

TV Sci-Fi

16 + GUIDE

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TV Sci-Fi

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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

ACCESSING RESEARCH MATERIALS

1. *bfi* NATIONAL LIBRARY:

All the materials referred to in this guide are available for consultation at the *bfi* National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at www.bfi.org.uk/library.

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If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

***bfi* National Library**

British Film Institute
21 Stephen Street
London W1T 1LN
Tel. 020 7255 1444
www.bfi.org.uk/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street (please see www.bfi.org.uk/library/visiting for a map of the area).

COPIES OF ARTICLES

If you are unable to visit the library or would like materials referred to in this guide sent to you, the *bfi* Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at www.bfi.org.uk/library/services/research.html.

For queries about article copying or other research, please contact **Information Services** at the above address or tel. no. or post your enquiry online at www.bfi.org.uk/ask.

2. OTHER SOURCES:

- Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

- Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The *BFI Film and Television Handbook* lists libraries with significant media collections.

- Your school library

- Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

- The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library
Colindale Avenue
London NW9 5HE
Tel. 020 7412 7353

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

- **A broad overview of the area you are researching:** This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences which have shaped it.
- **An awareness of different debates which may exist around the area of study:** There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular area:** You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.
- **Information relevant to all key concept areas.** You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types of research

- **Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on such things as what activities women are shown doing in advertisements over one week of television viewing, for example. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

- **Secondary:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
- **Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.
- **History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.
- **Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using research

- **Organising your research:** Before rushing headlong into the local library, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.
- **Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of or evidence for an analysis of the text which you are exploring. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.
- Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work. This is usually written in this way:

Notes

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.

2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, vol.24, no.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number.

Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

This 16+ Study Guide is based of the holdings of the *bfi* National Library. Although it is aimed at A-Level Media Studies students, it is hoped it will be useful for under/post-graduate students as part of their initial literature searching, and, fingers crossed, may even be of use for the television science fiction (TVSF) fan.

It contains a larger main TVSF bibliography section framed by two short sections on American television and 'fandom'. The rest of the guide contains sections on selected shows from ANDROMEDA to THE TWILIGHT ZONE. STAR TREK is the series that all other science fiction shows are judged by and refer to or imitate. Selection has been based upon an "Americans-in-Space" format. (Therefore, no X-FILES, BUFFY etc.). Availability of useful sources was also a factor. Quite where *The Twilight Zone* fits in is a moot point. The compilers defend its inclusion on the basis that it was a ground-breaking series not only for science fiction but for American television as well. The series is also a classic example of the problems of defining the genre.

The literature and the problems of genre

American television science fiction (USTVSF) is as old as American television and has been consistently popular with audiences. However, this popularity does not always extend to academics, broadcasters and producers.

The genre may be as old as television itself, but there is no large body of research as there is for other genres. This may reflect the reality of television studies itself. Film studies has many standards texts now in their umpteenth edition for titles such as Bordwell & Thompson's 'Film Art: an Introduction' or Louis Gianetti's 'Understanding Movies'. (American) television, by contrast, does not.

Mark Siegel's chapter in 'TV genres: a handbook and reference guide' (q.v.) is an excellent place to start. It notes that as a genre, science fiction TV is notoriously vague and difficult to define. There are no neat fixed boundaries as there are for westerns or police series. Many series, especially cult TV series such as THE CHAMPIONS, THE PRISONER, THE MEN FROM UNCLE etc., overlap with science fiction but could hardly be described as such. *The Twilight Zone* is another example of how hard it is to pin the genre down

Science fiction also borrows heavily from other genres such as horror, the gothic and the western. In the latter case, this was to the point where not only actors could switch from the high plains to outer space (Lorne Greene from BONANZA to BATTLESTAR GALACTICA) but scripts as well (ex-GUNSMOKE helmers brought some old scripts to the second, and despised, series of BUCK ROGERS IN THE 25TH CENTURY).

This fuzziness, therefore, does not lend itself to theoretical frameworks which hinders standard academic approaches. And, as if any fan needs reminding, TVSF is hardly considered to be a high-brow art form either.

Although, science fiction is a fascinating and serious area for the study of 'fandom', there have only been a few notable studies to date. Too few academics have been brave enough to either "come out of the closet" or to run the gauntlet of fans. In 'Fan Cultures', by Lee Hills, the author examines this question in his introduction: "Why fans don't like academics, and vice versa". From bitter experience, the *bfi* National Library has some history of incurring fans' wrath, when its HITCHIKER'S GUIDE TO THE GALAXY Study Guide was (infamously) mauled in its fanzine press. (And those wounds still weep...).

Sky One, Sci-One??

Ratings have also been a great problem for the genre. All broadcasters have always been reluctant to resource properly set designs and effects for TVSF series. British series like BLAKE'S 7 had to survive on budgets levels based on other 'light entertainment' shows it was replacing in the schedule. The traditional broadcasters have also been wary of investing heavily in science fiction, a genre which has a long history of expensive flops. Many shows failed to attract a large and reliable audience which possessed the "right demographic" for advertisers. Browsing the encyclopedias reveals how American TVSF was (and still is) a graveyard of failed pilots and broken shows.

The success of STAR TREK: THE NEXT GENERATION changed broadcasters' minds and TVSF was desirable again. TVSF audiences were small but very loyal and it was these that the new cable/satellite channels set out to target. (HBO, Showtime, Sci-Fi Channel). Classic shows were signed up and proposals sitting on shelves on desks went into production. For example, examine the daily schedule of Sky One and note its dependence upon science fiction series. It is more Sci-One than Sky One (apologies for that).

The Producers

TVSF has never been greatly popular with journeyman producers either, largely because of the problems of translating the writer's ideas from the page to the small screen via special effects (sfx) and set designs. You could either adopt the 'cut and paste' British school of special effects (e.g. any BBC TVSF series). Or one could buy in big screen special effects expertise e.g. BATTLESTAR GALACTICA and SPACE: 1999. But these were hugely expensive shows, and although their effects may stand up today, their huge expense was never justified by their ratings. But special effects are not the be-all and end-all. Cheap and cheerful effects, design and locations can be part of the appeal or even the aesthetic. Unlike its big screen cousin, a series cannot survive on effects alone, and some satisfying storylines are inevitably required. It was not until the advent of CGI that TVSF series could approach the standards of special effects in the cinema.

It was CGI which enabled "auteur" producers like Straczynski to undertake SFX in-house and keep the costs down, which made it possible to make the series in the first place. In USTVSF, it is the producer who is king, not the director. The best series are the creation of one person (but sometimes two), with an overriding and often overbearing vision of what the universe should look and sound like. These individuals or science fiction "auteurs" often become indivisible from their shows. The obvious example is Gene Roddenberry and STAR TREK but the genre is littered with other examples from Rod Serling and THE TWILIGHT ZONE, right up to J. Michael Straczynski and BABYLON 5.

Media

The science fiction media are very important to the promotion and reception of a series. The power of StarBurst, Starlog and TV Zone should not be underestimated. These magazines are written by fans, for fans. They have the power to keep a series in the spotlight even if sometimes one suspects that some features are based upon rumours from the science fiction convention circuit and/or the fantasies of under-employed science fiction stars. Most of the successful shows ensure that their cast and crew are readily available.

Producers have also used the Internet to promote their shows with a plethora of official and unofficial sites. But this can be a two edged sword: a Google web-search on *Stargate SG-1* will embroil the browser in the furore over the departure of one of its stars.

As audiences have fragmented, the once peripheral marginal audiences for TVSF have now become rather important. Perhaps somebody might write a book about it some day.

American Television

Books

Below are suggested titles, which may provide some useful background reading into how American television industry works and set the programmes in some context.

BARNOUW, Erik

Tube of plenty: the evolution of American television.

Oxford University Press, 1990. 518p.illus.bibliog.

BROWN, Les

Les Brown's encyclopedia of television.

Detroit: Gale Research, 1992. 723p.illus.bibliog.appendix.index.

BUTLER, Jeremy G.

Television; critical methods and applications.

Belmont, CA: Wadsworth Publishing, 1994. 369p.illus.gloss.index.

A very useful for studying American television. Part one examines narrative structure of television series, serials and TV films; the importance of characters and actors/stars; and how reality is employed or constructed. Part Two looks at the style of television and its history. Part Three examines special topics (music and animation). Part four outlines the methodology and application of critical analysis and how the industry looks at itself in contrast to academic methods covering auteur theory and genre studies.

CREEBER, Glen (ed)

The television genre book

bfi, 2000.

163p.illus. bibliog. index.

This work is one of the initial attempts to cover the gaps in television studies, which are so well covered for cinema by such works as 'The Cinema Book', by Pam Cook. It should provide the reader with a framework to study television.

Despite its literary origins, television science fiction is not considered as "high culture". It is strictly popular entertainment. In the past, it was not popular with producers largely due to the necessity of time consuming and expensive special effects.

It notes that television science fiction remains under-analysed and under-theorised. It suggests this is because it defies any neat classifications and sprawls from fantasy to adventure. The programmes tend to reflect "contemporary social and political concerns" in the utopias and dystopias they depict. The fear of the "Other" is still prevalent: the STAR TREK franchise still has a bogeyman to fear in the Borg.

NEWCOMB Horace (ed)

Television: the critical view (6th ed)

Oxford University Press, 2000. 721p.

Latest edition of this popular reader on all aspects of American television with old and new essays on topics ranging from audience research to studio system.

Science Fiction On American Television

Books

FULTON, Roger and **BETANCOURT**, John
Encyclopedia of TV science fiction (4th rev ed).

London: Boxtree, 2000. 836p.illus.chronology.

[Also published by Warner Books as: "The Sci-Fi Channel encyclopedia of TV science fiction.]

From A FOR ANDROMEDA to THE X-FILES through over 350 titles from long running series to the more obscure one season wonders and one-off pilots. This is an informative and entertaining encyclopedia in which the authors provide well-written entries summarising the concepts and themes of the shows with some critical appreciation.

GERANI, Gary (with Paul H Schulman)

Fantastic television.

New York: Harmony Books, 1977. 192p.illus.

A pictorial history of science fiction, the unusual and the fantastic on television from CAPTAIN VIDEO to STAR TREK. Although limited by date, it does cover a wider range of series than covered in this guide.

HELFORD, Elyce Rae

Fantasy girls: gender in the new universe of science fiction and fantasy television.

Lanham, MD; Oxford: Rowman and Littlefield, 2000. 273p.illus.index.

(See STAR TREK entries for note about this work). It contains chapters the VOYAGER and DEEP SPACE NINE strands; The X-FILES; BABYLON 5; and, naturally and by no means least, XENA: WARRIOR PRINCESS and BUFFY THE VAMPIRE SLAYER.

JAVNA, John

The best of science fiction TV: the critics' choice from Captain Video to Star Trek, from the Jetsons to Robotech.

Titan, 1988. 144p. illus. bibliog.

Once you overcome the waggish and "Top 10" approach, this book does contain lots of information that cannot readily be found elsewhere such as special effects budgets.

KAMINSKY, Stuart

American television genres.

Chicago: Nelson-Hall, 1985. 220p. illus. bibliog. index.

Key text on television genre with a chapter on science fiction.

Sadly this book is missing from the *bfi* National Library. (Replacement o/o Summer 2002).

LUCANIO, Patrick and **COLVILLE**, Gary

American science fiction television series of the 1950s: episode guides and casts and credits for twenty shows.

Jefferson, NC; London: McFarland, 1998. i-vii, 252p.illus.bibliog.indices.

Painstakingly compiled companion to the era when the space opera was kindled and CAPTAIN VIDEO, SPACE PATROL and TOM CORBETT, SPACE CADET riled the space lanes. In the latter, the author notes the features of such shows and how familiar they are: the spaceship setting; a crew of sharply drawn characters; the action based upon some familiar

(and 20th Century) problems and moral dilemmas, and all with a passing nod to science thrown in. (Sound familiar?).

MORTON, Alan

The complete directory to science fiction, fantasy and horror television series: a comprehensive guide to the first 50 years 1946-1996

Peoria, IL: Other World Books, 1997. 982p.

Contains entries with summaries and episode guides for over 360 series.

NAZARRO, Joe

Writing science fiction and fantasy television.

London: Titan Books, 2002. 253p. gloss. index. credits.

This book contains a very impressive collection of interviews with some of the creator-writer-producers of the most important science fiction programmes on television today. These programmes include: ANDROMEDA; BABYLON 5 (with J. Michael Straczynski); FARSCAPE (with Rockne S. O'Bannon); LEXX; STARGATE SG-1 (with Jonathan Glassner); STAR TREK/NEXT GENERATION; THE X-FILES (with Chris Carter); and BUFFY and fantasy/SF genre supremo, Joss Whedon.

PHILLIPS, Mark and **GARCIA**, Frank

Science fiction television series: episode guides, histories, and casts and credits for 62 prime time shows, 1959 through 1989.

Jefferson, NC; London: McFarland, 1996. 691p. illus.cast.biogs.appendices.bibliog.index.

This is a well-researched and entertaining source for science fiction series. It is especially strong in seeking out the views and experiences of the participating actors e.g. Gil Gerard's frustrating experiences in BUCK ROGERS IN THE 25TH CENTURY.

ROSE, Brian G. (ed)

TV genres: a handbook and reference guide.

Westport, CT; London: Greenwood Press, 1985. 453p.bibliogs.index.

Chapter 6: Science fiction and fantasy TV, by Mark Siegel, pp.91-106

This is a must-read chapter. It offers a brief history to the mid-80s with several approaches to looking at science fiction on television. The author states that although the genre is as old as broadcasting itself it is one that is very hard to define and establish boundaries. A historical framework is provided on the evolution of the genre qualifying this model with its apparent limitations. The differences between the genre on the big screen are also studied: special effects will not sustain a badly written television series yet might make a poor film watchable.

The author also examines the ideology of the main shows with their common themes of fear of technology and omnipresent ethnocentrism. It also looks at why the genre had been somewhat bland to date and how this reflects the need to attract large audiences for network television unlike its darker literary sibling.

SARDAR, Ziauddin and **CUBITT**, Sean (eds)
Aliens R Us: the other in science fiction cinema.
London: Pluto Press, 2002. 186p.index.

This is a recent examination of the global culture of science fiction and makes reference to television series

In Chapter Three, 'Displacements of gender and race in SPACE: ABOVE AND BEYOND, Nickianne Moody, the author, looks at the representation of women in this series and the role of women depicted in military situations and compares this with films of the same period e.g STARSHIP TROOPERS, COURAGE UNDER FIRE etc. The author notes how important it is to keep the TV sci-fi media (eg StarBurst, Starlog, TV Zone) onside, which this show apparently did not, and consequently suffered from mixed reviews.

Chapter 7 looks at how the "Other" is depicted in STAR TREK: DEEP SPACE NINE, which is described in that section below.

SOBCHACK, Vivian
Screening space: the American science fiction film.
New York: Ungar, 1987. 345p. illus.bibliog.indexes.

Possible background reading. The author sets out the limits and iconography of the genre as depicted by Hollywood, which may inform study of its television sibling.

WRIGHT, Gene
The Science fiction image: the illustrated encyclopaedia of science fiction in film, television, radio and the theatre.
New York: Facts On File, 1983. 336p. illus.col.plates

Ageing but potentially useful encyclopedia on most aspects of the genre.

Audiences and Fans

Books

HILLS, Matt
Fan cultures.
London; New York: Routledge, 2002. xviii, 237 p. bibliog. index.

This very recent work sets out to map "fandom" and is particularly strong in reviewing the academic studies to date. As a "scholar-fan", rather than merely "fan", "scholar" or "fan-scholar", the author is well placed to examine previous academic efforts to theorise and categorise fans and their 'communities'. Not surprisingly, STAR TREK and THE X-FILES along with other cult/science fiction shows feature heavily.

JENKINS, Henry
Textual poachers: television fans and participatory culture.
London: Routledge, 1992. 343p.illus. appendix. bibliog. index.

Seminal work on fandom looking closely at STAR TREK fans. (See STAR TREK entry for notes).

LEWIS, Lisa A. (ed)

The adoring audience: fan culture and popular media.

London: Routledge, 1992. 245p. index.

This collection of essays sets out to go beyond the stigma of fandom and analyse the relationship between fans, stars, the shows and the companies that produce them. Chapter 11 looks in particular at the science fiction fan community.

TULLOCH, John and **JENKINS**, Henry

Science fiction audiences: watching Doctor Who and Star Trek.

London: Routledge, 1994. vi-xiii. 294p. index.

Another initial attempt to examine the phenomenon of fandom in particular relating to the two shows from the title. Worth noting is the chapter on interviews with STAR TREK fans who lobbied the NEXT GENERATION producers for a gay/lesbian character.

Andromeda

compiled by Chris Bryant

Another Star Trek influenced science fiction television series by the same creator, Gene Roddenberry's ANDROMEDA deals with the adventurous escapades of five mercenaries, under the command of Captain Dylan Hunt (played by Kevin Sorbo, star of HERCULES: THE LEGENDARY JOURNEYS) to restore peace and tranquillity to the Universe...

Articles

CINEFANTASTIQUE

vol.33 no.3. June 2001, pp. 12-15

Of Sex and Starships, by David Z.C Hines

This is an interesting article that provides valuable insight into two of the actresses on the hit television show. Lexa Doig (Andromeda) and Lisa Ryder (Beka Valentine) both provide detailed information as to their time on the programme. Funnily enough, both of the stars appear alongside each other in the recent horror thriller 'Jason X' in alternate roles (Ryder as a non-human with human form, and Doig as a feisty female lead) and they explain how they travelled to and from each of the two projects' sets constantly.

Lexa Doig provides humorous information on her "jelly boobs" that dug into her shoulder blades, and Lisa Ryder explains how she enjoys her active role – "I get to do *all* the fun stuff". A comment from another member of the programmes crew towards Lexa Doig – "You in a leather bikini in a cage equals ratings" provides a humorous distraction.

STARBURST

vol. Special no. 53, pp. 84-89

Cometh the hour..., by Paul Spragg

Actor and Executive Producer Kevin Sorbo explains how the show had to change for its third season, after its noted rocky patch mid-through Season Two. He explains how the show is still doing well, and sets the record straight as to why the other executive producer – Robert Hewitt Wolfe, strangely left the show (amidst rumours that Sorbo himself had Wolfe fired!). Sorbo also explains to Spragg that he is pleased with the progress that the show is making, and what he would like to see happen in Season Three. Sorbo finishes off by discussing his movie career, and how he would enjoy doing something different as he feels that he's "been doing all this action stuff for so long".

TV ZONE

No. 135, February 2001, pp. 36-39

Brent Stait – Gentle Bem, by Steven Eramo

An informative look at the character Bem, a member of the carnivorous species known as the Magog and the actor playing him. Brent Stait discusses his early life and the various television shows that he has appeared in previous to *Andromeda* - which is the first role he has had as a recurring character. He describes his character as "a very spiritual being, much like a monk" and explains more about Bem's traits.

There is noteworthy information on the amount of heavy make-up and prosthetic appliances the actor has to endure, which took a while getting used to. It is interesting to read about how he compares his character to the Chewbacca in the 'Star Wars' films, and how he positively rates fellow *Andromeda* actor Kevin Sorbo. A well-written look into the stated character, Stait claims that Bem is "a fascinating character and one that's...fun for me to play".

TV ZONE

No. 139, June 2001, pp. 24-33

Kevin Sorbo – Brains and Brawn, by Steven Eramo

Beginning with "I'm really enjoying myself", Sorbo, who plays lead star Captain Dylan Hunt, enthusiastically describes his time on the programme. He begins by talking about how he decided to leave 'Hercules' and how he is pleased that this new show is not just about him – "I didn't want to do a show where I had to carry the whole load...I got my wish". There is some brief information on Sorbo's early acting career and how he has now made it to becoming Executive Producer, as well as star, on *Andromeda*. He also discusses each of the other characters in turn, and the actor playing them.

TV ZONE

No 145, December 2001, pp. 46-50

Andromeda, Season One

If it's a quick-glimpse statistics for the first series of this hit show that you're after, then this will be the article for you. It's basically an episode guide, but does come complete with initial transmission dates, guest casts and credits as well as brief plot synopses for each of the twenty-two episodes for the programme's initial season.

Babylon 5 (1994-1998)

compiled by Nicola Clarke

Babylon 5 was a 'space opera' charting the trials and tribulations of the inhabitants of a space station several centuries in the future, that supposedly acted as neutral ground for warring species from all corners of the galaxy. This was the brainchild of one man, J. Michael Straczynski, and the five-year story arc was devised before the first scene was even filmed. It was soon praised for its serious minded approach to science fiction and its commitment to strong character development. Despite rapidly acquiring a large devoted fanbase, it was always a struggle to keep the show on the air, and the all-conquering spectre of Star trek constantly loomed large. It did get to complete its planned five years after much behind the scenes network politics, and Babylon 5 has been hailed as a classic of its genre, though the passage of time may give way to more objective viewpoints.

Articles

STARBURST

Special #16. June 1993, pp. 33-39

Babylon 5 creator, by Joe Nazzaro

Writer J. Michael Straczynski recalls the original germ of an idea for BABYLON 5, which came from several different sources, one of them being the use of 'unproven' computer-generated special effects. He also confidently reflects on how this fledgling science fiction television series will measure up to the spectre of the long established STAR TREK.

CINEFANTASTIQUE

Vol.25. No.2. April 1994, pp. 24-47, 61

BABYLON 5: The next generation of science fiction on television debuts, by various contributors

Series of articles concentrating on several aspects of the show in its television debut, namely creator J. Michael Straczynski's science fiction philosophy and how BABYLON 5 distinguishes itself from juggernaut science-fiction space explorers like STAR TREK and STAR WARS; computer graphics for special effects generated by Foundation Imaging; casting changes after the pilot episode; preview of the first season; makeup effects by Sylmar-based Optic Nerve; set design by production designer John Iacovelli; and the show's spiritual forebear CAPTAIN POWER AND THE SOLDIERS OF THE FUTURE.

STARBURST

No.206. October 1995, pp. 42-45

Building Babylon 5, by Joe Nazzaro and Sheelagh J. Wells

Executive producer Doug Netter first comments on the initial factors that have kept the show within the restrictions of television budget, and then explains the various improvements made over the course of its first two seasons in terms of characterisation and technical production.

STARBURST

Special #27. TV Sci-Fi Special. April 1996, pp. 39-43

Bruce Boxleitner's messages from Babylon, by David Bassom

The actor, who took over from Michael O'Hare as commander of the space station, reviews his two-year work on the popular series, which he rates as one of the highlights of his career.

STARBURST

No. 215. July 1996, pp. 26-31

Harlan Ellison on Babylon 5, by Joe Nazzaro

Conceptual consultant Harlan Ellison discusses his contribution to the series, his script collaboration with J. Michael Straczynski, and the show's fickle audiences.

STARBURST

No. 215. July 1996, pp. 32-35

John Copeland and now for a word, by David Richardson, Stephen Payne & Paul Warbrick

Producer John Copeland discusses his role in the BABYLON 5 production process, the series' ability to 'turn in quality Science Fiction television for a fraction of the cost of its rivals', and improved ratings.

CINEFANTASTIQUE

V.29. No.9. January 1998, pp. 32-37

Straczynski's prototype for future TV creations, by Frank Garcia

A discussion with J. Michael Straczynski on how the key concepts of his BABYLON 5 pioneering five-year novel structure and content have changed the way science fiction will be presented on television in the future.

STARBURST

Special #35. March 1998, pp. 6-63

In the Beginning, by John Binns

An illustrated dossier exploring the history of the BABYLON 5 universe, from season one to season four, including inset panels on the various races; a foretaste of season five; the fan phenomenon; an interview with Tracy Scoggins as season five new captain Elizabeth Lochley; a character profile of Psi Corp Bester played by Walter Koenig (aka Star Trek's Chekhov); the filming of the first 'standalone' BABYLON 5 television movie, Thirdspace, by director Jesus Treviño and some of the cast; the work of cinematographer and occasional director of the series, John C Flinn III; and finally the development of and relationships between the characters.

CREATIVE SCREENWRITING

Vol.5. No.4. Jul/Aug. 1998, pp. 30-31, 60

"Get the hell out of our galaxy!": the western mythos in Star Trek, Star Wars, and Babylon 5, by Thomas Marcinko

A discussion of the use of the western narrative in the STAR TREK and BABYLON 5 television series, and in the STAR WARS feature film trilogy.

TV ZONE

Special #32. February 1999, pp. 20-26, 56-69

Faith manages: the rise and rise of BABYLON 5, by David Richardson & Deanne Holding

An illustrated feature article looking back at the highlights of the five years of the television series, with comments by the cast and producers, followed by a timeline from beginning to

end of the fifth season, highlighting notable events and presenting the main characters on the way.

CINEFANTASTIQUE

Vol.31/32. No.12. June 2000, pp. 32-117

The Making of Babylon 5, by Robert Garcia and Frank Garcia

The ultimate behind-the-scenes of the science fiction epic with a complete five-year episode guide, cast profiles, special effects, set design, cinematography, special makeup effects, costume design, soundtrack, and a last word by its creator-producer J. Michael Straczynski.

Books

KILLICK, Jane

Babylon 5: season by season: signs and portents.

Del Rey Books/Ballantine, 1998. 176p. [14] col.plates.

The first in a series of season guides which begins with a foreword by actor Michael O'Hare (Commander Sinclair in the first season), and features a comprehensive introductory chapter on how series creator J. Michael Straczynski brought his creation to the screen. It then goes into an overview of the premiere season, including in-depth episode summaries of the pilot and all twenty-two shows, followed by a detailed analysis by the author.

The issues covered in the introduction include the difficulties of selling a then unfashionable genre to the networks, the ever present spectre of STAR TREK, the importance of audience demographics and how it affected getting financing for the show, and the revolutionary CGI that cut the cost of special effects. There are interviews with all the main players in production.

The overall critique of the first season is very even-handed, singling out notable episodes both good and bad, analysing running themes, and looking at the character development of both humans and aliens. It concludes that BABYLON 5's appeal is that it is a successful soap opera in space, and that the first season is an excellent scene setter for the five year story arc.

LANCASTER, Kurt

Interacting with Babylon 5: fan performances in a media universe.

University of Texas Press, 2001. xxxv, 202p. illus.bibliog.index.

This is a very dense academic case study within the theory of performance studies, and is therefore perhaps better suited to degree level study. But it is worth trawling through several of the chapters for interesting insights into the fandom of BABYLON 5, the creators/producers relationship to it, and the origins of the show itself.

The introduction and chapter 5 are particularly recommended. Entitled "Webs of Babylon: textual poaching online", it covers the official and unofficial websites in some detail, and has an analysis of fan fiction on the net, a fan site for a minor character, and role-playing games online.

The book has an extensive bibliography that can be used as a springboard for further study.

Battlestar Galactica

compiled by Sean Delaney

This was the first major series after Star Wars, which became a millstone around its neck. Produced by Glen Larson (dubbed "Glen Larceny" by noted SF writer Harlan Ellison for the notorious similarities between his shows and cinema blockbusters), its state of the art special effects could not overcome its second-hand storylines and often terrible science. It never managed to hang on to its initially large audience and was cancelled largely because of its high budget. The lack of chemistry between the leading characters is also interesting as this contrasts with genre series such as the X-Files, Star Trek, or even Blake's 7. Frightened by the vacuum left by the series - and as suggested by John Muir below, possibly due to commitments to toy manufacturers - the networks looked to produce a second series on the cheap. This failed and Larson moved on to putting the Buck Rogers franchise on the screen.

Books

MUIR, John Kenneth

An analytical guide to television's Battlestar Galactica.

Jefferson, NC; London: McFarland, 1999. 234p.illus.bibliog.index.

Even the author admits that BATTLESTAR GALACTICA is best remembered as a "guilty pleasure". Poorly received by the critics, it was notorious as yet another Glen Larson film rip-off with its hackneyed situations from second-hand Western scripts and its hawkish outlook if viewed as a Cold War metaphor. Mr Muir staunchly defends his chosen subject especially against the charge it was a mere STAR WARS rip-off. He believes it was part of a science fiction explosion in which both films and television shows took part. The book itself looks at the continuing phenomenon of BATTLESTAR GALACTICA and how interest in it continues both with fans and with producers. It also contains an interesting appendix of all the stock footage and models recycled for BUCK ROGERS IN THE 25TH CENTURY, another Larson project.

Articles

STARBURST

Special October 1994, pp.63-66

Battlestar Galactica: the return of Starbuck, by David Bassom

Interview with Dirk Benedict (Starbuck) who looks back fondly at BATTLESTAR GALACTICA, which in spite of its continual re-running ever since only ran to one series. He wisely steered clear of the second hastily prepared follow-up series (GALACTICA: 1980) due to the weak scripts and the cheaper production values. A lot of money was spent on the original series: the pilot cost \$14million. He also reveals that there was little or no chemistry between Richard Hatch (Apollo) and himself.

TV ZONE

Special June 1995, pp.52-55

Richard Hatch, by David Bassom

Interview with Richard Hatch (Apollo). This is just one of a series of interviews which seem to be part of a personal campaign to return BATTLESTAR GALACTICA to the screen. He has even co-written a comic novel based on the show and regularly attends the conventions. He admits there were production problems but the pilot debuted at No.5 in the charts, a huge hit by genre standards.

The three hour premiere was the most expensive television show to date when it was broadcast on 18 September 1978. Even the real computers used for the set design cost \$3million. Hatch believed the show was going from strength to strength and weak storylines

were being addressed although the Cylons were hardly a formidable enemy. (Compare the Cylons to the irrepressible Borg, the godlike Goa'ulds, or even the Daleks). Hatch claims that even SF legend Isaac Asimov was pencilled in for the second series.

In a genre where everybody's show has to be one big happy family, Hatch provides, perhaps unintentionally, some interesting insight on BATTLESTAR GALACTICA as "an amazing family" devoid of "big egotistical stars". However, it was Hatch's character Apollo that was underdeveloped, his storylines that were weaker than Benedict's Starbuck and received far more attention from the writers and producers. When Hatch complained to Larson (producer) some changes were made but Hatch was still not happy.

Hatch declined GALACTICA: 1980 as it was aimed at children with a budget to match and turned out very dull. The fates of Apollo and Starbuck were not addressed in the series and Hatch points out that this was a mistake as the fanbase are very aware of the overarching mythology of their shows and are loyal and protective of their favourite characters. At this time Larson and Hatch were interested in reviving the show but had little success.

STARBURST

Special #39 Winter 1998/99, pp.36-39

Captain eloquent, by John Peel

Another interview with Richard Hatch looking back on the show. He looks at why it was only a 22-episode show. Hatch believes this was due to the studios/network perceptions of genre/SF shows in primetime and their fear of losing a mainstream audience.

STARBURST

No.273. May 2001, p.6.

Battlestar Galactica back on TV, by Ian Calcutt

Short note on the possible resurrection of BATTLESTAR GALACTICA . This has more momentum than Hatch's one man quest. X-MEN helmer, Bryan Singer, and producer Tom DeSanto are big BATTLESTAR GALACTICA fans and have clout. Both were looking into a BATTLESTAR GALACTICA project. From their experiences with THE X-MEN, both men had "a healthy respect for the fanbase of sci-fi fantasy franchises and I'm confident that the Galactican brand is a sleeping giant". The series still has a sizeable cult following.

Farscape (1999-2003?)

compiled by Nicola Clarke

FARSCAPE is arguably the most groundbreaking science fiction show in years, American or otherwise. It takes a pretty cliché ridden premise (a modern day astronaut is thrown through a wormhole into a galaxy light years away from earth, and finds himself aboard a living spaceship populated by alien escaped convicts), and uses it to cleverly subvert the stereotypes of the whole genre.

An American-Australian co-production (with some European funding thrown in for good measure), it boasts the movie quality effects of the Jim Henson Creature Shop and the writing talents of old hand Rockne S. O'Bannon, whose previous credits include the original screenplay for the ALIEN NATION movie and several STAR TREK episodes. It is truly "Sci-Fi without rules" and anarchic television in it's own right.

Of course in the tradition of science fiction shows from the dawn of television, it is now in danger of prematurely disappearing from our screens. In an article posted on E! Online News on September 10th 2002 entitled "Fans rally as "Farscape" flames out", it was reported that the Sci Fi Channel would halt production on the series after the end of filming the present fourth season, citing "growing production costs and declining ratings", throwing in the relevant statistics for good measure (the cost of an episode is muted at \$1.5 million). Interestingly enough the news was leaked to the fans first in the Sci Fi Channel chat room by executive producer David Kemper and lead actor Ben Browder.

The report also has links to several unofficial fan sites raising campaigns to resurrect the show. The most notable being "Save Farscape" (farscape.wdsection.com) and "Farscape World" (www.farscapeworld.com) which contain online petitions, information on letter-writing campaigns, very interesting chat room debates, and news updates, along with everything else you would expect from fan sites. "Farscape World" in particular has a rather good review of the recently published guide to season 3, now with colour pictures!

Articles

STARBURST

No.257. January 2000, pp. 20-24

New frontiers, by James E. Brooks

An interview with Rockne O'Bannon and David Kemper, the main creators of FARSCAPE where they talk about the ideas behind the show, covering the uniqueness of its structure and plots in the homogenised genre of Science Fiction. The two men's creative history in the genre is briefly mentioned and there is a sidebar containing brief character outlines of the first series cast.

The main points that come up in this article is the anarchic situation the amoral characters find themselves in (for the main part they are escaped prisoners and there is no military hierarchy as there is in STAR TREK), and the full interaction between the different branches of the production team. The show appears to be very much a team effort (although with two definite figureheads) and this is cited as a reason for it's increasing quality, along with the freshness of the Australian approach to filmmaking.

TV ZONE

No.123. February 2000, pp. 44-49

Farscape: the new motley crew, by Jane Killick

An interview with Peter Coogan of the Jim Henson Company that presents a concise overview of the makeup and creature effects on FARSCAPE. There are small sidebars on the evolution of the regular "effects" characters from conceptual design to screen, and an explanation of the mechanics of transporting puppets from the Creature Shop in London and adapting them to their new environment on set in Australia.

Coogan also talks about the benefits of filming in Australia, primarily it's alien looking landscapes and it's relative cheapness compared to the US, though he argues that having a restricted budget forces more creativity in effects and production design.

BROADCASTING & CABLE

Vol.130 no.49. 27 November 2000, pp. 74-84

Far from kids TV, by Deborah McAdams

This is an interesting article for those interested in the politics of audience ratings and demographics. It is an interview with Brian Henson, chairman of the Jim Henson Company and one of the creative minds behind FARSCAPE, where he talks about how the show came into being, how it ended up on the Sci Fi Channel, and the advantages and disadvantages of working in cable television.

He explains that he wanted a more adult televisual outlet for the creative talents of the Creature Shop and how it led into a collaboration with Rockne O'Bannon to create an edgy, character-driven science fiction series.

Henson then goes on to detail how several scripts were developed at the Fox network before it was dropped for a cheaper show and 'rescued' by the cable Sci Fi Channel, who were prepared to finance a whole series and give the show a chance to build up an audience, and the economic advantages of international co-production.

Finally he talks about how FARSCAPE was specifically engineered to appeal to the hardcore Sci Fi community, involving the grooming of it's internet fanbase, and pacing the showing of the episodes to increase the audience appetite for it.

CINEFANTASTIQUE

Vol.33 no.1/2. April 2001, pp. 26-95

FARSCAPE, by Anna L. Kaplan

Extended feature (almost the whole edition), including a detailed episode guide to seasons 1 & 2, covering every aspect of the show (special effects, animatronics, makeup, production design, costume design and music) and interviews with all the main actors. It is arguably more comprehensive than the official series guides and has the added benefit of a reasonably objective viewpoint, so is essential reading for anyone who doesn't want to wade through the obvious publicity blurb of a book.

Every episode of the first two seasons has a thorough synopsis, star rating, quote from the script, and anecdotal information from the production crew. The main body of the piece is a critique of the show detailing it's concept (a contemporary everyman in an alien environment), how it came into being, how it's brought to the screen every week (much praise is given to it's high production values), how the series has evolved over two seasons, and analysing the success of it's 'vision'. The tone is very appreciative, calling FARSCAPE the "the best science fiction show on television" and explaining why, it turns the genre on it's head and is never predictable.

Notable aspects are detailed breakdowns of the making of the best received episodes, the interesting division in nationality on set (the writers and lead actor are American, virtually everybody else is Australian), an examination of the pop-culture references the lead character, Crichton, brings to the show, and an article about a tie-in novel.

Much emphasis is given to the contrast between the sanitised world of STAR TREK and the character based reality of FARSCAPE, with a detailed insight into how the writers created the psychological terrain explored in season # 2.

STARBURST

No.278. October 2001, pp. 26-33

What TV was invented for, by Scott Andrews

A love letter to FARSCAPE in the form of an analysis of exactly what makes it a cut above any other science fiction show on television. It traces the show's unpromising beginnings (unknown cast, puppets by the same company that produced THE MUPPETS, a seemingly clichéd and clunky pilot) and then explores how it gradually evolved into a series that continually subverted the rules of the very genre it sprang from.

All the classic science fiction shows that FARSCAPE took elements from are name-checked, (including STAR TREK) especially the stock characters, and then the exceptional way these staples are turned on their heads are examined. Special mention is given to the huge risk the show took by having the lead character go slowly insane over the course of one season.

Other themes explored are the constant conflict and distrust between the amoral main characters, the complex characterisation of the animatronic puppets that makes viewers really care about them, the daring fast-paced narrative structure, and the unique production design due to the Australian set location and crew.

There is also a sidebar of "five defining FARSCAPE moments" and the piece concludes by stating that the show is essential viewing "if you like your Sci-Fi challenging and unexpected".

STARBURST

Special no.51. February 2002, pp. 26-31

Bigger, better, faster, more, by Joe Nazarro

A fairly run of the mill interview with series creator Rockne S. O'Bannon where he admits he is doubtful that there will be a FARSCAPE movie until the show finishes its run on television, due to the pressures of the production schedule and wanting to do it properly as the beginning of a franchise in itself. The piece redeems itself by including O'Bannon's regret that his original spec script for the film ALIEN NATION was not fully credited as a blueprint for the later TV series, and a detailed insight into the mechanics of his writing process for FARSCAPE, especially the difficulties of writing for a production based in Australia when he lives in LA.

Books

SIMPSON, Paul and **HUGHES**, David

Farscape: the illustrated companion.

Titan Books, 2000. 159p. illus. credits. Gloss.

The official guide to the first series. It's comprehensive and entertaining if rather publicity conscious, with plenty of black and white stills and design sketches.

The book is split tidily into definite chapters covering the "Genesis" of the show, the episodes, the characters, the effects, and an introduction into season two. These are topped and tailed by a foreword by series creator Rockne O'Bannon and the "Lexicon", a two page tongue in cheek dictionary of the alien languages created for the show.

"Genesis" goes into detail about the origins of FARSCAPE with a wealth of quotes from Brian Henson, Rockne O'Bannon, and David Kemper, the show's three main creative minds, about the tortuous process of finding the finance to bring it to the screen. There are plenty of enlightening concept sketches and lots of information is presented clearly and concisely, even though it is a bit of a back-slapping exercise.

Each episode guide is prefaced by a credits list and a snappy quote from the script, and then goes on to detail every aspect of the making of that particular episode (from the production side to character and plot development). There is also a sidebar profiling the 'alien of the week'. The same detail is given to the character profiles, with the actors being interviewed on every aspect of their roles. There is a look behind the scenes of the Jim Henson Creature

Shop whose ambition is “to bring feature film special effects to a television show”, and Garner McLellan Design, the company in charge of the CGI effects, and the main players are interviewed.

Finally, “Into Season Two” examines the audience and critical reaction to the first season, official merchandise, ‘Scapers and fan websites, and hints of future plotlines.

SIMPSON, Paul and **THOMAS**, Ruth
Farscape: the illustrated season 2 companion.
Titan Books, 2001. 158p. illus. Credits. Gloss.

More of the same in this second book. This time the foreword is by Brian Henson and the format is almost exactly the same apart from chapters detailing the script to screen process of the season finale, and looking at costume design and “Creating Pilot”, an important animatronic character in the show.

There is also an extended look ahead to season three that includes the growing worldwide audience, the increase in FARSCAPE merchandise available, the first fan convention, a cast thank you to the fans and production crew, and a list of the awards the show has received. The book finally rounds off with an analysis of the show so far, with a recommendation of essential episodes to watch, and hints of season three plotlines.

Irwin Allen is perhaps best remembered today for his disaster films of the Seventies (ie. *The Towering Inferno* and *The Poseidon Adventure*), but in the Sixties he was one of the most successful producers in Television. He created what many fans have christened 'The Irwin Allen Quartet' – four successful science-fiction shows for Television which have today, achieved cult status.

Voyage To The Bottom Of The Sea (1964 – 1968)

A spin-off of Allen's own 1961 Motion Picture of the same name, 'Voyage...' dealt with the hazardous experiences of a fantastic nuclear submarine, the *Seaview*. With Admiral Nelson and Captain Lee Crane taking on spies, aliens and giant plant monsters to name but a few perils, this hit show ran for four seasons over an impressive 110 episodes.

Articles

PRIMETIME/THE BOX

No 16. Winter 1990/1991, pp. 23-26

Bon Voyage, by Howard Foy

A feature article exploring the many depths of the programme - initially analysing it as the "inner-space" version of *Star Trek*. The article also looks at the early life of its creator, Irwin Allen, and goes on to explain how the series evolved from the initial 1961 film - looking at the careers of the show's two main stars, along the way. David Hedison amusingly comments on his time on the show towards the end of the article.

The article becomes more interesting when the series' 110 episodes are evaluated in each of their respective four seasons – for example, commenting on how the first series' episodes were "more conventional" and involved underwater spies, sabotage etc, where as the seasons progressed the popularity of outlandish aliens and giant monsters onboard the *Seaview* grew. Information on model-work, and a complete Season One episode guide rounds things off nicely. An interesting read.

TV ZONE

No 116. July 1999, pp. 64-67

Fantasy Flashback – 'Journey with Fear', by John Abbott

An illustrated scene-by-scene look at episode #88 'Journey with Fear' kicks off this minor but interesting article. Analysing the show as "Doctor Who with a budget" and "Stingray with real people", Abbott looks at the sets and guest stars of the above episode. More interesting are the continuity flaws in the script and how new rooms seem to just magically appear on the submarine as per the episodes' requirements. One notable point is how Abbott assesses the assumed hostility of the *Seaview* crew towards their unknown foes as "a common Voyage trademark".

STARBURST

Special #24, pp. 16-24

Subtext to a Voyage of Discovery, by Andrew Pixley and Neil Alsop

A well-written and very interesting article on 'Voyage' with an excellent eye for detail. The article plays like an extensive overview of the show beginning, unlike other articles, with the film version of 1961. The main characters are interestingly defined to start with, and the article proves that the fantasy episodes overshadowed the earlier conspiracy ones at the beginning

of the run in the ratings – hence the decline into outlandish aliens and situations as the show progressed.

The article then clearly looks at how episodes were written to make use of existing film sets and stock footage from other films to save on special effects (notably those from Irwin Allen's own 'The Lost World' which appeared in each of his four sci-fi television shows).

More interesting facts include separate episode evaluations, good illustrations and an excellent time-line for the show, looking at the facts and feats for each episode in it's original transmitted order. An excellent and informative look at the programme – recommended.

Newspaper Articles

DAILY MAIL

28th November 1967

Manly, by Virginia Ironside

A brief, but nevertheless interesting, look at gender and how the writer notes the overwhelming masculinity of the show. It notes how the dialogue is typically over the top – “fear of failure is greater than the fear of death” – and how the show remained without the consistency of female characters to buoy the manliness of the programme, something the lead actors were known to have pleaded with Irwin Allen to rectify.

DAILY MAIL

4th April 1992, pp. 36.

Voyage to the Bottom of the Barrel

A typically one-sided look at the show, talking about it how the “truly terrible” programme makes strangely compelling viewing every week, claiming also that the shows popularity was down to its ridiculousness.

Lost In Space (1965 - 1968)

Wanting a follow-up to 'Voyage...', Allen conceived a futuristic version on the classic children's novel 'Swiss Family Robinson' as his next venture into science-fiction. With another well-cast show, 'Lost in Space' became another sure-fire hit for Allen – running for three years and 83 episodes. The story follows a family whose spaceship crashes on a desolate planet.

Books

SHIFRES, Ed

Lost In Space - The True Story: The inside story of a Hollywood scandal.

Windsor House, 1998. 395p. illus. bibliog.

An important and very interesting book on the creation of the programme, and its earliest origins. Shifres notes that the 'Lost In Space' show was actually devised from a potential Disney film – 'Space Family Robinson', and that Irwin Allen grabbed the credit and the millions of dollars for it. There is a good introduction by the proposed creator, Ib Melchior (who wrote and directed science fiction films in the early Sixties) who explains his point of view. The book is like a “maze of interlocking occurrences and behind the scenes manipulations” that will explain to whom the rights to the show actually belong.

A very interesting work, with a great deal of research and detail that is a must for anyone researching this programme.

HISE, James Van
Lost In Space – 25th Anniversary Tribute Book
Pioneer Books, 1990. 170p. illus.

An informative book focusing on the episodes of the show in extensive detail (transmission dates, guest stars, facts and full plot synopses per episode), whilst interlocking them with good interviews with each of the main stars, and even the writers behind the scenes. A well-written book bursting with facts about the show.

Journal Articles

TV ZONE

No. 105. August 1998, pp. 60-64

Space Family Robinson – The Jupiter 2's Second Mission, by Mark Phillips

An interesting look at the cult television show and the 1998 big-budget film remake. Phillips looks first at the original show (a quick glimpse as to who originally was to star provides some rare facts), noting that it was made at the time when real space-travel was becoming news – creator Irwin Allen utilised certain newspaper headlines and incorporated them into his show. The article also looks at the three seasons of the show, the changes per season (for example, from black and white to colour stock, and the character change of Dr. Smith from villain to camp coward) and how the ratings fared.

Information on the film remake is discussed in detail, how it did at the box office and a few comparisons to the original show (and even where you can spot the original star's cameo's in the new film) finish off this fresh and informative work. Complete with illustrations.

STARBURST

No. 126. March 1989, pp. 34-35

Lost in Space – Will Robinson, alias Bill Mummy, by Janette Hyem

A good look at the life of the actor who played in the original show. After a brief introduction of Mummy's life, he himself explains about the origin of the show, the sets that were used and what he really thought of his own character. He notes on how the show changed over its three year run, how he used to juggle school-work with acting, as well as clowning around on the set. He also talks about a proposed revival of the show that he wrote that was never taken further. A couple of paragraphs headed 'Ruined his Career?' finishes off this article, which is unique in getting the stars own words on the subject.

STARBURST

No.106. June 1987, pp. 26-29

Lost In Space, by Patrick Mulkern

A feature article on the show that looks at the characters of the space-age programme and how by 1965 standards the show was "fast-moving and very sophisticated". Information on title sequences per season and the dramatic and exciting cliff-hanger endings per show (that "seldom bore any connection with the foregoing episode") is included. The article finishes with transmission details and an episode checklist. Brief, but nonetheless an interesting read.

CINEFANTASTIQUE

Vol.29 no.12. April 1998, pp. 26-28

Lost in Space – a Retrospective, by James Van Hise

Another well written look at the show in chronological order. A small comparison to 'Star Trek' with regards to the shows spaceship is noted, but the article kicks into gear when each of the cast members are analysed in turn, providing valuable insight into their time on the programme. For example, Guy Williams is stated to have thrown temper tantrums, and Mark Goddard did not want to be on the show at all! Interesting notes as to how the unaired pilot was cut down and spliced over the first five episodes is excellent, as well as good information on guest stars, special effects and continuity to round things up.

CINEFANTASTIQUE

Vol.29 no.12 April 1998, pp. 29-30

Lost in Space – Oh, the pain, the pain...!, by James Van Hise

This follow up to the previous article takes a look at the "Special Guest Star" of the show (and how that term was invented for the character) – the lovable rogue Dr. Zachary Smith. Along with the Robot, Smith proved to be the main character and Hise examines how actor Jonathan Harris transformed the villain of the show into the cowardly rogue that won the ratings. "I became the first anti-hero in television to become the hero" states Harris. It is interesting to note how Harris is unwilling to discuss his co-star's reactions to his metamorphosis throughout his duration on the show, although the long friendship with the young Billy Mumy is discussed in detail. Harris also states that although he takes the credit for the transformation of his character, he also credits creator Irwin Allen for allowing him "creative latitude to accomplish" it.

STARLOG

No.219. October 1995, pp. 69-74

Space Families Lost – Part One, by Mark Phillips

The first in an impressive two-part 30th Anniversary article which plays as an extensive overview of the hit show. Phillips notes how each of the characters appealed to the varied ages of the audience, ie.) how Zachary Smith acted like a big child and was therefore liked by the younger audience, and how each of the characters had a function on the show (the adults served as the serious base that the show needed), as well as the usual behind the scenes information and facts.

STARLOG

No.220 November 1995, pp. 67-72

Space Families Found – Part Two, by Mark Phillips

The conclusion of the above entry details the descent into humour that the programme attained. It also notes how Guy Williams was unhappy with the way that the show was progressing in that as Zachary Smith was propelled to stardom, Williams' 'top-billed' role became more of a co-star. The article then goes on to look more at the directors and writers of the show, which provides more information than the overview type reviews. An interesting two-part article.

The Time Tunnel (1966)

"Two American scientists are lost in the swirling maze of past and future ages, during the first experiments of America's greatest and most secret project – The Time Tunnel. Tony Newman and Doug Phillips now plunge helplessly towards a new fantastic adventure, somewhere along the infinite corridors of time."

Original narration.

Irwin Allen's third show, although ambitious and expensive, was the least successful of his quartet. It followed the story of two scientists who are transported to a different time in history each week – it ran for only one season of thirty episodes, and although it was commissioned for a second run, this never materialised.

Journal Articles

STARBURST

No 285. May 2002, pp. 46-50

The Time Tunnel by numbers, by Andrew Pixley

A statistical study of the science fiction show in bullet-point format - highlighting relevant and very interesting facts about the programme. Facts covered include a look at guest stars, how star James Darren hit Number Three in the charts with a song in 1961, which episodes were spliced together to form TV movies in the seventies, etc. There is also an interesting Time-Line, which looks at the chronological order of Doug and Tony's 30 time-travelling adventures. A worthy read with some rare facts, complete with illustrations.

STARBURST

Yearbook 1989/90, pp. 15-20

The Time Tunnel, by Jon Abbott

Another 'overview' type article, which looks at the creation of the programme to begin with, and then descends afterwards into the familiar episode breakdown format. The section entitled 'A Part of History' is interesting to read, as Abbott states "...it became apparent that Doug and Tony were not interfering or intruding on History – they were most assuredly a *part* of it". The article also notes some mistakes in the show (such as the model rocket in 'One Way to the Moon' which changes throughout the episode), as well as information on script work and how the show bypassed the history adventures in favour of the space/alien stories later in the season's run. The article is finished off with notes on 'Television showings' and 'Lost episodes', as well as a complete (and for once in proper order) episode checklist.

PRIMETIME

Vol.1 no.10. 1985, pp. 13-17

Tunnel Vision, by Neil Alsop

Initially described as a potential US rival to the UK's 'Dr Who', 'The Time Tunnel' is examined here in extensive detail by Alsop, who compares it episode at a time to other science-fiction television shows such as 'Dr Who', 'Sapphire and Steel' and 'Star Trek' amongst others, noting many similarities. There are some interesting notes about what was initially planned for Season Two (that was never filmed), and a planned revival of the show by creator Irwin Allen in the Seventies – 'The Time Travellers' which only lasted as a one-off pilot show. Information on Tie-ins, how the episodes became television movies, and a well-researched episode check list rounds the article off nicely.

Land Of The Giants (1968 – 1970)

The final of Irwin Allen's four science-fiction television shows was 'Land of the Giants', a programme based on the original template for 'Lost in Space' (note the seven characters lost in a parallel dimension trying to get home whilst taking on a variety of perils), but with a new concept. This programme was the most expensive show in production up to that time, and ran well for two seasons over 51 episodes.

Journal Articles

TV ZONE

No. 105. August 1998, pp. 66-69

Fantasy Flashback - 'Ghost Town', by Jon Abbott

An illustrated scene-by-scene look at episode #2, 'Ghost Town' kicks off this minor but interesting article. The article is quick to point out that not all episodes were shown in the order that they were filmed – this episode for example, was the fourteenth shot but ended up being shown second. Stating that this episode in "one of the best, and best remembered", Abbott looks at the guest stars in this particular show and the people behind the camera such as fantasy director Nathan Juran. A brief look at the good and bad points of the episode rounds things off.

STARBURST

No. 139. March 1990, pp. 32-35

Land of the Giants, by Jon Abbott

Cleverly analysing this as 'Lost in Space' but in a new format, Abbott examines this as the more adult and 'non camp' of the four shows and notes how creator Allen went to play this series straight after the 'camp' craze had subsided. Abbott also notes that the show was the most expensive show in production at that time. There are sidebars on a 'where are they now' paragraph for the main cast members, and an episode checklist of stories (for once in the order that they were made) providing interesting and rare information on the show.

The OUTER LIMITS (1963-65; 1995-2002?) compiled by Sean Delaney

Longest running anthology style TVSF series with both the 1960s and 1990s series breaking records for their lengthy runs. Whereas the first series was noted for its Cold War era paranoia, the dangers of science and the even greater dangers of aliens, its offspring attempted to provide more rounded and socially provocative self-contained stories.

Books

SCHOW, David J and **FRENTZEN**, Jeffrey

The Outer Limits: the official companion.

NY: Ace Science Fiction Books, 1986. 406p. illus. teleog. index.

Detailed work on the origins and evolution of the 1960s series with episode guide. The book outlines the career of its producer Leslie Stevens who sought greater artistic control through his independent production company. This was quite a novelty at this time and deliberately sought out low budget features and eventually television to keep "control". The book also reveals how a programme like THE OUTER LIMITS was produced and given the go-ahead by the American networks and the mechanics of scheduling e.g. strongest episodes first for most

impact. It is also interesting to note that most of THE OUTER LIMITS team became involved in other science fiction series such as BUCK ROGERS IN THE 25TH CENTURY, BATTLESTAR GALACTICA, and the revived TWILIGHT ZONE in the 1980s. When the studios fell out seriously with Gene Roddenberry, it was to chief OUTER LIMITS writer Joe Stefano that the studios turned to take over the reins of STAR TREK.

Journal Articles

STARBURST

No.242. October 1998, pp.46-49

No limits, by Ian Calcutt

Interview with executive producer Richard B Lewis on the continuing success of the show, surpassing its 60s predecessor to become the longest running anthology show on US television. Lewis explains that the 1990s series requires greater depth and looks beyond a smaller hard-core science fiction audience (but without alienating it). He also notes that the paranoia of the 1960s Cold War predecessor is a greater influence upon THE X-FILES than the revived OUTER LIMITS. A feature film spin-off is also suggested.

STARBURST

No.250. June 1999, pp.24-103.

Special extended feature on the revived OUTER LIMITS. It includes an episode guide and articles on: how the anthology series was reinvented for the 90s; several key episodes; Trilogy entertainment Group that produce the show; the legacy of the 1960s series; the thoughts of Joe Stefano, chief writer in the 1960s; and of Brad Wright, the chief writer initially for the 90s series until co-producing STARGATE SG-1.

STARBURST

no.277. September 2001, pp.30-33.

Know your limits, by Steve Eramo

Interview with executive producer Pen Densham on the move from the Showtime Network to the Sci-Fi Channel for its 7th season. The article notes that Densham had just been voted one the 50 most influential people in science fiction. Densham and his company Trilogy were approached by MGM to produce a revamped OUTER LIMITS. MGM wanted a modern show with regular ongoing characters. After some reflection, Densham decided that it was a return to the anthology format as a showcase for science fiction themes or nothing. He wrote a "very impassioned document - which became the bible for the show – proving that the [anthology format] was the right way to go". Densham also states that the Sci-Fi Channel provided a "very open forum" for the show and that "MGM are very old hands at this sci-fi genre". The article also shows how much American television companies are prepared to resource their programmes in terms of well known actors and special effects. For instance, \$250,000 dollars was spent on computer-generated effects for just one episode 'In the Blood'.

Quantum Leap (1989-93)

compiled by Nicola Clarke

It is the near future and quantum physicist Sam Beckett is conducting an experiment, sponsored by the US government, to test his theory of time travel. But the experiment goes “ca-ca” and Sam finds himself bouncing around time, inhabiting other people’s bodies and lives, striving to put right what once went wrong. His only companion is Al, a hologram from his own time that only Sam can see and hear, and all the time he is searching for a way back home...

Quantum Leap was always something of a cult show, even within the cliquey world of TV science fiction. It had a constant and devoted audience, though it was never as large as it’s network would have liked. After several shifts of its time slot and a controversial tweaking of the show’s concept in its fifth and final season, QUANTUM LEAP finally ended with a complex episode which left its fans scratching their heads. The quality of the show was never in doubt though, and the uniqueness of its formula (it was virtually a different show every week albeit with the same two leads) has never been completely recaptured.

Journal Articles

EMMY

Vol.13 no.1. February 1991, pp. 44-48

Time will tell, by Rod Lurie

Publicity conscious article looking at the background to the series’ production, it’s concept, the storylines, and it’s transmission slots and audiences in the US. It also covers the show’s cardinal rules (there to be broken), and the critical acclaim and awards that QUANTUM LEAP garnered.

At the time this article was written the show was suffering a drop in ratings, and there is an attempt at analysis of time slots and audience demographics to explain the relative failure of a series with a strong cult following. There seemed to be a disparity between QUANTUM LEAP’s intended family audience and the 18-49 age group it was actually most popular with.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.21 no.3. Autumn 1993, pp. 111-120

Epic heroes, ethical issues, and time paradoxes in QUANTUM LEAP, by Kayla McKinney Wiggins

An academic but easy to digest essay analysing the ethical dilemmas of time travel as presented in QUANTUM LEAP. It provides a detailed breakdown of the show’s concept (Sam Beckett’s quantum theory of time travel is explained), and exposes the many time paradoxes, ‘rule-breaking’ (of the time travel project and therefore the show), and plain mistakes, in individual episodes, especially the controversial finale. Most of these mistakes are explained by the rules being made up as they go along to encompass the writers’ imagination and needs.

The two main players (Sam Beckett and Al Calavicci) characters and personal choices/morality are examined (they are seen as an epic hero and anti-hero), as is the show’s apparently liberal stance on the important social issues of the post-war period, most notably racial and gender prejudice. These are all explored through Sam’s experiences in different lives.

An enjoyable read with many examples from individual episodes and an extensive notes section.

STARBURST

Vol.16 no.5. January 1994, pp. 38-42

QUANTUM LEAP: a leap too far?, by David Bassom

A detailed critique of the last series with possible reasons for why it failed to save the show. It analyses the most notable episodes, both good and bad. The article concludes that, on the whole, QUANTUM LEAP maintained its high quality (especially the acting) until the end, but was let down by high concept episodes which alienated the fans and betrayed its original concept.

The article also contains a favourable review of the confusing final episode, comparing it to the last episode of THE PRISONER and praising its complexity. Finally there is a sidebar listing the title, 'leap date' and US transmission date for every episode of the five year run.

STARBURST

Special no.21. October 1994, pp. 60-62

Quantum producer, by David Bassom

Interview with Charles Floyd Johnson, co-executive producer of the fifth and last series of QUANTUM LEAP. He explains he was brought in to increase ratings and cut the budget, but still maintain the quality. Johnson also discusses the changes to the show imposed by the network (NBC) that made the plotlines more ambitious, covering real-life events and historical figures, but which also broke the cardinal rule of Sam Beckett not changing world history. He concedes that these high concept episodes didn't really work within the context of the show, but were well made nevertheless.

TV ZONE

No.81. August 1996, pp. 21-24

Dean Stockwell: quantum reflections, by David Bassom

A nostalgic interview with the actor who played Sam Beckett's sidekick, Al Calavicci. Starting with a brief career biography, Stockwell goes on to discuss the uniqueness of QUANTUM LEAP's premise and his initial fears that the show would not find an audience. Most interestingly he argues that QUANTUM LEAP was a drama with Science Fiction elements, as opposed to the other way round, thereby broadening its audience appeal.

FILM AND HISTORY

Vol.30 no.2. 2000, pp. 41-49

QUANTUM LEAP: the postmodern challenge of television as history, by Robert Hanke

An essay taking QUANTUM LEAP as an example of television being utilised as a form of history, this is possibly more suited to degree studies and should be approached with caution, but it does throw up some interesting ideas. Miss the introductory section altogether and concentrate on the part directly studying QUANTUM LEAP.

This analyses the social content of the show, explaining that most episodes put contemporary social issues in an historical context, but also identifies several clusters of episodes that dealt directly with important issues in recent American history. It goes on to analyse the plotlines of several specific episodes, and contentiously argues that QUANTUM LEAP told history from a conservative viewpoint with one notable exception, a controversial episode dealing with gay rights in the military, that had an outcome that was very progressive at the time. But possibly the most interesting part of this essay is the proposition that QUANTUM LEAP was a television show about the history (and future) of television. Several episodes are pastiches

of classic film and television genres, and the character of Sam Beckett can be seen as a metaphor for the TV viewer, zapping through time as the viewer can zap through channels. The article concludes with an excellent bibliography of other sources.

Books

CHUNOVIC, Louis

The Quantum Leap book.

Boxtree, 1993. 160p.illus. (mostly col.)

A fairly bland official TV tie-in that holds no great surprises but is entertaining and substantially filled out with photographs (colour and black and white) and design sketches. It contains brief biographies of the two lead characters and interviews with the actors that play them, synopses and original transmission dates of all the episodes at the time of publication, a look at the costume and production design, and a tentative look at the possible future of the show.

There is also an interview with the show's creator, Donald P. Bellisario where he talks about the variable success of anthology shows on US television, his method of working, the decision to restrict Sam Beckett's time travelling to his own lifetime (to give the plots a grounding in reality) and the debt he owes QUANTUM LEAP's loyal fans for keeping the show on the air.

Most interestingly, there is an examination of "the theory of the future and the theory of the show" where the quantum leap theory of time travel is fully explained, and the show's 'bible' of guidelines that is given to every episode scriptwriter is laid out to any prospective writers out there.

Stargate SG-1

compiled by Sean Delaney

The best current science fiction series on television? It is certainly the most successful series: the networks quickly extended their contracts from the standard two to four seasons before an episode had been made. Well resourced and well run, the show has stretched to six seasons with a rumoured spin-off show 'Atlantis' in the offing or the franchise even returning to the big screen. It has just recently seen off its most recent rival for the title, 'Farscape', which has been dropped by the Sci Fi Channel due to its lower audience figures compared to SG-1. It is noted for its fine special effects with a distinct emphasis on humour.

Books

GIBSON, Thomasina

Stargate SG.1: the illustrated companion: seasons 1 and 2

London: Titan Books, 2001. 158p.illus.credits.

Stargate SG.1: the illustrated companion: seasons 3 and 4

London: Titan Books, 2002. 158p.illus.credits.

Official companions to the series containing episode guides to the first four seasons. The first has a short section on how STARGATE SG-1 came to the small screen. The second looks at the producers hoped to maintain the series' great success. They also contain profiles of the major characters and their thoughts upon their roles. The 'Behind the Scenes' sections show how much time and money is invested in the production and costume design of a series of this kind, and how the effects are achieved.

TV ZONE

No.103. June 1998, pp.32-34

Jonathan Glassner: reopening the Stargate, by Jonathan Wright

Article on how the producers transferred STARGATE the movie to the small screen. Emmerich and Devlin, the creators of the original movie, refused to have anything to do with the series. They had planned STARGATE as the first of a series of movies. The studios, however, were not so keen as they believed television would be more profitable for the franchise and had no intention of committing themselves to any STAR WARS style saga. They gave the project to Jonathan Glassner and Brad Wright who were part of the team that had resurrected THE OUTER LIMITS series, which had been very successful for MGM. The producers spent two solid months analysing the movie and drawing out and even constructing the mythology and science behind the film, such as the Stargate itself. STARGATE SG-1 requires four sound stages and it takes several weeks to build a set and then is used for just 5-7 days to shoot the script. The producers' experience and expertise developed from THE OUTER LIMITS was very useful. Glassner and Wright acknowledge the trends in story arcs in TV Sci Fi, but for their show this is a by-product rather than an intention as in BABYLON 5.

STARBURST

no.252. August 1999, pp.54-58

Gate keepers, by Ian Calcutt

Interview with Glassner and Wright. They answer questions on the creation and evolution of the series. They mention how MGM preferred them to Emmerich and Devlin, who would not cooperate with the new producers. Glassner and Wright spent three months analysing the film in detail, filling out some of the mythology, technology, science and potential storylines. Although the series had similar situations to STAR TREK, the producers were keen to have much more humour, deadpan especially, and to be more socially relevant to its audiences. There would also be no Prime Directive to inform the characters' actions when confronting the inevitable ethical/moral dilemmas. A mix of character and action based episodes were also aims of the series.

STARBURST

Special # 41 (Star Trek) November 1999

Egyptian delights, by Ian Calcutt

Article about series production designer, Richard Hudolin. It is in marked contrast to the experiences of British television designers. The article reveals how much artistic, physical, organisational and especially financial commitment required for a successful major TV series. Hudolin has several teams and departments to draw upon. Set designs take about 1-3 weeks from concept to drawings, another 2-3 weeks is required to construct a set, and then a week to tear it down and start all over again. Sets are constructed about four episodes ahead of rest of production. Hudolin created such an inspired design for "The Devil You Know" that the producers expanded the storyline to a two-parter in order to allot a bigger budget to it. Some of these sets can cost over \$1million, even though Hudolin uses old fashioned wooden props where it is cheaper to do so (e.g. the fixed Iris on the Stargate). This is to save money as most of the budget is spent on post-production CGI.

STARBURST

No.255. November 1999, pp.26-29

Costume drama, by Thomasina Gibson

Interviews with Christina McQuarrie, senior costume designer, and Jan Newman, make-up designer, about their work. McQuarrie came to SG-1 via genre shows SLIDERS and HIGHLANDER, whereas Newman had worked previously with actor-executive producer, Richard Dean Anderson. Both discuss how they prepare their designs and overcome some of the many technical problems such as forehead tattoos of the Jaffa and the incompatibility of rain and make-up.

STARBURST

No. 256. December 1999, pp.42-45

Demon director, by Ian Calcutt

Peter DeLuise (one of the two SG-1 directors) discusses his influences and approach to directing SG-1. His influences range from JAWS to JABBERWOCKY, MONTY PYTHON and STARSHIP TROOPERS. The production emphasis is to have the best possible product by the end of a 12-hour day and then move on. Due to the costs involved, rookie directors either need to learn fast or need not apply.

TV ZONE

No.123. February 2000, pp.16-25

Jonathan Glassner & Brad Wright: creating the gate, by Steven Eramo

Article on how a series is produced and an episode comes into being. The producers Glassner & Wright wear many hats. Story meetings are held almost daily with the writers. The producers listen to their pitches who in turn put the approved storylines forward to the studio executives in LA. (Associate producers Greenburg and Anderson look after things in Vancouver whilst Glassner and Wright are away). Most of the debate, and the budget, is devoted to the post-production special effects.

SG-1 had a great start. The movie was a smash and everybody involved knew the television spin-off would be a winner too. Selection criteria were laid down for the cast: Daniel Jackson had to have "leading man charisma"; Samantha Carter had to be tough and intelligent but attractive. Te'alc had to look "*other* worldly" (my italics) and soldierly. Signing Anderson, an established TV star (MACGYVER), was a coup and an experienced anchor for the series.

STARBURST

Special # 43, 'TV Sci-Fi April 2000, pp. 32-37

Standing at the gate, by, Ian Calcutt

Another article indicating the level of effort required to make a series on the scale of SG-1. Producer Michael Greenburg provides some background on this well funded series. Scripts are turned around in 8 days. The actors know their parts so well after 88 episodes that they become part of the script developing process. The series tries to keep to two main directors (Martin Wood and Peter Deluise) in order to maintain continuity (in contrast with other series). Filming on location in the forests in and around Vancouver has not only been cheap and convenient, it has become part of the iconography of the show. Wood has even visited NORAD complex to help find similar locations with the feel of a top secret USAF base.

STARBURST

No: 263. July 2000, pp.62-66

Stargate mission 4, by, Paul Spragg

STARGATE SG-1 was not especially well received. Its slow-burn pacing was also criticised. However, the producers knew that the networks were committed to further seasons and had the luxury of using the series as a reference point for many character/story arcs for later seasons. Michael Shanks was given his directorial debut in season #4, the first on SG-1, which is unusual in a genre show.

STARBURST

Special #47 TV Sci-Fi April 2001, pp.74-79

Gateway to the future, by Isabelle Meurnier

STARGATE SG-1 is now in season # 5. The slow pace of the first two seasons has given the later seasons a rare depth that has contributed to the show's continued popularity. It has enjoyed this breathing space as many networks committed to it so early on (Showtime, Fox, Sci-Fi). Michael Greenburg also claims that the contemporary themes and storylines have contributed to the great success of the show. He also claims that they are not tied to a spaceship or particular set. The USAF approval is important to the producers who work closely with the USAF Space Command who can veto scripts in return for their cooperation and proprietary Badge on the end credits, which is very important for marketing purposes.

Greenburg suggested in the article that the cast are experienced actors who know a good thing when they see it. The show has produced no outstanding star who is keen to leave and build a career outside the show. (Oops! See below). Anderson was a steadying influence and has been around a long time. The cast are shrewd enough to know some actors go from one failed pilot to another.

However, Greenburg does admit that a film may be in the offing and this is what attracted him, and star Anderson, in the first place. But how would it transfer back to the big screen? STARGATE SG-1 is expensive and big budget Hollywood films usually mean Hollywood stars [This interference could "damage" the franchise and upset the fanbase]. The STAR TREK: NEXT GENERATION route is suggested as a possible option.

TV ZONE

No.134. Jan 2001, pp.16-22

Action Jackson, by Lee Binding

Interview with Michael Shanks about his directing debut. Whereas other profiles effuse nothing but what a happy ship SG- 1 is, this interview hints at Shanks' possible estrangement and having very distinct storylines (i.e. episodes that feature Daniel Jackson as main character offer very little for the others). The lack of involvement of his character in various action scenes is also raised.

STARBURST

No. 284. April 2002, pp.44-48

This is ground control to Major Sam, by Nick Joy

Interview with Amanda Tapping (Major Samantha Carter). She talks about her aspirations and discusses why co-star Michael Shanks decided to go. But she reiterates that STARGATE SG-1 is an "ensemble show" and "you can't always expect to be the 'A' storyline". (Indeed). Article shows how important the Carter character had become by season # 5, receiving meatier storylines placing her at the heart of the technological-mythological axis of the show.

STARBURST

No 286. May 2002, pp.46-50

America's most wanted, by Diane McGinn

By the end of season # 5, Michael Shanks (Daniel Jackson) had had enough of his character's narrow and marginalised storylines, as well as the increasingly 'soapy' scripts, and quit the show. His revealing interview puts the blame firmly with the producers and hints how it has unsettled the cast. It is interesting how Shanks notes how the character of Sam Carter has been developed and extended. It is also revealing that he also does not mention fellow cast member and SG-1 producer, Richard Dean Anderson. He also wonders whether the brisk way in which he was shown the door, following by his character out of the series, may cause waves that may distance the show's huge fan base with the sixth (and final?) season coming up, and a proposed film and spin-off show in the pipeline.

Introduction

Trek, (S. Africa. 1849) a. *Trek*: draw, pull, march. In travelling by ox-wagon, a stage of a journey between one stopping-place and the next. b. an organised migration or expedition by ox-wagon 1890 (*in* The Shorter Oxford English Dictionary).

Arguably the most popular science fiction programme ever produced, the Star Trek franchise has used the medium of television – and silver screen - for over 30 years to explore such themes as racism, sexism, religion, the duality of personality, economic and political colonialism, propaganda, and science. It has been at various times reflective, informative, and critical of American culture if not society as a whole, but most remarkably has triggered the launch of a network of fans worldwide, better known as the Star Trek phenomenon.

As early as 1960, Gene Roddenberry, a former airline pilot and police officer, who had become a prolific Western and television writer in the 1950s, described his idea of a new adventure series as a 'Wagon Train to the Stars'. One of his concepts involved a 19th century dirigible à la Jules Verne. Yet Roddenberry also acknowledged a debt to C.S. Forester's Captain Horatio Hornblower novels, which describe the exploits of the captain and crew of an 18th century British naval vessel. 'Hornblower in Space' was to be the alternate designation for the new show, but instead became, after several rejections, 'Star Trek'. Roddenberry's vision of the Enterprise cast the ship and its crew as pioneers exploring space, space as a stand-in for America's western frontier, but was indubitably a distinctly American parable of politics and domestic social issues of the 1960s.

STAR TREK premiered on 8th September 1966 on NBC. Three seasons later, the show was cancelled because 'the network ratings were weak', but, through the process of syndication - and more appropriate schedule - in early 1970s, it was re-discovered by a whole new audience. By the late 70s, there was an intense demand for its return, and though an attempt had been made by network programmers to launch a new Star Trek series, better remembered by a few as 'The Missing Series', it was only in 1987 that a 'new Trek' TV series would entertain a growing number of fans with the revised and beloved catchphrase 'to boldly go where no one has gone before'. STAR TREK: THE NEXT GENERATION proved to be a major commercial success, elaborating on and challenging Roddenberry's original concept. Before the sequel was to conclude its run after seven seasons, its spin-offs, STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER, were created and produced by Rick Berman, who had teamed up with Gene Roddenberry in 1987, and had inherited the franchise mantle after Roddenberry's death four years later. Both series would also last seven seasons each and explore new life and civilisations in the infinite universe.

In parallel to this multiple-series production, a unique cultural phenomenon has developed with fans of Star Trek creating countless unofficial novels, drawings, costumes, and videos, and official sponsored merchandise (guidebooks, technical manuals, encyclopaedia, comic books, action figures, and games). Although this Star Trek phenomenon has been dissected by academics and the like, it can also be glimpsed in a documentary, TREKKIES (1999), (which should have been titled 'Trekkers', as 'ferociously' remarked by devoted fans), and in a spoof science fiction comedy, GALAXY QUEST (1999), relating to fan club conventions.

The following bibliography encompasses all but the Animated Series (1973-1974), based on the original television series, and the latest Star Trek series, ENTERPRISE, first aired in 2001 on UPN. It has been broken down into several sections, beginning with a general heading, which covers a wide-range of materials on all aspects of the Star Trek franchise; followed by a section on each television series, in chronological order; and finally three smaller sections on special effects, costume and makeup, and websites.

Star Trek: General References

Books

BARRETT, Michele and **BARRETT**, Duncan

Star Trek: the human frontier.

Cambridge; Oxford: Polity Press; Blackwell, 2001

This is an ideal book for those unfamiliar with the Star Trek television series. The authors expertly shed light on what is all too often perceived as an intricate narrative structure mingled with sensitive social issues. In Part I, a comparative analysis is made between Star Trek's imaginative exploration of space and the imaginative literature of the exploration of the sea taking Melville, Conrad, Forester and Jules Verne as examples. Part II examines the central preoccupation of Star Trek, that is human identity, considering along the way colonialism and race. Finally, part III looks at the question of religion, mental instability, scientific rationality, gender and sexuality.

BERNARDI, Daniel

Star Trek and history: race-ing toward a white future.

New Brunswick: Rutgers University Press, 1998

A bold attempt to address the diverse ways in which race is articulated in this science fiction series, through the creative and network decision-making, inter-texts, and fan readings of race. The author defines 'race' not in 'biologically reductive terms' but within the historical context of American institutions, social structures, and popular culture, arguing that 'despite Trek's didactic call for civil rights and multiculturalism, the mega-text's imagination has been and continues to be depressingly Western and painfully white'.

DILLAR, J.M.

Star Trek: 'Where no one has gone before': a history in pictures

New York: Pocket Books, 1996

This is the right book to get a gist of the history of the Star Trek franchise from 1966 to 1994 (including STAR TREK: VOYAGER), with full colour illustrations, entertaining and informative texts on the casting of leading characters, directors, Klingon language, visual effects, production design, western-style conception, and foes.

ENGEL, Joel and **RODDENBERRY**, Gene

Gene Roddenberry: the myth and the man behind Star Trek.

New York: Hyperion, 1994

An authoritative study of Gene Roddenberry's real relationship with the enduring Star Trek adventures, told in biographical anecdotes and focusing heavily on the scriptwriting process of the pre-1990s television series and feature films. Most of all, this book sheds light on a complex man, who, according to the author, did not always live up to the mystic reputation that one was made to believe.

GROSS, Edward and **ALTMAN**, Mark A.

Captain's logs: the complete Trek voyages

London: Boxtree, 1993

A useful reference show-by-show guide for those not familiar with all Star Trek episodes of the original series and STAR TREK: THE NEXT GENERATION first five seasons. It includes airdates, brief synopsis, behind-the-scenes production information, and credits for each episode. Each season guide is preceded by an informative introduction with comments from

the staff production, directors, etc. Please note that some of the episode airdates may differ from those put on websites cited below.

GROSS, Edward and **ALTMAN**, Mark A.

Captains' logs supplemental: the unauthorized guide to the new Trek voyages.

London: Little, Brown, 1996

Another complete show-by-show guide, this time featuring the first four seasons of STAR TREK: DEEP SPACE NINE and the first two seasons of STAR TREK: VOYAGER, including airdates, brief synopsis, behind-the-scenes production information, and credits for each episode. Each season guide is preceded by an informative introduction with comments from the staff production, directors, etc. Please note that some of the episode airdates may differ from those put on websites cited below.

IRWIN, Walter and **LOVE**, G.B.

The best of the best of Trek II: from the magazine for Star Trek fans.

New York; London: Penguin, 1992

In this second collection of published articles and letters from fans and professionals alike, diverse and often strong opinions on STAR TREK television series and feature films are expressed. We discover how unknown individuals feel about some characters, the Vulcan philosophy of Infinite Diversity in Infinite Combinations (IDIC), attending conventions, medical practices, blueprints, solutions to STAR TREK mysteries, video and computer games, time travel in the STAR TREK universe, and uniforms.

JENKINS, Henry

Textual poachers: television fans and participatory culture.

New York; London: Routledge, 1992

(Studies in culture and communication)

Written by a science fiction fan and academic, this book is entirely devoted to the study of 'media fandom', examining the social and cultural status of the fan community and evaluating ways in which fans have 'reappropriated' elements of some of the films and television series universe as a basis for their own cultural production. There is good reference to fans of STAR TREK, who, for example, have developed a genre of adult trek-themed stories called 'slash' (featuring homoerotic liaisons between Captain Kirk and Mr. Spock), and have experimented with home videos by creating montage sequences from existing episodes.

[Before writing the work above, the author outlined some of the points in an article from:

CRITICAL STUDIES, vol.5 no.2. June 1988.

Star Trek rerun, reread, rewritten: fan writing as textual poaching, by Henry Jenkins III.

Also reprinted in:

Close encounters: film, feminism, and science fiction, edited by Constance Penley et al. University of Minnesota Press, 1991, pp.171-204.

Television; the critical view, edited by Horace Newcomb. OUP, 2000. pp.470-494.]

OKUDA, Michael, **OKUDA**, Denise and **DREXLER**, Doug

The Star Trek encyclopedia: a reference guide to the future.

London; New York: Pocket Books, 1997

Quite a meticulously researched and cross-referenced A-Z lexicon to the entire Star Trek saga, placed in a historical perspective and including material partway through the 1996-1997 production seasons of STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER. There are countless informative illustrations of, for example, starships, props, phasers, uniforms, emblems, and an exhaustive list and description of all featured planets. Appendices cover a timeline of Star Trek production; historical events in the Star Trek universe, cast, writers,

directors, and production personnel of the Star Trek television episodes and motion pictures. In short, this is the Star Trek reference book.

PORTER, Jennifer E. and **McLAREN**, Darcee L.

Star trek and sacred ground: explorations of Star trek, religion, and American culture.

Albany, NY: State University of New York Press, 1999

This volume of articles focuses on the portrayal and treatment of religion in the various Star Trek series, in relation to science, technology, and changing societal attitudes towards religion. It also discusses the religious, mythic, and ritual aspects (particularly conventions) of Star Trek fandom, and how fans have found meaning in their own lives through the franchise.

Journal Articles

EMMY

January/February 1992, pp. 24-29

Capital Adventure, by Janet Kawamoto

Considers the international appeal of STAR TREK from the standpoint of fans and professionals. Includes a tribute to Gene Roddenberry.

FILM AND HISTORY

Vol.XXIV. Nos.1-2. 1994, pp. 19-35

From the New Frontier to the Final Frontier: *Star Trek* From Kennedy To Gorbachev, by Rick Worland

An essay analysing STAR TREK's allegorical relationship to the Cold War, from the escalating Vietnam War and Kennedy's space conquest in the 1960s to the complete disintegration of the Soviet Union and the eastern European bloc in the early 1990s.

Newspaper Articles

DAILY TELEGRAPH

12 August 1997, pp. 8-9

Star Trek: the vexed generation, by Dave Green

Explores the world of fan fiction on the Internet.

THE INDEPENDENT

22 February 1994, p. 6

Star Trek boldly goes across new sci-fi frontiers

A brief comment on how the Star Trek shows have become more scientifically sophisticated but less optimistic than in the sixties.

THE INDEPENDENT ON SUNDAY MAGAZINE

12 May 1996, pp. 44-46

It's illogical, Captain, by Paul Rodgers

A discussion by physicists and scientists of some of the technologies used in Star Trek (e.g. transporters, warp drive, and holodecks), which, in their opinion, are unlikely to ever work because they defy the laws of physics.

Star Trek (The Original Series: 1966-69)

Books

ASHERMAN, Allan

The Star Trek interview book.

London: Titan Books: Pocket Books, 1988

A collection of 38 interviews, conducted by the author, with the most famous and lesser-known people, who worked both sides of the camera on STAR TREK and feature films.

BLAIR, Karin

Meaning in Star Trek.

New York: Warner Books, 1977

Years after the original series was produced, Karin Blair seeks to understand the appeal of STAR TREK by exploring the concept of alienation in the show and to some extent in our own 'unconscious mind'. For the author, STAR TREK is structured out of polarities (good/evil, mind/emotion, masculinity/femininity, outer/inner dualities, known/alien, positive/negative, and youth/age), which are first encountered in the character of Spock, the hybrid Vulcan-human, and then in the voyages of the starship. In fact, the show is as much a voyage out as it is a voyage in; it is an attempt to go beyond human boundaries but it is also concerned with looking back at the earth, that is ourselves and our society.

GERROLD, David and **Starlog Magazine**

The world of Star Trek.

New York: Bluejay Books, 1984

Scriptwriter David Gerrold - most famous for penning the 1967 episode 'The Trouble With Tribbles' - here revisits his thoughts on the world of STAR TREK, which he had first published in 1977. Apart from revealing mythical truth behind the original series scenes 'as it has never been told before', he chronicles the birth of the Star Trek phenomenon and how 'fans kept the show on air' right through the early 80s with the release of the feature films. To accompany this personal input, there are over 100 photos of the original series as well as crucial interviews from fans and professionals.

LICHTENBERG, Jacqueline, **MARSHARK**, Sondra, and **WINSTON**, Joan

Star Trek lives!

New York: Bantam, 1975

An in-depth examination of the creators, crew, and stars of STAR TREK, as well as fans and conventions, mostly through interviews and personal notes. Of particular interest is how Star Trek fans unexpectedly responded to the syndicated science-fiction series in the early 70s.

SOLOW, Herbert F. and **SOLOW**, Yvonne Fern

The Star trek sketchbook: the original series.

New York: Pocket Books, 1997

A richly colourful book devoted to the creative work of four visual designers (Walter Jefferies- aka Matt Jefferies-, William W. Theiss, Frederick B. Phillips, and Wah Min Chang), whose talent no doubt contributed to the appeal of STAR TREK, especially at a time when colour television was developing. The book mainly comprises sketches and illustrations of every aspect of the Starship Enterprise from its inception; some of the most lavish uniforms and costumes worn in the galaxy; makeup designs of aliens, including Spock's ears; and science fiction props and gadgets.

WESTFAHL, Gary

Science fiction, children's literature, and popular culture: coming of age in fantasyland.

Westport, CT; London: Greenwood Press, 2000

(Contributions to the study of science fiction and fantasy, no.88)

Chap.6: Opposing war, exploiting war: the troubled pacifism of Star Trek

An essay analysing the political stance of STAR TREK throughout its three year run, which is conveyed in a number of episodes making explicit arguments against the then Vietnam War. The author also considers in retrospect the place of pacifism in a paradoxically violent show.

WHITFIELD, Stephen E. and RODDENBERRY, Gene

The making of Star Trek.

New York: Ballantine, 1968

This is a fresh and wholly accessible record of the original concept, creation and production of STAR TREK. The author (aka Stephen E. Poe), who was indirectly involved in the merchandising of the Enterprise spaceship at the time, supports his text with quotes from Gene Roddenberry and reproductions of memos, letters, while giving a down-to-earth insight into 1960s American television production. This book also provides blueprints, charts, and discussion of the technical design of U.S.S. Enterprise, as well as a biography of the crew and STAR TREK regulars.

Journal Articles

AMERICAN CINEMATOGRAPHER

Vol.48. No.10. October 1967, pp. 714-717

Out-of-this-world Special Effects for "Star Trek", [Editorial]

The presidents of each Special Effect studios - Howard A. Anderson Company, Film Effects of Hollywood, Inc., and the Westheimer Co - explain the behind-the-scenes technology of creating illusions for STAR TREK, namely the design and building of spaceship, speed through space, transporter effect, phaser effect, television reductions, and optical effects.

CINEFANTASTIQUE

Vol.27. No.11/12. July 1996, pp. 24-111

Star Trek: the 30th anniversary, by various contributors

Extended feature commemorating the 30th anniversary of STAR TREK, including a behind-the-scenes tribute by James Doohan (Scotty), George Takei (Sulu), Nichelle Nichols (Uhura), Walter Koenig (Chekov), and Grace Lee Whitney (Janice Rand); casting the series; scriptwriting some episodes; special visual and sound effects; and set decorating.

FILM AND HISTORY

Vol.XXIV. Nos.1-2. 1994, pp. 48-59

Professional Women in Star Trek, 1964 to 1969, by Mary Henderson

An essay on the various images of women presented in STAR TREK, which can be attributed in part to the different writers, directors, and producers who shaped the series from episode to episode, from season to season, and also to the changing roles of women in the sixties decade.

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.12. No.2. Summer 1984, pp. 52-65

In Search of Spock: A Psychoanalytic Inquiry, by Harvey R. Greenberg

This paper, written by an adolescent psychologist, focuses on the character of Mr Spock, seen as a major source of influence among teenagers and STAR TREK's enduring appeal.

Newspaper Articles

DAILY TELEGRAPH

26 August 1996

[Star Trek is 30 years old this week...], by Michael Harrington

Considers the reasons why STAR TREK has retained a cult status across the decades, while its spin-offs have left a less deeper impression on the public imagination.

NEW SOCIETY

2 September 1976

Star Trek lives, by Paul Harrison

An examination of the appeal of STAR TREK in the context of other American television series.

Star Trek: The Missing Series

Book

REEVES-STEVENSON, Judith and **REEVES-STEVENSON**, Garfield

Star Trek: Phase II: the lost series.

New York: Pocket Books, 1997

An objective account of the missed Star Trek television programme, STAR TREK: PHASE II, which was to launch a fourth independent, Paramount-owned television network in 1978 and be a continuation of the original series. The book encompasses a genesis of the project right through to its cancellation; the original 'bible' or guide book, updated for the new series; the early production scripts; and a synopsis of the first thirteen episodes, two of which were rewritten to appear in STAR TREK: THE NEXT GENERATION. There is also a range of amazing illustrations from storyboards, photos, blueprints, and images from test footage shot on sets while still under construction.

Star Trek: The Next Generation (1987-94)

Books

GROSS, Edward and **ALTMAN**, Mark A.

Creating the Next Generation.

London: Boxtree, 1995

This book looks back at the genesis of STAR TREK: THE NEXT GENERATION, beginning with its announcement in October 1986, and provides an overview of the development of the first season episodes from script to screen. It also includes a reprinted feature article by Mark A. Altman on the early days of the new series in 1987.

HARRISON, Taylor. **PROJANSKY**, Sarah and **ONO**, Kent A.

Enterprise zones: critical positions on Star Trek.

Oxford: Westview, 1996.

A collection of essays analysing the intersection of gender (construction of masculinity through a study of Kirk), race (through the character of Data), sexuality, feminist issues, modernism, capitalism, colonialism, death, and the fashioning of bodies through the narrative of STAR TREK: THE NEXT GENERATION. The book closes with an interview with Henry Jenkins (see Textual poachers: TV fans and participatory culture) about his role vis-à-vis fan studies and Star Trek.

POUNDS, Michael C.

Race in space: the representation of ethnicity in Star Trek and Star Trek: The Next Generation.

Lanham, MD; London: Scarecrow Press, 1999

An interesting book for its thorough comparative analysis of the first two STAR TREK television series, regarding programme schedules on American networks, audience ratings, and the symbolic codes – semiotics - associated with the representation of ethnicity (black American, African, Indian, and extraterrestrial aliens) and America's changing social values.

ROBERTS, Robin

Sexual generations: "Star Trek: The Next Generation" and gender.

Urbana; Chicago, IL: University of Illinois Press, 1999

A full examination of the STAR TREK: THE NEXT GENERATION seven-year run from a feminist perspective, exploring a set of social and cultural issues such as sexism, homophobia, sexual orientation, rape, abortion, and race as it is dealt with through the metaphor of female aliens.

Journal Articles

DISABILITY ARTS MAGAZINE

Vol.4. No.2. Summer 1994, pp. 24-25

Star Trek – An Equal Universe, by Bethany Joseph

A short but positive examination of the portrayal of disabled people in STAR TREK: THE NEXT GENERATION.

FILM AND HISTORY

Vol. XXIV. Nos. 1-2. 1994, pp. 2-16

Technological Utopias: The Future of the Next Generation, by F.S. Braine

As opposed to the fearsome futuristic technology depicted in early American science fiction serials and films, STAR TREK: THE NEXT GENERATION, set in the 24th century, projects a technologically sophisticated and humanistic future. Yet the show remains scientifically unconvincing because of its hazy reference to the technological changes that took place in the previous three centuries or so.

STARBURST

Special #16. July 1993, pp. 57-63

The Romulans, by Rod Summers

A full profile of the main and 'far more interesting' adversaries of the United Federation of Planets in STAR TREK: THE NEXT GENERATION, starting with a presentation of the original Trek Romulans right through to their political tactics with the Klingons in Season # 6.

STARBURST

Special #20. July 1994, pp. 34-39

Beverly Crusher, by David Richardson

Gates McFadden discusses the treatment of women in STAR TREK: THE NEXT GENERATION, her role as Dr. Beverly Crusher, and her promotion to the rank of Captain.

Newspaper Articles

PARAMOUNT NETWORK TELEVISION

Star Trek: The Next Generation, by Larry Goldman and John A. Wentworth

A collection of press sheets on STAR TREK: THE NEXT GENERATION, produced by Paramount Network Television. These include the creation of the show as a spin-off of the original series, biographies of the leading characters, story ideas and tip sheet, and a presentation of the U.S.S Enterprise.

NEW YORK TIMES

2 November 1986, pp. 31-32

New 'Star Trek' Plan Reflects Symbiosis of TV and Movies, by Aljean Harmetz

Retraces Paramount Studio's decision to make a new syndicated sequel to STAR TREK, and distribute it to new television channels and cable.

NEW STATEMAN AND SOCIETY

28 September 1990, p. 30

Working out in space, by Paul Morley

A personal, if not cynical, view on the launch of a second Star Trek television series.

Star Trek: Deep Space Nine (1993-99)

Books

ALTMAN, Mark A. and **SOLTER**, David Ian

Exploring Deep Space and beyond.

London: Boxtree, 1993

This book begins by looking at the history of space stations in science fiction, followed by an in-depth analysis of the creation of STAR TREK: DEEP SPACE NINE, devoting whole chapters on pre-production drawings of title sequence and space station, make-up, special effects, press critics, and interviews with directors David Carson, Winrich Kolb, and Paul Lynch.

HELFORD, Elyce Rae

Fantasy girls: gender in the new universe of science fiction and fantasy television.

Lanham, MD; Oxford: Rowman and Littlefield, 2000

Part III, Chap.11 No ramps in spaces: the inability to envision accessibility in *Star Trek: Deep Space Nine*, by Hanley E. Kanar, pp. 245-263

An essay on the representation of physical disability in STAR TREK: DEEP SPACE NINE, taking the Melora Pazlar character, in the episode 'Melora', as a case in point. The author argues that a number of scenes reinforce social stereotypes about disability, coupled with female-gender issues, and that, despite 'envisioning a diversity-packed utopia where a startling variety of beings commingle in working harmony', the scriptwriters struggled 'to portray people with disabilities in a neutral way'.

SARDAR, Ziauddin and **CUBITT**, Sean (eds)

Aliens R Us: the other in science fiction cinema.

London: Pluto Press, 2002. 186p.index.

This is a recent and interesting work on the culture of science fiction worldwide.

Chapter 7, entitled: 'Saying "Yours" and "Mine" in Deep Space Nine', by Kirk W. Junker and Robert Duffy, is worth noting. The authors begin with a brief philosophical overview on how the question of the 'other' came to be pondered. They examine the simplistic notions of the 'other' in the original series and compare and contrast these with DEEP SPACE NINE, the "darkest of all four" (sic) strands of the STAR TREK franchise. In the show, even the (African-American) Captain Sisko can be considered as an 'other', and this is certainly the case of the regular characters, not all of which have "American pie values".

VAN HISE, James

Trek: Deep Space Nine: the unauthorized story.

Las Vegas, NV: Pioneer Books, 1993

As the groundwork to the third Star Trek series can be found in the last episodes of the preceding series, STAR TREK: THE NEXT GENERATION, the first part of this book inevitably makes a parallel analysis of both television shows from the standpoint of their creation and villainous characters. The rest of the book offers biographies of the major actors and actresses, and a complete guide to the first 11 episodes.

Journal Articles

CINEFANTASTIQUE

Vol.29. No.11. March 1998, pp. 63, 125

Far Beyond the Stars, by Anna L. Kaplan

A discussion of how the cast and crew of a STAR TREK: DEEP SPACE NINE episode, 'Far Beyond the Stars', set in 1950s America, tackled the difficult issue of racism.

CINEFANTASTIQUE

Vol.28. No.4/5. November 1996, pp. 44-46

Taboo breaker, by Dale Kutzera

A discussion of the passionate gay kiss between Lenara and Jadzia Dax, in the episode 'Rejoined', regarded as a broken Trill taboo in the STAR TREK universe. The article puts great emphasis on some of the worries felt during the pre-production stage and the ensuing mixed reactions by fans and audience.

Star Trek: Voyager – (1995-2001)

Books

HELFORD, Elyce Rae

Fantasy girls: gender in the new universe of science fiction and fantasy television.

Lanham, MD; Oxford: Rowman and Littlefield, 2000

Part III, Chap.9 Science, race and gender in *Star Trek: Voyager*, by Robin A. Roberts, pp. 203-221

An essay discussing how racial and ethnic differences affect female crew members' interactions and their scientific practice in two episodes of STAR TREK: VOYAGER, 'Dreadnought' and 'The Omega Directive'.

INNESS, Sherrie

Tough girls: women warriors and wonder women in popular culture.

Philadelphia, PA: University of Pennsylvania Press, 1999

(Feminist cultural studies, the media, and political culture)

Chap.6: Tough women in outer space: the final frontier (Captain Janeway takes the helm, pp. 114-119)

A short essay reflecting on Kathryn Janeway's toughness as a leader but also much emphasised femininity in STAR TREK: VOYAGER.

POE, Stephen Edward

A Vision of the future: Star Trek: Voyager.

New York: Pocket Books, 1998

A substantial book with a novelistic approach on the early days of STAR TREK: VOYAGER. Once more, the author (aka Stephen E. Whitfield in 1968) recounts the behind-the-scene 'struggles and triumphs' of producing a new Star Trek franchise, adding commentaries from creator/producers to the stagehands, while exploring the impact the whole Star Trek universe has had on people's lives.

CINEFANTASTIQUE

V.29. No.11. March 1998, pp. 104-106

Living Witness, by Anna Kaplan

A discussion of STAR TREK: VOYAGER's fourth-season episode, 'Living Witness', in which the android Doctor finds himself a relic in an alien museum some hundreds of years in the future. The show questions the accuracy of revisionist history as told by one culture. In this instance, the aliens, guilty of genocide, are trying to rewrite history by making Voyager appear 'the culprit of their misdeeds'.

CREATIVE SCREENWRITING

V.2. No.3. Fall 1995, pp. 12-19

STAR TREK: VOYAGER: Tastes like chicken, but with more flavor, by Eric Heisserer

A review essay focusing on the writing style used by scriptwriters Michael Piller and Jeri Taylor in STAR TREK: VOYAGER's pilot episode 'Caretaker'. The writers' strategy to attract a large audience is to develop the crew's personal lives so as to give them a new dimension, and expand on the 'techno-verbiage' to give the new spin-off series 'a shinier feel, and puts it closer to science fiction'.

SPECIAL (AND) VISUAL EFFECTS

Images that we take for granted on our small screen, such as sparkling transporter beams, glowing energy creatures, sophisticated space stations faster than the speed of light, and spinning planets, in reality involve an extensive behind-the-scenes preparation by the effects team and a host of collaborators from the art department, props department, computer generated imagery (CGI) and video compositing studios to name but a few. Interestingly, a good deal of journal articles have been written on a handful of key and lesser known craftsmen, who have been coordinating these 'art of illusion' projects, very often alternating series episodes with another team, and whose names recur in part or all of the Star Trek television series and movies credits. The following list of names also includes their most known professional titles:

Richard James (production designer/art director); Michael Okuda (scenic art supervisor/technical consultant); Rick Sternbach (senior illustrator/technical assistant); Matt Jeffries (prod. designer); Herman Zimmerman (prod. designer) Dan Curry (v. (visual) effects producer); David Stipes (v. effects supervisor); Ronald B. Moore (v. effects sup.); Gary Hutzler (v. effects sup.); Glenn Neufeld (v. effects sup.); Mitch Suskin (v. effects sup.); Joe Bauer (v. effects coordinator); Rob Legato (v. effects co.); Judy Elkins (v. effects co.); David Takemura (v. effects co.); Tony Meininger (model-maker); Greg Jein (model-maker); Chris Schnitzer (model-maker); Bill Taylor (matte painter); Syd Dutton (matte painter); & the 'unsung heroes'.

COSTUME AND MAKE-UP

Very little has been written on Trek outfits and alien makeup since the inception of the cult TV series in the mid-1960s. However, two major creative professionals, costume designer Robert Blackman and makeup designer and supervisor Michael Westmore, who worked on STAR TREK: THE NEXT GENERATION, STAR TREK: DEEP SPACE NINE, and STAR TREK: VOYAGER, have had some significant feature articles devoted to their outstanding art and craft as well as the constraints they encountered in terms of time and budget.

WEBSITES

www.startrek.com

Paramount's official website for Star Trek, filled with up-to-date information/news, activities, and events. Please note that some episode airdates may vary from those available in printed format.

Startrekuk.co.uk

The official Star Trek site for videos and DVD.

www.cs.umanitoba.ca/~djc/startrek

Offers updated archives, credits and promo transcriptions, FA&Q on Star Trek technology, and links to other sites such as the Klingon Language Institute.

The Twilight Zone (1959-64; 1985-89; 2002-) compiled by Sean Delaney

Books

ZICREE, Marc Scott

The Twilight Zone companion.

New York: Bantam, 1989. 466p. illus. teleog. index.

This work offers a detailed introduction to THE TWILIGHT ZONE. Its creator, Rod Serling, was already a famous and highly regarded television playwright but sought to escape from the restrictions, and impending death, of live televised drama. He also chafed against the constricting hold of programme sponsors, which sought non-offensive and often non-stimulating fare produced for the networks in the 1950s. THE TWILIGHT ZONE emerged from the innovative Desilu Playhouse showcase, and although causing some bemusement (it was felt by the networks that the pilot show required Desi Arnaz, co-owner of Desilu with comedienne Lucille Ball, to explain it) it was a hit. It was a big show and was expensive (even the pilot cost \$120,000) to produce featuring A1 actors like Lee Marvin, Lee J. Cobb and Charles Bronson. The plotlines usually revolved around some form of alienation and consumed Serling, who rarely worked (outside the genre) again.

PRESNELL, Don and McGEE, Marty

A critical history of television's The Twilight zone, 1959-1964.

Jefferson, NC; London: McFarland, 1998. 282p. bibliog. appendices. indices.

Another typical labour of love from the McFarland stable. It is packed with a comprehensive listing of facts, details, episode guides, credits etc. The authors explain that the book was written to fill the gaps left by other works. Part I is a history of the show and how it evolved and Rod Serling's role in its creation and development.

WOLFE, Peter

In the Zone: the twilight world of Rod Serling.

Bowling Green, OH: Bowling Green State University Popular Press, 1997. ix, 217p. bibliog. index.

Author explores the themes of THE TWILIGHT ZONE and how these reflected the presence of Rod Serling. It also examines how developments in the American television industry influenced the show. The author not surprisingly concentrates upon the importance of the writing as the key to its success. (He's an English professor). He believes that Serling was able to strike the right note between a quasi-didacticism and the ability to engage viewers' intelligence and emotions through dialogue rather than shocking visual images.

Journal Articles

CREATIVE SCREENWRITING

Vol.8 no.4. Jul/Aug 2001, pp.53-58

A word to the wise: a certain tribute to Rod Serling, by David Konow

Article on the life and troubled career of Rod Serling, creator and chief writer of THE TWILIGHT ZONE.

SCREEN

Vol.25 no.4/5 Jul/Oct 1984 pp.98-108

Entering 'The Twilight Zone': William Boddy examines the transition to 'Hollywood Television'.

This splendid and readable article analyses the career of Rod Serling and his relationship to THE TWILIGHT ZONE, as a means to explore the changes in American television during its 'Golden Era'. It examines the economic and historical context in which the programme appeared. Filmed series featuring regularly appearing characters and/or Hollywood stars were replacing the live anthology drama series, a development which was bemoaned by the critics of the day. The industry was also under the glare of publicity from accusations of news slanting and corruption culminating in the "Quiz Show" scandals. It also examines the role of the writer in all these developments.

STARBURST

no.62. October 1983, pp.15-30

In depth section discussing the importance of THE TWILIGHT ZONE.