 opening trilogy.

STAR TREK: GENERATIONS: McCarthy is already working on an expanded edition of his underappreciated foray into the Trek movies.

STAR TREK: VOYAGER: McCarthy and Chattaway managed to soar as the franchise hobbled into middle age; Chattaway's *Emanations* and McCarthy's *Basics* are standouts.

STAR TREK: ENTERPRISE: Composer promos and outright bootlegs have circulated for years. Can we have some decent sounding presentations of this music?

THE ANIMATED SERIES: The tapes still exist, as evidenced by the animated *Starship Farragut* fan films.

STAR TREK: THE ORIGINAL SERIES: Anytime new Trek music is released, the anguished cries of fans instead wanting a complete box set of every note of the original series' music reverberates into the heavens. Rights and the health of the original tapes make it unlikely, but someone might eventually take the costly plunge to license, restore and release it all.

ORDER ACTIVE

Battle Of The Planets

Always five, acting as one: many a 1980s anime fan's gateway drug started out as an attempt to cash in on *Star Wars* mania with a relatively cheap import

Originated in 1972 in Japan as Fuji TV's hit anime series **Kagaku Ninjatai Gatchaman** (Science Ninja Team Gatchaman), **Battle Of The Planets** was the result of syndication mogul Sandy Frank's desire to capitalize on the *Star Wars* craze sweeping America in late 1977. Frank settled on Gatchaman as being the easiest to adapt (not surprisingly, since Gatchaman itself had been inspired partly by American superhero comics), and set about having his writers and a new voice cast translate and redub the series for American audiences.

But it wasn't that easy.

The violence in Gatchaman meant that the series would be impossible to translate as-is for afternoon children's TV. Each Gatchaman episode required trims – some minor, some drastic – meaning that a varying amount of time would have to be filled from show to show. This led to the creation of the robot 7-Zark-7 and robot dog, 1-Rover-1. New animation featuring these characters was generated, and new dialogue written, often to reassure young viewers that each adventure's high body count was acceptable because the alien soldiers were actually androids and robots! At first, the new characters never met the original Gatchaman characters, but gradually

new animation of the Gatchaman characters was generated to include them on 7-Zark-7's viewscreens and, later, meeting the robot in person (though the difference in American and Japanese artwork styles made the difference between the original Gatchaman footage and the new animation featuring those characters acutely noticeable).

Other, more superficial changes were made: where the original Gatchaman took place entirely on Earth, with an alien entity influencing a rogue megalomaniac's constant grabs for world domination, **Battle Of The Planets** also filled time gaps left by the deleted violent scenes with new animation of the Phoenix journeying through space to other worlds where G-Force's help was needed. (Naturally, these other worlds wound up looking a lot like Earth on the ground level, but Sandy Frank demanded a "space" element to further capitalize on the success of *Star Wars*.)

Other aspects of the now-international production blended somewhat more gracefully: American composer Hoyt Curtin took a break from his work for Hanna-Barbera to create new music for **Battle Of The Planets**, including a new theme song. His music fitted almost seamlessly alongside the Chicago-inspired early '70s stylings of Gatchaman's resident

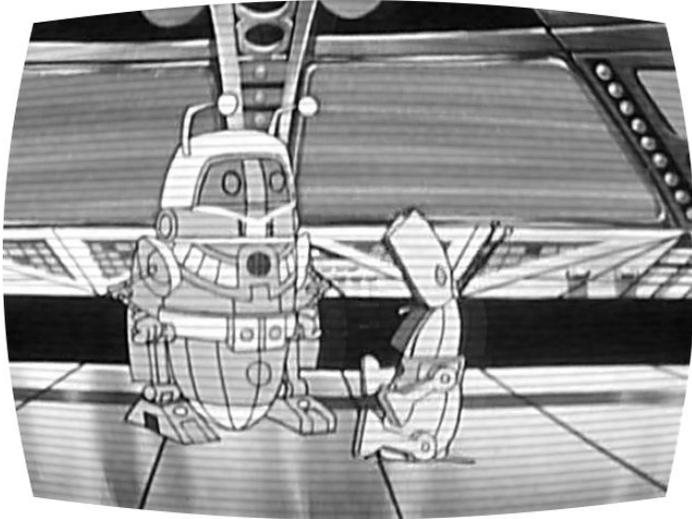


TAKING HOSTAGES: OK
KILLING THEM: NOT OK

In this sequence from the second episode of Battle Of The Planets, Mark surrenders himself to agents of Spectra to save the lives of two astronaut hostages...

...but in this omitted scene from the original corresponding Gatchaman episode, he discovers that both hostages had already been executed.

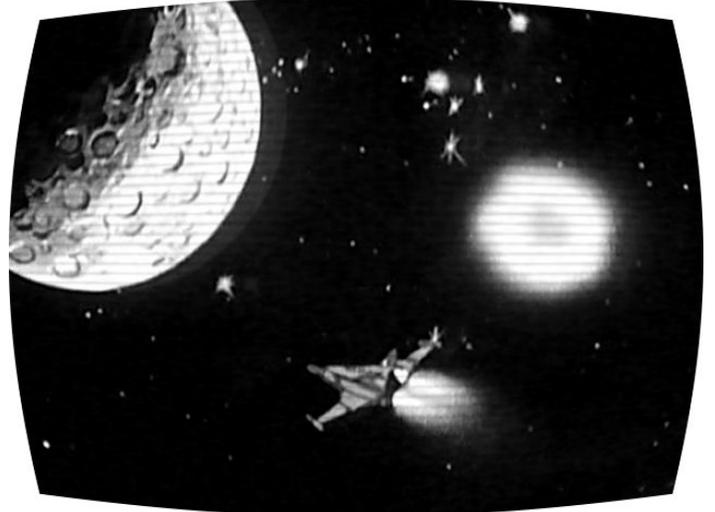
composer Bob Sakuma, whose music was left intact whenever possible (when it wasn't butchered by the edits). While an album of Sakuma's music was available in Japan from the late '70s onward, fans didn't stop lobbying for an album featuring both composers until an official *Battle Of The Planets* soundtrack was issued in 2001, arriving alongside the first DVD releases.



Robot antics: the antidote to anime violence

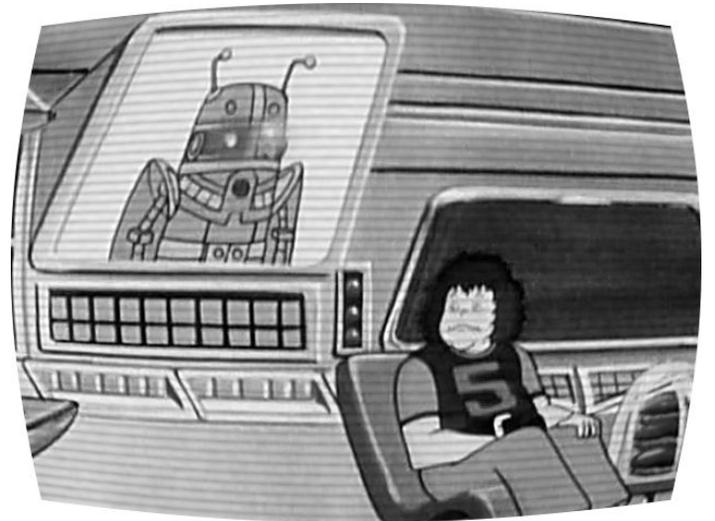
Entire plot threads from *Gatchaman* were omitted from *Battle Of The Planets*, namely Joe's (Jason) slowly deteriorating physical and mental health and the gender-bending nature of Berg Katse (renamed Zoltar in *Battle Of The Planets*); indeed, the last 1/5 of *Gatchaman* was never even seriously considered for translation to *Battle Of The Planets* episodes because those plot threads were so prevalent, and the episodes were simply too violent. Scripts were written to create completely new episodes featuring the *Gatchaman* characters without using any of the original Japanese animation at all.

In the end, however, none of those stories were ever animated: *Battle Of The Planets'* competition in the television sci-fi arena had become too formidable, with live-action shows such as *Jason Of Star Command*, *Battlestar Galactica* and *Buck Rogers In The 25th Century* each trying to rival the spectacle of *Star Wars*. And with the first *Star Wars* sequel, *The Empire Strikes Back*, looming in 1980, *Battle Of The Planets'* 1972 anime elements ran the risk of looking



The Phoenix zooming into space: this never happened in the original show very dated.

In the late 1980s, another attempt to translate *Gatchaman* was undertaken at Turner Broadcasting, resulting in the series **G-Force: Guardians Of Space**. Fans have heavily criticized the latter-days series despite the fact that it reinstated some of the previously



If 7-Zark-7 is in the scene, you're not in Gatchaman-land anymore

cut scenes; however cheesy *Battle Of The Planets* may have been, English-speaking fans seemed to prefer what they *perceived* to be the "original" show.

A brief series of U.S. DVD releases and a complete-series DVD box set in England brought *Battle Of The Planets* back to its fans in the early 2000s, but with the 2007 lapse of Sandy Frank's rights, *G-Force's* future is uncertain.

WHAT WE DIDN'T GET TO SEE

GATCHAMAN'S ORIGINAL FINALE...AND BEYOND



Translated into Battle Of The Planets terminology: Jason goes rogue, but is actually leading his teammates to Spectra's HQ; he pays for this unauthorized undercover operation with his life. The Luminous One blasts off from Earth in an escape craft, leaving the cornered Zoltar to commit suicide in a volcano after cordially inviting G-Force to burn in hell (presumably he's leading by example). Chief Anderson refuses to speculate about the Luminous One's origins, cryptically reminding reporters at a press conference that *evil exists inside us all*. Thanks for that, Chief.



GATCHAMAN II (1978-79): The Luminous One (Sosai X in the original anime) is back with a new (and yet still androgynous and mutated) human servant, Gel Sadra. The team gets a bitchin' new ride, the New God Phoenix, and gets royally punked in a story arc early in the season when the new replacement second-in-command turns out to be an enemy agent. (Stranger still, it seems that a replacement was never needed.) Ironically, this season aired in Japan at the same time *Battle Of The Planets* was beginning its run in the United States, and sees the Science Ninja Team venturing into space for the first time.



GATCHAMAN FIGHTER (1979-80): Picking up immediately after the previous season, "Gatchaman-F" introduces us to the cheerfully sinister Count Egobossler, sees the destruction of the New God Phoenix and the rollout of its replacement, the Gatchaspartan; introduces us to Gatchaman's equivalent of James Bond's gadget-dealing Q, and sees the team's leader picking up a glowing sword whose power saps his strength. Gatchaman II and Gatchaman-F were combined into Saban's *Eagle Riders* in the '90s, with no acknowledgement of either the Gatchaman or *Battle Of The Planets* backstories.

5 10 15 20 25 TIME

A look back through theLogBook.com's files to see what

50 YEARS AGO



Guess who's coming to dinner?
Original airdate: **March 3, 1962**

45 YEARS AGO



Not exactly a pet rock.
Original airdate: **March 9, 1967**

40 YEARS AGO



Bruce Dern stars as the first killer space hippie.
Theatrical premiere date: **March 10, 1972**

35 YEARS AGO



Who's having a small identity crisis?
Original airdate: **January 15, 1977**

WARP 30 35 40 45

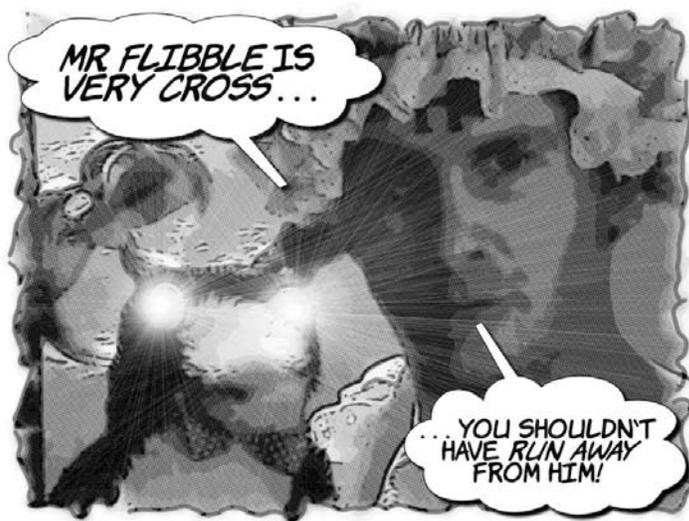
we were watching back in the day. Can you name them all?

25 YEARS AGO



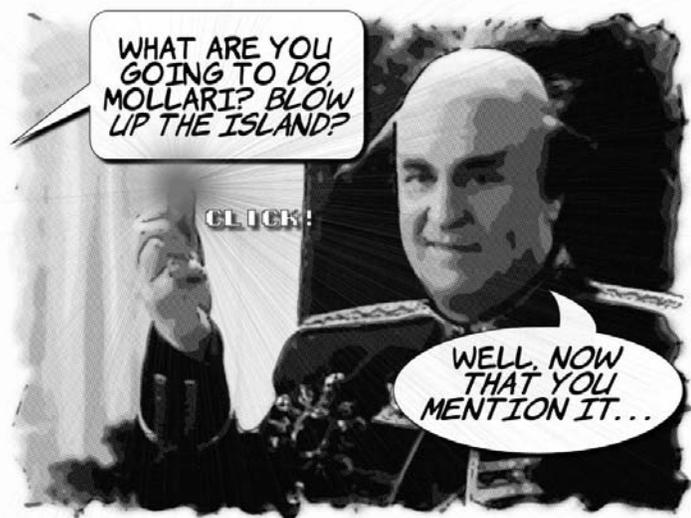
The first cyberpunk icon on killer ratings.
Original airdate: **March 31, 1987**

20 YEARS AGO



Temporary insanity and penguin puppetry.
Original airdate: **March 12, 1992**

15 YEARS AGO



Yet another enemy blown straight to hell.
Original airdate: week of **February 3, 1997**

5 YEARS AGO



A great sound system and a free toaster!
Original airdate: **March 18, 2007**
(Feel old yet? The answers are on page 24.)

INSIDE THEM

Do *WALL-E* and *The Black Hole* happen in the same universe? Let's ask the robots. **by Earl Green**

In the original '90s LogBook 'zine, a recurring column called **INSIDE THEM** dug into the DNA of science fiction themes at the speculative molecular level, pursuing the logic (or lack thereof) of the concepts that were deemed watertight enough to make it to our screens. It tackled such topics as *Star Trek's* Trill, whether *Godzilla* was truly a man-made menace or a force of nature, and even questioned the altruistic motives of Zordon, leader of the *Power Rangers*. It was a column that wasn't afraid to go completely off-the-wall. And now it's back... with what may be the unlikeliest crossover of all.

Trying to cross science fiction "universes" can be an exercise in tedium or silliness, depending on how doggedly you pursue and justify the idea. But rather than trying to shoehorn things together that are an obvious fit from the start, let's do something utterly bizarre and see if two favorites from the opposite end of Disney's SF spectrum are part of the same continuum.

Naturally, we're talking about Pixar's *WALL-E* (2008) and one of the first-ever PG-rated Disney live action films, *The Black Hole* (1979).

Wait, *what?!?*

WALL-E could hardly be a more inoffensive movie. What could've been a blistering commentary on human (and, perhaps, specifically American) indolence and waste was soft-pedaled, making no real judgements on its corpulent human characters. They're seen as victims of circumstances that they inherited from ancestors who, at best, seemed disinclined to pay the piper for their own

wasteful ways. *The Black Hole*, on the other hand, caused a huge stink in 1979, at a time when nobody could envision Disney turning out a PG-rated movie that included such terrifying elements as a large robot capable of murdering Anthony Perkins with a large cutting tool that seemed designed for such a task with alarming specificity.

In both cases, any potential offense was softened a bit by each film's reliance on cute robots. And those robots, and the technology surrounding them, provide the clues that glue the two stories together.

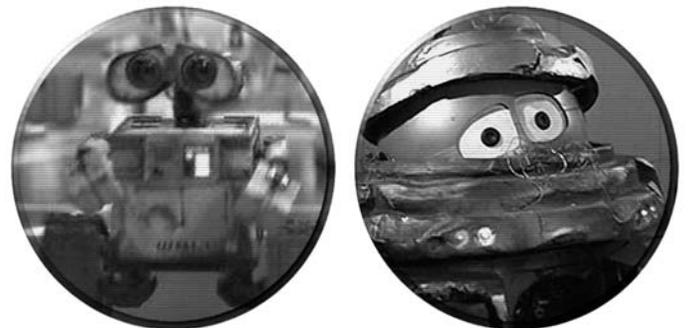


EXHIBIT A: BIO-SANITATION BATTALION

What if *WALL-E* and Old BOB are two janitors working to clean up the same mess?

The biggest obstacle to linking *WALL-E* and *The Black Hole* comes in dating. The adventure depicted in *WALL-E* happens in the year 2805 A.D. (as seen in an on-screen caption in the DVD special feature spinoff *BURN-E*), while *The Black Hole* is vaguely stated as taking place in the 23rd century. *WALL-E* himself may well be the last of his kind still in operation: he scavenges serviceable parts such as his tractor treads from defunct *WALL-E* units scattered across the landscape. Judging by his supply of spare



“eyes” in the mobile deployment unit he now has to himself, WALL-E has no doubt found an almost endless supply of his non-functional brethren from which to cannibalize parts. We can assume that he’s several hundred years old by the time the movie begins. Evidence such as a newspaper (how quaint!) declaring the state of planetary emergency seems to point toward the 21st century as the beginning of the disaster.

Buy ‘n’ Large, the huge commercial corporation whose “BnL” branding is prevalent throughout *WALL-E*, launches the starliner *Axiom* to get its customers away from it all while an army of newly-deployed WALL-E units begins the cleanup operation; the intention seems to be that the cleanup, and the *Axiom*’s voyage, will only last a few years. Obviously, things go horribly wrong; the mess on Earth is too much even for an entity with the vast resources of BnL, and the *Axiom* is sent on a much longer mission, becoming a generational ship: the humans who return to Earth at the end of the movie are the descendants of those who left Earth. The time between the start of the cleanup effort, and BnL’s eventual abandonment of it, isn’t long at all: the same spokesperson (BnL’s CEO, played by Fred Willard) appears in the endlessly-looping public advertisements for the *Axiom*’s launch, and is seen in a much more worrisome classified captain’s-eyes-only message, telling the *Axiom* to stay away from Earth until further notice. Obviously BnL initiated and then bailed out of the cleanup within this man’s lifetime (and probably not a very long stretch of it).

WALL-E is a Waste Allocation Load Lifter (Earth class) robot, while BOB is identified as a member of the Bio-Sanitation Battalion – a very fancy title for a janitor. But what if BOB is more than a mere janitor? In some respects – the shape of his eye mechanisms, his extendable arms, his ability to withdraw his eyes into his casing to protect himself – BOB is the *Black Hole* ‘bot who most resembles

WALL-E. Indeed, they may serve nearly identical functions, except that BOB, with his anti-grav drive and more robust casing, is hardened for more hazardous space duty, a line of work where he’s more likely than WALL-E to encounter hazards such as micrometeoroid and space junk impacts and hard radiation. BOB is a floating WALL-E.

And like WALL-E, BOB is old – possibly *very* old. The primary hero robot of *The Black Hole*, VINCENT (Vital Information Necessary CENTralized), bears the marking “L.F. 356” on his casing, while BOB’s more primitive markings read “L.F. 28” – the 28th labor force of such robots. If VINCENT is a member of the 356th labor force, this may represent an “age difference” of a startling number of generations of robot hardware, even if it doesn’t actually represent a huge chronological gap. The U.S.S. *Cygnus*, the seemingly derelict ship encountered by VINCENT and his crewmates at the beginning of *The Black Hole*, was launched within those crewmates’ lifetimes: journalist Harry Booth remembers the public uproar over the expense involved in building and launching the *Cygnus*. (Perhaps the public thought the money would be better spent cleaning up the planet.)

But that doesn’t preclude the possibility that BOB is a piece of robotic hardware far older than the *Cygnus* and its mission. In an effort to minimize the cost overruns of the *Cygnus* mission, the space agency responsible for launching it may have refurbished older robots for deployment on the new ship – especially if they were performing menial tasks such as custodial work. BOB implies that there were once other robots similar to himself aboard the *Cygnus*, and that he is the last one. By the time the *Cygnus* launched, BOB may have already been over a hundred years old – just like WALL-E. The Bio-Sanitation Battalion robots’ original function may have been to continue the Sisyphean task left unfinished by the widespread failure of the ground-hugging WALL-E ‘bots. If they were so easily disabled by the disintegration of their tractor treads, the obvious design evolution would be to get the robot off the trash-covered ground and make him fly.

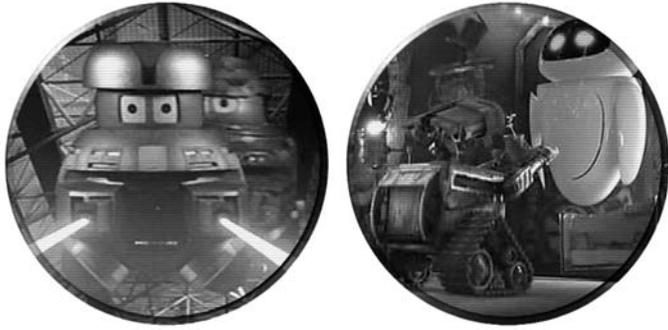


EXHIBIT B: HOVER-BOT EVOLUTION

In the time between the WALL-E's 21st century activation and encountering EVE in 2805, robot technology has obviously moved on past robots on tractor treads. The robots on the *Axiom* seem to be divided into two different forms of locomotion: floating robots with anti-grav drives, and surface-huggers who frequently follow pre-determined tracks built into the *Axiom's* decks, walls and ceilings. Meanwhile, there's a clear linear progression between *The Black Hole's* two protagonist robots, BOB and VINCENT. They share many features and the same basic shape, but VINCENT is obviously newer than BOB.

And EVE, the Extraterrestrial Vegetation Evaluator 'bot befriended by WALL-E, is obviously a newer model than VINCENT – but there seems to be a clear progression in the same basic shape. Like VINCENT, EVE is capable of retracting all limbs and removable parts into a tightly protected outer shell. Both have heads that can move in a 360 degree arc, with clearly-defined visual sensors. EVE and VINCENT also have heads that can seemingly detach from their bodies without any obvious loss of function (EVE's head is detached during her maintenance cycle in the *Axiom's* repair ward, while VINCENT's head is involuntarily detached for a few moments while undergoing a high-voltage assault courtesy Maximillian).

Eve's function requires a more powerful drive system and a more aerodynamic shape, since she's intended to survey an entire planetary surface, or at least a sizeable portion of it, in her search for viable vegetation. But the evolution in the design lineage

is clearly visible. If BOB is a newer version of WALL-E, EVE could very well be a much-evolved edition of the VINCENT design. The one possible hitch to this theory is that the Earth-return operations manual – presumably written at the time of the *Axiom's* launch – clearly shows a simplified EVE schematic. EVE may have been a radical, specialized evolution of the basic BOB/VINCENT design intended for her very singular purpose.

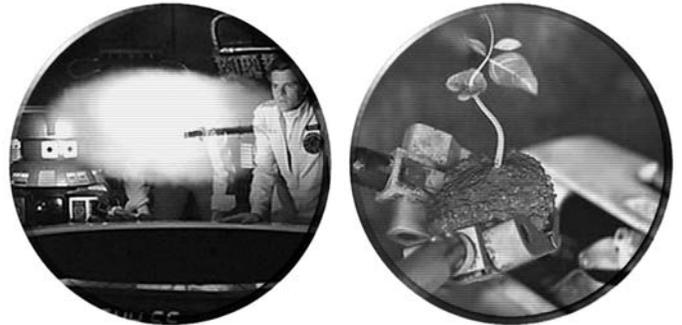


EXHIBIT C: THE MULTI-PRONGED MISSION

Aside from the dating conundrums that arise, the most challenging barrier to a universe in which both *The Black Hole* and *WALL-E* take place is a simple question: why would the human race use precious resources to launch the *Cygnus* and the *Palomino* on interplanetary missions while desperately trying to clean up the Earth?

The answer may lie in a piece of dialogue from *The Black Hole* that has long been assumed to be a poorly worded line on the scriptwriters' part.

The mission of the *Palomino* is said to be the search for "habitable life" – surely a misnomer, since that phrase would seem to make no sense on the surface. But what if it makes *perfect* sense?

While the *Axiom* is running in circles for entire generations, last-ditch missions like the *Cygnus* and *Palomino* may be trying to scout out a new home for the human race. The *Axiom's* voyage is thrown into turmoil thanks to the detection of ongoing photosynthesis on Earth. Perhaps non-BnL-sponsored exploratory missions are looking for human-compatible plant life *elsewhere*.

CONTINUED ON PAGE 24

OPINION

STAR WARS ON TV

Should Lucasfilm Bother?

by Earl Green

The name of the long-delayed Star Wars live-action TV series has been revealed by prequel trilogy (and potential follow-up series) producer Rick McCallum: **Star Wars: Underworld**. Fans' pulses probably went up at the mere mention that the thing had a title, simply because any *other* news (to say nothing of even the slightest hint of actual progress toward production) has been virtually nonexistent. The show's still vaporware.

It almost sounds intriguing except for the focus on Boba Fett, whose badass card was revoked he screamed like a startled cleaning lady when Lando launched him right into the Sarclacc. This is a real sticking point with me: *I really have no interest in Boba Fett*. *Episode II* showed us that he was already a little troublemaker clone of Jango, and that seeing his "father" killed probably sent him over the edge into being the armored menace we met in the original trilogy...and you know, I think we can fill in the blanks from there. There's just not a lot of story to be had with Boba Fett because he was shown to be a little Jango clone (literally). Any books or comics that had previously showed the descent of a normal man into becoming a dangerously amoral bounty hunter had more meat to them than his story as finally disclosed in the movies. And when he does show up in *Underworld*, *we already know the end of his story, so really, nothing can happen to him*. There's *no* suspense.

Now... they *could* do a *lot* with this show. **They could have the kind of platform for allegorical political storytelling that we really need on TV right now, on a level that would've had Gene Roddenberry frothing at the mouth in envy.** A series set in the period when the Empire is consolidating its power and eliminating basic freedoms and human rights by the dozen could do so much topical stuff right now that it makes me tingly - I'd like to write scripts for *that* show. A show about bounty hunters and criminals? Not so much.

CONTINUED ON PAGE 24

STAR WARS UNDERWORLD WHAT WE'VE HEARD SO FAR...

Takes place in the 20-year gap
between *Episodes III* and *IV*

Does *not* focus on, or even visit, Luke
Skywalker or Darth Vader

Boba Fett figures prominently in
plans for the series

50 hour-long scripts completed
already

Russell T. Davies (Doctor Who
showrunner 2005-2009) was
personally invited by Lucas to write
for the show but declined to take
part

Episodes will cost in the
neighborhood of \$5,000,000 each to
produce

Lucasfilm is waiting for certain
technologies to come down in price
to start production

The show will be shot in Australia

Lucasfilm is considering alternate
delivery systems (i.e. **not broadcast
or cable**) for distribution, but
apparently isn't impressed with
iTunes

THEATEAR

Nerva Endings

Tom Baker is back in the TARDIS (again) on audio (again).

by Earl Green

It's been no secret, since Big Finish's earliest Doctor Who involvement, that the grand prize of snagging the Who license from the BBC would be to get Tom Baker to reprise his version of the Doctor again. As early as 1999, Gary Russell was campaigning to get Baker aboard, only to be turned down and then hear the actor making disparaging remarks about Big Finish and the quality of its work at public appearances. When Baker finally stepped into the studio again, it was for BBC Audio's own series of audio stories that uncomfortably straddled the distinct dividing line between straight-read audiobooks and an audio play with other actors playing parts.

The first "season" of the BBC's fourth Doctor stories seemed to confirm my worst fears of what Tom Baker audios would've been like all along: indulgent and not just a little bit silly. To be sure, Baker still has That Voice that brought so many of us who are now in our 40s into the Doctor's world, but the actor's own preference seemed to lean heavily toward the tongue-in-cheek style of season 17 – and in writer Paul Magrs, Baker found an author who was willing to go there. There were a few shining moments that made me think "Wow, Tom Baker audios could be awesome" ... but only a few.

One of 2010's most surprising announcements, after all this time, was that Tom Baker was finally willing to work with Big Finish. But the real question

was: would Big Finish do something different with the fourth Doctor in the wake of the BBC/Magrs stories?

As it turns out, by rolling the clock further back and actually directing Baker rather than simply indulging his every whim, Big Finish *can* travel back in time rather effectively. Louise Jameson's effortless recreation of Leela goes great lengths toward sealing the deal, too. We're hearing the Doctor and Leela not long after they've begun their travels together, and Leela is still uncertain of what she's gotten herself into. (A very nice scene at the end of *Destination Nerva* actually nails down *why* Leela would want to continue visiting a universe of terrors at the Doctor's side,



something that the TV series never quite managed.)

The story itself, however, is almost painfully rushed

– there were a couple of points where the story took such large quantum leaps forward that I was worried I'd completely missed something. The listener is left to interpolate some events for themselves. Fortunately, what's left undramatized largely falls under the heading of chase/escape scenes, but the whole thing moves at such a breathless pace compared to the almost-languid pacing of some of Big Finish's four-part offerings. All of the original Tom Baker audios presently scheduled are going to be single-disc, two-part stories, so this is an issue that's likely to persist. After over a decade of hewing tightly to the traditional four-part format, why the sudden crunch down to two-part stories for the Doctor whose era Big Finish has made such a point of paying homage to?

And it's the homages that are a bit worrying. *Destination Nerva*, as the title gives away, uses a setting that spread across two stories of Baker's first television season (for budgetary reasons). In recent years, especially since Nicholas Briggs and Alan Barnes took the creative wheel from the departing Gary Russell, Big Finish's stories have been rife with callbacks not just to Tom Baker's reign as the Doctor, but callbacks specifically to the early Baker era, as produced by Philip Hinchcliffe and script-edited by Robert Holmes.

Krynoids, Wirrn, Zygons, and Morbius have all cropped up in the eighth Doctor audio stories, the seventh Doctor recently revisited the robots of *Robots Of Death*, and upcoming stories featuring both Baker and his successors will feature the Wirrn (again), the Kraal, Magnus Greel (from *The Talons Of Weng-Chiang*), and the emaciated Master post-*Deadly Assassin*. And now Big Finish gets to work with "the definite article" himself. If current TV Who is resembling the pitfalls of the Davison era a little too much for comfort, then current Big Finish Who is

betraying its creators' fixation on Tom Baker's first three seasons as the Doctor. There's a real danger of reaching such levels of fanwank that the Big Finish audios will become the kind of insular "inside joke" that the Doctor Who novels of the late '90s became: almost impenetrable to first-time listeners. When the arrival of Tom Baker in the Big Finish pantheon is likely to bring the seasoned audio drama label the most attention it's gotten since Paul McGann came aboard, is all of this "sequelizing" that a wise move?

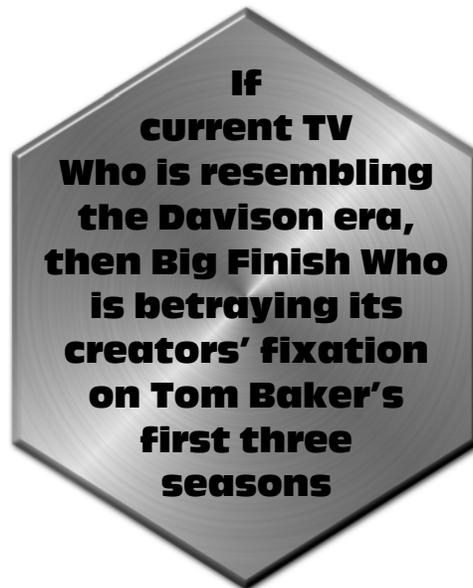
Destination Nerva is a breakneck-paced new entry in the fourth Doctor's adventures, and while I welcome the arrival of *That Voice*, the same one that ushered me into the TARDIS when I was eight, I'm a bit concerned about how much room the stories have to unfold as they should.

Of all the times for Big Finish to suddenly veer away from upholding the four-part format that always suited the classic series the best, this wasn't it.

Destination Nerva

written & directed by Nicholas Briggs
music by Jamie Robertson

starring **Tom Baker** (The Doctor), **Louise Jameson** (Leela), **Raquel Cassidy** (Dr. Alison Foster), **Sam Graham** (McMullan / Pilot), **Tilly Gaunt** (Laura Craske), **Tim Bentinck** (Giles Moreau / Jenkins), **Kim Wall** (Jim Hooley / Drelleran #1 / Security Guard), **Tim Treloar** (Lord Jack / Drudgers / Drelleran #2)



The TARDIS brings the Doctor and Leela to Victorian Kenton, where a fierce battle has left a manor house coated in the blood of men, and a dying alien who was their quarry. The alien failed to escape its hunters to return to its spacecraft, which has now been commandeered by a man named Lord Jack. The Doctor sets the TARDIS to follow the ship through time and space, and it arrives at the still-under-construction Nerva Dock, hundreds of years later. The overworked, under-equipped crew fails to notice anything strange about a new arrival at Nerva until it's too late. By touch, the visitor can physically join with anyone, and he's able to take control of Nerva's flight deck in short order, absorbing crew members and expanding his own skin to fill every available space. The Doctor and Leela race to escape in the TARDIS, only to be cut off before they can reach it.

LAUNCH ABORTED

Space Rangers

With ILM and one of Hollywood's rising creative talents behind it, how could it fail?

by Earl Green

If there was ever a genre show that seemed to have everything going for it prior to launch, **Space Rangers** would've been it. Created by Pen Densham, who had gone from a career as a Canadian TV scriptwriter to Hollywood's A-list by serving as a producer on the back-to-back theatrical hits *Robin Hood: Prince Of Thieves* and *Backdraft*, *Space Rangers* was one of the more high-profile mid-season science fiction series to debut at the beginning of 1993, debuting days after the premiere of *Star Trek: Deep Space Nine* and a few days before the pilot movie of *Babylon 5*. Like *Babylon 5*, *Space Rangers* was on the cutting edge of special effects, and its effects artists had arguably the best pedigree in the business.

Visual effects for *Space Rangers* were handled by Industrial Light & Magic, a company which had previously produced effects for the pilot episode of *Star Trek: The Next Generation*. However, things had changed significantly since 1987. The advent of CGI was beginning to bring the cost of special effects down in Hollywood.

ILM – once almost the only game in town – suddenly found itself with serious competition. Computer graphics were in the earliest stages of usurping model work as the preferred means of depicting spacecraft, and while the differences between early CGI and miniature models was still distinguishable, the gap would be closing fast.

The show's senior producer was a rising Hollywood heavyweight: Robert Halmi Jr. was president of his father's company, RHI Entertainment,

at the time *Space Rangers* was produced; a year later, Hallmark Cards purchased RHI, and Halmi became president of Hallmark Entertainment and founded the Hallmark Channel. He has been the executive producer of countless miniseries and movies-of-the-week, including *The 10th Kingdom*, *Dinotopia*, *The Infinite Worlds Of H.G. Wells*, *Earthsea*, *The Hogfather*, and *Tin Man*, and would later be the executive producer of two Sci-Fi Channel series, *Flash Gordon* and *Farscape*.

Space Rangers promised to bring swashbuckling back to TV sci-fi – the antithesis of the common perception that the *Star Trek* shows were mostly cerebral talk and little action.

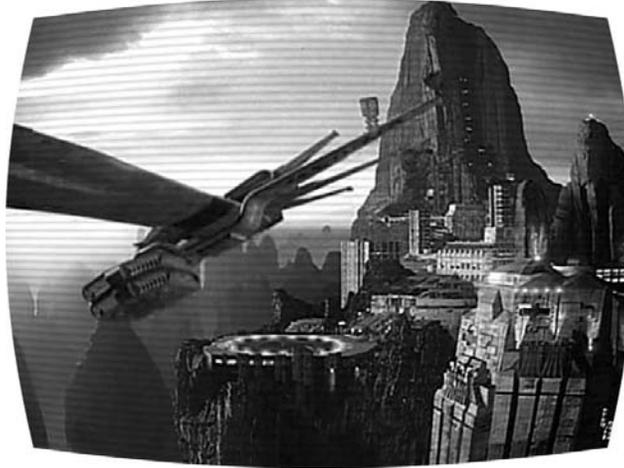


Series creator Pen Densham gathered top-flight writing talent to help launch the series, including Gregory Widen (creator of the *Highlander* franchise), Jay Roach (who would later go on to directing fame with the *Austin Powers* movies), and Herbert J. Wright, one of the original showrunners on *Star Trek: The Next Generation*.

So how could this show fail?

It was an unproven show scheduled on Wednesday nights in January, 1993, a time slot where nearly *everything* on the other networks had followings that weren't likely to divert from their usual fare to sample a new sci-fi show. NBC's *Unsolved Mysteries* probably held most of the audience that would've watched a new genre series; ABC's *The Wonder Years* and *Doogie Howser M.D.* captivated part of the young audience (which might have otherwise been early adopters), and

the rest of the youth audience was likely glued to Beverly Hills 90210 on Fox. All of these other series were established power players; by dispatching the Space Rangers to Wednesday nights, CBS was effectively sending them on a suicide mission. (It also made a positively surreal lead-in to In The Heat Of The Night, which aired after it on CBS.)



Cary-Hiroiyuki Tagawa, one of Hollywood's most in-demand Asian actors, moved on to Nash Bridges, while Jack McGee made countless guest appearances on such shows as seaQuest DSV, NYPD Blue and Rescue Me. Clint Howard, one of classic Star Trek's first-ever guest stars, continued his career as a busy character actor.

Also in the "not helping" department was the bane of many a science fiction saga: the network aired episodes wildly out of order, completely robbing any character arcs of their momentum or a running order that made any kind of sense.

CBS lost patience with the show, removing it from the schedule before the critical February 1993 ratings sweeps period. And in retrospect, with its older-skewing audience that seemed unlikely to embrace a science fiction series of any kind, CBS didn't seem like a good fit for Space Rangers to begin with. The show's final two episodes only aired overseas.

After filming only half a dozen shows, the cast dispersed to find new work. Jeff Kaake stayed on the Wednesday night schedule, joining the cast of Melrose Place briefly before moving on to other action drama series such as Renegade, The Sentinel and Viper.

Marjorie Monaghan was later seen in the first season of Star Trek: Voyager before becoming the recurring character of code-named, no-nonsense Martian resistance leader "Number One" in Babylon 5's fourth and fifth seasons. She auditioned for the role of T'Pol on Star Trek: Enterprise, but lost out to Jolene Blalock.



Italian-born actor Danny Quinn found work both in Hollywood and, later, back in his native Italy.

Series creator Pen Densham continued his career largely on the small screen, and a couple of years after the cancellation of Space Rangers he was on board as the executive producer of a much bigger genre hit, the successful Showtime relaunch of The Outer Limits, and not long after that, Showtime put Densham in the driver's seat of another MGM revival, Poltergeist: The Legacy. He was also involved with the short-lived 2002 revival of The Twilight Zone on the now-defunct UPN network.

Composers Hans Zimmer and Mark Mancina both went on to bigger and better things. Zimmer, already an Oscar winner for *Driving Miss Daisy*, scored *The Lion King*. Mancina, who at the time was working for Zimmer's Media Ventures studio, scored *Speed* and *Twister* for director Jan de Bont.

More favorable scheduling, and a network that "got" the show, might have helped Space Rangers last longer than a month. As it is, it was a show that seemed to have all the right talent behind the scenes, from A-list writers and musicians to ILM, to no avail – the Space Rangers always got the bad guys, but couldn't get an audience.

INSIDE THEM

CONTINUED FROM PAGE 18

Much is made of the Cygnus' hydroponic garden; perhaps part of that ship's original mission was to find an existing ecosystem in which edible plants from that garden would thrive, which would facilitate human settlement. *Habitable life.*



If *The Black Hole* and *WALL-E* are two sides of the same storyline, they're two sides of a worryingly cautionary tale. Waste has destroyed the Earth as a viable ecosystem in *WALL-E*, and waste is also a theme of *The Black Hole*, with the Cygnus' mission and that ship's trappings being extravagances that the folks back home could ill afford – and this is even before taking into account the disastrous results of that mission. At the end of both movies, the question is left open: what has humanity learned?

ANSWERS TO TIME WARP, PAGE 14 - 50 years ago: The Twilight Zone *To Serve Man*; **45 years ago:** Star Trek *Devil In The Dark*; **40 years ago:** *Silent Running*; **35 years ago:** Doctor Who *The Face Of Evil* Part 3; **25 years ago:** Max Headroom *Blipverts*; **20 years ago:** Red Dwarf *Quarantine*; **15 years ago:** Babylon 5 *Into The Fire*; **5 years ago:** Battlestar Galactica *Crossroads Part 1*. If you thought *that* was tough, try page 35.

STAR WARS ON TV

CONTINUED FROM PAGE 19

But then again, I may be setting my sights too high, since Lucas seemed to dance around all of his opportunities to do that sort of thing with the prequels. Granted, hardly a day goes by without some political talk radio pundit playing Amidala's line "this is how freedom ends, with thunderous applause" from *Episode III* in his or her show, but any relevance has been grafted onto it by the folks taking it out of its original context, and that line can be applied generically to almost any topic to the point that it parodies itself.

If the ratings numbers are down, they can always have Obi-Wan and Yoda come out of hiding on some Dirty Dozen-type mission that only the last two living Jedi can pull off (perhaps to rescue a rumored third Jedi?), and *boom*, instant ratings boost right before they go back into self-enforced exile. But if that happens *too* many times, it too becomes a joke – assuming one can entice Ewan McGregor to do anything on television that doesn't involve a cross-country motorcycle ride. Other call-forwards to the original series could be done too – cleverly, not overtly.

There's a lot of ways to do this right. I'm not sure I have faith in Lucas to land on even *two* of those ways.



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REVIEW

STAR TREK: THE NEXT GENERATION IN HD

Lieutenant, do you intend to blast a hole in the viewer? Please don't. HD screens are expensive.

by Earl Green

Let me start out by saying I'm not a fan of Blu-Ray. Buying everything on DVD that I used to have on tape was an expensive ordeal, and while that's definitely a first-world problem, I resent the attempt to force obsolescence on the DVD format (and those of us who fell for the okeydoke and invested heavily in DVD collections). I *do* understand the magnitude of improvement in picture quality that HD represents - I have spent pretty much my entire adult life working in television - but *the average consumer really doesn't*. Blu-Ray presents an awesome, high-definition picture and great sound, but I haven't upgraded to it, partially out of budget concerns and partially out of pure resentment. It's just another double-dip: the studios want to send everyone running to the store to buy the same stuff, *again*. Not me. I've opted out of this round of the home video merry-go-round. You may safely operate on the assumption that this entire review proceeds from that stubborn, curmudgeonly starting point.



There are places where 16:9 might actually work...

That being said, I did get to see CBS Home Video's Blu-Ray taster of the freshly-rebuilt-for-HD Star Trek: The Next Generation. The first season box set of HD-remastered TNG isn't due until the Christmas 2012 shopping season, but CBS (now the rightsholders to Paramount's TV library since the merger of CBS and Paramount parent company Viacom) had a crazy idea: let's remaster four episodes and put them out there for

all to see, as a promo of what to expect. And we'll get the public to *pay to see this promo*. And pay you did! **Star Trek: The Next Generation - The Next Level** represents an impressive amount of work on the part of a small team of HD video experts, under the guidance of Michael and Denise Okuda (who probably never expected to still be involved with this series, let alone the Trek franchise in general, in the year 2012). Unlike the classic Star Trek episodes, whose effects sequences were completely replaced with CGI for their HD upgrade, almost all of the original filmed elements for TNG are still in the vaults. Those negatives - all of them - have been rescanned at HD resolution, recomposited, finessed and re-edited in exactly the same way as the original episodes.



...and places where it really, really wouldn't.

Re-edited? Really? To cut corners - and Paramount was hardly alone in doing this - many a show in the '80s and '90s was shot on film, but the film was transferred to videotape for editing and compositing. The episodes as you remember them only exist on 525-line videotape masters; to forgo all of this film scanning and re-editing and tweaking would leave you with only one option: craptastic "upconverted" versions of the original episodes with those 525 lines of

video blown up to fill 1080 lines. The elements that only existed as painted-on animated video effects - phasers, shields, photon torpedoes, superimposed animated computer displays - have to be lovingly recreated by digital artists and animators, but Okuda has stressed that the TNG wheel won't be reinvented: any recreated elements will attempt to match the *intent* of the original video effects. But the model shots of the Enterprise are the same film shot between 1987 and 1994, because film captures more detail than video can record. This amount of detail was always there, but was lost somewhere between the generations of lost quality required for compositing, and the limitations of the medium itself.



Higher resolution offers a better look at Worf's very glittery Klingon robe

Watching *ST:TNG - The Next Level*, one realizes that occasionally, **the show's makers were counting on those limitations to cover their butts**. The bizarre choice of three episodes not really known for their special effects leaves one to focus on the spectacular improvement in picture quality . . . perhaps *too* spectacular. You can see when Patrick Stewart and Jonathan Frakes need to report to the makeup trailer for a fresh shave. You can spot zippers and stitching on some of the costumes. You can spot carpet remnants on the floor of the bridge near Data's helm console, hiding the power cords. You can see just how thick the makeup was piled onto the cast, particularly in *Farpoint*. You can spot the pieces of non-reflecting black material taped up to the shiny black consoles at the back of the Enterprise bridge, a desperate but necessary attempt to keep from showing the reflections



The depth of field in this shot is impressive - the bridge looks a mile deep

of the stage lights themselves. A lot of this stuff was previously hidden by the very same resolution limitations that Blu-Ray and HD seek to eliminate - and a lot of it was intended to *remain* hidden.

With the news that CBS is also planning to put HD TNG back into syndication, in broadcast editions cropped to the 16:9 widescreen aspect ratio, all of this adds up to a fascinating debate that needs to happen before too many more shot-on-film TV series are upgraded in this manner. Going back to preserve and re-scan negatives and recomposite elements in a higher resolution is fascinating stuff, especially for those with home theater hardware that really makes the most of the upgraded software. But at what point is authorial/directorial intent being usurped by the remastering team? I'm pretty sure we were never meant to be able to spot the square of carpet behind Data's seat, and we probably weren't meant to be able to see how ratty and unfinished the frame surrounding the Enterprise's main viewscreen looks. At what point, in the interest of digital clarity, is the man behind the curtain being revealed, taking the viewer right out of the story? *Star Trek: The Next Generation* is a *very* 20th century television show - that fact is its charm *and* its Achilles' heel. Seeing some of the barely-covered-up seams in the production makes me wonder if there isn't a strong argument for watching 20th century TV at a 20th century picture resolution. The resolution debate is something that needs to take place very soon; it's as valid as the debate over preserving aspect ratio.

“That’s all fine and well,” I hear you saying, “*but how does it all look and sound?*” The answer is: **really, really good**. The surround sound is really impressive and immersive; one scene near the end of *Farpoint*, where Riker’s away team realizes they’re inside something alive, finally has a sound effects treatment that “sells” that moment (and offers something worthy of Frakes’ startled reaction). The “space jellyfish” of *Farpoint* are much more detailed than one might have expected. The biggest problem with *Farpoint* is something that no amount of remastering could cover up: it’s a pilot acted out by a cast that has yet to gel together, saying lines from what can most charitably be described as “not TNG’s finest (two) hour(s)”. The script is startlingly bad in light of the concentrated character studies that later seasons of TNG produced. It’s hard to believe they’re from the same show, and it’s hard to believe that either Paramount or the already-skeptical audience gave the series a fair shake on the basis of its premiere. Someone at Paramount must’ve had a crystal ball, because the amount of good faith in this show seems unfounded with *Farpoint* as its pilot: *this* is the face that launched a thousand (star)ships?



Have a seat, and ignore the black cardboard on the consoles back there

The Next Level then jumps ahead to season 3, by which point Michael Piller had the writing room running smoothly for the first time in the show’s run. *Sins Of The Father* lights the match on the epic Worf/Klingon plotline that would run right through

TNG’s last season – and would even follow Worf over to Star Trek: Deep Space Nine and continue into the last few shows of that series’ final season. It’s almost Shakespearean in its scope and feel, and almost all of what we now take for granted about the Klingon race originates in this episode.



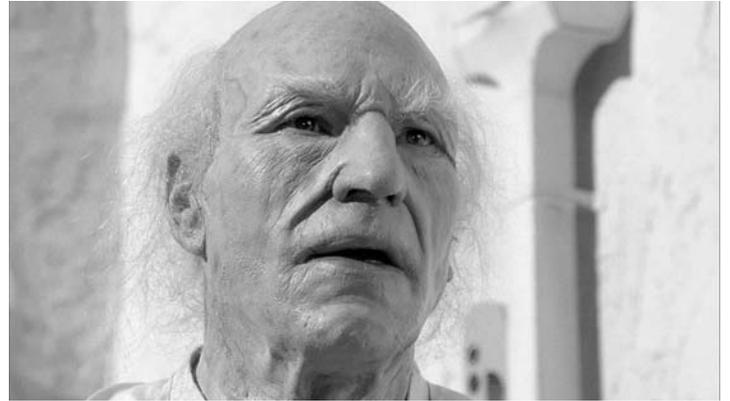
Farpoint action shot: digital effects approximating the original effects

Infamously, it was well-publicized in advance that 13 seconds of *Sins Of The Father* couldn’t be found in their original camera negative form, but now existed only on the edited videotape master and would have to be upconverted to HD. This would really be the true testament to why the show should be re-edited from scratch instead of blown up to fill the available space: the scene is very noticeable and very fuzzy. With 172 more hours of show to redo in HD, one wonders how many more “lost footage” incidents TNG will suffer on the road to HD.



Blue screen shots are now almost seamless – “edge fringe” is a thing of the 20th century, not the 24th

Some early computer-generated elements, such as the Crystalline Entity (in the first season's *Datalore*), the "Krazy Straw Consciousness" (from the last season's *Emergence*) and the comet in *Masks* will *have* to be recreated from the ground up. But there are a few cases where it seems that starting from scratch via CGI might be advisable. It may be heresy to suggest redoing wholesale sections of prominent shows like *The Best Of Both Worlds*, but really, shouldn't they at least consider making that pivotal story's battle scenes a little bit less static? In the existing standard-def episode, the Enterprise pulls up next to the Borg cube, puts it into park, and the two start exchanging blows. Surely this should be where Ensign Crusher proved that he could kick ass at the helm, trying to keep the Enterprise *out* of the clutches of the Borg's tractor beams?



Master craftsmanship: Inner Light age makeup withstands HD scrutiny

up looking more dated in its HD iteration than the original series, whose space scenes were redone wholesale out of necessity.

As for the syndicated 16:9 versions being prepared at the Paramount skunkworks, there are two options,



The various models of the Enterprise, built to big-screen standards from the beginning, are also ready for HD prime time

On the other hand, I can somewhat appreciate the purist approach to restoring TNG, even though I think there's a very valid concern – being overlooked with this "curatorial approach" as Michael Okuda has termed it in a blog post on his site – that TNG will end

one of which could be really fun. I cropped many of the screen grabs for this review to 16:9, proving that it *could* work in some cases. But perhaps they should leave the 4:3 picture untouched, and do "Pop-Up Video" trivia notes on either side of the original frame,

perhaps “in-universe”, Star Trek Encyclopedia-style notes on one side of the picture, and real-world behind-the-scenes factoids on the other side? And the “look” of this framework would be a no-brainer: just ask the ever-present Mr. Okuda to do it in the style of the 24th century computer interface “look” he designed, found all over the Enterprise. There, done: it preserves the episodes as originally filmed, and fills everyone’s HD screens with Trekkish goodness.



Dark scenes are a crap shoot, depending on the film grain originally used

TNG – The Next Level is an intriguing sampler that really raises a great many questions about the process

of restoring TNG and its later siblings that, perhaps, should’ve been thought out before the venture began. To think that the aspect ratio debate doesn’t swing the other way for “mere” television is just a little bit elitist; not everything *needs* to be 16:9, and to promote the notion that everything *does* need to be 16:9 is to trash decades of culturally significant, high-quality programming for no good reason. Not just TNG, but M*A*S*H, Roots, Hill Street Blues, All In The Family, Babylon 5, and many others – all still very much worth watching, whether they’re up to current specs or not.

CBS has already made it known that DS9 and Voyager are strongly being considered for similar upgrading once TNG is done; the studio anticipates two HD TNG box sets per year, which means the show will be completely HD-ified by the end of 2015. The techniques used for TNG will be applicable to most of DS9, but DS9’s last two seasons and all of Voyager will run into a unique problem: they heavily used CGI that was designed and rendered at standard definition. They’ll need to be rebuilt from the ground up.

And, of course, they’ll expect us to buy them again.



Onward to old adventures, anew.

EPISODE/STORY	CHARACTER / PACK		EPISODE/STORY	CHARACTER / PACK	
The Ambassadors Of Death Inferno	none to date none to date		Death To The Daleks	The Third Doctor Dalek with "Machine Gun" (2009 2-pack)	<input type="checkbox"/> <input type="checkbox"/>
Terror Of The Autons The Mind Of Evil The Claws Of Axos	none to date none to date The Master Axon Creature (Claws Of Axos collectors' set)	<input type="checkbox"/> <input type="checkbox"/>	The Monster Of Peladon Planet Of The Spiders	none to date none to date	
Colony In Space The Daemons	none to date none to date		Robot	K-1 Robot (Classic Wave 1 build & collect)	<input type="checkbox"/>
Day Of The Daleks	Supreme Dalek (Dalek Collectors' Set #2)	<input type="checkbox"/>	The Ark In Space The Sontaran Experiment	none to date The Fourth Doctor Field Major Styre Styre's Sontaran Ship (Sontaran Experiment collector set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
The Curse Of Peladon The Sea Devils	none to date The Third Doctor Sea Devil (dark green) (2009 2-pack) Sea Devil (light green/single pack)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Genesis Of The Daleks	The Fourth Doctor Davros Dalek Variant Davros/Prototype Dalek (Genesis Of The Daleks set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
The Mutants The Time Monster	none to date The Master The Master's TARDIS (The Time Monster collectors' set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Revenge Of The Cybermen	Dalek (Dalek Collectors' Set #1) Cybermen Cyberleader (Revenge Of The Cybermen set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
The Three Doctors	The First Doctor (Eleven Doctors set variant) The Second Doctor (Eleven Doctors set variant) Omega (Enemies Of The Third Doctor set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Terror Of The Zygons Planet Of Evil	The Fourth Doctor	<input type="checkbox"/>
Carnival Of Monsters	The Third Doctor (Eleven Doctors set variant)	<input type="checkbox"/>	Pyramids Of Mars	Zygon Fourth Doctor The TARDIS Robot Mummy Robot Mummy (variant) (Fourth Doctor Adventure set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Frontier In Space Planet Of The Daleks	none to date Supreme Dalek (Dalek Collectors' Set #1)	<input type="checkbox"/>	The Android Invasion The Brain Of Morbius The Seeds Of Doom	none to date Morbius Creature Krynoid The Fourth Doctor (Eleven Doctors variant and Seeds Of Doom set figure are identical)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
The Green Death	The Third Doctor with Maggots	<input type="checkbox"/>	Masque Of Mandragora The Hand Of Fear The Deadly Assassin The Face Of Evil	none to date none to date The Master Leela (2011 SDCC figure)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
The Time Warrior	The Third Doctor Linx the Sontaran Linx's Sontaran Ship (The Time Warrior collectors' set)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>			
Invasion Of The Dinosaurs	none to date				



It's been a long road, from the early useful-only-for-recreating-certain-publicity-photos poses to eerily accurate figures of every Doctor from Hartnell onward

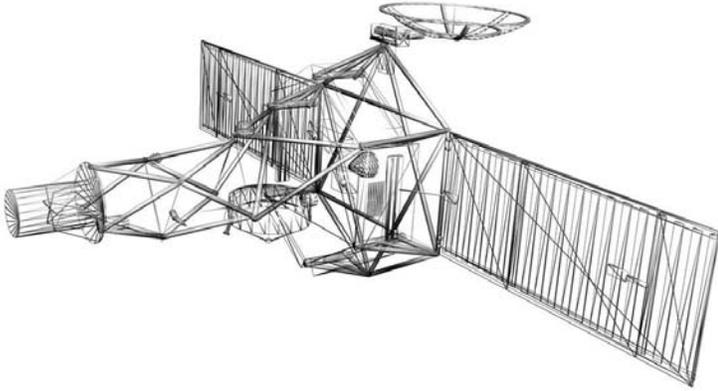
<u>EPISODE/STORY</u>	<u>CHARACTER / PACK</u>	
The Robots Of Death	VOC Robot with Robot Head (Fourth Doctor Adventure set)	<input type="checkbox"/>
	VOC Robot	<input type="checkbox"/>
	SV7 Robot	<input type="checkbox"/>
	D84 Robot	<input type="checkbox"/>
The Talons Of Weng-Chiang	Magnus Greel	<input type="checkbox"/>
	Mr. Sin	<input type="checkbox"/>
The Horror Of Fang Rock	none to date	
The Invisible Enemy	none to date	
Image Of The Fendahl	Leela (variant)	<input type="checkbox"/>
	Adult Fendaleen	<input type="checkbox"/>
	Baby Fendaleen	<input type="checkbox"/>
	(Image Of The Fendahl set)	
The Sun Makers	none to date	
Underworld	none to date	
The Invasion Of Time	Leela (variant)	<input type="checkbox"/>
	Commander Stor	<input type="checkbox"/>
	(Invasion Of Time set)	
The Ribos Operation	none to date	
The Pirate Planet	none to date	
The Stones Of Blood	none to date	
The Androids Of Tara	none to date	
The Power Of Kroll	none to date	
The Armageddon Factor	none to date	
Destiny Of The Daleks	Dalek with Explosives	<input type="checkbox"/>
	(Fourth Doctor Adventure set)	
	The Fourth Doctor	<input type="checkbox"/>
	Davros with Probability Sphere	<input type="checkbox"/>
	Daleks	<input type="checkbox"/>
	(Destiny Of The Daleks set)	
City Of Death	The Fourth Doctor	<input type="checkbox"/>
	Count Scarlioni	<input type="checkbox"/>
	(City Of Death set)	
The Creature From The Pit	none to date	
Nightmare Of Eden	none to date	
The Horns Of Nimon	none to date	
The Leisure Hive	none to date	
Meglos	none to date	
Full Circle	none to date	
State Of Decay	none to date	
Warriors' Gate	The Fourth Doctor (season 18)	<input type="checkbox"/>
	K-9	<input type="checkbox"/>
	(Warriors' Gate set)	
The Keeper Of Traken	The Fourth Doctor (waistcoat only)	<input type="checkbox"/>
	The Master	<input type="checkbox"/>
	Melkur	<input type="checkbox"/>
	The Master's TARDIS	<input type="checkbox"/>
	(Keeper Of Traken set)	
Logopolis	none to date	
Castrovalva	The Fifth Doctor (Fourth Doctor's clothes - 2010 SDCC figure)	<input type="checkbox"/>
	The Fifth Doctor (no celery)	<input type="checkbox"/>
Four To Doomsday	none to date	
Kinda	none to date	

<u>EPISODE/STORY</u>	<u>CHARACTER / PACK</u>	
The Visitation	none to date	
Black Orchid	nonte to date	
Earthshock	Cyberman	<input type="checkbox"/>
Time-Flight	none to date	
Arc Of Infinity	none to date	
Snakedance	none to date	
Mawdryn Undead	none to date	
Terminus	none to date	
Enlightenment	none to date	
The King's Demons	none to date	
The Five Doctors	none to date	
Warriors Of The Deep	none to date	
The Awakening	none to date	
Frontios	none to date	
Resurrection Of The Daleks	The Fifth Doctor (with celery)	<input type="checkbox"/>
	Davros	<input type="checkbox"/>
	Dalek Supreme	<input type="checkbox"/>
	Dalek	<input type="checkbox"/>
Planet Of Fire	The Fifth Doctor (celery + hat)	<input type="checkbox"/>
	The Master (business suit)	<input type="checkbox"/>
	(2010 SDCC 2-pack)	
The Caves Of Androzani	Peri	<input type="checkbox"/>
	Sharak Jek	<input type="checkbox"/>
	(Caves Of Androzani set)	
	The Sixth Doctor (Fifth Doctor's clothes – retailer exclusive)	<input type="checkbox"/>
	none to date	
The Twin Dilemma	none to date	
Attack Of The Cybermen	The Sixth Doctor	<input type="checkbox"/>
	Cyberscout	<input type="checkbox"/>
	(Attack Of The Cybermen set I)	
	Peri	<input type="checkbox"/>
	Rogue Cyberman	<input type="checkbox"/>
	(Attack Of The Cybermen set II)	
Vengeance On Varos	The Sixth Doctor	<input type="checkbox"/>
	Peri	<input type="checkbox"/>
	Sil	<input type="checkbox"/>
	(Vengeance On Varos set)	
The Mark Of The Rani	none to date	
The Two Doctors	none to date	
Timelash	none to date	
Revelation Of The Daleks	The Sixth Doctor (Necros cloak)	<input type="checkbox"/>
	Davros (bandaged hand stump)	<input type="checkbox"/>
	Imperial Dalek	<input type="checkbox"/>
	Dalek	<input type="checkbox"/>
	(Revelation Of The Daleks set)	
The Mysterious Planet	none to date	
Mindwarp	none to date	
Terror Of The Vervoids	The Sixth Doctor (future timeline)	<input type="checkbox"/>
	(Eleven Doctors set variant)	
The Ultimate Foe	none to date	
Time And The Rani	The Seventh Doctor	<input type="checkbox"/>
Paradise Towers	none to date	
Delta And The Bannermen	none to date	

EPISODE/STORY	CHARACTER / PACK		EPISODE/STORY	CHARACTER / PACK	
Dragonfire	none to date		School Reunion	K-9 (included with original Rose)	<input type="checkbox"/>
Remembrance Of The Daleks	Supreme Dalek	<input type="checkbox"/>		Sarah Jane Smith	<input type="checkbox"/>
	Dalek	<input type="checkbox"/>		Krillitane (grey variant)	<input type="checkbox"/>
	Imperial Dalek	<input type="checkbox"/>	The Girl In The Fireplace	Krillitane (red variant)	<input type="checkbox"/>
	Special Weapons Dalek	<input type="checkbox"/>		Clockwork Robot (blue)	<input type="checkbox"/>
	(Remembrance set I)			Clockwork Robot (black)	<input type="checkbox"/>
	Davros as Emperor Dalek	<input type="checkbox"/>	Rise Of The Cybermen	Cyberman	<input type="checkbox"/>
	Destroyed Imperial Dalek	<input type="checkbox"/>	The Age Of Steel	Cybercontroller	<input type="checkbox"/>
	(Remembrance set II)		The Idiot's Lantern	Granny Connolly (with the Wire)	<input type="checkbox"/>
The Happiness Patrol	none to date		The Impossible Planet	Ood	<input type="checkbox"/>
Silver Nemesis	Cyberleader	<input type="checkbox"/>	The Satan Pit	The Tenth Doctor (spacesuit)	<input type="checkbox"/>
	Cybermen	<input type="checkbox"/>		Elevator	<input type="checkbox"/>
	(Silver Nemesis set)		Love & Monsters	Hoix	<input type="checkbox"/>
The Greatest Show In The Galaxy	none to date		Fear Her	none to date	
			Army Of Ghosts	Cyberleader	<input type="checkbox"/>
			Doomsday	Dalek (Genetic sample handprint)	<input type="checkbox"/>
Battlefield	none to date			Damaged Cyberman (2007 SDCC)	<input type="checkbox"/>
Ghost Light	The Seventh Doctor	<input type="checkbox"/>		Genesis Ark (Doomsday gift set)	<input type="checkbox"/>
	(Eleven Doctors set variant)			Dalek Sec	<input type="checkbox"/>
The Curse Of Fenric	The Seventh Doctor	<input type="checkbox"/>			
	The TARDIS	<input type="checkbox"/>	The Runaway Bride	none to date	
Survival	none to date		Smith And Jones	Martha Jones	<input type="checkbox"/>
				The Tenth Doctor (variant)	<input type="checkbox"/>
Doctor Who	The Eighth Doctor	<input type="checkbox"/>		Judoon Captain	<input type="checkbox"/>
	(Eleven Doctors set exclusive)			Judoon Trooper	<input type="checkbox"/>
				Lillith	<input type="checkbox"/>
Rose	The Ninth Doctor ("Disco" pose)	<input type="checkbox"/>	The Shakespeare Code	Branigan	<input type="checkbox"/>
	The Ninth Doctor with Auton Arm	<input type="checkbox"/>	Gridlock	Novice Hame (variant)	<input type="checkbox"/>
	Rose ("Disco" pose)	<input type="checkbox"/>		Damaged Dalek Thay	<input type="checkbox"/>
	Autons (2-pack)	<input type="checkbox"/>	Daleks In Manhattan	Laszlo	<input type="checkbox"/>
	Auton (single pack)	<input type="checkbox"/>		Human Dalek Sec	<input type="checkbox"/>
The End Of The World	The Moxx of Balhoon	<input type="checkbox"/>	Evolution Of The Daleks	Tenth Doctor (Pentallian spacesuit)	<input type="checkbox"/>
	Cassandra	<input type="checkbox"/>	42	Korwin	<input type="checkbox"/>
	Jabe	<input type="checkbox"/>		none to date	
	The Face Of Boe	<input type="checkbox"/>	Human Nature	Scarecrow	<input type="checkbox"/>
	Gelth	<input type="checkbox"/>	The Family Of Blood	Weeping Angel (Weeping)	<input type="checkbox"/>
The Unquiet Dead	Space Pig	<input type="checkbox"/>	Blink	Weeping Angel (Screaming)	<input type="checkbox"/>
Aliens Of London	Slitheen	<input type="checkbox"/>		Professor Yana	<input type="checkbox"/>
World War Three	Dalek (removable section)	<input type="checkbox"/>	Utopia	The Master (Yana's clothes)	<input type="checkbox"/>
Dalek	The Editor	<input type="checkbox"/>		(Utopia gift set)	
The Long Game	Reaper	<input type="checkbox"/>		Captain Jack Harkness	<input type="checkbox"/>
Father's Day	Captain Jack Harkness	<input type="checkbox"/>		Captain Jack Harkness	<input type="checkbox"/>
The Empty Child	The Empty Child	<input type="checkbox"/>		(with the Doctor's severed hand)	
	Captain Jack Harkness (hat)	<input type="checkbox"/>	The Sound Of Drums	The Master	<input type="checkbox"/>
The Doctor Dances	none to date		The Last Of The Time Lords	Time Lord	<input type="checkbox"/>
Boom Town	none to date			The Master with Toclafane spheres	<input type="checkbox"/>
Bad Wolf					
The Parting Of The Ways	Assault Dalek (2007 SDCC figure)	<input type="checkbox"/>			
	The Tenth Doctor (Ninth Doctor's clothes - Regeneration set)	<input type="checkbox"/>	Time Crash	The Tenth Doctor (variant)	<input type="checkbox"/>
				The Fifth Doctor (with celery)	<input type="checkbox"/>
				(2008 SDCC 2-pack)	
The Christmas Invasion	Sycorax Leader	<input type="checkbox"/>			
	Sycorax Warrior	<input type="checkbox"/>	Voyage Of The Damned	Astrid Peth (apron)	<input type="checkbox"/>
	The Tenth Doctor (overcoat)	<input type="checkbox"/>		Heavenly Hosts	<input type="checkbox"/>
	The Tenth Doctor (no overcoat)	<input type="checkbox"/>		(Voyage Of The Damned gift set)	
New Earth	Rose	<input type="checkbox"/>		Bannakaffalatta	<input type="checkbox"/>
	Cassandra	<input type="checkbox"/>		Astrid Peth (no apron)	<input type="checkbox"/>
	Chip	<input type="checkbox"/>	Partners In Crime	The Tenth Doctor with 5 Adipose	<input type="checkbox"/>
	Cassandra (destroyed)	<input type="checkbox"/>		Adipose (25-pack)	<input type="checkbox"/>
	Novice Hame	<input type="checkbox"/>	The Fires Of Pompeii	Pyrovile with Roman Soldier	<input type="checkbox"/>
Tooth And Claw	Werewolf	<input type="checkbox"/>		Pyrovile Priestess	<input type="checkbox"/>

5 10 15 20 25 TIME WARP 30 35 40 45

SPACE HISTORY EDITION

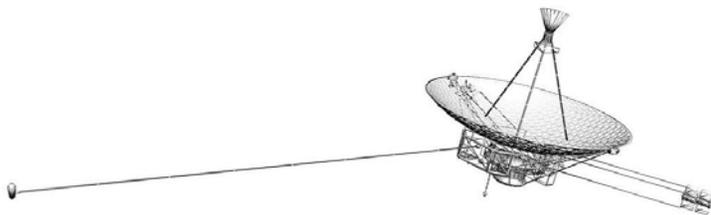
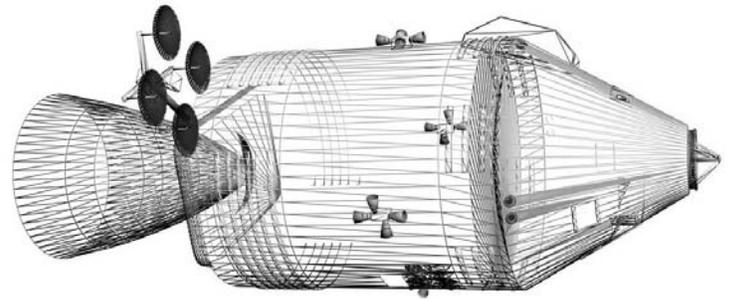


50 YEARS AGO - RANGER 3

January 26th, 1962 saw the launch of the unmanned **Ranger 3** probe, intended to be the first robotic explorer to impact the moon (and hopefully take photos during terminal descent). And yes, it was just going to *slam into the moon*, none of this fancy “slowing down and landing” business: it was an impressive feat just to *reach* the moon... which Ranger 3 *didn't*, missing the moon by 36,793 kilometers thanks to multiple malfunctions, and going into its own orbit around the sun.

45 YEARS AGO - APOLLO ONE

On January 27th, 1967, astronauts Gus Grissom, Ed White and Roger Chaffee died in a raging fire within the confines of the Apollo 1 capsule – during a ground test. That's the *bad* part. The good news is that the tragedy forced NASA and its contractors to take Apollo apart, identify more potential problems, and fix them before flights resumed in 1967, culminating in the Apollo 11 lunar landing.

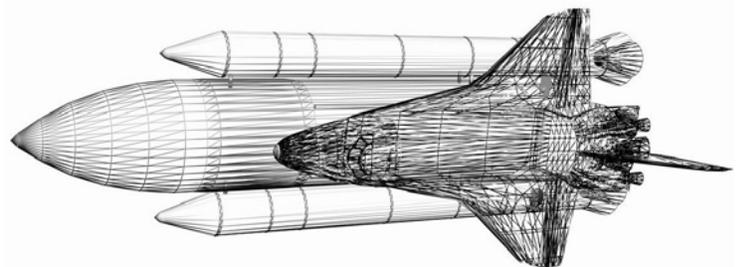


40 YEARS AGO - PIONEER 10

Pioneer 10 was launched on the first-ever mission to Jupiter on March 2nd, 1972. Not only did it take the first close-up pictures of the giant planet, but it passed close enough to Jupiter's immense radiation belts that it nearly fried its electronic brain out; the designers of the upcoming Voyager missions took heed. Pioneer 10 was also the first spacecraft containing a message for any otherworldly explorers who might find Pioneer adrift among the stars after it leaves the solar system.

30 YEARS AGO - STS-3

March 22nd, 1982 saw space shuttle **Columbia** make its third flight into space on the second mission to test the Canadian-made remote manipulator arm in its cargo bay. This was the first shuttle flight to drop the coat of white paint from the external fuel tank – *all 600 pounds of white paint*, allowing the shuttle to carry more cargo.





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THELOGBOOK.COM has also spawned television projects, and a series of books based on the site's wealth of information and research is in the works.

This quarterly e-'zine gathers some of THELOGBOOK.COM'S best essay, review and opinion pieces in a magazine format.