

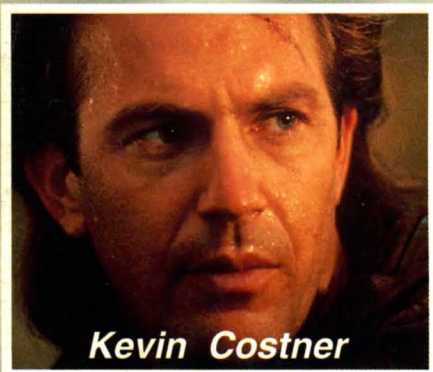
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STARBURST

The **ROCKETEER**

1930's comic strip
hero zooms to
the big screen

**ROBIN HOOD
PRINCE OF THIEVES**
Kevin Costner
and director
interviewed



Kevin Costner

TERMINATOR 2
Arnold
Schwarzenegger
reprises the
deadly cyborg
rôle

**TEENAGE MUTANT
NINJA TURTLES 2**
Previewed - Aaargh!







Front Cover: Artwork for
The Rocketeer

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Chimera Photo © Anglia Films



Terminator 2 Photo courtesy Guild Distributors

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Dinosaurs © The Walt Disney Company



Rocketeer © Walt Disney Pictures

Things To Come

Michael Courtland

All Summer Long

In rainy old Britain at the moment, summer seems as far away as a new Stanley Kubrick movie, but on the other side of the pond, it's a whole different story. There the sun is shining, the surf is breaking and, most importantly for us, the cinemas are bursting with big new movies. In the last few years, the summer months have been a prime time for the film companies, although still a very unpredictable one. Last year several of the most highly touted pictures failed miserably at the top table, while two films which

seemingly came out of nowhere, **Pretty Woman** and **Ghost**, cleaned up the gravy. This year it's already looking as though it could be a similar story. One of the most expensive films of any year, the Bruce Willis-Joel Silver Fantasy-tinged adventure, **Hudson Hawk**, has already crash-landed a 'career-killing' movie by some American writers, so it *must* be bad.

The question is, will the appalling American reception of **Robin Hood: Prince of Thieves** have the same effect on Kevin Costner?

Rated one of the few 'dead

certs' of summer '91, **Prince of Thieves** became increasingly clouded by gossip and rumour as it rumbled towards its June Stateside opening. First there were the stories of the on-set falling-out between old friend director Kevin Reynolds, then the teasing that Costner insisted co-star Alan Rickman's scenes as the satanic Sheriff of Nottingham should be trimmed so Rickman wouldn't steal any of Costner's thunder. Rickman, you'll remember, was the superb 'exceptional thief' in **Die Hard** and from all

early accounts he performs similar tricks here, even with his part curtailed. In fact, his bravura bad-guy has been one of the very few aspects of the film to find favour with American critics, with one wag describing the movie with particular venom as 'moving as slowly as the Middle Ages'. Despite the critical carping, the film opened strongly at the box office and we'll have our chance to judge it in the weeks to come. One thing's for sure — it can't be worse than John Irvin's **Robin Hood**...

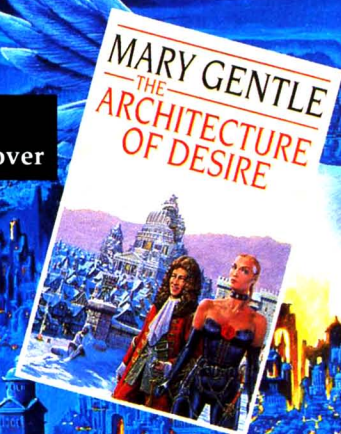
'A dark banquet of the imagination...extraordinary'

MAIL ON SUNDAY

RATS AND GARGOYLES MARY GENTLE

Once in its labyrinth, will you ever want to leave?

Coming soon in
Bantam Press hardcover



OUT NOW IN CORGI PAPERBACK



Blunt Scissors

Ever get the feeling that you're out of step? That you're the only Kylie Minogue fan over the age of 13 in the whole world? That you're the only movie-goer around who thought that **The Abyss** actually wasn't that bad? Or that you're the only Fantasy fan who doesn't think Tim Burton is a visual genius? That seems to be my sad lot in life, made even sadder by a recent preview I caught of the Boy Wonder's latest extravaganza **Edward Scissorhands**, an 'off-beat, personal tale' financed on the back of the success of **Batman** and **Beetlejuice**. Having been relatively immune to the charms of both those movies (and feeling rather akin to the American critic who described **Batman** thus: "the judgement that the film is a visual feast with no story to speak of is too kind by half"), I was hoping for better things

from **Scissorhands**, which seemed from the storyline at least to be potentially Burton's most cohesive and fully realized film to date. For me, it's probably his most revealing movie — and what it reveals is that Burton is a showman who has no show.

From the uncertain script which extends each and every joke way beyond its natural life, to the often muddy cinematography, **Edward Scissorhands** reveals itself as a very blunt weapon indeed and a particularly naked example of the Emperor's new clothing. And if you think that's a harsh judgement, ask yourself these two questions. If Vincent Price was such a brilliant inventor he could create an almost-perfect human being, why on earth did he give him *scissors* for hands? And, even more important, where on earth did the \$40 million budget go?

Books

August sees the UK launch of a new imprint from Penguin Books. ROC Books will cover Science Fiction and Fantasy and the range kicks off with four titles: **Shadowrun - Choose Your Enemies Carefully** by Robert N Charette, **Echoes of The Fourth Magic** by Robert Salvatore, **Walker of Worlds** by Tom de Haven and **Temps**, the first book from Midnight Rose — a new publishing venture led by Neil Gaiman, Alex Stewart, Roz Kaveney and Mary Gentle.

August also sees another SF promotion from Orbit Books. This time the titles are spearheaded by Arthur C Clarke and Gentry Lee's **Rama II**, alongside **Song of the Dancing Gods** (Jack L Chalker), **Knight of Shadows** (Roger Zelazny), **Orphan of Creation** (Roger McBride Allen) and **Grumbles from the Grave** a rather morbidly titled collection of previously unpublished letters and writings by the late Robert Heinlein.

Mention of **Rama II** brings

us neatly to Clarke and Lee's next instalment in the saga. **The Garden of Rama** will be published by Gollancz in September and brings the number of Rama books to the mysterious number three. Perhaps this will explain all... or perhaps not.

Believe it or not, that cartoon double-act of Tom and Jerry are 50 years old, and to celebrate Pyramid Books are publishing an anniversary volume in September. Written by T R Adams, **Tom and Jerry: 50 Years of Cat and Mouse**, is a collection guaranteed to appeal to all fans of the battling pair.

Following **Starburst's** exclusive article by Piers Anthony on his **Incarnations of Immortality** series (see the **Starburst Summer Special**), the Innovation Corporation in America has released the first in a rather impressive set of graphic novels based on the books. **On A Pale Horse: To buy a Stone** (released in June) is the first.

David Howe

Old Red Eyes

A crack team of production personnel is already being assembled by Francis Ford Coppola for his eagerly awaited new Horror movie — his first since he worked for Roger Corman in the '60s —

Dracula: The Untold Story. After eleven zillion film and literary adaptations in recent years, how much can there be left to tell?

Well, that question will be answered by Jim Hart, who adapted the upcoming Spielberg **Peter Pan** movie, **Hook**, and who's performed the same job on Stoker's

Dracula with some reportedly very striking embellishments of his own. Regular Bertolucci collaborator Dante Ferretti will be charged with giving this **Dracula** a look like no other vampire movie. Long-time Scorsese cameraman Michael Ballhaus will line the lenses on Anthony Hopkins as Professor Van Helsing, Winona Ryder as Mina and probably Gary Oldman as Old Red Eyes himself. The movie will start shooting in the autumn on a \$30 million budget.

Christopher Lee's **Dracula** made a welcome appearance back in 1958



Terminated

As I write these words, somewhere in America James Cameron will be starting to breathe a sigh of relief. The hottest action director in Hollywood (until **The Abyss** made him the *costliest* action director in Hollywood) can only wait and see what audiences worldwide will make of his biggest budget gamble to date, **Terminator 2: Judgement Day**, which has already taken \$52 at the box-office million in its first five days Stateside (Batman achieved \$70 million).

UK movie-goers who've seen the movie's trailer are already salivating. It's very interesting not only for what it does tell you, but for what it *doesn't*. A mixture of chase action, special effects (the one shown looks like a bizarre extension of the water tentacle first seen in

The Abyss) and a sweat-soaked Linda Hamilton cocking an enormous gun, the whole shebang ends with Arnie declaring, "I promise I will not kill anyone!"

That statement has been generating gales of laughter in fleapits both sides of the Atlantic, but as regular readers are all too well aware, there's more than a grain of truth in Arnie's puzzling pledge.

From recent interviews, it's clear that Cameron — a fairly cool customer even at the worst of times — has the distinct feeling that he's bet the farm on his new movie. "I'm well aware that if it fails I could be in big trouble," he's said. To cover his back, he intends to dazzle summer audiences with not just one, not just two, but a whole raft of Terminators, all courtesy of make-up wiz Stan Winston.

Headless Chickens

Can you imagine a **Scanners** sequel without even a whiff of an exploding head? No, neither can I, but that's what's in store for US TV audiences when the recently completed **Scanners II: The New Order** is unveiled for their delectation. In true '90s fashion, the film has been shot in several different versions, ranging — I'm told — from the 'ultra-hard' cut, which will be released in European cinemas, to the super soft Stateside small screener in which all the booming bonces are replaced by grotesque heart attacks. Grotesque they may be, but how can they possibly top every gorehound's favourite after-dinner frisson, the exploding head?

Minus the participation of David Cronenberg (who's just finished filming his adaptation of William Burroughs's 'unfilmable' novel, *The Naked Lunch* for Jeremy Thomas and Twentieth Century Fox) you might jump to the conclusion that **Scanners II** might not be worth scanning at all. But before we judge too quickly, let's dig a little more deeply into those crackerjacked craniums...

The only returnee from the original **Scanners** team is executive producer Pierre David, who has put together a hungry-for-success crew for the sequel, which includes Christian Duguay,

a former cinematographer calling the shots as director for the first time instead of just lining them. On his first stay at the crease he hopes to give Horror buffs a different sort of home run. As he says, "You can't get away with just blowing up heads these days."

Scanners II zeros in on the nefarious attempts by certain mysterious government grey-suits to set up a brand-new — and deadly — law enforcement agency consisting only of **Scanners**, working, of course, to create law and disorder. But they've reckoned without David Ketchum, a meek-mannered country vet who just happens to be the offspring of original **Scanners** Cameron Vale and Kim Obrist. And rather like Hannibal Lecter, he's a guy you *don't* want getting inside your head...

The effects team tapped to create the mind-blowing effects of **Scanners II** is Shadowworks, a new FX facility headed up by Mark Smithson, who's previously done make-up work on such different genre movies as *The Fly*, *Star Trek V* and *Ghostbusters 2*. Amongst the ghoulish gags he's got up his sleeve for us is one he calls "the volcano effect" in which the hapless victim's head doesn't so much explode as bubble and erupt...

Scanners Will the sequel be so mind-blowing?



TV News

If you're still suffering withdrawal symptoms from a chronic lack of **Doctor Who** on both big and small screens, fret no more. A temporary fix of something very similar is on its way this Autumn from ITV, who have always kicked themselves that they didn't think of the good Doctor in the first place. Now they have — kind of. They're about to unveil their very own **Who-ish** heroine in **Time Rider**, all about a college lecturer who finds herself catapulted back in Time to get first-hand experience of the English Civil War, only to find that it was *nothing* like the history books.

The current spate of cinema spookshows is seeping onto the small screen now, with the latest example being **The Haunted**, a classy TV movie directed by Robert (FX) Mandel. Mandel's former career — as a documentary film-maker — has stood him in good stead here on his handling of this Amityville-like 'true story' about a Pennsylvania family, Jack and Janet Smurl, who face a battle to the death — and after death — with mysterious, diabolical forces in their

farmhouse. Mandel grounds the film cunningly in reality by focusing on Janet Smurl, a devout Catholic, and her confusion at being brought face to face with demons from Beyond. As the actress who portrays her, Sally Kirkland says, "The whole idea of ghosts and evil spirits is something that's very interesting to many people. But this movie is ultimately a woman's story and a very personal film". Well, it makes a change from them saying, "this is *not* a Horror movie, doesn't it?"

Also causing a stir Stateside — and bidding to take the *Ninja Turtles*' crown — are the *Dinosaurs*, the scaly stars of a brand new \$3 million an episode Fantasy sitcom series, due for airing in Britain later this year. Hatched by the late Jim Henson, the series is Fantasy with an ecological slant, a satire on people who take, take and take some more with no regard for the consequences. As Henson's son Brian says, "My dad wanted this family of dinosaurs who lived in a doomed society without realizing it. He'd have loved to see his idea working so well." (See the TV Zone column page 48 for more)

RADIO FLYER

David Mickey Evans must have thought it was raining dollar bills when just-installed Columbia high-rollers Jon Peters and Peter Guber paid a whacking one million bucks for his debut script, **Radio Flyer** — and promptly offered him the chance to direct (despite Richard Donner, director of **The Omen**, **Superman** and the **Lethal Weapon** movies, reputedly panting for the job). Those dollar bills turned to dust soon afterwards when Evans was sacked by Columbia from his own movie because, apparently, "his rushes weren't working".

He was replaced by — guess who? — none other than Richard Donner, at a cost to Guber and Peters of five million dollars. Mind you, Donner's one of the very few directors who would be worth

a swag-bag of that size. He promptly turned to Kevin (Child's Play) Yagher to handle the extensive make-up effects on the eagerly awaited Fantasy flick.

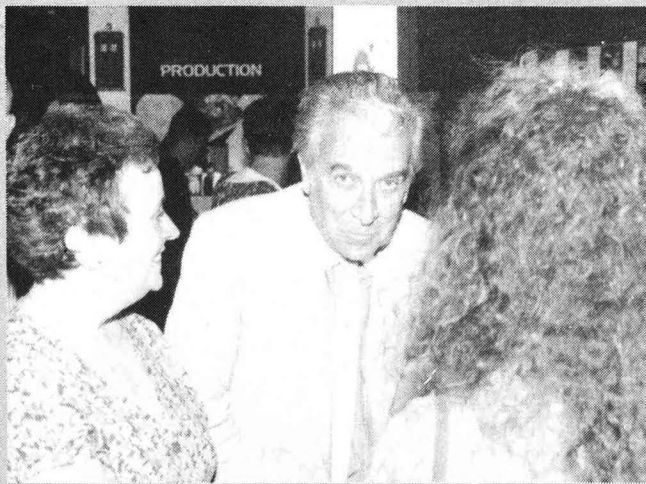
But never mind those backstage wranglings, you say — what about the *movie*? Well the script made a big impression on almost everybody in Hollywood who read it and that it spins a moving and uplifting tale of two youngsters who, desperate to escape the wasteland of their own lives and especially their abuse at the hands of their vicious stepfather, take flight into a strange and fabulous Fantasy world, peopled by extraordinary creatures.

From all accounts, the movie will move you and shake you rigid.

Behind the Sofa!

In amongst those monstrous, architectural carbuncles on the South Bank of the Thames in London, the Museum of the Moving Image recently began displaying some monsters of its own in the 'Behind the Sofa' **Doctor Who** exhibition. The whole thing materialized with a special **Doctor Who** weekend event, featuring talks presented by on- and off-screen stars from the programme's long history. Two Doctors were present in

the Earthly forms of Colin Baker and Sylvester McCoy, together with 'Brigadier' Nicholas Courtney and 'Ace' Sophie Aldred. The exhibition itself not only features monsters and costumes, but also offers you the opportunity to get inside a Dalek and view the various **Who** title sequences. You've got until November to catch up with this monstrous display, when there'll be another, similar weekend event (on 2nd & 3rd of that month).



Doctor Who director Fiona Cummings and actor Nicholas Courtney (Brigadier) at the official opening of the MOMI 'Behind the Sofa' exhibition

King's Ransom

As fast as he can write 'em, they'll film 'em. Hot on the heels of the deserved success of **Misery** (and with **Graveyard Shift** mercifully forgotten), two more Stephen King films are being rushed into production. And that's just *this week*...

Both movies are heading our way from Allied Vision Productions, headed up by London casino boss Ed Simon, who previously delighted us with the Anthony

Perkins fright flick, **Edge of Sanity**... First up is **The Lawnmower Man**, currently lensing in Hollywood, which director Brett Leonard has dramatically expanded from the original King short story, which in fact was so short you'd probably have to call it a short story-ette. It featured just about the grisliest human flymo you've ever seen outside **Gardener's World** and Leonard has developed that nifty notion into a

full-blown terror tale about 'virtual reality', focusing on a backward teenager who unwittingly becomes part of a super-secret scientific experiment and immediately becomes a prime contender for **Mastermind**. What all that has got to do with 'virtual reality' I'm not quite sure, but hopefully Leonard is and he'll be hitting us with it when the film, which stars Jeff (**Psycho III**) Fahey, nearly-but-not-quite Pierce Brosnan, and

Jenny (**Near Dark**) Wright, reaches us next year.

Also coming from Allied Vision, and currently in the scripting stage, is a cinematic adaptation by Kevin (**Night of the Demon**) Tenney of **The Mangler**, that delightful King corker (from his **Night Shift** collection) about a homicidal piece of laundry equipment. That should give you pause for thought every time you reach into the washing machine.

FANTASY ROUND-UP

Did you know that in the run-down of the most costly movies of 1990, **RoboCop 2** and **Dick Tracy** both scored high — or low, depending on your point of view — breasting the tape with budgets of \$44 million and \$46 million respectively. Both have yet to make their money back...

In the wake of the very successful UK release of **Highlander II: The Quickening** (although some unkindly dubbed it **Highlander II: The Dead Stop**), small but very interesting indie distributor Hobo re-released the original **Highlander** in London's West End with the tag-line 'There can only be one — the original!'. Mind you, try telling that to producers Peter Davis and Bill Panzer, who are currently planning **Highlander 3: The Magician**...

Silence snippet 1: Gene Hackman has been talking for the first time about his

decision *not* to make **Silence of the Lambs**.

Hackman, of course, originally owned the screen rights to Thomas Harris's sensational best-seller and planned to produce it, with himself as FBI man Crawford, John Hurt as Hannibal Lecter, and Michelle Pfeiffer as Clarice Starling. So why didn't he? "I know this probably sounds hypocritical coming from an actor who has been involved in a lot of violent films, but I worry about the amount of violence in cinema today. So after a lot of agonizing, I sold the rights to Orion Pictures. The film has been a great success, but I have no regrets about not being involved. I made the right decision for me."

Vincent Ward, who made the haunting Fantasy movie **The Navigator** and was at one point set to direct **Alien 3**, is now shooting the intriguingly titled **A Map of the Human Heart**, with

recent Robin Hood Patrick Bergin...

And Freddie Krueger's better half, Robert England, is currently up to his arms in blood with his **Phantom of the Opera** follow-up, **Terror of Manhattan** which, typically for producer Menahem Golan, is being made in Leningrad...

Wes Craven's follow-up to **Shocker** is **The People Under the Stairs**, also for Universal...

Silence snippet 2: **Silence of the Lambs** scored the UK's biggest ever opening figures, £7.4 million in three weeks...

Bad Taste director Peter Jackson is currently getting **Brain Dead** down under...

A new British movie shot in the US, **Drop Dead Fred**, stars Phoebe Cates as a woman in the middle of a career and life crisis who finds her imaginary childhood friend — Drop Dead Fred — coming to her aid. He's played by New

Statesman/Comic Strip star Rik Mayall...

Henry: Portrait of a Serial Killer will finally get a proper UK release this summer. Don't miss it, but be warned — it's a chiller...

Silence snippet 3: Jonathan Demme's smash success has stirred up renewed interest in the original Thomas Harris novel which featured Hannibal Lecter, **Red Dragon**, and **Manhunter**, the Michael Mann film which resulted from it. Incidentally, **Manhunter** was produced by Dino de Laurentiis, who declined to release it when he finally saw the movie. And believe me, if **Dino** wouldn't release it...

Milton Subotsky producer of over 40 films (including the two **Doctor Who** films and the Amicus Horror anthologies) has died at the age of 70. (See **Starburst Special #2 Winter '89** for an interview with him).

'til next time

Edited by David Howe

Michael Moorcock's Elric must be one of the most recognizable Fantasy characters ever. Now there is a new book of his exploits.

THE REVENGE OF THE ROSE

By Michael Moorcock
Published by Grafton Books

A considerable number of years ago, Michael Moorcock murdered one of his greatest creations. Elric of Melniboné, the albino warrior-prince, the formidable sorcerer, the self-exiled idealist, met his doom in spectacular style at the end of the novel, *Stormbringer*. The irony is that this doom-laden, vengeful and yet strangely vulnerable character is too interesting (or, dare I say, lucrative?) to be left to rest in peace. The answer was to resurrect him by writing new stories set in the time before the cataclysm which destroyed Elric and the rest of his world.

This tactic was not altogether successful. Of the last two recent tales, *Elric at the End of Time* was superficial and predictable and *The Fortress of the Pearl* competent but lack-lustre. Therefore I approached this new offering with caution, only to find that much of the charisma of Elric and his Melnibonéan heritage has been recaptured very effectively. The author has also returned to his predilection for interweaving the characters who people his various sagas of the different incarnations of the Eternal Champion. This time it is the turn of Prince Gaynor the Damned, who would have been instantly recognized by Corum, but is unknown to Elric. And there is new evidence that the Vadhagh — Prince Corum's race — are very

closely related to the line of Melniboné. Therefore we are to some extent on rather familiar territory, but only if you are more than a casual follower of the entire series. The only thing which detracts from the pleasure of finding Elric once again in splendid form and involved in an interesting plot (the main point of which is to rescue his deceased father's soul from being claimed by either one of two rival Chaos Lords) is the author's unnecessary indulgence in metaphysics, other forms of philosophy, and romantic poetry during the course of the text. At one point, one of the characters leaves a heavy philosophical discussion as if bored with the whole thing and I felt a certain sympathy with her, even though it turns out that she had an entirely different reason for departing the scene. Conversely, other more captivating elements have been underplayed — the Tangled Woman who appears in the closing pages being a prime example. But, overall, it is delightful to have the Prince of Ruins back, blazing in his arrogance whilst wrestling with a conscience which never burdened his ancestors.

Deanne Holding

Staying with Fantasy for the moment, Mary Gentle has a new hardback available *The*

Architecture of Desire which is a sequel to her critically acclaimed novel *Rats and Gargoyles*. It is to this latter book, just published in paperback, that we now turn.

RATS AND GARGOYLES

By Mary Gentle
Published by Bantam Books
512pp £4.99 p/b

It would be very easy to dismiss this novel with a few curt words and a shake of the head, but I do not want to do that. Within *Rats and Gargoyles* there is something very good struggling to get out. Unfortunately I found the depth and complexity of detail Gentle showers us with, and the richness she accords her characters, are at odds with her telling of a simple story.

The novel is set in a vast city wherein the humans are slaves to the rat-lords (not the small, squeaking variety but human-sized, bipedal, and with a penchant for fine clothes, swordplay and lavish architecture) and all are slaves to the Decans, vast material gods who dwell in the Fane, a massive sprawling architectural nightmare of black marble the humans toil to build; spreading it further through the city like some cyclopean creeping cancer.

The plot is deceptively simple. Life is controlled by the turning of the Great Wheel, and the Wheel is about to be stopped by a death of both a body and a soul (normally, the body dies but the soul is reborn into another). When this happens, turmoil will engulf the City. It is left to two humans to discover which soul will die and for all to attempt to hold together the fabric of the universe when that happens.

I enjoyed the unfolding of the plot, but the book has one major problem, the characters. There are two personalities who overshadow all the others. A young Katayan girl named Zari-bettu-zekigal and a Lord-Architect, Baltazar Casaubon. Zari gets all the best lines, all the best description and leaps off the page as vividly as if she really existed — she deserves a book of her own. Casaubon too is superbly characterized, his stature, mannerisms and childlike enjoyment of life serve to raise him from the page. Unfortunately, without exception, all the other characters are flat and two dimensional. Those scenes, in which the aforementioned two do not appear, distinctly lack vitality.

Rats and Gargoyles is a fusion of myth, legend, fact, fiction and belief. It has an undeniable sense of style, grandeur, architecture and a wonderment which ultimately fails due to the vagaries of characterization. It is worth a look, however, if only to meet Zari and Baltazar: you won't forget them!

David Howe

Changing the mood slightly, a dip into the latest collection of *Fantasy Tales*.

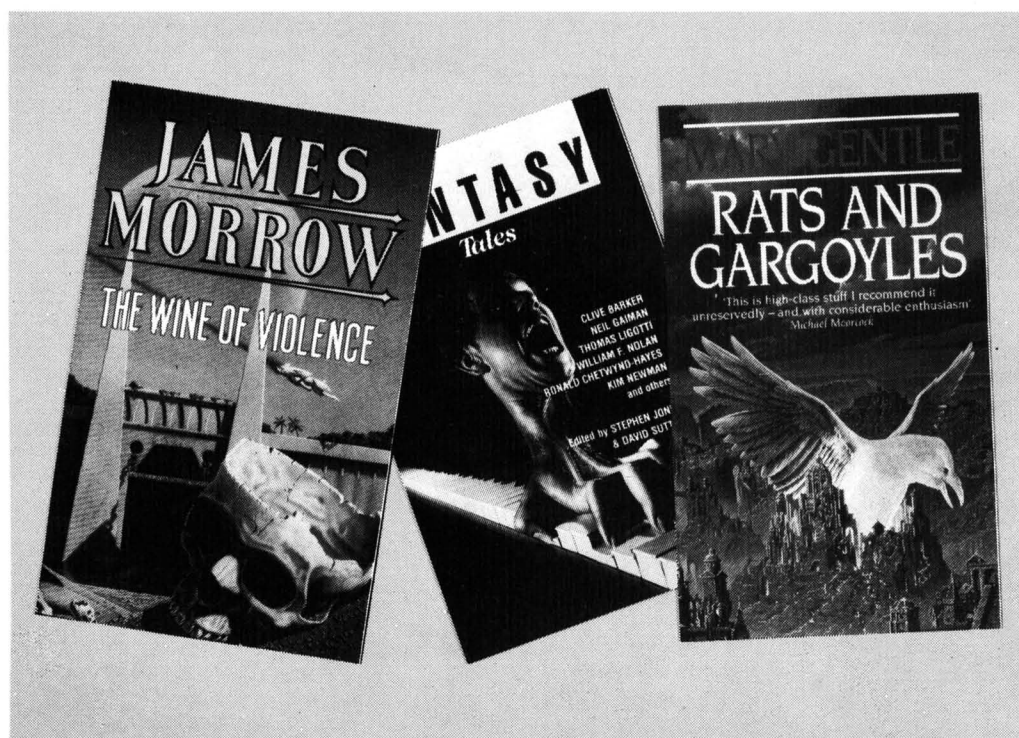
FANTASY TALES 6

Edited by Stephen Jones and David Sutton
Published by Robinson Books
186pp £2.95 p/b

Fantasy Tales is described by its editors as a sort of sampler for the genre. Within, you will find a number of different authors, different styles and different nightmares. Not everything will appeal to all, but there should be something to please most.

This issue is no exception. We open with an article by Clive Barker, giving his thoughts on the pigeonholing within the genre, and move swiftly on to a grim tale by Neil Gaiman concerning a genital disease which seems determined to stay. Ronald Chetwynd-Hayes contributes *The Monster*, an enjoyably predictable story first published in 1970. *How Jaquere! Made War in Belazhurra* is by Janet Fox and I found her ramblings about power-jewels and political machination boring in the extreme, however Kim Newman's *Mother Hen* cheered me up despite my feeling that certain aspects deserved more explanation, and that some of the potential for horror was left untapped.

BOOKSHELF



Round-Up

Science Fiction kicks off this month with Paul J McAuley's **Eternal Light** (Gollancz h/b) which is described as a 'radical hard Science Fiction novel'. Also from Gollancz comes the third of John Brosnan's **Sky Lords** trilogy, **The Fall of the Sky Lords** (h/b). C J Cherryh's **Heavy Time** (NEL h/b) is available, while from Legend comes **The Legend Book of Science Fiction** (h/b) edited by Gardner Dozois and from Grafton comes Stephen Baxter's debut novel **Raft** (h/b). David Brin's **Earth** (Futura), Robert Asprin's **Phule's Company** (Legend), James Blish's **After Such Knowledge** (Legend), Isaac Asimov's collection **Nightfall** (Grafton), John Cramer's **Twistor** (NEL), Bob Shaw's **Orbitsville** (Orbit), Robert Reed's **Black Milk** (Orbit) and **The Mammoth Book of New World Science Fiction: Short Novels of the 1960s** (Robinson) edited by Isaac Asimov are all available in paperback. There are two big Fantasy titles to watch out for: Mary Gentle's **The Architecture of Desire** (Bantam h/b), a sequel to her **Rats and Gargoyles** (Bantam p/b), and Sheri S Tepper's **Raising the Stones** (Grafton h/b). William Gibson and Bruce Sterling bring us **The Difference Engine** (Gollancz p/b). Storm Constantine's **Hermetech** (Headline p/b) is

published and Marion Zimmer Bradley gives us a new **Darkover** novel, **The Heirs of Hammerfell** (Legend p/b). Louise Cooper continues her **Indigo** saga with **Nocturne** and **Troika** (both Grafton p/b), Persia Woolley brings us volume 2 of her Arthurian series, **Guinevere, Queen of the Summer Stars** (Grafton p/b) and Angus Wells starts up another series with **The Godwars 1: Forbidden Magic** (Orbit p/b). Robert Asprin continues his **Myth** series with **Little Myth Marker** (Legend p/b) and Jack Chalker brings us volume 4 of his **Four Lords of the Diamond** series, **Medusa: A Tiger by the Tail**. Finally Steven Brust tells of **Taltos** and **the Paths of the Dead** (Pan p/b). Horror, and you can find James Herbert's **Creed** (NEL p/b), Brian Lumley's **Necroscope V: Deadspawn** (Grafton p/b), Campbell Black's **The Wanting** (Mandarin p/b), Andrew Klavan's **The Scarred Man** (Coronet p/b), Douglas Clegg's **Breeder** (NEL p/b), Chris Hockley's **Seven Little Girls** (Grafton p/b), T Chris Martindale's **Night Blood** (Futura p/b), Andrew Neiderman's **The Devil's Advocate** (Legend p/b) and Rex Miller's **Slice** (Pan p/b). John Cocchi's non-fiction **Second Feature** (Citadel Press) is a history of B Movies which includes material on Horror, Science Fiction and Fantasy films which fall into this category.

Fans of M R James' and Ramsey Campbell's subtle blend of unease and horror will appreciate Thomas Ligotti's **The Spectacles in the Drawer**. This is a subtle and unnerving study of obsession, superbly executed. Also enjoyable was Marvin Kaye's **Happy Hour** (a Science Fiction tale of love lost) which raised a smile.

I'm afraid that I couldn't smile, or even laugh, with Michael D Toman's **The Old Laughing Lady** which deserved judicious editing. The idea is nice but the execution appalling. Another Fantasy epic came next, and I liked Mike Chinn's **Day of the Dark Men**, although the ideas came a little too fast to comfortably fit in the space allotted. The collection ends with William F Nolan's **Gobble, Gobble!**, a brilliant SF/Horror mix concerning an alien creature living (and feeding) among us.

Overall, another superior collection with one or two clangers but generally entertaining. One final word, J K Potter's cover is brilliant, but the person who positioned the white lettering should be locked in a room with Nolan's Feeder!

David Howe

Finally, a look at the new paperback from James Morrow.

THE WINE OF VIOLENCE

by James Morrow
Published by Legend Books
301pp £3.99 p/b

Returning to Earth from an exploratory expedition to the planet Arete, the spaceship *Darwin* finds itself in orbit around the lost planet of Carlotta. With no choice but to

land, the spaceship's crew soon find their number reduced to two (Francis Lostwax and Burne Newman) after an attack by a tribe of brain-eating neurovores. Francis and Burne escape and make their way along a river of corrosive liquid plastic-like material until they find sanctuary.

They have discovered the city of Quetzalia wherein live the pacifist race of Quetzalians, who have abandoned all forms of aggression and machinery for an idyllic life of luxury and peace.

Unfortunately, Burne and Francis need the help of the Quetzalians if they are to defeat the Neurovores, recover their ship and return to Earth.

The Wine of Violence is a direct swipe from H G Wells's **The Time Machine**. A traveller is trapped among pacifists (Quetzalians / Eloi) and is unable to leave because an aggressive enemy (Neurovores / Morloks) is in control of his means of escape. The traveller must therefore encourage aggression among the pacifists to achieve his objective.

Despite this highly derivative plot basis, Morrow manages to pull forth an entertaining and well characterized novel. The 'hero' of the novel is Francis Lostwax, who, like Wells's nameless Traveller, falls in love with one of the pacifists but rather than wanting to remain with her in 'paradise', elects instead to instil in her the aggression she will need to survive on a hostile Earth. This adds an interesting twist to the proceedings and makes for a somewhat unpredictable ending.

David Howe

That's all for this issue



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By Stuart Clark

THERE is something unique about Fanderson events, but I can't quite put my finger on what it is.

Star Trek events are distinctly mid-Atlantic in flavour and are often tinged with the feeling of worshipping something from a considerable distance. Doctor Who events do sometimes feel like a day in a public school, but with Plan B (and with UFOria a few years ago) I felt that the fans were right in the midst of what was going on and being kept right up to date. Now I know all this happens at Trek cons with Richard Arnold's presentations, but you have to admit that America seems far away.

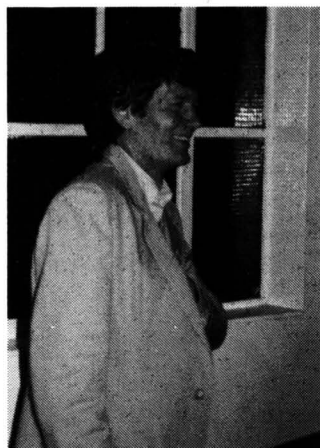
Also, every time I see episodes of Anderson's classic series I am reminded of the great family entertainment they represent and, even though I do not make a point of watching them regularly, I must admit to great affection for them. I also admit to a great deal of excitement at the thought of Gerry Anderson's **Thunderbirds** returning to UK TV screens this Autumn.

Informed Slots

Plan B was a multi-Anderson event and included episodes of and guests from many of Gerry Anderson's works. As happens at all conventions, the programme of events underwent much revision on the day, but the committee made sure the attendees were kept informed at all times. The splitting of the programme into half hour slots ensured that things proceeded at what felt like a brisk pace. The down side of this was that all of the guests deserved longer in front of the audience than this rigid scheduling allowed.

The first guest I saw was Prentis Hancock, who starred in the first season of **Space: 1999** as Paul Morrow. Having just recovered from a spell in hospital, this was his first appearance in public again, and I am happy to say he looked very well, talking to an enthusiastic audience about his work on the show. He revealed his favourite shows were either those that had

Prentis Hancock



Matt Zimmerman

a kind of odyssey-like flavour to them or the ones that showed the crew in off-duty moments, allowing their characters to flow a little more freely — especially the episode where he had the opportunity to show off his guitar playing ability.

Another of his memories was that, at the time of production, **Space: 1999** was the most expensive show on television, and on the first day of filming the trade papers carried extensive coverage of the event.

After watching an episode of **Captain Scarlet** I set off to wander around the dealers room and was glad to see that one of the prizes in the raffle was a year's subscription to our sister magazine **TV Zone**.

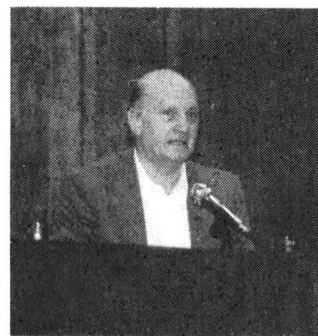
IR Update

Next up on the guest list was Matt Zimmerman who voiced Alan Tracy during **Thunderbirds**' thirty two television missions and two big screen adventures. When asked the unexpected question 'What do you think the Tracys were doing now?' he launched into a very funny exposé of the lost years from the end of the series to the present day. It went something like this...

Jeff has, unfortunately, passed away and Scott is now running the organization. The trouble is, in the best (or should that be worst) Thatcherite traditions, Scott now charges for International Rescue's efforts! Brains spends most of his time thinking up new pods for Thunderbird Two and Virgil was out fighting the Gulf War in Thunderbird Two. In fact he is still out there putting the oil well fires out!

As for Alan himself, he finally married Tin-Tin and then divorced her amid a flurry of recriminations.

FANTASIA



Gerry Anderson

The Hood was finally vanquished and poor John spent so much time on Thunderbird Five that he eventually forgot what women looked like!

The story went down very well with the audience and will hopefully be transcribed for a fanzine by someone so that it can be enjoyed and preserved.

Gerry Anderson himself turned up despite being very overworked and tired from a new advertising venture which is currently requiring him and his staff to work around the clock. Thankfully he reported that the project is finally coming together and he has high hopes for its impact. Also coming together is a project for the pop group Dire Straits in which they wanted to appear as Thunderbird-like Puppets for a new promotional video!

Also good news for him is that his small financial stake in the stage

production **Return To The Forbidden Planet** is now earning him a considerable amount of money. And he may also have two animated television programmes in production by the end of the year!

Also on the guest list and fresh from the Dire Straits video were two puppeteers Tina Werts and Zena Relph, who spoke of their time on the Anderson shows and their more recent work for Anderson's advertising company.

Also worthy of note was the convention booklet that was very clearly laid out and didn't assume the convention-goer was a walking encyclopaedia on Anderson's work and the organization Fanderson. I found it very useful to have a clear, concise reference work for the guests and shows.

All in all a very enjoyable day out and I look forward to the next one greatly.

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The **2 ROCKETEERS**

A Starburst interview by Pat Jankiewicz

Screenwriting producers **Danny Bilson and Paul De Meo** have two major projects in the air; *The Rocketeer*, Disney's rollicking adventure about a daring young man in a flying jet pack, and *The Flash* TV show.

PET FLY productions on the Warner Brothers backlot resembles a cross between the Smithsonian Institute and a college dorm. Slang dictionaries, comic-books and props from their film *The Rocketeer*, adorn the place, as well as posters for their past films and assorted toys and memorabilia.

The duo got their start at Empire Pictures, where they did such quirky low-budget efforts as *Trancers*. "It was a good learning experience," notes Bilson. "We got paid, not a lot, but we got paid, and it gave us the opportunity to make films."

Their B-movie background has served them well. "*Trancers* and *Zone Troopers* are really the basis for us getting all our other jobs," says De Meo. "People could see that even though we had a nickel to make these movies, we tried to tell good stories and put some humour in it. *Trancers* was made for less than what we spend on an episode of *The Flash*! *Zone Troopers* was made literally for about \$400,000."

Today the duo are more enthusiastic than usual. Their agent has just told them they have a 'meeting with the Pope'. Paul

De Meo explains "A 'Meeting with the Pope' in our lingo means Spielberg called! His producer, Kathleen Kennedy from Amblin, called our agent and said *The Flash* is Spielberg's favourite show, and he wants to meet with us in 2 weeks!"

One hopes it will be an improvement over their last job with Spielberg. "We were extras in 1941!" De Meo recalls. "We spent 6 weeks playing soldiers and zoot suiters." Bilson jokes on the warm reunion they'll have with Hollywood's biggest director. "He'll say 'I remember you guys — I cut you out of the picture!'"

Rocket Pitch

As for their biggest project to date... "*The Rocketeer* is based on a comic-book," explains Danny Bilson. "It all started in 1985, when we first saw the comic, only 5 issues were printed. We tried to find Dave Stevens, the artist who created the Rocketeer, to do production design on our film *Zone Troopers*. We never found him until much later. When we did, we told him how much we loved the comic and wanted to develop a treatment from it that we could pitch to studios to set up a movie.

"It turned out there was an existing option on it, but Dave wasn't happy with that take on the material. When that option ran out, he gave us the project and we made an oral agreement. We said, 'Look, we'll come up with a story, as we seem to share the same points-of view.' Dave looked at our films and saw the same sensibilities. We wanted to deliver on a movie scale what he delivered on a comic scale."

"Over the years, Dave's become a good friend of ours," says De Meo. "In fact, Danny and I even ended up writing several *Rocketeer* comics. We wrote the last two issues, but one isn't out yet because he's the slowest artist in the world!" he jokes.

The film has a wild plot. "The basic story of the comic is in tact. A stolen rocket pack has been left in a hangar at Chapman [Air]Field," explains Bilson. "Cliff, a young pilot, finds it and decides he's gonna keep it and try to turn a buck with it. Everybody else is after it, the FBI and Nazi agents. That's in there, but we've really expanded it and opened it up. The first act of the movie is the most closely based on the comic, but we've added a number of elements."

One element the writers are especially proud of is the film's villain. "The bad guy is an actor who's really a Nazi agent. He's like Errol Flynn — we based the character on the rumours about Flynn being a Nazi agent," De Meo confides. "His name's Sinclair and he's played by Timothy Dalton. Dalton's really good in the movie — I think it will be fun for audiences used to seeing him as James Bond see him take a 180 degree turn and play a villain."

Rocket Casting

The Rocketeer himself, who, in his incredible, finned helmet is described as looking "like a [car] hood ornament", is a reluctant good guy. "He's not a superhero," confirms De Meo. "He's a regular guy on whom superheroism has been pressed."

Bilson agrees. "He is heroic, but he's more like 'What am I doing!?' The Rocketeer is played by Bill Campbell, and he's great in the part."

"They went from trying to cast major league stars to unknowns," De Meo explains. "I'm glad they went with Bill, who's not only the personification of the Rocketeer, but I think in a movie like this it's more interesting to see a relative unknown come in and do the part, like Christopher Reeve when he first played Superman."

Rocket Characters

Rocketeer features an interesting cast of characters. "In the movie, Howard Hughes invents the rocket pack," Bilson reveals. "He has 4 or 5 scenes and is played by Terry [The Stepfather] O'Quinn. Hughes will even fly around on an autogyro. Paul [Dick Tracy] Sorvino plays a gangster boss in Los Angeles. All the gangsters in L.A. are hired by the bad guy as his 'muscle'. Alan [Edward Scissor-

Danny Bilson and Paul De Meo, *The Rocketeer's* movie writers





hands] Arkin plays Cliff's friend Peevy, and Jennifer [Labyrinth] Connelly plays Jenny, Cliff's girlfriend."

Readers of the comic may recall that Cliff's girlfriend, an assertive female who made Lois Lane look like Jimmy Olsen, was named Betty. "We changed her name to avoid a lawsuit," informs De Meo. "Dave draws Betty in the comic to look just like Betty Page, the '50s pin-up queen. We called the character 'Betty Blake' in the script, but when we were finally going into production, Disney's legal department called and said 'You've got to change her name because of Betty Page!' Apparently, Betty Page is still alive, living some reclusive life somewhere and they were afraid she was gonna sue, so we changed her name to Jenny. I thought it was ridiculous, but they insisted we change it."

One wonders if they couldn't keep Betty, how can Howard Hughes be a major character? "You can use a historical character who's dead, if you don't defame them," says De Meo. "Howard Hughes is a heroic character in the film. If we were

making him a murderer, then we'd have problems."

Face, Reality & Slang

Although the bulk of *Rocketeer*'s special effects have been handled by Lucasfilm's Industrial Light and Magic, another well-known talent has contributed. "Rick Baker did one character," Bilson explains. "He did Lothar, a 7-foot bruiser modelled after Rondo Hatton's [A '30s Horror film star] character, the Creeper. He did a full prosthetic mask, like they did in *Dick Tracy*. Lothar's the bad guy's henchman."

With it's cocky young hero battling a suave villain and hordes of Nazis to save his girl and his country in the '30s, one can't help but think of another film, *Raiders of the Lost Ark*. "It's hard to describe," De Meo admits. "It's like a

Raiders movie with more heart. It's not as relentless, and it's more grounded in reality.

"The only thing really extraordinary about *The Rocketeer* is the rocket pack, everything else is real, Depression-era America. We have Hollywood stuff and nightclubs, but the characters are pretty realistic."

Bilson agrees, "Our take on the *Raiders* movies is while they're really entertaining, they're not as steeped in the period as *The Rocketeer* is. I don't find the dialogue in the *Raiders* movies to be period

Main picture: Cliff and Jenny witness an explosive climax as the Nazi plot goes up in flames!

Peevy wishes Cliff luck before a test flight



Cliff's first encounter with the FBI



Test flight calamity caused by stray bullets



correct, I don't think they have the same flavour as **Rocketeer** does."

"We love doing period pieces," says De Meo. "We're real slang aficionados. We try to research the dialogue and make it have the true flavour of the period as much as we can. We fought with Disney over the slang in **Rocketeer**. They'd tell us, 'Put More in! Take it out! We don't understand what they're talking about!'. They did that to us all the time."

What line of slang bothered Disney the most? "I searched the place from Hell to breakfast!" quotes Bilson. "They couldn't handle that line. They said, 'What does that mean?'. We said 'What do you think it means?'. Everything within its context makes perfect sense!"

The Flash

Speaking of dialogue, a secretary enters to break the news that there's a problem on the set of **The Flash**. The director needs to know how to pronounce 'Liberatarian'.

"It's from one of the episodes, a bullshit political party," explains De Meo.

After several tries, they advise the secretary to call that episode's writer. "It was

supposed to be a fictional party but now it's probably gonna sound like libertarian!" Bilson groans.

The Flash viewers [the series will reportedly be airing in the UK soon] may be surprised to learn that the writers originally envisioned an 'older and wiser' hero. "We originally began it where the Flash has been in a coma for 15 years," explains Bilson. "He's 45 when he comes out of it and finds all superheroes have been outlawed, so he gets together with the daughter and sons of some other characters and they fight the bad guys who have taken over the establishment. That was a different pilot we wrote for CBS a year before we did this. It was never filmed — just a script, but I thought it was really good."

"They [CBS] liked the idea of Flash by himself," says De Meo. "So we went back to the original comic, created a world for him and put him in a mature tone where he's really believable."

"There were three incarnations of the character in the comics over the years. The first guy, Jay Garrick, dressed like Mercury in a winged helmet, then there was the Barry Allen Flash, which I grew up reading. He went from the '50s to the '80s. Now the current Flash is Wally West, who is Kid Flash [Barry Allen's sidekick/nephew] grown up. DC Comics killed off Barry Allen and replaced him with Wally West."

"What we did with the character on the show is mish-mash these two incarnations. We took the Barry Allen version, which we consider the 'classic Flash' and gave him the same origin, 'Police chemist hit by lightning and chemicals', but took some elements from the current one that we liked and mixed in. The current Flash has the stuff about having to eat all the time, and that's also where the Tina McGee character came from. In the pilot we had Iris West, Barry Allen's girlfriend, but we brought her out of the series. We realized that the show could be opened up a lot better if he didn't have one steady girl who was always around."

There are also sly references for comic fans. "We do a lot of little gags in the show for the people who read the comics", Bilson notes. "Like naming Barry's brother 'Jay' [after the First Flash], and the In-



The Flash

fantino Hotel [After **The Flash** artist Carmine Infantino]."

Flash Producing

Their job as producers/creators of the show entails many chores. "We rewrite and don't take credit for it," says Bilson. "Yeah," partner De Meo concurs. "Part of our job as executive producers is to do the last pass on every script. Some need more, some need less. There have been times when the scripts that came in were in such shambles that the staff literally had to write a whole new script."

"Earlier in the season, we found ourselves doing heavy rewriting on some scripts because the stories needed to be pulled together more. A few in the last batch came pretty much as they needed to be, we did very little rewriting, but then another came that was a total mess and we had to start over."

Do they have to do a lot of overhauls on Flash scripts? "It varies, but we only took credit on one episode — shared credit with another writer — because we felt we'd done enough work to warrant that. Generally, we don't seek credit on the stuff we do unless the stories originate with us and we're writing it. The only script that we wrote fully is the 2-hour pilot and we did a gigantic rewrite on the episode about the guys robbing the museum," De Meo shakes his head in disbelief. "A major rewrite."

*Next issue: Part Two, in which Danny and Paul discuss scripts for **The Flash** and **The Rocketeer**.*

Cliff (disguised as a waiter) attempts to rescue Jenny from Neville Sinclair



Cliff kitted out "like a hood ornament"



Luckily, Lothar hears the FBI arrive





DAVID EDDINGS

Discovered!

A *Starburst* interview by Andy Lane

In an era when most Fantasy authors laboriously churn out trilogies the size of doorsteps, each volume of which is a tired reworking of the last, the name of David Eddings is itself a legend.

DESPITE taking up writing somewhat late in life this, quiet, unassuming American has so far produced ten massive volumes in his Belgariad/Malloreon cycle — an achievement for which ‘epic’ is too small a word. Not only that, but each volume develops, rather than replicates, the themes, characters and events of the previous ones, and does so in a style that owes more to Malory’s *Morte D’Arthur* than to Tolkein’s *Lord of the Rings*. With his new series — The Elenium — well under way, and the concluding volumes of the Belgariad/Malloreon promised, Eddings is well established as the only serious contemporary heir to Tolkein’s legacy.

Starburst tracked this reclusive man down to the woods and mountains of America’s Washington State to ask him about his writing, and about his life before writing.

“I’ve done just about everything,” he told us. “I put myself through college largely by working in grocery stores, which is a handy trade for a student because they always need someone in there at peculiar hours, and I kept peculiar hours. After I did my Masters degree I did a fairly extensive study into mediæval literature and languages for a Doctorate, and if I’d received that I’d probably be teaching in some obscure little college. But the Milton scholar at the University of Washington took a sabbatical that year, so I thought ‘Well, I’ll take a year off’, and I got involved in something else and never went back. I worked in a grocery store again for while and then I went to work for the Boeing company. We were involved at that time in making various rockets, weapon systems and things of that nature. I worked for them in various parts of the USA as a buyer. The engineers would come up with something impossible and ask me to go out and buy it. Eventually we would come up with somebody who was willing to provide it if we threw enough money at them. It wasn’t my money so I didn’t mind. Then I taught English at a



David Eddings Photo courtesy Grafton Books

small college in the Mid-west. I went back to the grocery business and worked in Denver for a while, writing all the time and hoping against hope that some day someone would discover what a great writer... moderately great writer... adequate writer... I was. Anything at that particular point in time.”

David Eddings’s first book — entitled *High Hunt* — was a contemporary novel, not a Fantasy, and so far has only been published in the United States. Eddings is clear about why it hasn’t been published in Britain, despite the enormous success of his more overt Fantasy work.

“It’s a profoundly regional book, published whilst we were in Denver and dealing with the Pacific Northwest. We felt that it might not have the same appeal, linguistically, and due to the nature of the profanity. It’s strictly a contemporary

book which tells of a young man just out of the army.”

Eddings went on to explain how he came to move from writing about the here-and-now to writing about the never-never.

“We moved to Spokane, Washington which is the town where I was born. I was going through a book store there and I happened to pass the Science Fiction and Fantasy rack and I saw a book called *Lord of the Rings*. And I thought ‘Gee, is this thing still around?’. I picked it up, and when I saw ‘78th printing’ I suddenly realised that I had found the secret of success. I spent a year writing preliminary stuff — I realized that it was going to be a fairly lengthy thing, and running away with it is a good way to get lost in the middle of the middle book. Ballantine published it, and I approached Corgi, and

we were all rather startled, I think, at the success. I know I was. I'm still trying to figure it out. I just hope I can keep doing it.

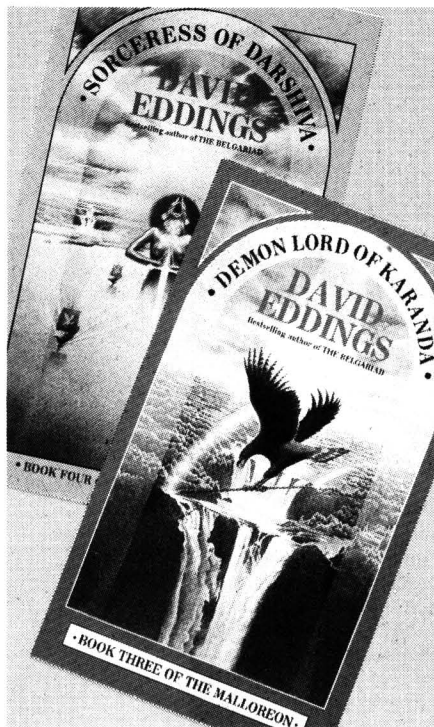
"After the first couple of books were published things began to look better. After the third book was published things were quite a bit better. I guess it was after the fourth book came out that I suddenly realized that I had received a royalty cheque equivalent to working for two years in the grocery business, and I decided it was time to take the plunge. So my wife and I moved house and hoped that the royalty cheques kept on coming in. As it turned out they did. I've been more than startled with my success. When I first started out I just thought this thing could make a profitable hobby."

Eddings is well aware of the potential accusation that the decision to write Fantasy was based purely upon commercial reasons, rather than any love for the genre.

"What was it Dr Johnson said? 'No man but a blockhead ever wrote, except for money'. We all write for money, I think we all do. It wasn't entirely a commercial decision I'd always been fond of reading what were essentially mediæval romances. I recognized the fact that many of Tolkien's modern followers have not fully grasped the fact that they are writing a continuation of *Sir Gawain and the Green Knight*. And I thought perhaps that I could come at it with some background in the field. I felt that part of the problem that had cropped up in the past — which I think crops up in most genre fiction — was that a certain reality of characterization was missing. I've been in the military, and I know that you can embark on the noblest crusade in the world and there is still going to be a certain amount of bickering. Part of the fun that I was having, and part of the fun the readers were having, is the fact that these people do chip at each other, they do make snide remarks. Periodically they will insult each other. This is normal, the best of friends will insult each other. It seemed to me that modern Fantasy lacked that characterization, and I tried to make characters like Belgarion somewhat believable. Believable! I'm talking about a guy who is seven thousand years old and can blow the tops off mountains from a hundred miles away! But he does, he goes and he drinks too much on occasions and he has an eye for the ladies, and he's a little bit vague about certain notions of who owns a particular piece of property. He's an old rascal, and yet none the less he's a very sensible person. They all have bad habits."

It's noticeable in many Fantasy series that the writers' invention tends to flag just after the middle book, when they realize that they've written all the interesting bits and all they have to look forward to now is the long downhill slog to the resolution. David Eddings has news for them.

"When you start out on anything of any sizable length you should have an idea where you are going, although my guidelines are not that rigid, I hope I'm not locked in cement. I will lay out an outline for the entire series, which grows of neces-



sity more sketchy as we progress through the volumes, but I know from the very beginning where I'm going to be at the end. There may be some side tracks crop up during the writing, but I will bring myself back and keep my eye on the goal. The business of doing a multi-volume

series requires tremendous self-discipline. Towards the end of the Belgariad a number of interesting side tracks began to crop up, and I simply had to touch them lightly and set them aside, because I knew I had to get my people to a certain place because there were going to be people there waiting for them and I wasn't prepared to have those other people waiting. It would be terribly impolite not to show up when you're expected. So I had to discipline myself very, very firmly.

"Whilst I was doing the preliminary studies for the Belgariad I developed a couple of very, very interesting characters — Belgarion, the seven thousand year old man, and his daughter, just a child at three thousand. I was really interested in them but I followed the rules for a good epic — start in the middle of the action and let everything that has gone before sort of show up as little bits and pieces to get you tantalised, I hope. I intend fully to go back and do the personal history of Belgarion and his daughter Polgara the Sorceress. Now I know how the thing ends I can go back and write the beginning. And that's going to be a whole new project — there will be those two books, and that will be the completion of the Belgariad/Malloreon cycle. Twelve volumes in all. I don't know if, after I've done the continuation, I'll do any more Fantasy. I have no idea. I'll be sixty next month. I may not be around to do any more." ★

DAVID EDDINGS COMPETITION

Win exclusive signed and numbered leather-bound editions of David Eddings' *Malloreon* series.

In conjunction with Transworld Publishers, *Starburst* Magazine is offering a very special set of competition prizes: five **exclusive** signed and numbered leather-bound sets of the five books comprising David Eddings's *Malloreon* series (*Guardians of the West*, *King of the Murgos*, *Demon Lord of Karanda*, *Sorceress of Darshiva* and *Seeress of Kell*).

The publishers have said that these editions will not be on sale through shops and dealers and so this is probably your only opportunity to obtain these collectors items.

In addition we have, as runner up prizes, twenty-five A2 posters of Geoff Taylor's stunning artwork for the cover of *Seeress of Kell*, the fifth book in the series.

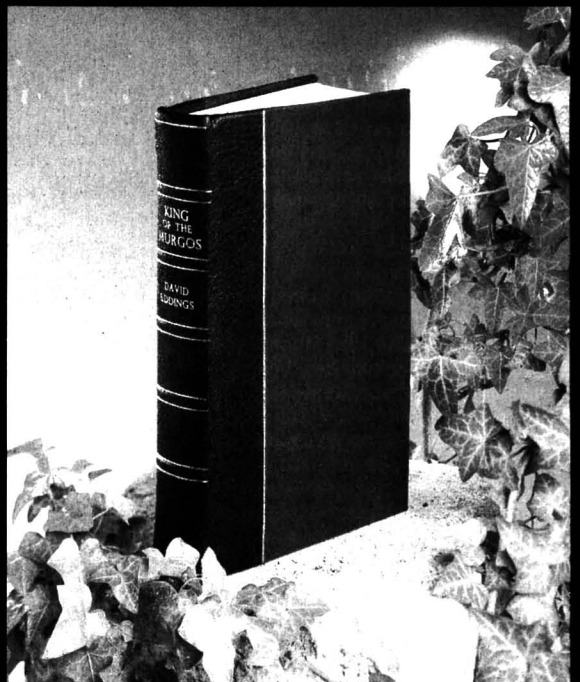
All you have to do to enter the competition is to answer correctly the following three questions.

- 1) Who is the Child of Dark in the Malloreon?
- 2) Which race does the Seeress of Kell belong to?
- 3) Where does the final meeting between the Child of Light and the Child of Dark take place?

Send your answers, with your name and address, on the back of an envelope or postcard, to:

Starburst (Eddings),
PO Box 371,
London, SW14 8JL, UK

The closing date is
31st August 1991.



It cannot have escaped your notice, even if you're not a fan of *Star Trek* at all, that 1991 is the show's jubilee. Books, magazines and a sixth movie are on the cards. On the comic front, DC Comics are going all out to celebrate the event.

Trekky Business

Apart from the two regular comics based on *Star Trek* and *Star Trek: The Next Generation*, this summer sees a variety of offerings. As usual, there are two Annuals, one per comic, and a couple of reprint trade paperbacks. One, *The Mirror Universe Saga*, I mentioned once before, and the other, to turn up later in the year, is a kind of *Best of...* of various issues.

There is also *The Modala Imperative*, which is basically two four-issue mini-series. The first is set towards the end of the first season of 'Classic' *Trek* and is written by Michael Jan Friedman and illustrated by Pablo Marcos. It sees Kirk and a young, inexperienced Chekov beaming down to Modala for a First Contact mission. When communication with the Enterprise is lost, Spock and McCoy head planetside to find them.

Once that four issue bit is finished, Peter David takes over the writing chores and *Star Trek: The Next Generation - The Modala Imperative* starts with Picard carrying on where Kirk left off. What makes the series so ground-breaking is the appearance in the latter series of Spock and McCoy. After dilly dallying around and fanning the flames of already rampant rumours, Paramount have officially decided that both characters are still alive

Comic Store

by Gary Russell

in *The Next Generation* universe. Therefore, they now accept (agree?) that it was McCoy seen in the *The Next Generation's* *Encounter At Farpoint* and that Picard did attend Spock's wedding, as hinted at in the third season show *Sarek*.

Ending this year will be a one-off special. To be written by *X-Men* writer Chris Claremont and drawn by *The Maze Agency's* Adam Hughes, *Debt of Honor* is set just after the fifth movie.

That'll be followed up by the, now traditional, comic adaptation of a film, *Star Trek VI* by Peter David and Gordon Purcell.

All told, it's going to be quite an exciting year for fans of DC Comics' interpretation of *Star Trek*.

Revenge of the Anthologies!

Yes, the demise of *Strip* wasn't enough to discourage Marvel and hot on the heels of their competitors, *Toxic* and *Blast* come two new Marvel anthology titles.

Well, sort of new... they are actually all reprint material from the States, but a vast majority of it has not been widely seen here before.

For the younger end of the teenage market, there's *Havoc*. Taking a slightly futuristic/Horror slant, we see for instance the successful comic adaptation of the *RoboCop* saga. Continuing the ideas inherent in the two movies, *RoboCop* is written by Alan Grant and drawn by Lee Sullivan. With movies III and IV on the horizon, it's a somewhat shrewd move on Marvel's part to headline their new title with such a marketable character. Joining *RoboCop* is Marvel US's latest surprise hit is the totally revamped *Ghost Rider*, the demonically possessed motor-biker, their ultimate anti-hero.

Ghost Rider started off in the mid-Seventies but eventually Johnny Blaze (good name, eh?) was freed of his curse and resumed a normal life. Now for the Nineties, Danny Ketch (doesn't quite grab you, does it) has been cursed. This fast moving story is written by Howard Mackie and illustrated by Javier Saltares and

Mark Tiexeira. Then there's Walt Simonson's *Star Slammers*, futuristic mercenaries who'll stop at nothing short of death to complete their assignments.

Another surprise hit for Marvel US last year was another Seventies revamp — this time *Deathlock*. This new series of the *Terminator* inspiration is by Greg Wright and Dwayne McDuffie and pencilled by the excellent Jackson Guice, currently making Marvel US's *Shield* monthly unmissable. *Deathlock* deserves to be popular over here as it has been in the States. Finally, instead of a futuristic story, we go back in Time for some of the Seventies finest *Conan* moments, again inspiration for the movie. Roy Thomas writes Robert Howard's legendary character and Barry Windsor-Smith draws the pictures — classic material unseen for fifteen or so years.

Going for the slightly older market is *Meltdown*, which offers a far more British-based creative slant, although again it's all reprint. *The Light and Darkness War* by Tom Veitch and beautifully drawn by Scotland's Cam Kennedy tells the story of a Vietnam veteran getting caught up in an ancient extra-dimensional war. Clive Barker's *Night Breed* has been a popular film and the comic strip expands upon the themes of that. John Wagner and Alan Grant are the writers, whilst Jim Baikie looks after the art chores. Also written by Wagner and Grant there's *The Last American*, Mike McMahon's terrifically drawn post-apocalyptic story about one man's search to rediscover America.

Heading *Meltdown* is the story of *Akira*, the original strip the film was based on. This is a marvellous story no comics fan can afford to miss, but bearing in mind how long it is, I think it might take Marvel a good decade or two to actually reprint all of it. Hopefully they'll go for selected chapters.

Both anthology titles (*Havoc* is weekly, *Meltdown*, monthly) are launched in early July and hopefully they'll last a little longer than *Strip* did!

COMIC WATCH

Guardians of the Galaxy Marvel US

Started picking this up again recently, feeling a bit starved for futuristic Fantasy and rediscovered what a gem Jim Valentino has made out of this title. Lots of plot threads running, good leading characters and a bit of fisticuffs each month make it better reading than it first seemed.

Captain America 20.20 Vision Hey, I know I'm not supposed to review videos, but I caught the *Captain America* movie recently and it's actually good fun — very Bond-ish and silly but a harmless romp and not as embarrassing as previous attempts to film Marvel superheroes.



Starburst Letters
Visual Imagination
PO Box 371
LONDON SW14 8JL
UK

Your verdict on *The Silence of the Lambs* seems to be unanimous

Stunning Lambs

Mark Murton

Gunnislake, Cornwall

After the recent rubbishing of **Manhunter** (one of the films of the '80s) by two *Starburst* contributors in their rush to praise **The Silence of the Lambs** — and it was only John Brosnan's defence of the former last issue that stopped me from cancelling my subscription (give that man a pay rise!) — I was keener than ever to see the film that has inspired such a reaction. And having now seen it the first thing to say is that it is a stunning piece of film-making (not least because the story adheres so closely to the stunning source novel); but like John Brosnan my main concern was that the film would suffer due to the ousting of Brian Cox from the rôle of Dr Hannibal Lecter (along with the other actors who played characters who feature in both books/films, and even the superior set for Lecter's cell — presumably in an effort to distance this film from the commercial failure of the first one) and it seems, to an extent, this concern was justified. Yes, Anthony Hopkins gives a gripping, disturbing portrait of a psychopathic killer (especially in his last meeting with Clarice and its immediate aftermath), but is it the Dr Lecter created by Thomas Harris and brought so chillingly to life by Brian Cox? The Lecter of the novels knows he's the intellectual superior of those around him and surely wouldn't sneer at Clarice, nor resort to cheap shock tactics to unnerve her (his presence should/would do that). And this Lecter is so obviously psychotic that you wouldn't go near him with a ten foot pole, whereas the 'real' Dr Lecter would be more likely to draw you in by talking in quiet, measured tones, then as you lean in to catch what he is saying he'd bite your face off! None of this detracts from the quality of Anthony Hopkins's performance, if this is how it was decreed the part should be played (for fear that, given Lecter's extended rôle in this film, the subtleties deployed by Brian Cox would be lost on, or worse bore, potential audiences?) then he does it magnificently — to the extent that only myself and Brian Cox's

agent can still have any lingering doubts.

For me, though, the performance of the film comes from Jodie Foster as rookie FBI agent Clarice Starling, giving the best showing of her career so far — 'nuff said. In fact, all the performances are good (though perhaps Chilton here is a bit too much of a clown), while the production design and cinematography give the film a great look, and combined with Demme's masterly direction (equally assured on major set pieces and the establishment of small details alike), plus some stylish editing (and not forgetting the excellent score), you've got one hell of a film that cranks up the tension to an almost unbearable pitch during the final shoot-out.

One final thought: much has been made of the connections with **Psycho** (both in Thomas Harris's inspiration for the character 'Buffalo Bill' and the film's effect on audiences) and I wonder if Harris's decision to give his (female) lead character the surname of a bird was a nod to **Psycho** where the female lead (Mrs Bates notwithstanding!) also has a surname of a bird?

Anyway, all in all, **The Silence of the Lambs** is superior adult

entertainment and should have genre fans flocking to see it.

Editor: My nerves are still jangling!

Faultless

Paul Mitchell

Catford, London

Having just been to see **The Silence of the Lambs**, I can say without a doubt it's one of the most compelling films I've seen in years. From beginning to end I was riveted by this intelligent and disturbing adaptation of Thomas Harris's excellent novel.

The film's power lies in the cast, from the leading actors right down to the smallest parts, everyone is faultless.

Jodie Foster is on top form as FBI trainee Clarice Starling, bring a rare emotional depth to the rôle, giving her dialogue exchanges with Lecter a chilling realism.

Anthony Hopkins's performance as Dr Hannibal Lecter isn't a subtle one (I still prefer Brian Cox in **Manhunter**), but it is brilliantly menacing, what with his hypnotic stare and taunting, callous voice.

Able support comes from Scott Glenn as FBI agent Jack Crawford, and Anthony Heald as Dr Chilton. Special mention should also go to Ted Levine as the seriously deranged killer,

Buffalo Bill.

Despite being a fan of director Johnathan Demme's last two films, **Something Wild** and **Married to the Mob**, I didn't think he was the right choice for a film with such grim subject matter, but I was wrong, he has done a terrific job. From the moment Starling enters Lecter's nightmarish asylum the film is filled with an unrelenting terror that never lets up.

Demme handles the set pieces skilfully, with Lecter's ingenious escape from his temporary cell being especially good, and the climactic scenes where Starling hunts for Buffalo Bill in his vile basement are unbearably suspenseful, with a truly stunning denouement.

In spite of the film's bleak nature, Demme injects it with some delicious black humour (mostly involving Lecter) and in a couple of scenes has an amusing tendency to have the petite Foster in the same shot as several six foot-plus police officers.

Nice to see a film that more than lives up to its advance expectations. I'll be surprised if there's anything better all year.

*Editor: It depends on your taste of course, but with **Edward Scissorhands** (already praised by Starburst preview attendees and Alan Jones) and **Terminator 2** coming up this summer, there's tough competition on the way! For now there seems to be only one contender...*

Film of the Year

M V Finnegan

Cheadle, Manchester

I have seen both **Manhunter** and

The Silence of the Lambs
FBI trainee Clarice Starling (Jodie Foster) pursues a serial killer through a darkened house



The Silence of the Lambs and have read both books upon which these films were based.

Manhunter was, for me, disjointed and slow, with a good musical score, but I disliked the performance of the actor playing Will Graham. He was too **Miami Vice** for my liking. Of course, nothing compares to the written word and although I enjoyed **Manhunter**, **Red Dragon** was more gripping. Brian Cox's Lecter (why did they spell it Lecktor in the film?) was OK but not as sinister as Hopkins's portrayal, and less controlled.

The Silence of the Lambs deserves to be Film of the Year for its fine acting alone, and Anthony Hopkins deserves the accolade of Best Actor; he's always been good, but here he's outstanding. He seemed to do most of his menacing with his eyes and could have dominated the film without even opening his mouth. In the book, Lecter is asked, "What happened to you?" in reference to his killing urge. He replies, "Nothing *happened* to me. I happened." I think this sums up the character of Hannibal Lecter succinctly enough; although, maddeningly, we never discover just what makes him tick.

The psycho, Jame Grumb, was enough of a sickening pervy to prevent us from caring about him when he died; unlike Francis Dolarhyde in **Manhunter**, for whom you felt a twinge of sympathy, and I think the girl who played Grumb's final victim is worthy of a mention for keeping me on the edge of my seat with her hysteria. Jodie Foster was excellent as always and when Lecter mockingly exposes her insecurities, we feel her humiliation as well.

Silence of the Lambs is the film of 1991, no doubt about it. It withstood the media hype that preceded its release in this country and came up with the goods regardless. A factor which often spoils many films, leaving us wondering what all the fuss was about. Let's hope the sequel is just as good. Long live Hannibal Lecter.

Editor: Isn't Lecter disturbing enough, without our discovering what really makes him tick?!

Hype Victim

Howard T Pell

Keighley, West Yorks
Regarding the movie **The Silence of the Lambs**, to be honest to begin with I was looking forward to seeing the film, then along came all the reviews in various magazines, newspapers et al, good praise all around and all this hype about it being the best film of the year. How audiences were reacting in America, scared to leave the cinema, finding scenes of violence sickening and disturbing, and how Anthony



Star Trek: The Next Generation A scene from the hundredth story, the last of Season Four. Colin Neal will be intrigued to know it also involved a Tasha Yar look-a-like!

Hopkins was Oscar Winning material. Eventually I was getting to the point of yelling, "Give me a break! What's all the fuss?" and I began going off the idea about seeing this film. I'd fallen victim to all of this so-called 'hype' before when such films as **Ghost**, **Pet Semetary** and **Flatliners**, which looked good but hardly delivered and failed to entertain. (OK so **Ghost** was better than the other two, but now it's rather forgettable.) Back to **Silence of the Lambs**, which I almost gave up on, I'm not really into big budget, high gloss thrillers that avoid being Horror movies, I'm not the sort of person who usually goes to see Oscar-winning films or performances. I'm not too keen on real life serial killer movies, but there's little going the rounds within the Horror movie genre to feature Monster/Creatures. So having nothing better to do one afternoon, I headed to the nearest cinema showing **S.O.T.Lambs**, and to be honest the mood I was in wasn't expecting anything special. If the film ended up being good expecting anything special. If the film ended up being good then fair enough, if not then I'd seen it for the record.

So how did it feel after viewing the film? I am afraid that I have to say that *I liked it*, and that surprised me too. OK, so the film was a mix of Horror film and cop thriller in my opinion, the performances were top notch, especially, Anthony Hopkins, and the method of escape he used I found brilliant. I also felt sorry for the guy when he was transferred between prisons, bound up in straight jacket and muzzled like a

wild animal, OK so the guy was a psycho with the anti-social habit of killing people and it was possibly the only way the authorities could move him, but it made me wonder who the worse person was, Lecter or the doctor from the hospital.

Hopkins's final appearance and phone call made me laugh, and made a fitting climax to what was, for 99% of the time, was a good film. Thought that Jodie Foster's character near the film climax acted a bit too impulsively when encountering the serial killer. Her actions seemed a touch out of place, although it that ending was in the book there would be more explanation to her actions. That was my only disappointment.

So I said that I liked the film but I wouldn't class it as my favourite this year. I like an intelligent movie like the next person, I get tired of slam bang action stuff with little logic all the time, but underneath it all I enjoy my movies to entertain (even Horror films) and **Silence of the Lambs** entertained in its way, but it was far from a feel good movie. Finally I enjoyed the 'Magnetic Dreams' radio Science Fiction article in the *Summer Special*, more of articles like this would go down a treat with this reader.

Generation Points

Colin Neal

Reading, Berkshire
I had to write. **Star Trek: The Next Generation** (oh no!). The excellent Diana Muldaur as Dr Pulaski is the best thing that has happened to the show. the programme is superlative, from the various plots, presentation,

music (pity there's only one album), special effects (holodeck and Enterprise separation then the battle half turning round at warp speed) to the interesting characters brilliantly portrayed by the actors.

However, **Trek** fans may notice the difference between video and television versions. for a start the video soundtrack has been digitally processed to give crystal clear digital stereo sound and the BBC is only just stereo (Picard pouring out champagne in *We'll Always have Paris*). The main point, though, is editing. Uh oh. For example, *Conspiracy*, the small creatures entering and leaving the officer's mouths was cut and the main scene with Remmick severely so. Many **Star Trek** fans wrote to the BBC on *Points of View* to say how much they enjoyed the episode, but hated the editing.

Hello BBC! Please stop editing **Star Trek: The Next Generation**. For God's sake you do not need to. **Star Trek** is for adults, put it in an adult slot like the Americans and leave it un-cut. Put some of warning before, this is PG material after all.

Anyway, a few points, how can Tasha Yar return later on? Why would the head of Starfleet Medical (ie Bev) want to return to the Enterprise apart from seeing that bugging kid of hers (also the son of someone not a million miles away from her — oops, plot warning). Why are there just random dots for stars instead of clusters? And how come they are supposed to all die at the end of the 4th season when a 5th and some films have been commissioned.



Predator A cinematic masterpiece?

Editor: Tasha Yar returns in the third season episode Yesterday's Enterprise in an alternative Time line. No reason is given for Dr Crusher's return. If you are suggesting Wesley is Picard's son, you are incorrect. The crew are not supposed to die at the end of the 4th season, a 5th season has indeed started production, but there's no confirmation of whether or not any **Next Generation** films have been commissioned.

Peak Prisoner

Paul Stevenson

Kettering, Northants
Every so often a TV series comes along that gets people thinking. In the '60s it was **The Prisoner**, the '90s it's **Twin Peaks**. Two series that had that little extra. Two series that were different, but somehow the same.

Both creators wanted to create something different. Patrick McGooohan wanted to make the viewer question what was happening around them. David Lynch wanted to make a Soap Opera with a difference. Both programmes caused a stir with the public when they were first shown. They soon divided the viewing public into two groups. Those that thought they were completely confusing and a meaningless muddle, and those that thought they were artistic and exciting. The characters of both series were never what they seemed to be when we were first introduced to them. In **The Prisoner** the various 'numbers' were either for or against Number 6. We never found this out for certain until the last few minutes of the episode. In **Twin Peaks** various minor characters at the beginning of

the series (the Major, Andy, the Log Lady) all had pivotal parts towards the end of the series. Speaking of endings, we all know the commotion the end of **The Prisoner** caused. McGooohan himself went into hiding until the fuss had died down. Although it's unfair to comment on the end of **Twin Peaks** since it was brought about by the TV network and not Lynch himself. As a cliffhanger it's great, as a final curtain it stinks! Let's just hope that it gets the reprieve it deserves. After all, as TV goes, **Twin Peaks** is the best series we've seen since **The Prisoner**. Let's just hope we don't have to wait another twenty-five years for another imaginative series.

Arnie and Chestbursters

L Skingle

Kensington, London

So, suddenly **Predator** is a cinematic masterpiece. The sad thing is Stephen Hopkins's condescension to public (or critical) opinion.

If anything the sequel benefited from a certain Austrian's absence, transforming it from a Boys' Own actioner into something more imaginative, which I thought was the point of these movies.

It also had humour (I thought so anyway) and if anything was repeated from the original, it's nothing that wouldn't have occurred in a natural sequence of events (even in a Fantasy film). That aside, how about an update on **Alien III**, surely its weird casting deserves a comment or two?

Do Charles Dance and Brian Glover have big screen credibility in the UK? Will Judi Dench assume the rôle of Ripley for the fourth movie?

I suspect the film will be a Science Fiction **Name of the Rose** with Aliens as catalysts in

another artificial environment (we've had industrial, then military, now monastic). Chestbursters in the chapel, I rest my case.

Burton's Release

Kevin McGann

Fazakerley, Liverpool

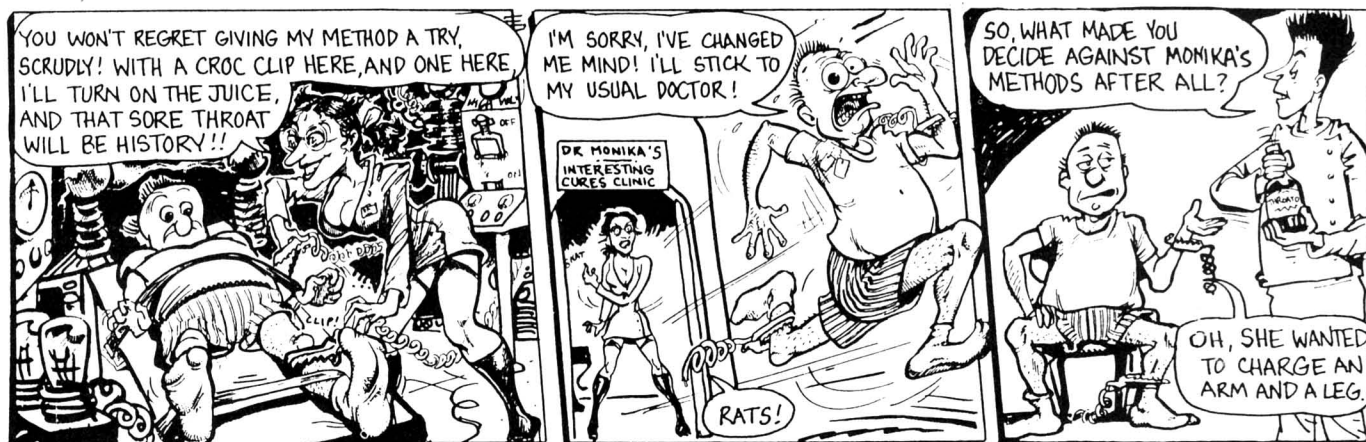
After continually reading about how Tim Burton's first two projects for Disney have never seen the light of day, I felt compelled to write and clear up this matter once and for all. In April 1985 I visited my local Odeon Film Centre (London Rd, Liverpool) to view the Touchstone/Disney release **Baby, Secret of the Lost Legend** (I plead guilty). But the price of admission was made worthwhile because of a 30 minute short shown before the main feature. Back then I knew nothing of Tim Burton. I remember turning to a friend after viewing **Frankenweenie** and saying "We can go home now" before **Baby** had begun. I think this qualifies as a cinema release.

Then, in June 1985 at the very same cinema, I attended the Jessica Lange farm movie **Country** (also a Touchstone release) and saw a 5 minute short called **Vincent** and although not as ambitious or as riveting as **Frankenweenie**, it was still a fascinating experience. Having lived with this torment for over 6 years (did I dream I saw both movies?) and being constantly told these two Burton projects had never surfaced, I can assure you and your readers that they did indeed receive a cinema release.

Okay, so probably only about 5 people saw either **Baby** or **Country** when they were released at the cinema, but I was one of those five, and lucky enough to have seen Tim Burton's genius coming. I trust this clears up a long-standing error of sorts.

Young Doctors in Space

by Robin Evans



PRODUCING CHIMERA

A Starburst interview by Stephen Payne and Nicholas Briggs

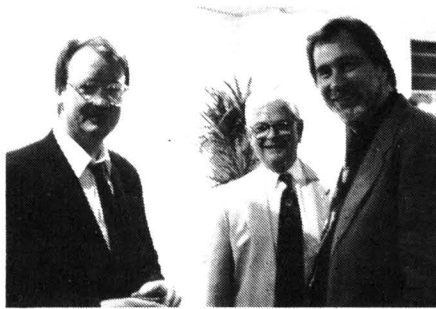
We talk to Nick Gillott, producer of Zenith's new political/Science Fiction mystery/intrigue for Anglia Films, *Chimera*, based on the book by Stephen Gallagher.

NICK GILLOTT's background has been in TV movies and mini-series, primarily for the US market. *Chimera*, adapted by Stephen Gallagher from his own novel about the frightening consequences of genetic engineering, is the first solely British series Nick has produced. In line with what seems to have become standard practice on British TV now, it has been shot on 16mm film and then transferred to video.

Nick explains the genesis of the project. "A young man called Simon Moorhead, who was working at the time for the BBC, thought it would be a very good mini-series, which he would write. He went out and actually secured an option from Stephen Gallagher, and then didn't quite know what to do with it once he'd got it. So he went to Zenith and they liked it, and they took over the development of it and got Stephen [Gallagher] to write the scripts, and then Zenith pitched it to a few companies. But like so much with ITV, there's a very limited amount you can actually get onto the network, with many companies pitching for stuff.

"I was employed by Zenith to push this onto the screen in a real hurry. I'd just come back from Canada. I'd made a movie over there for ABC in America. I was lying in bed suffering from the flu, when Zenith phoned up and said that something Anglia Television had planned had been dropped from the schedules. There was a frantic rush, and they wanted to do *Chimera*, 'Would I be available to come in?'. They had a first draught script, and they had an air date of August last year. So I rushed in and picked up the scripts. They were wonderful, they were just sort of 'page turners' all the way through.

"Each hour [episode] is different. The first hour is, let's say, a mystery. I think inherent in the style of the first hour, is that we didn't want to have too much exposition. We didn't want to sort of lay it all on the line and say, 'Here is the story, this is what's happening' and be right 'on the nose'. We wanted



Nick Gillott (right) with executives from Zenith Films

to hold stuff back. So people were talking about things we didn't know about, people we didn't know about; so that, hopefully, you will get drawn into it.

"The second hour is like a whodunnit. Then we go into a political intrigue story, ending up with a Science Fiction thriller, if you like. But each hour almost shifts in genre, really subtly.

"Another thing I liked about this story is that, although John Lynch is the character who we go with, basically through the whole story, and our sympathies are with him, the other sympathies we have for the situation and the other characters subtly change. So where we might feel anger, we begin to feel compassion; where we feel fear, we feel compassion. That was the other thing that attracted me to this, I had never read the book. I'd never read any of Stephen's books, but I just thought, Here's wonderful television, something that we haven't seen."

Horror

Chimera necessarily involves elements of Horror and violence. "It is so difficult to find..." Nick pauses, clearly aware of the problems. He tackles it from another

angle, "It is an essential part of the storytelling. What we're doing is telling a story, and part of the story involves the murder and the bloodshed. What discretion you bring to it as a film-maker, to put across to the audience... It needs to be in the story, it needs to be shocking. I think we've reached the right balance. It's not too excessive, but it's graphic enough to shock you and to be horrific, so we realise there's something really bad going on here."

What's Out There?

The traditionally horrific element of Science Fiction is 'the monster'. In *Chimera*, it is Chad who fulfils that rôle. "The idea that Stephen had in the scripts, which we picked up, was that we're playing it like a strip-tease. We give glimpses. Have you seen him? Have you not seen him? You've seen something through his point of view... until towards the end, and in the last hour you see the character fully. But we didn't want to show our hand too soon.

"You spend a lot of money on special effects, and your natural feeling is to overdo it. We spent a lot of money on special effects, and our feeling was, let's try to 'underdo' it. By the third hour you see Chad. Certainly by the second hour you're getting a feeling of what's out there.

"I'd never done animatronic work before. So I went up there [to Image Animation] and spent a day with the people, and said, 'Teach me, tell me what it's all about, how it works, what you have to do'.

"They had it very well organized. For instance, the heads... There are three different heads. There was just a mask that

went over the head for long shots. Then there was another head that was radio-controlled, so he could walk around the room and sort of give expressions. Then there was another one which was just for close-ups, which was manually done, so they had wires coming out of the back; that could move the eyebrows, show the teeth and all those sort of things. We just sat down and plotted how we were going to do each shot. We never lost time, because it was well-planned, and the direction team on 'the floor' worked it out and planned it very well. It turned out to be surprisingly simple. I'd never worry about doing it again." ★

Dr Horsley (Gillian Barge) and Nurse Tracy Pickford (Emer Gillespie) about to be attacked by the Chad in the first episode



Right: Dougie Mann as Chad



"I'll be back!"

WHEN Arnold Schwarzenegger uttered those words in 1984's low budget smash, *The Terminator*, it was meant to be a joke. As a killer cyborg from the Future, come to the past, of course he would be back. Now the phrase becomes reality as the film's long-awaited sequel finally arrives.

The film is written by James Cameron, co-writer/director of the original, and William Wisher, Cameron's college room mate from Cal State Fullerton. The title, *Judgement Day*, refers to the prophecy in the first film of the day computers revolt and unleash a nuclear holocaust upon humanity. The film's climax will have Los Angeles turn into 'ground zero' as it gets nuked. Cameron's ex-wife, and the original *Terminator*'s producer/co-writer, Gale Anne Hurd, is not involved with the project. Carolco reportedly paid

her a cool 5 million to be that way.

Arnold Schwarzenegger returns as the Terminator, but with a twist. This time he's a 'good' Terminator coming to protect Sarah Connor and her son John from a 'bad' one. The new cyborg, called T-1000 is smaller than Arnold, but much more deadly. He's played by Robert Patrick (not David Bowie or Billy Idol as some magazines have reported), a wispy, brown-haired David Bowie-ish actor.

The T-1000 is the new state-of-the-art killer cyborg, able to slither under doors and can be smashed flat and reform like liquid. The effects for this, as you may have seen in the trailer, are a lot like the water creatures from Cameron's *Abyss*.

Linda Hamilton returns as Sarah, and newcomer Eddie Furlong plays Sarah's son, 10-year old John Connor. As the Future leader of the resistance against the machines — the T-1000's job is to kill him. Michael Biehn (Reece) returns for a cameo; apparently in a dream sequence.

Arnie as the T-800 cyborg — metal muscle power!



FUTURE TENSE:

ON THE SET OF

T 2

A *Starburst*
feature by
MJ McDougall

Main picture: Arnie, stripped to his bare bones, with a deadly, futuristic weapon

You really have to wonder about the movie-making mentality in Hollywood. Why is **Terminator 2** budgeted at an incredible \$60 million when the first one only cost \$7 million? Reportedly, **T-2** (as it's called on the set) surpassed its budget by at least \$10 million. Crew members swear it's in the \$80-\$90 million range and will hit the \$100 million mark shortly.

On set

It's a bitterly cold night at Kaiser Steel in Fontana, a small industrial town in the Southern California desert. Kaiser, a gigantic steel mill, was the principal employer in Fontana until the combined threat of Reaganomics and imported Japanese steel brought the giant to its knees in the early 1980s. Now this huge super-structure has been discovered by Hollywood as an ideal location, and has



Linda Hamilton as Sarah Connor, waiting to see which Terminator she'll be fighting



been seen in dozens of movies and TV commercials.

Freddy Krueger was killed here in **Nightmare on Elm Street 2**, Rowdy Roddy Piper battled evil amphibians here in **Hell Comes to Frogtown**, it's also been used by **Rollerblade Warriors**, **The Running Man** and even, ironically enough, doubled as a Japanese steel mill in the film **Black Rain**, when director Ridley Scott found real Japanese Steel Mill regulations too constricting.

Now it's the location for the most expensive movie ever made, James Cameron's **Terminator 2: Judgement Day**... and you are there.

The half torn-down mill has been rebuilt to perfection, and is the setting for the film's climax... It's being used as the factory where the microchip which creates the Terminator is invented. The place is crowded with crew members, cameramen and extras dressed as steel-workers and foremen in hard-hats, baggy worksuits and over-the-face helmets.

Hanging ominously above is a gigantic fiberglass spout which, when lit, pours artificial ore into a giant vat. The gelatinous substance is recycled through the vat back into the spout, so it looks like it's continually pouring. For debris, the crew breaks up 'Duraflame', fire logs which will burn for 2-4 hours — smash them up and scatter them, and they look like flaming wreckage.

Adam (**Ghost**) Greenberg's lighting people fog the set, which is clogged with smoke and soot. Many of the crew wear air masks. Cameras are set up at every strategic angle to capture the action. The guys dressed as steel-workers look authentic, as they are 'dirtied up' with make-up, while real soot clings to everyone's faces because of all the smoke and steam.

The scenes being shot this week are pretty exciting: a raging battle between the two Terminators. One Terminator is slammed by a truck of liquid nitrogen, only to spring right back up out of the wreckage. 'hurt. Nonetheless, the flipped-over truck barrels into the mill full of steel-workers, who scramble to get out of the way. The two Terminators carry their fight into the factory. As it's mostly stunts, Arnold S isn't here, only his stunt double, Peter Kent. Many think he injured himself badly flipping the liquid nitrogen truck, but he turns out to be okay.

Behold, Cameron!

Director James Cameron is a sight to behold; a tall (6'4"), bearded, narrow-faced man in a big, black leather jacket, he moves around the set with predatorial ease, checking and double checking things. He's an extremely hard worker and something of a 'screamer'.

On most big sets, the director delegates an 'A.D.' (an assistant director) to go around and tell the unimportant people on the set (extras, grips, etc) what to do. A 'screamer' is a Hollywood director who prefers to scream his commands and loudly berate those he's displeased with. Need-

less to say, most crew members don't like to work with this type of director.

Despite the film's cost, Cameron explains the scene to the extras himself, pulling individual extras aside and telling them what he wants. While it's costly, it's thrilling to the extras. Instead of feeling useless, the extras feel as though they're soldiers, and Cameron's the general. It's a brilliant strategy on his part, because now they go all out to impress him.

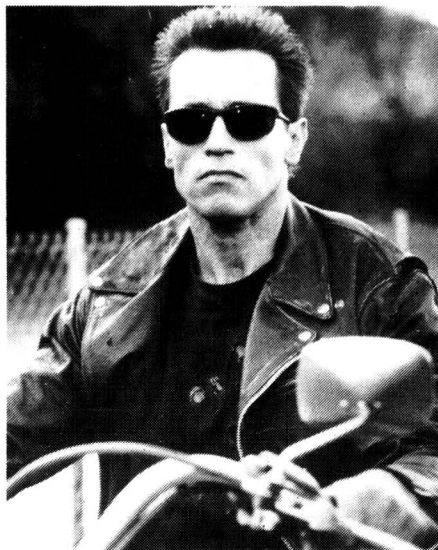
Unfortunately, one goes too far. Fancying himself the Laurence Olivier of extras, he removes his heat mask ("If I wear it, the camera won't see my face!"), and faces the camera. He patiently explains that he's worked up proper motivation for his character, "He's taking a break and will be the first to see the Terminator coming". Cameron shreds the poor idiot by telling him, "Put on that mask and get the hell over there!"

Cameron approaches another extra and tells him, "You look intelligent with those glasses on. I'm gonna make you the foreman in this scene. Stand here". He pats the man on the shoulder, hands him a clipboard and walks away. Five minutes later, Cameron returns and barks, "What are you standing here for? Go up there!" He cocks a thumb at the highest catwalk in the factory, high out of camera range. The crestfallen extra realizes he's been banished to Siberia: he's out of the film.

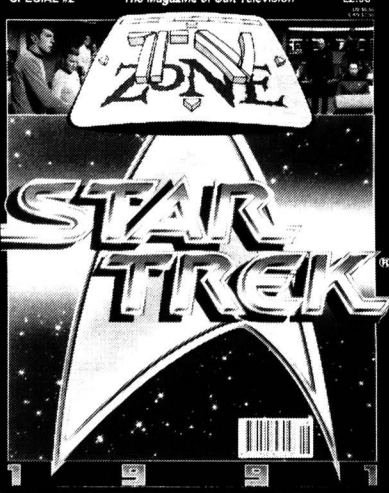
The extras must be understanding what Hitchcock meant with his quote that "Actors are cattle". A mindless herd of human beasts, the extras earn the crew's scorn. They're just what the name implies 'extra', unneeded people. The way the scene's being lit, none of their faces will be recognizable anyway, they're making less than everyone else on the set, and are treated the worst. When an extra's head is burnt with sparks (flares are being used to simulate welding torches), the fat nurse on the set doesn't want to stop gabbing with Linda Hamilton's stand-in to help him. "I'm here to treat cast and crew," she sniffs, "Not extras!"

Next issue: MJ Dougall reveals James Cameron's views on the dropping of clipboards, and introduces us to someone who looks more like Arnie than Arnie!

Arnold Schwarzenegger in the new film



SPECIAL #2 The Magazine of Cult Television £2.95



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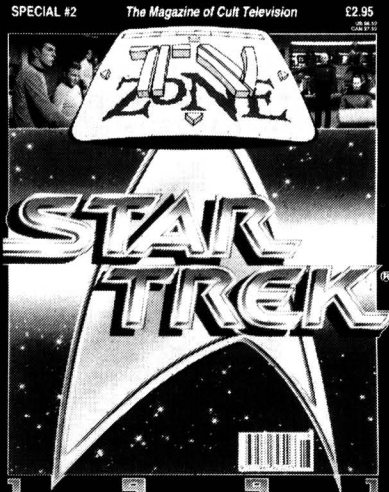
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25TH ANNIVERSARY



ISSUE 88 A photo feature on *The Bride*. The banned *Star Trek* episodes (part 1). Costume designer Emma Porteus. The *Tripods* star John Shackley interviewed. The *Black Cauldron* and *Doctor Who* on radio.

ISSUE 89 *Lifeforce*, *Back to the Future*, *Amazing Stories*. The making of BBC's *Alice in Wonderland*. On location with *The Tripods*. Vere Lorrimer talks about the funny side of *Blake's Seven*.

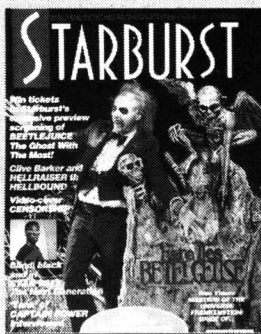
ISSUE 90 (short supply- £2.50, US\$5.00) Films of 85 reviewed. The Daleks are Brains in Boxes. Computer Special Effects. *Black Adder*, 1985 Timeslip. Warner Brothers and *Back to the Future* colour centre-spread.

ISSUE 91 Time Travel Special: *Timeslip*, *The Time Machine*, *Sapphire* and *Steel-time* travel on TV, including the Daleks. Re-Animator Producer Brian Yuzna interviewed. *Dreamchild* feature. *Fright Night*, *Remo-Williams*, *Teen Wolf*, *The Stuff* previewed.

ISSUE 92 (short supply- £2.50, US\$5.00) *Robin of Sherwood*: Looking back, and to Season 3. Wes Craven talks about his *Nightmare* on Elm Street. Films of '85 - Poll Results. Previews of *Jewel of the Nile*, *Young Sherlock Holmes*, *DARYL*, and *Zone Troopers*. Features on *Commando*, *The Silent Earth*, *The Champions* and *Return of the Antelope*.

ISSUE 93 (very short supply- £10, US\$20) Jason Connery, Arnold Schwarzenegger interviewed. *Jewel of the Nile*, *Fright Night*, and *Zone Troopers* features. Previews of *Flesh and Blood*, *The Hitcher*, *The Clan of the Cave Bear*, *My Science Project*, *The Legend of Orin* and *Starchaser*. *Return of the Jedi* on video.

ISSUE 94 (very short supply- £10, US\$20) Leading Fantasy artist Chris Achilleos. *Clan of the Cave Bear* make-up artist Michael Westmore interviewed. Animating *SuperTed*. Peter Cushing's life in Fantasy. A look at *V. Enemy Mine*, *Static*, *Clue* and *House* previewed. *The Rocky Horror Picture Show* phenomenon goes on. Into



the *Labyrinth* retrospect.

ISSUE 95 (very short supply- £10, US\$20) Interviews with Judi Trott (*Robin of Sherwood* Marion) and *Enemy Mine* director Wolfgang Peterson. *Highlander*, *Bliss* and *Explorers* previews. An early look at *Star Trek IV*. Review and background to *Enemy Mine*. *The Greatest American Hero* feature. Hammer films: *Hands of the Ripper*. The NFT TV-SF weekend.

ISSUE 96 Marc Lenard of *Star Trek* and Lou Gossett of *Enemy Mine* interviewed. *Highlander* and *Biggles* features. Fantasy Spies and more on Hammer films.

ISSUE 97 is sold out

ISSUE 98 (very short supply- £10, US\$20) *Aliens* director interviewed. Features on *Doctor Who*, *Worlds Beyond*, *Frankenstein Created Woman*, *Invaders From Mars*, and *Disney World*. Previews: *F/X*, *Pollgeist II*, *Jake Speed*, *Monster in the Closet* and *Day of the Dead*.

ISSUE 99 (short supply- £5, US\$10) *Aliens* director interview, pt 2. Features on Roger Moore's 007: pt 1, *Blue Thunder*, *Basil of Baker Street*. Arthur C Clarke and Edinburgh's film festival. Previews: *Texas Chainsaw II*, *Big Trouble in Little China*, *Friday 13th Pt VI*, *Crossroads* and *Class of Nuke 'Em High*.

ISSUE 100 (short supply- £5, US\$10) Special celebration issue. Features on *Aliens*, *Knight Rider*, *Star Trek IV*, *Doctor Who* Special effects, *Captain Eo*, *Time* and Roger Moore's 007, pt 2. Previewed: *Howard the Duck*, *Labyrinth*, *Critters*, *Link* and *Awesome Lotus*.

ISSUE 101 Second celebration issue. *Labyrinth*, past SF, *Hellraiser*, *Howard - A New Breed of Hero* and *Airwolf*. Interviews with *Star Trek*'s Scotty and *Thunderbirds* creator Gerry Anderson. Previewed: *The Fly*, *Real Genius*, *Haunted Honeymoon*, *Short Circuit* and *The Edge of Terror*.

ISSUE 102 (short supply £2.50, US\$5.00) Interview with Sigourney Weaver on



Aliens. Garry Anderson interview. *Short Circuit* director interview. Verdict on *Doctor Who*, season 23. *Labyrinth* creations. *Street Hawk* and *Star Trek IV*. Previewed: *Peggy Sue Got Married*, *Vamp*, *When the Wind Blows* and *Street Trash*.

ISSUE 103 (short supply- £2.50, US\$5.00) *The Fly* director interviewed. *Short Circuit*, *Ace of Wands*, *When the Wind Blows* and *The Prisoner* Fan Club. Previewed: *Psycho Girls*, *Graveyard Shift*, *Gothic*, *The Wraith*, *Rawhead Rex* and *Little Shop of Horrors*.

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ISSUE 106 (short supply- £2.50, US\$5.00) *Star Trek IV* - Scotty interviewed. *Invaders from Mars*, *Lost in Space*, *Doctor Who* location report and ALF. Previewed: *Evil Dead 2*, *Dead by Dawn*, *Nothing Underneath*, *The Gate* and *Stage Fright*.

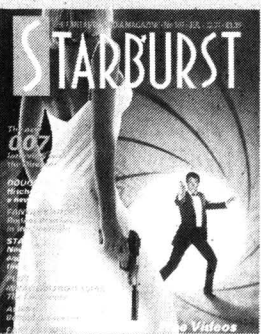
ISSUE 107 (short supply- £10, US\$20) *Living Daylights* director interview, *Aliens* SFX creator, Douglas Adams, Dennis Spooner TV Fantasy writer, Rodney Matthews artwork and 1986 *Invaders from Mars* effects. Previewed: *Bedroom Window*, *Dead of Winter*, *Black Widow*, *House II*, *Kindred* and *From Beyond*.

ISSUE 108 *Superman IV* production background. *Tomorrow People*, *Star Cops* interviews. *Star Trekkin'* and Timothy Dalton interview. Previewed: *Pee-Wee*, *American Tail*, *Pinocchio* and *Emperor of the Night*. *Boy Who Could Fly* and *Hellraiser*.

ISSUE 109 (short supply- £5, US\$10) *Star Trek Motion Picture*. New *Star Trek* Bond girl interview. *Tomorrow People* pt 2. *Doctor Who* 24th Season and *Knights of God* previewed. *Superman IV*, *Magic Toyshop*, *Screamplay* and *Night of Creeps*.

ISSUE 110 (short supply- £5, US\$10) Majel Barrett on new *Star Trek*, Clive Barker - *Hellraiser*, *Doctor Who* - McCoy interview, *Star Cops* costume design, *Nuclear Man* Mark Pillow, *Star Trek 2: Wrath of Khan* and Kirk's UK visit. Previewed: *Witches of Eastwick*, *Project X*, *American Gothic* and *Demons 2*.

ISSUE 111 (short supply- £5, US\$10) *Nightmare on Elm Street*'s Robert Englund interviewed. Majel Barrett on new *Star Trek*, part 2. *RoboCop*, *From Beyond*,



Space Police, *Star Trek 3: Search for Spock* and *WorldCon*.

ISSUE 112 (short supply- £5, US\$10.00) *Masters of the Universe* - Lundgren interviewed. US TV *Werewolf*, *Elm Street III* director, new tv & film *Star Trek*. Previewed: *Innerspace*, *Bigfoot* & the *Hendersons*, *Spaceballs* and *Creepshow 2*.

ISSUE 113 *Innerspace* background. *Spaceballs* Mel Brooks interview, *Doctor Who*: John Nathan-Turner interview. Previewed: *RoboCop*, *Masters of the Universe*, *Predator*, *The Stepfather* and *Darkhouse*.

ISSUE 114 *RoboCop* stars, *Predator*, *Bigfoot*, *Innerspace* stars. *Star Trek: Next Generation* - Marina Sirtis interview. Previewed: *Lost Boys*, *Fatal Attraction*, *Teen Wolf Too*, *Graveyard Disturbance*.

ISSUE 115 (short supply- £5, US\$10) Vampire special - *Near Dark* director Kathryn Bigelow. *Lost Boys* behind the scenes. *RoboCop* director Paul Verhoeven, a look back at *Batman*. Previewed: *The Princess Bride*, *Terminator*, *Opera* (PS-numbered 114!)

ISSUE 116 *Living Daylights*'s Producer/Co-writer Michael G Wilson, Paul Verhoeven-pt 2, *Baron Munchausen*, *Dr Who* costume designer L Rowland-Warne. George Takei interview. Previewed: *batteries not included*, *The Believers*, *Flowers in the Attic*, *Brain Damage*.

ISSUE 117 (short supply £2.50, US\$5) *Captain Power*, *Prince of Darkness*: Carpenter interview, 'batteries' director Matthew Robbins interview. *Brain Damage*: director Frank Henenlotter interview. Previewed: *Making Mr Right*, *Jane and the Lost City*, *Retribution*.

ISSUE 118 (short supply £2.50, US\$5) Set visit special *Storyteller* and *Hellraiser II*: *Hellbound*, *Captain Power* star interview, *Star Trek: Next Gen*, Film Poll results. Previewed: *Prince of Darkness*, *Hello Again*, *The Monster Squad*, *Prison*.

ISSUE 119 Clive Barker on the set of *Hellbound: Hellraiser II*, LeVar Burton on *The Next Generation*, Anthony Minghella - writing *Storyteller* and Sven-ole Thorsen as *Captain Power*'s 'Tank'. Video-cover censorship. Previewed: *Beetlejuice*, *Vice Versa*, *Track 29*.

ISSUE 120 Director Fred Dekker on his film *Monster Squad*, *Battlestar Galactica*, *Airwolf* star Alex Cord, *Planets of the Apes*, Gates McFadden and Wil Wheaton on *The Next Generation*. Previewed: *The Running Man*, *Invasion of the Body Snatchers*.

ISSUE 121 *Beetlejuice* SFX, Roy Invaders Thinnies interviewed, James Herbert interview, and Jesse Ventura. Previewed: *Killer Klowns from Outer Space*, *The Wizard of Speed and Time*, *The Milagro Beanfield War*, *Dream Demons*.



ISSUE 122 Film Censorship, *Moontrap* feature, Museum of the Moving Image, Ken Russell's latest - *Lair of the White Worm*. London's 'Space Adventure'. Previewed: *Big*, *The Seventh Sign*, *Vibes*, *Pollgeist III*, *The Fruit Machine*.

ISSUE 123 Ben Aaronovitch - Dalek writer interview, *Star Trek* the animated series, *Hellbound* Producer Christopher Figg interview. Previewed: *Friday 13th Part VII*, *The Navigator*, *My Demon Lover*, *Anguish/Augusta*.

ISSUE 124 (short supply £2.50, US\$5) *Roger Rabbit* animator Richard Williams interview. *Star Trek: The Next Generation* episode listing, *Beauty and the Beast* review (Pt 1), *Doctor Who* Director Chris Clough (Pt 1). Previewed: *Who Framed Roger Rabbit*, *Arthur 2*, *Willow*, *The Serpent* & the *Rainbow*, *The Hidden* and *Bad Taste*.

ISSUE 125 George Lucas on *Willow*, *Beauty & the Beast* review (pt2), British side of *Who Framed Roger Rabbit* (pt1), Cronenberg on *Dead Ringers*, Chris Clough - *Doctor Who* director (pt2). Previews include *High Spirits*, *Moonwalker* (SCREAM) and *Cameron's Closet*. John Brosnan on James Herbert...

ISSUE 126 The British makers of *Roger Rabbit* (pt2), George Lucas (pt2), *Lost in Space*'s *Doctor Smith*, designing the BBC's *The Chronicles of Narnia*. Previewed: *Phantasm II*, *Heart of Midnight*, *Slipstream*, *Ghost Chase*, *Short Circuit 2*, *Living Dead II* and *Maniac Cop*.

ISSUE 127 Andrew Morgan - *Doctor Who* Dalek director, Charles Fleischer - talking for *Roger Rabbit*, *Dragon-lady Anne McCaffrey*, Mark Hamill in *Slipstream*, Don Coscarelli on directing *Phantasm II*. Previewed: *Baron Munchausen*, *Elvira*, *Mistress of Dark*, *DOA* and *Fright Night 2*. *Highlander 2?*

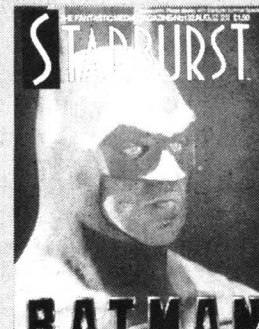
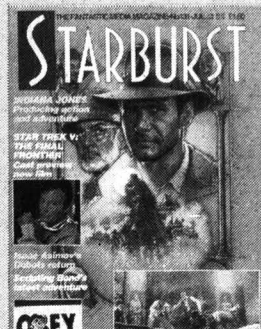
ISSUE 128 Terry Gilliam - directing *Baron Munchausen*, *The Highwayman* review and episode listing (bar one!), Gil Gerard - *Buck Rogers*, *Doctor Who* monster makers Susan Moore & Stephen Mansfield. Previewed: *Lair of the White Worm*, *Alien Nation*, *Kamikaze Out of the Dark* and *Critters 2*.

ISSUE 129 (short supply £2.50, US\$5) *War of the Worlds* returns - on video, *Star Trek Next Generation*'s Number One - Jonathan Frakes, Jon Pertwee in *Doctor Who* on stage, Director Tommy Lee Wallace on *Fright Night II*. Previewed: *The Church*, *My Stepmother is an Alien*, *Parents*, *Cocoon 2: The Return*, *Watchers* and *Nightmare on Elm Street 4*.

ISSUE 130 New Bond and the third Indiana Jones films. *Star Trek Next Generation*'s 'Q' - John de Lancie, *Alien Nation*. Writer Stephen Gallagher, Mick Garris - directing *Critters 2*. Previewed: *Warlock*, *Paperhouse*, *Lady in White*, *The Blob* and *Hellraiser 2: Hellbound*.

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GENRE MOVIES by default, *Robin Hood: Prince of Thieves* and *Hudson Hawk* have been critically savaged by a hostile American press equally determined to take megastars Kevin Costner and Bruce Willis down a peg or two hundred in the slating process. But do either of these hideously expensive wannabe blockbusters deserve the flack they've received? While I'm the first person to call a spade a spade, I don't think so. And here's why not.

Robin Hood: Prince of Thieves

Buckles are swashed and deriding-do done effectively and efficiently in *Prince of Thieves*. Kevin Reynolds's 12th Century road movie is no masterpiece, but his action-packed 'Indiana Hood' sets out to entertain and achieves that aim with dash, flash and panache. I had a good time watching over-familiar events get well-disguised by Reynolds's constantly roving camera and an all-star cast rising to the romp and circumstance.

Alan Rickman, unquestionably the best bad guy in the business, is a joy to behold as the pantomime Sheriff of Nottingham. Morgan Freeman's cultured Moor is a commanding, if unlikely, presence. Mary Elizabeth Mastrantonio erases the dreadful memory of Uma Thurman's Marian in John Irvin's recent fiasco. And Christian Slater deserved more screen time mainly because he's the only one

Personable Costner
as Robin Hood with Mastrantonio's improved Marian



High-flying Bruce Willis in *Hudson Hawk*—don't miss it!

vaguely trying to uphold his English accent.

But mainstream critics are missing the point with Kevin Costner. He doesn't have to play Robin of Locksley, stocks and barrels of mead. It's enough he's just Costner, the regular personable guy he is in reality. Rarely does an actor's on-screen persona mesh with his off-screen one. That's happened to Costner and why he's carried the can for the easily overlooked deficiencies in this instantly forgettable, but enjoyable, popcorn epic. A shame most of the black magic was cut at script stage though.

(Starburst rating: 7)

Hudson Hawk

Bruce Willis's vanity production is a different kettle of misplaced vitriol altogether. Critics were dying to knock Willis of his self-made pedestal after feeling cheated by

The Bonfire of the Vanities. Quite why they chose to destroy this quick-witted, sharply scripted, thoroughly engaging, and unusual hi-tech caper movie I've yet to fathom.

Admittedly over-produced in Joel Silver's typically wasteful way, Michael Lehmann's \$50 million cult movie is an arch delight from start to finish. The *Heathers/Meet the Applegates* director set out to make a deconstructionist genre piece apparently. No, I don't understand what he means either! But Lehmann's quirky sensibilities and sly visuals find their perfect match in Willis's oddball *Topkapi* meets *Charade* plot about a paroled cat burglar forced by eccentric crooks to steal Da Vinci works of art containing crystals which turn lead into gold. Showcasing Willis, James Coburn and, especially, bisexual criminals Richard E Grant and Sandra Bernhard on tip top form, *Hudson Hawk* will be rediscovered in years to come as the fine picture it so obviously is. Give *Prince of Thieves* the elbow by all means, but don't miss Lehmann's unique, highly chromatic, culture-shock extravaganza.

(Starburst rating: 9)

The Rocketeer

Take an eye-catching 1981 cult graphic novel. Add vintage *Superman* thrills and fabulous art-deco/Frank Lloyd Wright production design. Layer it with sophisticated nostalgia, Hollywood in-jokes and smart Cagney-esque tough guy dialogue. Put off-side actors in the one-dimensional rôles and let them go with the high-flying flow. Place the redefined *Commander Cody* concept in the sure hand of a proven director who can vigorously weld the well-thumbed events together. That's *The Rocketeer*, a vastly entertaining comic-book adventure certain to jet propel viewers back to their childhood fantasies.

The time is 1938 and daredevil stunt pilot Cliff Secord (Bill Campbell) finds a mysterious device in his plane after witnessing a Feds and hoods shoot-out from the skies. The Nazis need the portable prototype rocket-pack, invented by Howard Hughes (Terry

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Presented
by
Alan Jones



The Rocketeer Timothy Dalton as villainous, swashbuckling movie star Neville Sinclair

O'Quinn), to achieve world domination. The gangsters have been hired to steal it, shielding the identity of the German agent behind the sinister plan. He's swashbuckling movie star Neville Sinclair (Timothy Dalton), who learns that an extra on his latest costume epic, Jenny Blake (Jennifer Connelly), is Secord's girlfriend. He sets out to

woo Jenny, so she'll lead him to Secord, now a covert headline hero for donning the alcohol-powered machine to save a flyer from crashing. It all ends in a massive free-for-all gun battle at the Griffith Park Observatory and a life-or-death struggle aboard a huge enemy zeppelin.

The happiest of mediums is

struck in Joe (**Honey, I Shrunk the Kids**) Johnston's winning wonder. Unlike Disney's last comic-strip effort, **Dick Tracy**, the look isn't over-insistent, it's subtle, and therefore doesn't swamp the delicately simple premise. Danny Bilson and Paul De Meo's script, based on Dave Stevens's ode to movie serials and Thirties detail, gives a necessary and breezily insouciant edge to the familiar, and often deliberately corny, action. Younger audiences will adore ILM's exciting blast-offs, airborne trajections and the tense zeppelin battle. What am I saying? I loved them too!

Older viewers will gleefully hug themselves when WC Fields, Clark Gable, animated Nazi propaganda footage and gala throwaway campiness make their appearances including the best, and funniest yet, explanation why the 'Hollywoodland' sign is missing the last four letters. Another fine example of the care taken to affectionately recreate and affirm bygone legendary Hollywood atmosphere, not debunk it, is Rick Baker's remarkable make-up for arch-villain Lothar (Tiny Ron) — an exact replica of B-movie heavy Rondo Hatton's craggy visage, star of **Jungle Captive**, **House of Horrors** and **Spider Woman Strikes Back**.

The uniformly attractive cast in this marvellous pleasure cruise features spunky newcomer Campbell being agreeably all-American, Connelly voluptuously filling the spun-sugar damsel in distress rôle and, as Secord's elderly mentor, Alan Arkin is suitably authoritative even when exercising a slightly daffy absent-minded professor air. But **The Rocketeer**'s champagne lynchpin is Dalton's hissably slimy secret agent masquerading as the devil-may-care, Errol Flynn inspired matinée idol — a neat bending of

the real controversy over Flynn's political leanings. Whether swordfighting his way through a faithful on-set reproduction of Flynn's **The Adventures of Robin Hood** (titled 'The Laughing Bandit' here) spitting out evil German orders to zeppelin henchmen, or flouncing around his luxury mansion trying to seduce Connelly with old movie lines, Dalton reigns supreme in a terrific Summer treat that will leave you gasping and then begging for more. (Starburst rating: 9)

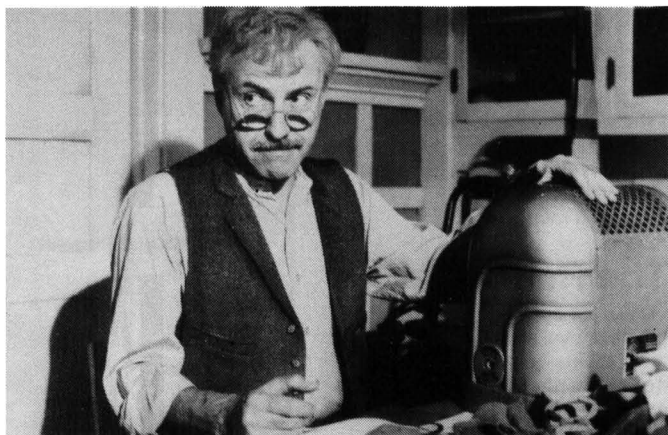
Teenage Mutant Ninja Turtles II: The Secret of the Ooze

Although a vast improvement over the original in terms of design, cheerier look, faster pace, Michael (**Bad News Bears in Breaking Training**) Pressman's nimble direction and new improved Jim Henson Creature Shop Turtle costumes, **The Secret of the Ooze** is an aimless, threadbare wheeze relying heavily on the reptilian superheroes' tarnished novelty value to keep the diluted artificial action moving along. Duly noted parental concern means this self-destructing sequel's accent is more on light-hearted cartoon violence, with toys, sausages (anything but proper weapons) used, and Pat Johnson's exemplary balletic fight choreography, rather than dangerous-looking rough and tumble or dark oriental menace.

That's the reason why this handsomely mounted pizza the action is rendered so insipidly uninvolved. Because the Foot Clan are downplayed to the point of non-existence, there's no real sense of threat to give the plot the suspense edge it so desperately needs. Wandering attention will be the main cause of adult apathy towards the half-shelled shenanigans. But as these hi-tech 'Cabbage Patch Doll' slices of extravanonsense are today's **Godzillas**, I attended a preview armed with four opinionated pre-teens. They loved it of course and sat entranced, not daring to dip into the popcorn bucket in case they missed one single colourful second. Explaining to turtley awed youngsters why the crustaceoned crusaders' motivation, and more banal than ever wise-cracks, sucked harder than a vacuum cleaner is not a recommended pursuit!

Daytime soap star Paige Turco replaces Judith Hoag as TV newsreporter April O'Neil whose apartment the bodacious dudes are still crashing in because they can't find suitable sewer accommodation. Then she does a story on Professor Jordan Perry (David Warner in an outrageous take the money and run performance) 'safely' disposing toxic waste in the New York area, and Ninja Rat Master Splinter becomes very

The Rocketeer's elderly mentor, Peevy (Alan Arkin)



The Rocketeer
Tough-guy hood Eddie Valentine (Paul Sorvino, centre)



alarmed. He recognizes the phials of green radioactive gunge as the stuff responsible for their transformations. With one last cannister to be dumped, the not-really-dead, but horribly scarred, Shredder's Kung-Fu cronies steal it so they can mutate a wolf and snapping turtle into the monstrous Rahzar and Tokka, equal-strength opponents for their green arch enemies. Pizza delivery boy/martial arts expert Ernie Reyes Jr is on hand to aid the quaint quartet when the prolonged chopsocky battle moves onto a disco floor with Vanilla Ice rapping redundantly away in the background. But although Super Shredder appears after swallowing what's left of the deadly liquid, it's a foregone case of no dice, dice baby!

Pressman's bend over backwards efforts to tone down anything remotely sinister rearing its head during the inconsequential narrative can be clearly shown with Rahzar and Tokka's introduction. Playing up their formidable fear-someness with classic monster movie images of clawed hands and blood-chilling roars, Pressman pulls the rug out from under the feet of expectation by making them playful pets who wouldn't hurt a fly. We're then supposed to believe they're trained in record time to match the streetwise greenbacks' skills. But they lumber ineffectually around the nightclub setting looking more like stoned Go-Go dancers searching for gilded dance cages than Chinese boxer combat.

The funniest unintentional gag has nothing to do with Todd Lan-



Turtles 2 Michaelangelo and news reporter April (daytime soap star, Paige Turco)

gen and Bobby Herbeck's lame one-liner scripting, but everything to do with 20th Century Fox backing the picture. Warner shamelessly waves a Bart Simpson tumbler at the camera in an extended product placement plug for the company's own vested merchandising interests. Testing the loyalties of a captive cartoon audience has never been so cynically manipulative. None of this will matter to hardcore Turtle fanatics who

get what they pay for in uncomplicated entertainment value. As hard as I try switching into their contrived universe, the Turtles leave me totally cold. I find the whole pre-sold ethic behind these disposable diversions creepier than anything displayed on screen. Rather than learn **The Secret of the Ooze**, which you don't by the way, everyone involved in this 'Bad News Turtles in Breaking Bone Training' would be well advised to

divine the real secret of longevity for a mass-marketed phenomenon getting more tired as the months go by.

(Starburst rating: 3)

Defending Your Life

Comedian Albert Brooks is as lost in Eternity as he was **Lost in America** in this pleasing, though

Turtles 2 Splinter, the Turtles' ratty, wise mentor



Turtles 2 The sinister Shredder becomes 'super-shredder'





Defending Your Life Daniel Miller (Albert Brooks) falls for Julia (Meryl Streep)

slight, whimsical Fantasy. **Heaven Can Wait** again in Brooks's angelic vision of life after death which is either lack-lustre, bland and mawkish, or quirky, amusing and understated depending on your frame of mind. He plays Daniel Miller who dies after crashing his new BMW into a bus on Daniel's fortieth birthday only to reawaken in Judgement City on trial for his Earthly actions. His non-risk lack of courage is prosecutor Lee Grant's argument for more lesson-learning reincarnations, while Rip Torn's defence rests on Daniel's solid determination to do the right thing if he's to be considered worthy enough to make the next stage on 'The Other Side'.

Celestial complications arise when Miller falls in love with Julia, (Meryl Streep in a charming, if thankless, rôle), a definite contender for Paradise promotion, which paves the heavenly stairway to a predictable happy ending. The sum of Brooks's old curiosity flop — box-office wise — is less interesting than the parts portraying the afterlife as one big plastic Disney World theme park where kaftan-uniformed spirits in flux indulge their every whim free of charge, eating as much of the sublime tasting food as they wish in spotlessly clean surroundings. The potent

irony Brooks gave his written/directed fables, **Modern Romance** and **Real Life**, is somewhat lacking here and, as a low-energy exercise in Woody Allen self-catharsis, it's a marginally engaging oddity better suited to video playoff.

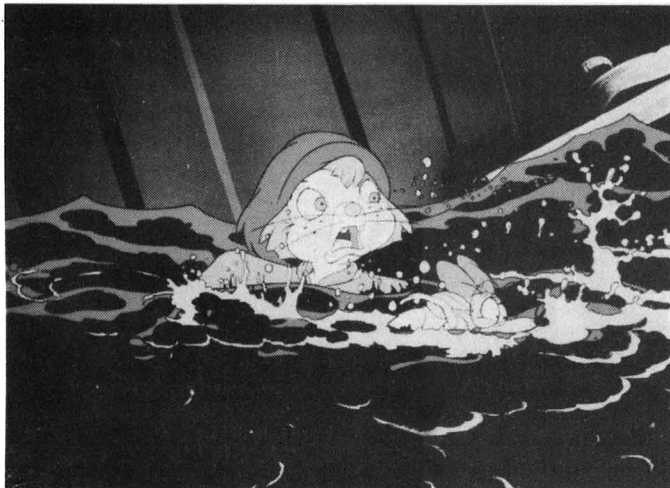
(Starburst rating: 4)

Rock-A-Doodle

More homespun cartoon candy-floss from the homogenised Don Bluth confectionery counter. **Rock-a-Doodle** takes a leaf out of **The NeverEnding Story** book by having moppet actor Toby Scott Ganger entering an animated 'Animal Farm' fantasy world to save his real home from destruction by flood waters. Only little red rooster Chanticleer (voiced by Glen Campbell) can stop the downpour by crowing to make the sun rise again.

Problem is he's left the farmyard thinking no one loves him and has found big city fame as an Elvis Presley crooner. It's up to Ganger, transformed into Edmond the fluffy kitten, to rally Chanticleer's old mates, get past the megastar's bodyguards, foil villain Grand Duke Owl's plan to keep the planet dark forever, and ensure the confused

Rock-A-Doodle
Edmond and Peepers swim for their animated lives



ROBIN HOOD: PRINCE OF THIEVES: Produced by John Watson, Pen Densham & Richard B Lewis. Executive producers, James G Robinson, David Nicksay & Gary Barber. Directed by Kevin Reynolds. Screenplay by Watson & Densham from his story. Music by Michael Kamen. Starring Kevin Costner, Morgan Freeman, Mary Elizabeth Mastrantonio, Christian Slater, Alan Rickman, Geraldine McEwan, Michael McShane, Brian Blessed, Nick Brimble & Sean Connery. 138 mins. Cert PG. Released July 26th.
HUDSON HAWK: Produced by Joel Silver. Executive producer, Robert Kraft. Directed by Michael Lehmann. Screenplay by Steven E de Souza & Daniel Waters from a story by Bruce Willis & Kraft. Music by Michael Kamen. Starring Willis, Danny Aiello, Andie MacDowell, James Coburn, Richard E Grant, Sandra Bernhard and Donald Burton. 95 mins. Cert 15. Released July 12th.
THE ROCKETEER: Produced by Lawrence Gordon, Charles Gordon & Lloyd Levin. Executive producer, Larry Franco. Directed by Joe Johnston. Screenplay by Danny Bilson & Paul De Meo. Story by Bilson, De Meo & William Dear from Dave Stevens' graphic novel. Music by James Horner. Special visual effects by Industrial Light & Magic. Nazi animation director, Mark Dindal. Starring Bill Campbell, Jennifer Connelly, Alan Arkin, Timothy Dalton,

Paul Sorvino, Terry O'Quinn, Ed Lauter and Tiny Ron. 108 mins. Cert PG. Released August 2nd.
TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE: Produced by Thomas K Gray, Kim Dawson & David Chan. Executive producer, Raymond Chow. Directed by Michael Pressman. Screenplay by Todd W Langen based on characters created by Kevin Eastman & Peter Laird. Music by John Du Prez. Animated characters by Jim Henson's Creature Shop. Starring Paige Turco, Davod Warner, Michelan Sisti, Leif Tilden, Kenn Troom, Mark Caso, Kevin Clash, Ernie Reyes Jr & Francois Chau. 88 mins. Cert U. Released August.
DEFENDING YOUR LIFE: Produced by Michael Grillo. Executive producer, Herbert S Nanas. Written & directed by Albert Brooks. Music by Michael Gore. Visual effects by Dream Quest Images. Starring Brooks, Meryl Streep, Rip Torn, Lee Grant, Buck Henry & Raffi Di Blasio. 112 mins. Cert PG. Released July.
ROCK-A-DOODLE: Produced by Don Bluth, Gary Goldman & John Pomeroy. Executive producers, George A. Walker & Morris F Sullivan. Directed by Bluth. Screenplay by David N Weiss. Music by Robert Folk. Songs by TJ Kuenster. Starring Toby Scott Ganger & voiced by Glenn Campbell, Eddie Deezen, Sandy Duncan, Ellen Greene & Christopher Plummer. 74 mins. Cert U. Released July.

cockerel gets back to his roosting roots.

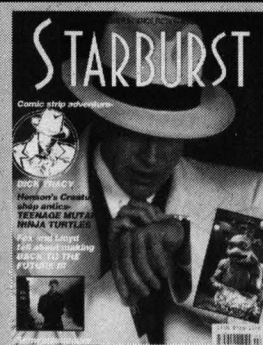
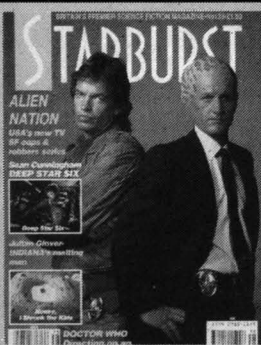
Far better than born-again Bluth's last vacuous effort **All Dogs Go To Heaven**, some nice Fifties designs and **Grease** song parodies save **Rock-A-Doodle** from cute spontaneous combus-

tion. Add **Little Shop of Horrors'** star Ellen Greene, voicing chorus girl Goldie in her inimitable breathy style, and the prospect of sitting through this 'delightful musical adventure' might not seem quite so bad after all.

(Starburst rating: 2)

Rock-A-Doodle
Edmond, Patou and Peepers having trouble being cute





ISSUE 131 Looking towards *Star Trek V*, Robert Watts on producing *Indiana Jones & the Last Crusade*, Peter Atkins — writing *Hellraiser 2: Hellbound*, adapting Asimov's *Caves of Steel* for radio, *Licence to Kill* writer/producer Michael G Wilson. Previewed: *Child's Play*, *They Live*, *Mac & Me*, *The Turbs*, *Indiana Jones & The Temple of Doom* and *Waxwork*.

ISSUE 132 (short supply - £10, US\$20) Michael Gough - *Batman's* butler, earlier film *Batmans*, *Metropolis* on stage, writer C J Cherryh, the make-up for *Hellraiser 2: Hellbound*. Previewed: *The Land Before Time*, *The Kiss*, *Amsterdam* and *Deep Star Six*.

ISSUE 133 Tim Burton on Directing *Batman*, *Star Trek V - The Final Frontier*, Set visit to Clive Barker's *Nightbreed*, Preview of 26th season of *Doctor Who*, Cyberpunk writer William Gibson. Previewed: *Batman*, *Star Trek V*, *Pet Sematary*, *Fly II*

ISSUE 134 Walter Koenig on *Moontrap* and *Star Trek V*, Jean Marsh - from *Twilight Zone* to *Doctor Who*, *The Fly II*, Tim Burton interview Pt2. Previewed: *Millennium*, *Enk*, the *Viking*, *Checking Out*, *The Abyss* and *Living Doll* (PS-numbered 133)

ISSUE 135 James Cameron and *The Abyss*, *Batman* make-up by Nick Dudman, James Doohan and *Star Trek V*, the stars of *Red Dwarf* and Thames Fantasy. Previewed: *Field of Dreams*, *Dead Calm*, *Nightmare on Elm Street V: Dream Child*, and *Friday 13th & Jason Takes Manhattan*.

ISSUE 136 *Ghostbusters II*, *Back to the Future II*, James Cameron interview Pt2, writers Shaun Hutton and Christopher Pike and *Doctor Who* costume designer Ken Trew. Previewed: *Halloween 4*, *Heathers*, *Hider in the House*, *Oliver and Co*, *New York Stories*, *Return of the Swamp Thing* and *Ghostbusters II*.

ISSUE 137 *Back to the Future II*, Producer Richard Rubenstein and *Pet Sematary*, the long road to making *Ghostbusters II*, Todd

Bryant as *Star Trek V's* Klingon Kaa and *Doctor Who* director Alan Wareing. Sitges report: *Chances Are*, *Die Toten Fische*, *La Luna Negra*, *Dark Rainbow*, *Vampire's Kiss*, *La Banya* and *Miracle Mile*.

ISSUE 138 *Alien Nation* - the TV series, producer/director Sean S Cunningham on *Deep Star Six*, *Jupiter Moon* - BSB's Science Fiction series, Alan Wareing interview Pt2, looking forward to *Quantum Leap* and arch-villain Julian Glover interviewed. Previewed: *Honey, I Shrunk the Kids*, *Monkey Shines*, *Tales from Gimli Hospital*, *Meet the Feebles*, *Henry: Portrait of a Serial Killer*.

ISSUE 139 Derek Meddings interview Pt1 - *The Thunderbirds* Years, George A Romero interview, *Land of the Giants*, *Honey, I Shrunk the Kids* and Roger Rabbit in *Tummy Trouble*. Previewed: *Always*, *Santa Sangre*, *Encounter's at Raven's Gate*, *Leviathan* and *Society*.

ISSUE 140 Brian Yuzna *Honey, I Shrunk...* & *Society*, Derek Meddings Pt2 - *Bond & Superman*, Dick Durock returning as the Swamp Thing, remembering SF writer Philip K Dick and *Highlander 2* storyboard extract & Mulcahy comments. Previewed: *Two Evil Eyes*, *A Clockwork Orange* 2004, *Bill and Ted's Excellent Adventure* and *Shocker*.

ISSUE 141 (short supply £2.50, US\$5) Stephen Herek - directing *Bill and Ted's...*, Horror writer Daniel Rhodes, Derek Meddings Pt3 - *Krull* and *Batman*, Dean Stockwell - *Quantum Leap's* Al and Darío Argento's *Romeo* go 'Profondo Rosso'. Previewed: *The Witches*, *Sundown: The Vampire in Retreat*, *Al Dogs Go To Heaven*, *The Vanishing* and *Class of 1999*.

ISSUE 142 Mark Goldblatt directing *The Punisher*, Sander Stern on *The Amityville Horror*, Wes Craven directing *Shocker*, writer David Gemmell and DeForest 'Bones' Kelley interviewed. Previewed: *Tremors*, *The Punisher*, *UHF* and *Phantom of the Opera*.

ISSUE 143 Writer Stephen Laws interviewed, *I Bought a Vampire Motorcycle*, *Back to the Future III*, *Gremlins 2*, making *The Witches* at the Henson Creature Shop. Previewed: *Joe vs the Volcano*, *Dark Angel*, *I Bought Vam. Motorcycle*, *Moon 44*, *Back to Future III* and *Re-animator 2*.

ISSUE 144 Writer David Brin interviewed, *Marty* and the *Doc* on *Back to the Future III*, *Moon 44*, *Dick Tracy*, *Creature Shop* and *Ninja Turtles*. Previewed: *Dick Tracy*, *Total Recall*, *The Guardian*, *Spaced*, *Invasions* and *Basket Case 2*.

ISSUE 145 Horror Issue - *Nightbreed* poster, H P Lovecraft tribute, director William Friedkin, Michael Ironside, director Richard Stanley and Clive Barker interviewed, the making of the *Creed* cinema advertisement. Previewed: *Nightbreed*, *Hardware*, *Gremlins 2*, *DEF*

by *Temptation*, *Leatherface*: *Texas Chainsaw Mass III*.

ISSUE 146 Legend novels discussed by the writers themselves. Interviews: Rick Baker effects for *Gremlins 2*, Claudio and Dario Argento, Willard Pugh as the Mayor in *RoboCop 2*, Ron Perlman as Vincent in *Beauty and the Beast*. Previewed: *Ghost*, *The Little Mermaid*, *RoboCop 2*, *Communication* and *The First Power*.

ISSUE 147 *Star Trek* Issue - Novelist Diane Duane, Mark Lenard and Wil Wheaton interviews. Gene Roddenberry feature, Dan O'Herlihy as *RoboCops* 'old man'. Previewed: *Darkman*, *Fallin'ers*, *Handmaid's Tale*, *Heart Condition*, *Teenage Mutant Ninja Turtles*, *Up World* and *Exorcist III*.

ISSUE 148 Sam Raimi on directing *Darkman* part 1, Horror writer Peter Straub interviewed, John Harrison on directing *Tales from the Darkside: The Movie*, Whoopi Goldberg on *Ghost* and *Next Generation*, *Teenage Mutant Ninja Turtles* director Steve Baron Pt 1. Previewed: *Archangel*, *Repossessed*, *Blue Steel*, *Dr M* and *Edgar Allan Poe's The Black Cat*.

ISSUE 149 *The NeverEnding Story II* feature, *Star Trek: The Next Generation* producer Rick Berman interviewed, Sam Raimi on directing *Darkman* part 2, writer Patrick Tilley on *The Antrax Wars*, Steve Baron on directing *Teenage Mutant Ninja Turtles* part 2. Previewed: *Arachnophobia*, *NeverEnding Story II*, *Captain America*, *Maniac Cop 2*, *Frankenstein Unbound* and *Jacob's Ladder*.

ISSUE 150 *Predator 2* feature, Frank Marshall on directing *Arachnophobia*, *Earth Force* US TV series, part 1 of *Illusion Arts* interview on matte painting, part 1 of *Star Trek* creator Gene Roddenberry interviewed, writer Dan Simmons interviewed. Previewed: *Eternity*, *Meet the Applegates*, *Life on the Edge* and *Child's Play 2*.

ISSUE 151 Part 2 of Gene Roddenberry interview, Roger Corman on directing *Frankenstein Unbound*, Craig Charles and Danny John Jules (Lister and Cat) of *Red Dwarf* interviewed, *Beauty and the Beast* matte painting poster, *Illusion Arts* interview part 2 (*Beauty and the Beast* and *Twilight Zone*), writer Iain Banks

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interviewed, TV and Film Poll. Previewed: *The Ambulance* and *I'm Dangerous Tonight*.

ISSUE 152 *Highlander 2s* Christopher Lambert interviewed (part 1), Rob Reiner on directing *King's Misery*, part 3 of *Illusion Arts* interview (*Star Trek: The Next Generation*), *Star Trek* matte painting poster, Peter Tyler writes on *Red Dwarf* special effects (part 1), writer Stephen Gallagher on *The Boal House* and *Chimera*. Previewed: *Highlander 2*, *Misery*, *Predator 2* and *Halloween 5*.

ISSUE 153 Fantasy Issue. Christopher Lambert on *Highlander 2* part 2, Peter Jackson on directing *Meet the Feebles*, *Red Dwarf* special effects part 2, writers Margaret Weis and Tracy Hickman on *The Death Gate Cycle* and the *Dark Sword Trilogy*, Fantasy Art poster (*Sunrunners Fire*). Previewed: *The Silence of the Lambs*, *LA Story*, *Poison* and *Jetsons: The Movie*.

ISSUE 154 *Predator 2* director Stephen Hopkins interviewed, *Star Trek: The Next Generation's* Executive Script Editor Ronald D Moore interview, *Red Dwarf* Effects Part 3, Previewed: *Graveyard Shift*, *Nightmare* Concert, *Alice and Pit* and the *Pendulum*

SPECIALS

Winter Special '88 - £1.95, US\$3.95. *Star Wars* at Disney, Terry Jones, Nichelle Nichols & Terry Gilliam interview, *The Wizard*, Clive Barker on his books, Director Sam Raimi & *Evil Dead 2*, TV Zone Poll results, model-maker Martin Bower, Ron Cobb *Aliens* concept artist interview, *Doctor Who's* Sophie Aldred interview.

Winter Special '89 - £2.50, US\$5.00. Wes Craven on *The Serpent* and the *Rainbow*, Milton Subotsky - Hammer and Daleks, *Willows* Warwick Davis, *Star Trek Next Generation's* Captain - Patrick Stewart & poster-sized artwork, vampire films, *Doctor Who's* Ace - Sophie Aldred, Science Fiction's 'use' of Science, *Superman* - 50 years old, Roger Rabbit & America, Francis Matthews.

Summer Special '89 - £2.50, US\$5.00. George Takei and *Star Trek V*, Bond Timothy Dalton, *The Munsters*'s grandpa, *Doctor Who*: Sylvester McCoy and Sophie Aldred interviewed, Bob May: *Lost in Space* robot, *Beauty and the Beast*: seasons 1 and 2 episode listing, Kevin Peter Hall interview, *Warlock* producing both versions of *The Blob*, *The Wizard of Speed and Time*, directing *Nightmare on Elm Street IV*.

Winter Special 90: Yearbook - £2.50, US\$5.00. *Millennium*, Anton Furst: *Batman* designer, *The Time Tunnel*, *Nightbreed* design, *Cyberpunk* guide, Sam Jones of *Flash Gordon* and *The Highwayman*, *Fantastic Journey*, Terry Pratchett, John Nathan-Turner, *Robots* on film, John Saxton, Lisabeth Shatner and *Star Trek V* and book award winners.

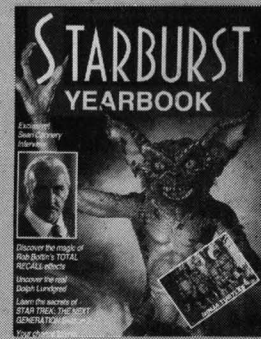
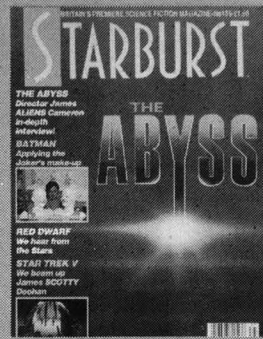
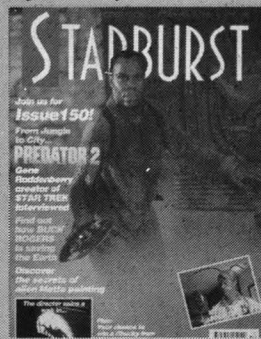
Summer Special 90 - £2.50, US\$5.00. Fantasy artist Tim White, Robert Davi, Donald Pleasence, Sarah Douglas, *Star Trek: The Next Generation's* Marina Sirtis, Eric Stoltz & William Shatner interviewed, *Gremlins 2: The New Batch*, *Back to the Future II*, and *Dick Tracy*. *Beauty and the Beast's* final season guide, 1970s *The Invisible Man*, radio *Batman* and comic rarities.

Blockbuster Special 90 - £2.50 \$5.00. (The blockbusters of 1990) *Total Recall* and *RoboCop 2* features. *Total Recall* director Paul Verhoeven interviewed, *RoboCop 2* director Irvin Kershner interviewed, *RoboCop 2* poster artwork, *Gremlins 2* director Joe Dante interviewed.

Winter Special 91: Yearbook - £2.95, US\$5.95. Sean Connery interviewed during *Highlander 2*. Films, books and television programmes of 1990, *Tales of the Darkside: The Movie* producer Richard Rubenstein, *Jupiter Moon*, *Hardware* producer Joane Seifers, creating a Horror story on television, *Star Trek: The Next Generation* series 3, make-up effects man for *Total Recall* Rob Bottin, *Tremors*, *Beauty and the Beast's* Elliot-Burch Edward Albert, *Troma* Films, *Empire* Films, *Dolph Lundgren*, *Gremlins* and *Turtles* pull-outs.

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THE SECRET OF THE OOZE

Those pesky Turtles are back in *Teenage Mutant Ninja Turtles II: The Secret of the Ooze*.

As the film's story unfolds, Keno is making his pizza delivery rounds. On his way to beautiful TV reporter April O'Neil's apartment, with four big boxes of pizzas for the Turtles, he suddenly finds himself face to face with a platoon of thugs in stocking masks, robbing stores in a mall. Although skilled in martial arts, Keno is hopelessly outnumbered. Menacingly, the bandits move towards him, clearly with the intention of pounding the teenager into oblivion.

But a moment before what is sure to be Keno's annihilation, a rousing cheer announces the inflight arrival of the outrageous, courageous Teenage Mutant

Ninja Turtles as they leap over the lad's head, each taking out a thug as he lands. They are, of course, Leonard, Raphael, Donatello and Michaelangelo, the awesome foursome, the whimsical renaissance reptiles, ever vigilant and combat-ready to fight for what is good and right, and, on this day, to guarantee the safe arrival of their four extra-large pizza pies!

Arming themselves with food items and sports equipment from the mall's stores, the crime-fighting, wise-cracking sewer dwellers soon vanquish the stocking-masked pillagers. After using a corner phone booth to contact the police, Keno returns to find the Ninja Turtles gone, leaving behind empty pizza boxes, which just happen to contain exactly enough money to pay the bill!

Ninja Violence

Because the first Turtles movie was considered by many to be too violent for its intended young audience, producer David Chan and director Michael Pressman have taken steps to minimize the violence in the sequel. They have deliberately given the picture a Fantasy-like quality using the logic that unreal things, like cartoons for instance, are not harmful.

"Our fight scene moves are too fancy, too perfect, too acrobatic to be true," says Chan. "The intention is to fascinate the audience with the uniqueness and gracefulness of the moves — and the discipline behind them."

Throughout the film, Michael Pressman has used — for the most part — wide angle lenses to shoot the fight scenes, taking care not to invite the audience into the battle by using tighter angles or impact editing.

As an additional softening technique, Chan adds that they have also incorporated a comedic music score, comedic sound effects and considerable humour, with laugh-lines blended into the choreographies of the fights "letting the comedy — not the violence — carry the scene."

Ecology and Enemies

Another positive element the film conveys is the ecological importance of protecting the environment from negligent industrial waste dumping. In seeking the secret of their origins, the Turtles and April O'Neil discover a polluting dump site where chemical wastes have been deposited for 15 years and have, over time, evolved into a potentially damaging mutagenic.

"The message to audiences is clear, that negligent dumping can be a dangerous practice," says Pressman. "This point will not be lost on the kids and adults who see the movie."

At the heart of the movie's adversarial relationship is an incredibly strong and clever enemy preparing to seek his revenge on the Turtles and their Ninja Master, Splinter. This evil adversary is the dreaded Shredder (François Chau), their old nemesis from the first movie, who, as if by some almost supernatural power, rises from the rubble of a garbage dump where he was given up for dead at the conclusion of Part 1.

The Shredder's eventual theft of the mysterious ooze speeds the plot and heightens the film's tension. His diabolical goal is to use the mutagenic ooze to create super-strength animal-monsters who will be pitted against the Turtles and help him take over New York City.

Fortunately, beautiful TV reporter April O'Neil, a friend of the Turtles and a young woman of considerable media influence, acts in concert with them and Keno to fight The Shredder, his chief lieutenant Tatsu (Toshishiro Obata) and their foot gang of teenage thieves. April's on-air interview, seen by Splinter (the Turtles' wise mentor), with Professor Jordon Perry reveals clues that suggest the professor may be the scientist who originally developed, and still holds, the magical ooze which

Music star

Vanilla Ice discovers the 'Ninja Rap'



As Vanilla Ice performs the 'Ninja Rap', the Turtles 'get down' on the dance floor







Above: Villains at the garbage dump

mutated the turtles and Splinter 15 years ago.

The Foot's capture of Perry and his last canister of ooze lead to the climactic battle which pits the newly mutated Super-shredder and the two mutant villains against Splinter and the four half-shell hipsters, who climb out of the sewers once again to save Manhattan.

Turtle Identity

Just as any character would be revealed in movies starring humans, director Michael Pressman concentrated on developing each Turtle's particular personality instead of directing them as a unit.

"I tried to bring out each one's character so audiences could identify with them," he says. "Leonardo is the leader, very direct, smart like a detective. Michaelangelo is the party Turtle, always cracking jokes. Donatello is a little shy, a good fixer, he understands things the others don't. And

Raphael is New York street-wise, aggressive, less tolerant, intense, he gets to the point quickly."

Producer of both Turtle movies, David Chan adds, "If there is an outstanding impression left by this movie, it is the Turtles' loyalty and love for each other and how they come together as brothers and fighting comrades to discover their own beginnings; to protect innocent citizens, and to save the city from criminal destruction. This picture leaves you encouraged. It demonstrates the importance of continuing to fight for what you believe to be right because even against seemingly insurmountable odds, there may still be a chance to win."

Co-producer Terry Morse is responsible for the complicated logistics of mounting the picture. There are many changes and improvements from **Turtles Part 1**. "For the sequel, we have a \$20 million budget to work with — which is almost twice as much as the first film's cost. Each Turtle has two animatronic heads — instead of only one as there was last time — which means if there is any kind of electronic failure with them, production is not held up for on-set repair. We also have all new computers; and two new villains with their own animatronic heads. Our sets are much bigger; and our second unit is much more extensive — almost like shooting a second movie. In all, we have a grander film this time."

Turtles' Progress

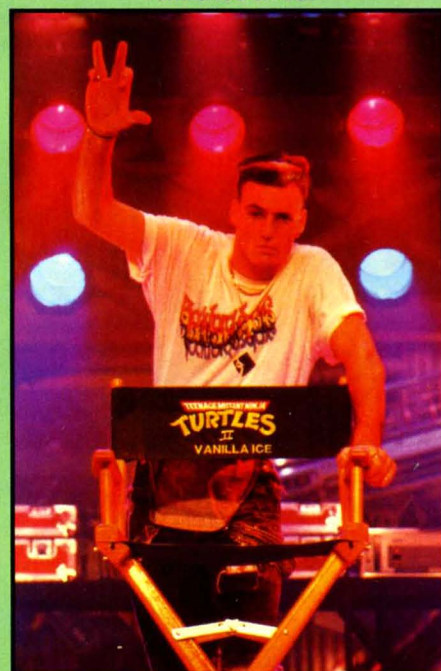
Executive in charge of production, Tom Gray, Golden Harvest's senior vice president of production, had been thinking of a **Turtles II** film ever since his first **Turtles** movie broke all opening box office records (\$25.3 million) for a non-summer, non-holiday release in the history of motion pictures. It was made for \$10.4 million and, to date, has grossed over \$133 million in North America alone. When all the receipts are finally in, it will do about the same business overseas. Its initial video



Above: The Turtles, ready for action!
Below: Mutant villains on the attack



Vanilla Ice on set



release, last October, is expected to sell 12 million cassettes which will put it right up there with ET.

The first **Turtles** film, however, was almost not made. For Gray, and for anyone who had anything to do with making the first film (see first film director Steve Baron interview in *Starbursts* 148 and 149), the background story is sweet to recount. Gray wanted to go ahead with the picture; but trying to bring a distributor aboard for North America he got the cold shoulder from every major studio, and virtually all the independent companies in Hollywood and New York.

"When I told them the name of the movie, **Teenage Mutant Ninja Turtles**, they just laughed and said they'd never heard of the comic-book, and some of them said they didn't want to be stuck with another **Howard the Duck**."

But, finally, New Line Cinema's Bob Shaye, Gray says, did get excited about the project. "New Line signed on with us and we started shooting the next week."

The Monday following the movie's opening weekend, *Daily Variety* and *The Hollywood Reporter* carried front page banner stories heralding the box office records, and Gray's Beverly Hills office phone was ringing all day with calls of congratulations from the very same studio heads and independent distribution executives who had so derisively turned him down on the picture the year before.

Working with a forty-eight day shooting schedule, principal photography began on the sequel on October 1st 1990 at Carolco Studios in Wilmington, North Carolina. Besides four days of exteriors in New York City, the Golden Harvest Company shot the film on five sound stages and the studio backlot originally built in 1983 by producer Dino de Laurentiis.

Turtle Titters

For the second film, Gray knew he wanted a brighter picture, more comedic, with some new characters and a storyline that would be less violent. Award-winning writer Todd W Langen was once again summoned to fashion the new screenplay.

Langen, who was a 1989 Emmy nominee and won the 1990 Writers Guild of America award, says that he thought his script for the first movie was photographed well, although it was a bit dark. He acknowledges, however, that the film couldn't have been too light since "so much of the action took place underground, but I wrote the sequel, purposely, as a much brighter, colourful picture."

"In this second film, the Turtles don't use their weapons and there's more humour. It's lighter, funnier, and I think the action sequences might be a bit more interesting because there's more thought put into their choreography — it's more of an acrobatic film."

Langen says he didn't "treat either picture as an action adventure movie with elements of humour." He wrote them "strictly as comedies with elements of action running through them." ★



Above: Splinter imparts some more words of wisdom



Above: Turtles with their mentor Splinter
Below: Bad guys looking for Turtle trouble?





ROBIN HOOD

Prince of Thieves

Kevins Costner and Reynolds talk to Alan Jones

Robin Hood is riding through the glen again in the guise of heart-throb actor Kevin Costner. At Shepperton Studios last Winter the oft-filmed legend got an *Indiana Jones* face-lift, and a \$40 million budget to match, in the Morgan Creek production *Prince of Thieves*.

THE mediaeval swashbuckler retells the lasting Crusade of Sherwood Forest's most famous green crimefighter, with scriptwriters John Watson and Pen Densham adding many contemporary slants for the widest audience appeal. The writers were paid a record \$1.2 million plus for their high concept 12th Century road saga and, together with Richard B Lewis, also co-produced the adventure epic. They form Trilogy Entertainment who recently packaged Stan Winston's *UP World* and *The Kiss* which Densham directed.

But Kevin Reynolds directs *Prince of Thieves*. He's the one Steven Spielberg protégé yet to crack the big time despite everyone assuming he'd do so — first with the free-wheeling buddy odyssey *Fandango* and then *The Beast* war epic. *Fandango* gave Costner his first leading rôle and both men forged a lasting friendship from the shared experience. Reynolds was the man Costner turned to for advice when planning his *Dances With Wolves* directorial début — note the special thanks credit he's given at the end of that critically acclaimed, multi-Oscar award-winning western.

Therefore it's no surprise to see them reteamed again for this Plantagenet Fantasy costume romp rounding up the usual band of Merrie Men and arch-villains played at top derring-do level by *Die Hard* nasty Alan Rickman, *The Abyss* diver Mary Elizabeth Mastrantonio, *Heathers*' Christian Slater, *Driving Miss Daisy* Oscar-winner Morgan Freeman, *Frankenstein Unbound* monster Nick Brimble, Geraldine McEwan and alternative comedian Michael McShane. All this and Kevin too!

I spoke to both Kevins as they took time off shooting one of many explosive skirmishes in the impressive mediaeval town square built on the Shepperton backlot —

a set being kept standing, should *Prince of Thieves* become the anticipated blockbuster everyone is expecting, and demand a sequel.

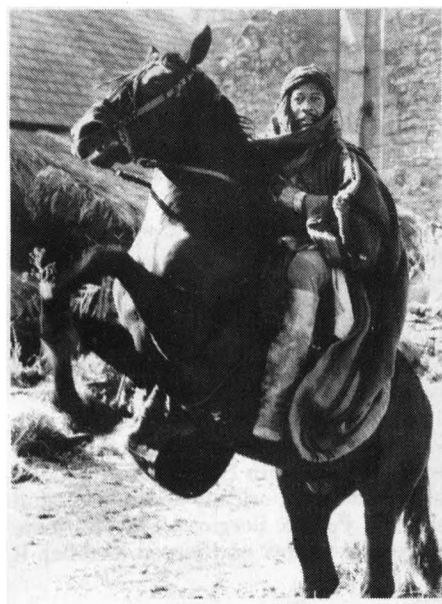
Good vs Evil

There's a Good/Christianity versus Evil/Darkside battle in this elaborate version of the myth. Robin of Locksley fights the Sheriff of Nottingham not just to rob the rich and give to the poor, but to halt the devil-worshipping ways of his nemesis in tandem with evil albino soothsayer Mortianna. Although the pagan horror won't be heavily accented or too graphic, it was this element which attracted Reynolds to the shored up Sherwood redefinition. Reynolds, who spent many post-production months in Twickenham on *The Beast*, and became a self-confessed Anglophile in the process, said, "There's scope for Horror and there are dark forces to contend with. I had many discussions with the writers who were receptive to the changes I wanted making. I found the sub-plot between the Sheriff and Mortianna most intriguing and wanted to develop this dynamic further."

Reynolds was the popular director choice of both Morgan Creek and Trilogy. They felt if he could combine the humorous character studies of his Spielberg produced *Fandango* with the stylish visuals of *The Beast*, they'd have a sure-fire winner on their hands. Reynolds com-

mented, "I don't want to analyse it too much, but I'm well aware of the fine line I'm skirting between cartoon romp and gritty drama. The story is set in a place that existed and if it's too serious audiences will get bored, if too outlandish I'll lose them completely. I'm trying to take the larger than life aspects as far as I can go while staying within the limits of believability. If there truly are only seven original stories in this world, then Robin

Morgan Freeman as the Moor Azeem



Kevin Costner with his band of outlaws





Robin Hood, the first terrorist?



The evil Sheriff of Nottingham (Alan Rickman) fights to possess Marian (Mary Elizabeth Mastrantonio)

Hood is one of them. He's the perfect hero — strong, witty, benevolent, and everyone wants to be his friend. But the contemporary feel makes these well-recorded events less archaic. I instinctively felt this was the right avenue to take as I'm convinced people spoke then very much as we do now rather than in poetic prose."

For this reason Reynolds refused to watch any previous Robin Hood movies, (over twenty, not to mention the two famous TV series), before embarking on **Prince of Thieves**. He revealed, "Classic movies bore me. They look so dated now and I didn't want to be disappointed." Not that he'd have had much time to do so anyway because he was only signed twelve weeks prior to the September 6th 1990 start date. He explained, "Morgan Creek were in tight competition at the time with a rival **Robin Hood**, [Director John Irvin's more historically accurate version starring Patrick Bergin, Uma Thurman, Jurgen Prochnow and Jeroen Krabbe]. It

has been a tough shoot as a result of working six day weeks flat out for seven months. I couldn't storyboard everything as closely as I wanted and I've winged it a lot more than I would have liked. But it was either that or not do it at all. I knew it would be rough going in so I clung to some early advice Spielberg gave me — 'Just survive it!' I can't tell you how much I've appreciated those words since."

Everyone agrees, Reynolds included, that Costner is *the* perfect Robin, although Mel Gibson had been short-listed for a while. He continued, "It would have been a pleasure just working with the talented people already cast, as Kevin wasn't signed when I came on board. Fortunately he was interested. Perhaps our past relationship made the choice easier, but he's physically adept and that's precisely what the rôle needed. During the first week of shooting he was goofing off between takes when suddenly he took out an arrow, turned around, aimed his bow and

hit a stuffed rabbit dead centre. Everyone stopped in their tracks and you could tell they were all thinking, 'Wow, that's Robin!'"

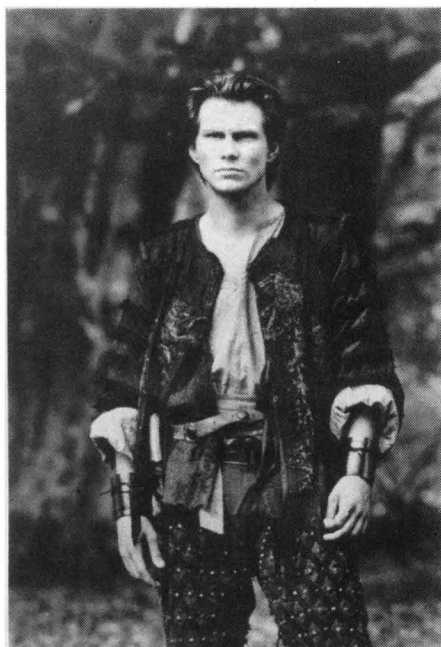
Sex Symbol

"You hate asking me what it's like being a sex symbol and I hate telling you", groaned Costner as I broached the one obvious question you can't ignore when interviewing a unisex pin-up. He grinned, "I don't talk about that stuff when I sit down with my guy friends. They want to know how sexy Susan Sarandon was in **Bull Durham!**". Even so, Costner is one of the world's most bankable stars due to his handsome good looks and winning acting abilities well showcased in **Silverado**, **No Way Out**, **The Untouchables** and **Field of Dreams**. He questioned, "Am I bankable? I'm not sure personalities are enough reason for people to go and see any movie these days. I know I have a special trust relationship with my audience because the projects I choose are always eclectic, unpredictable, adult-themed non-sequels. So when they see one of my movies the chances are they'll get a good story, well thought out with sparks of originality, and one with another life raising itself above the norm."

And those are exactly the reasons why Costner chose to follow in Douglas Fairbanks, Richard Greene and Errol Flynn's footsteps. The personable, warm and friendly actor explained, "What I saw in this script was a big sense of adventure as different to every previous version as could be, considering the tired story. The fresh originality in the writing helps the genre take a major leap. I'm not just the Action Man imposing his own personality on the movie. I stayed in tune with the language, didn't reinvent it, and fell in line with the writing which suggests Robin was the first terrorist. I'm also attempting an English accent because I didn't want this to turn into a United Nations of dialects. It's a gamble, time will tell if it

Robin returns from the Crusades (with a friend) only to find himself an outlaw





Christian Slater as Will Scarlett

pays off and audiences respond. But I can only do what feels right. You don't get put in prison for following your heart. I don't understand the fear in Hollywood over that."

Focused Costner

Fellow co-workers call Costner a perfectionist, yet he doesn't agree with that assessment at all. He stated, "What I am is focused. I don't mess around, I pay attention to what I'm doing. Especially here as I'm doing my own stunts; running over the backs of four horses, swinging from chandeliers, swordfighting and flying through trees on ropes. That's the major difference with our Robin. The Sherwood Forest camp is built high in the trees giving it a **Swiss Family Robinson** appeal. I'm bringing a sense of honour to the part because if I'm honourable in what I do, it will translate through the screen."

The locations for **Prince of Thieves** have taken the cast and crew all over Great Britain. Sherwood Forest was spread between the New Forest and Burnham Beeches, a heavily wooded area close to the Shepperton home base. Robin makes a spectacular entrance back into England at Hadrian's Wall. A Yorkshire waterfall highlights Costner's body double nude scene. Hulne Priory in Northumberland became Maid Marian's home. And London's St Bartholomew's Church stands in for Nottingham Cathedral with Carcassonne Castle in France doubling as the city exteriors.

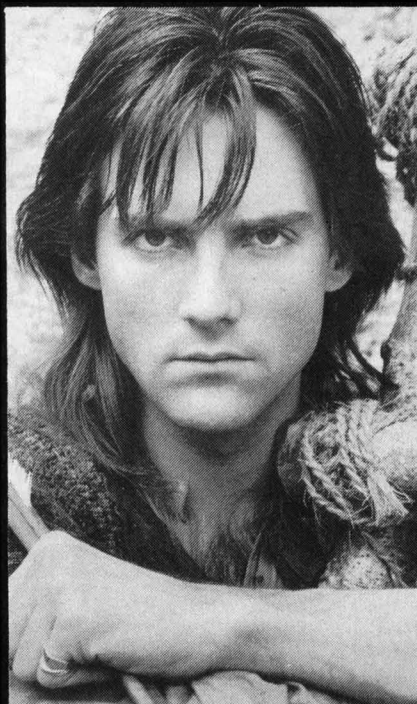
Each location was hand-picked by Reynolds according to Costner, who remarked, "That's Reynolds's hallmark. He takes his movies to the streets so to speak. Another director would have shot this twelve minutes outside London for convenience. But we've been everywhere and I've never seen prettier countryside. When I come over next, I'll take time to enjoy it." Reynolds commented, "My icon is David Lean who told great personal stories against huge backdrops. I'm trying

THOSE OTHER HOODS

Robin Hood has proved to be a popular stopping off point in the worlds of film and television. Where else would the intrepid **Time Bandits** find themselves but in amongst the trees of Sherwood Forest? Other Time travellers have also encountered the Merry Men, Doug and Tony from Irwin Allen's **The Time Tunnel** to name but two.

Then, of course, there was Richard Carpenter's **Robin of Sherwood**, starring Michael Praed and then Jason Connery. This series combined the classic myth with the newly added ingredient of Magic. Now Robin was an agent of Good, personified by Herne the Hunter. Evil popped up in many forms, including Satan himself...

Perhaps the most bizarre journey to Nottingham in recent times has been the **Star Trek: The Next Generation** story *Qpid*. Here the super-powerful being, Q, whisked Captain Jean-Luc Picard, with some members of his crew, to Q's own version of Merrie England. Picard/Robin was even supplied with his own Marian to rescue. The whole adventure was 'kindly' supplied by Q as some strange form of 'thank you'. With friends like that...



Above: Michael Praed as Robin in Carpenter's HTV production of *Robin of Sherwood*

Below: Patrick Stewart's Captain Picard as Robin in the *Star Trek* episode *Qpid*



that combination here. I want audiences to be completely intrigued by the characters, yet take them places they've never gone before. **Prince of Thieves** won't just be two hours of mindless action. You'll be able to see exactly where the budget went. Not that I'm intimidated by that respon-

sibility, but I've given up trying to predict success for my pictures. We've spent time and money on rewrites to get the script absolutely right. Now it will either survive or die on its own. I've refused to stifle myself creatively by worrying about what may, or may not, happen." ★

TV Zone Back Issues

ISSUE 1,2,3,4 (Sold Out)

ISSUE 5 (Very short supply £10 USS20) — *Beauty and the Beast*: Book review; *Blake's 7*: Book review; Avon, A Terrible Aspect; *Flashback* The Way Back (Ep 1); *Doctor Who*: Book review Remem of Daleks; *FPCP* Survival-Ace (green eyes); Interview: Barton, William-Actor Midge; *Poster Power* Daleks-Di2 (A3 size); Review: Survival; Video review War Games; *Star Trek*: Book review Klingon Gambit; *FPCP* Apple-Vaal & Co; Video review Eps 37/38; *Star Trek: The Next Generation*: Episode Guide Season 2: 6-14; Video review Skin of Evil/Neutral Zone; *Star's 7: The Next Degeneration*: Comic Strip 5 Bang; *Survivors*: Interview McCulloch, Ian-Actor, Greg Preston.

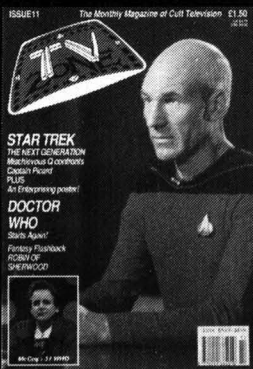
ISSUE 6 (Short supply £5 USS10) — *Doctor Who*: *FPCP* Power Daleks-Di2 in TARDIS; Feature Di2 overview; Longleaf 1990 Exhibition Guide; Video review Dalek Invasion Earth; Mind Robber; *Moonbase 3* Flashback Departure & Arrival (Ep 1); *Quantum Leap*: *FPCP* Artwork: Review First UK showing; *Star Trek*: Book review Rules of Engagement; Shadow Lord; *FPCP* Journey to Babel-Sarek & Aliens; Video review Eps 39/48; *Star Trek: The Next Generation*: Book review Metamorphosis; Episode Guide Season 2: 15-22; *TV SF*: Book review Encyclopedia TV SF; *Ultima Zone*: Comic Strip 1.

ISSUE 7 — *Doctor Who*: *FPCP* Power Daleks-Di2 sees danger; Feature: Power of the Daleks; Interview: Madoc, Philip-Actor, villain; *Jupiter Moon*: *FPCP* Anna Begani & Victoria; Frobrisher; Feature Cast comments; *Out of the Unknown*: Flashback Sucker Bail; *Star Trek*: Book review Prometheus Design; Pandora Principle; Video review Eps 49/50; *Star Trek: The Next Generation*: Book review Gulliver's Fugitives; Episode Guide Season 3: 1-5; *FPCP* Crusher, Dr Bev-Season 3; Feature Sarek & Season 3 update; Interview: McFadden, Gates-Actress; *Ultima Zone*: Comic Strip 2.

ISSUE 8 — *Doctor Who*: *FPCP* Power Daleks-Dalek creature; Brain of Morbius-Di2 & Morbius bust; Interview: Dodd, Derek-Set Designer/Power; Video review Brain of Morbius; Five Doctors; *Gerry Anderson*: Book review Complete GA Episode Guide; *Star Trek*: Book review Doctor's Orders; Spock's World (p/b); *FPCP* Wolf in the Fold; Interview: Theiss, William Ware-Cost Des. 1; Video review Eps 51/52; *Star Trek: The Next Generation*: Episode Guide Season 3: 6-12; Interview: Theiss, William Ware-Cost Des. 1; *Tomorrow People*: Flashback Slaves of Jedikiah; *Ultima Zone*: Comic Strip 3.

ISSUE 9 (Very short supply £10 USS20) — *Blake's 7*: *FPCP* Ayon and Cally; Interview: Darrow, Paul-Actor Avont; *Captain Scarlet*... Book review #1; *Children of the Stones*: Flashback Pt 1/2; *Doctor Who*: *FPCP* Attack of Cybermen-Cyberman; Feature: Cybermen; Interview: Tamm, Mary-Actress, Companion; *Star Trek*: Book review Black Fire; Video review Eps 53/54; *Star Trek: The Next Generation*: Book review Doomsday World; Episode Guide Season 3: 13-19; *FPCP* Measure of Man-Riker & Data's arm; Feature: Lost first season story; Video review Season 2 Rental #1 & 'sell-thru'; *Thunderbirds*: Book review Calling Thunderbirds (B2).

ISSUE 10 (Very short supply £10 USS20) — *Children of the Stones*: Flashback Pt 2/2; *Dr Who*: Book review Mission to Magnus; *FPCP* Resurrection Daleks-Dalek; Interview: Martin, John Scott-Lord Dalek; Video review Web Planet; *Quantum Leap*: Book review The Beginning; *Star Trek*: Book review Killing Time; Lost Years; Video review Eps 55/56; *Star Trek: The Next Generation*: Episode Guide Season 3: 20-26; Video review Season 2 Rental #2 (Q Who/Emissary); *Timeslip* (70's); *FPCP* Russell, Ins-Actress, Liz's mother; Feature Overview/Interview Pt 1/2; *UFO*: *FPCP* Bishop, Ed-Actor, Straker; Feature Series overview; *Star Trek*:



ISSUE 11 — *Doctor Who*: Feature: Reopening BSB Weekend Link; Video review Dominators; *Quantum Leap*: Book review Ghost and the Gumshoe; *Red Dwarf* 1: Episode Guide Season; *Robin of Sherwood*: *FPCP* Praed, Michael; Flashback Swords of Wayland; *Star Trek*: Book review Tears of the Singers; Pawns and Symbols; Video review Eps 57/60; *Star Trek: The Next Generation*: Book review Eyes of the Beholders; Interview: De Lancia, John-Actor Q; Poster: Artwork of Enterprise (A3 size); *Timeslip* (70's): Feature Overview/Interview Pt 2/2.

ISSUE 12 (Very short supply £10 USS20) — *Doctor Who*: Book review Ghost Light; Survival; *FPCP* Ark in Space-Di4 with yo-yo; Feature: Lost Moments-Pt 1/2; Interview: Shaban, Neil-Actor Sil; *Flash*: *FPCP* Flash, The; Feature Series preview; *Red Dwarf* 2: *FPCP* Earthbound-Kaldorian ship in dock; Flashback Earthbound; *Star Trek: The Next Generation*: Book review Enemy Unseen; Mindshadow; Video review Eps 61/62; *Star Trek: The Next Generation*: Book review Encounter at Farpoint; Interview: Zimmerman, Herman-Designer.

ISSUE 13 — *Blake's 7*: *FPCP* Redemption-Jenna & Blake; Flashback Redemption; *Doctor Who*: Book review Curse of Fenric; *FPCP* Battlefield-Brigadier; Feature: Lost Moments Pt 2/2; Interview: Courtney, Nicholas-Actor Brig; *Power Themes* 90; Record Row; *Prisoner*: Feature Overview; *Red Dwarf* 3: Book review Better Than Life; *Red Dwarf* 3: Episode Guide Season; *Star Trek: The Next Generation*: Book review Exiles; *FPCP* Battle-Picard & Ferengi; Feature Ferengi overview (Seasons 1-3); *Star Trek*:

ISSUE 14 (Bumper Issue, short supply £5.00 USS10.00) — *Alien Nation* (tv) Feature: *Avengers*: Book review Too Many Targets; *Beauty and the Beast*: Interview: Acovone, Jay-Actor Joe Maxwell DA; McHattie, Stephen-Actor Gabriel; *Blake's 7*: Interview: Croucher, Brian-Actor Travis; *Doctor Who*: *FPCP* Leisure Hive-Costume Design Romana; Feature: Ace retrospective; Poster: Remem Daleks-Ace Di7 (A3 size); *Hudson, June*: Interview: Di Who B's 7; *Survivors* (Cost Des); *Moondial*: Video review; *New Avengers*: Video review Eagle's Nest/Gladiators; *Quatermass 4*: Flashback Part 1/2 (& col pic); *Star Cops*: Episode Guide Complete series; *Star Trek*: Book review Home is the Hunter; Feature Androids; BBC Season 1 cuts; Video review Eps 65/66; *Star Trek: The Next Generation*: *FPCP* Brothers-Dr Noonian Soong; Wort (Season 1); Feature: Androids; Interview: Dorn, Michael-Actor Wort Pt 1/2; *Timeslip* (70's): Episode Guide Complete series (& colour pic); *Twilight Zone* (orig): Video review Vols 1,2 & 8.

ISSUE 15 — *Beauty and the Beast*: Book review Above and Below; *Blake's 7*: Video review Eps 1-8; *Doctor Who*: Feature: Curse of Fenric-making video; *Prisoner*: Book review Prisoner (translation of French Bk); *Quatermass 4*: *FPCP* Quatermass after Wembley Stadium; Flashback Part 2/2; *Red Dwarf* 4: *FPCP* Holly; Interview: Kryten, Rimmer & Holly; *Star Trek*:



Book review Demons; Feature: Advert for Power Gen shares; Video review Eps 67/70; *Star Trek: The Next Generation*: Episode Guide Season 4: 1-6; *FPCP* Hollow Pursuits-Picard as Cavalier; Feature: Holodeck; Interview: Dorn, Michael-Actor Wort Pt 2/2.

ISSUE 16 (Short supply £5 USS10) — *Avengers*: Interview: Macnee, Patrick-Actor Steed; *Beauty and the Beast*: Book review Masques; *Doctor Who*: *FPCP* Davison, Peter with Cyberman b'ind; Interview: Davison, Peter-Actor Di5; Video review Krotons; Curse of Fenric (extended); *Doomwatch*: Flashback Iron Doctor; *Star Trek*: Book review Ghost-Walker; Video review Eps 71/72; *Star Trek: The Next Generation*: Book review Fortune's Light; Episode Guide Season 4: 7-12; *FPCP* Icarus Factor-Klingon; Feature: Klingons; Interview: Frakes, Jonathan-Directing Offspring: Lauriston, Peter-Video Effects.

ISSUE 17 — *Blake's 7*: Video review Eps 9-12; *Doctor Who*: *FPCP* Remem Daleks-Ace in front of wall; Interview: Aldred, Sophie-Actress Ace; Video review Planet of Spiders; City of Death; *Space 1999*: Episode Guide Season 1: Eps 1-8; *Star Trek*: Book review Mutiny on the Enterprise; Video review Eps 73/74; *Star Trek: The Next Generation*: Book review Contamination; *FPCP* Menage à Trois-Lwaxana Troi; Feature: Romulans; Interview: Sackett, Susan-Writr Menage; Troi; *Thunderbirds*: Video review Vol 15 (Path Destruct/Alas Mr H); *Time Machine*: Flashback 1949 BBC play; *Tripods*: *FPCP* Will in environment; Feature Series overview; *Star Trek*:

ISSUE 18 — *Beauty and the Beast*: Book review Song of Orpheus; *Blake's 7*: Video review Eps 13-16; *Boucher, Chris*: Interview: Blake's 7; *Doctor Who*: Pt 1/2; *Doctor Who*: Feature: New book series-Timewyrm; Poster: Five Doctors-fun at photocall...; *Doomwatch*: Video review Plastic Rat/Red Sky/Killed T Wren; *Space 1999*: Episode Guide Season 1: Eps 9-16; *Star Cops*: *FPCP* Astronaut on Mars; Flashback Little Green Men & Other Martians; *Star Trek*: Book review Flag Full of Stars; Crisis on Centaurus; Prime Directive; Video review Eps 75/76; *Star Trek: The Next Generation*: Feature: Conspiracy-BBC cut; Interview: Curry, Dan & Ron Moore-SFX Pt 1/3; *Star Trek*:

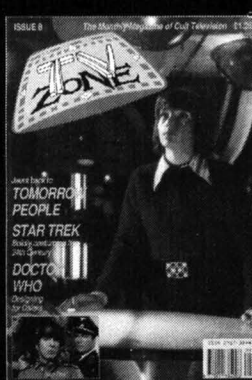
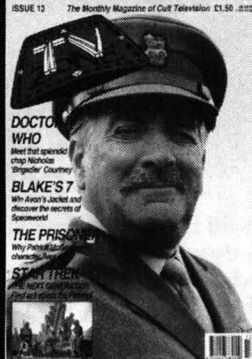


ISSUE 19 — *Blake's 7*: Book review Technical Manual; Interview: Tuddenham, Peter-Voice Zen/Orac...; *Doctor Who*: *FPCP* Celestial Toy-maker-Steven & Dodo; Flashback Mission to the Unknown; Interview: Lane, Jackie-Actress, Dodo; *Joe 90*: Video review Vol 7; *Robin of Sherwood*: Video review Greatest Enemy; *Space 1999*: Episode Guide Season 1: Eps 17-24; *Star Trek*: Video review Eps 77/79; *Star Trek: The Next Generation*: Book review Vendetta; *FPCP* Filming model of Enterprise; Interview: Curry, Dan & Ron Moore-SFX Pt 2/3; *Twin Peaks*: Feature Series overview; V: Video review Mini-series release.

ISSUE 20 — *Adam Adamant Lives!*: Video review Vintage Year-Death 1000 Faces; *Anderson, Sylvia*: Interview: From Twizzle to Space 1999; *Doctor Who*: Book review Timewyrm: Genysys; Interview: Nathan-Turner, John-Years tapes; Video review Hartnell & Troughton Years; *Moonbase 3*: Flashback Behemoth; *Robin of Sherwood*: Video review Herne's Son; *Star Cops*: Video review Complete series; *Star Trek: The Next Generation*: Episode Guide Season 4: 13-18; *FPCP* Legacy-Riker holding Yar's sister; Interview: Curry, Dan & Ron Moore-SFX Pt 3/3; *Thunderbirds*: *FPCP* Lady Penelope in manor, full cost; *Twilight Zone* (orig): Book review Visions of The Twilight Zone.

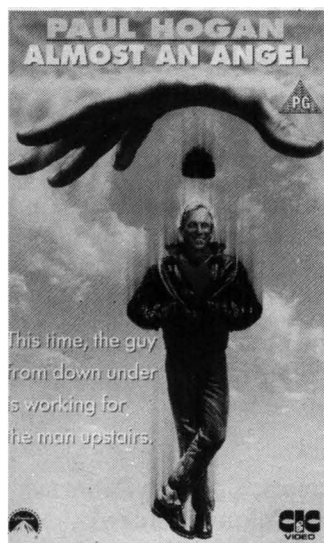
FPCP = Full-page Colour Picture
† indicates colour feature

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To Rent

ALMOST AN ANGEL (PG) CIC



Paul Hogan — no longer advertising Antipodean lager — fostered this lifeless re-incarnation story for himself and Mrs 'Crocodile' Dundee, Linda Koslowski. He plays a harmless thief whose dying good

VIDEOFILE

deed (going under a truck to save a child) earns him a reprieve from God, predictably played by Charlton Heston. His angelic apprenticeship involves rigging miracles for children in Koslowski's care, and the glutinous dollops just keep on coming. The road to Hell is paved with excruciatingly well-intentioned movies, of which this is an A1 example.

Deee-Lite free: 8th July
CAPTAIN POWER - THE LEGEND BEGINS (PG)
GENESIS

Reviewed last issue. We now have a confirmed release date for this 21st Century Boys' Own adventure with computer animation and zap guns. I've got the power: 19th July

DISTURBANCE (18) 20:20

Clay Moyer (Timothy Greeson) is a young man haunted by hallucinations, and disturbed — hence the title! — by demons in his dreams. With his grip on reality in severe need of tightening, he commits a series of bizarre murders and generally behaves as if he's several witches short of a coven.

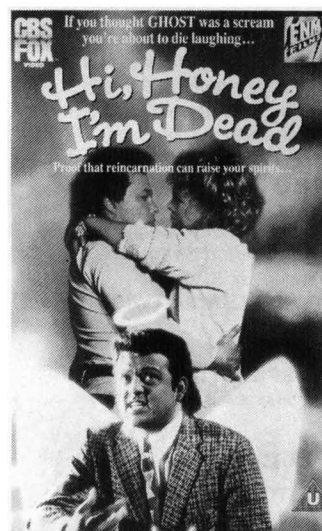
Naturally this can't go unchecked forever, but at 90 minutes it's quite long enough. Cliff Guest directed.

A dream's a dream: 14th June

HI HONEY I'M DEAD (U) FOX

Further life-after-death adventures, more in the vein of **Heart Condition** than the spirit of **Ghost** — and partially redeeming Paul Hogan's dire effort, above. A ruthless businessman (Curtis Armstrong from **Risky Business**) cuts too many corporate corners and is killed by his own low- safety project. Reincarnated as a down-and-out, he finds work as a housekeeper; a Guardian Angel prompts his rehabilitation. But his old character defects are soon resurfacing... Not too many laughs, but worth considering. Get a life (remix): 28th June
KICKBOXER FROM HELL (18) VPD

In which a champion pedal puncher (OK, a kickboxer, but you probably guessed that already) teams up with an undercover nun to fight the Devil. The first known combination of two successful straight-to-video genres, it stars Mark Houghton and Sooni Shroff, helmed by Eric Tsui. Disappointing inasmuch as I'd expected to see Robbie Coltrane in at least one of the rôles. No doubt he was too busy. Best foot forward: 19th July
MIDNIGHT (15) BRAVEWORLD
Horror spoof set behind the scenes at a TV studio, where a hearse-driving, coffin-sleeping, cult success Horror hostess finds herself caught in a web of suspicious deaths. If Derek Hatton hit the roof over **GBH**, what price the reaction of Elvira, self styled 'Mistress of the Dark', to this 'Queen of the Scream'? Lynn Redgrave is suitably OTT in the name part, while Tony Curtis, 30 years after **Some Like it Hot**, is the evil media mogul — with such immortal lines as "you may have black magic, but I have green money". Sadly, the story is tiresomely slow. A longer director's cut had a cinema release Stateside — but this, thankfully, isn't it.



Bewitching hour: 23th July

MIRACLE MILE (15)

RCA/COLUMBIA

A musician (Anthony Edwards), arriving late at a diner on the title stretch of LA freeway, answers a ringing payphone — to find a random panic call from a silo-bound soldier, with news of all-out nuclear attack. Half-convinced, he shares the warning, and ripples of panic spread through the city as zero hour nears... Steve DeJarnett's 1988 feature, only shown theatrically here this year, is an unsettling and original brew of black humour, wistful comedy and scorching anger. It's rather overwrought and far from reassuring (Scorsese's **After Hours**, a close structural cousin, seems upbeat in comparison), but a compelling approach to a familiar End of the World scenario.

Four-minutes — run! 19th July

TRANSYLVANIA TWIST (15)

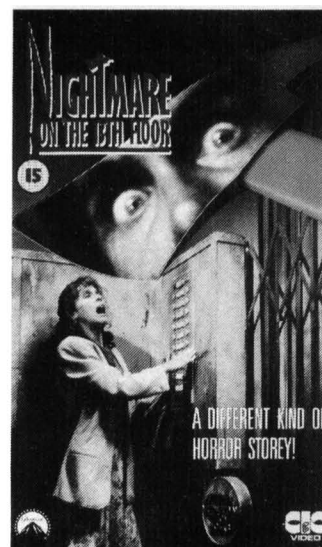
MGM/UA

Robert Vaughn, Teri Copley, Steve Altman

This comedy claims to do for vampire films what **Airplane** did for disaster movies, and is consistently funnier than **The Naked Gun**. Dexter Ward (Altman) is sent by his almost-late uncle to retrieve his occult archive's most valuable, and powerful, item... the Book of Ulthar, key to releasing the Evil One. The good news is he's jetting off to Transylvania (surprise!) with the simply irresistible daughter (Copley) of Marinus Orlok, last borrower of said volume. The bad news? Her father's death is announced, and Byron Orlok (Vaughn), sporting rather prominent teeth holds the castle...

So much for the bare bones, plotwise. Where **Transylvania Twist** really excels is in drawing laughs by exhuming a vault-load of genre clichés. From the opening, when an apparently innocent maiden (the Baron's eldest daughter) despatches three very familiar pursuers, you sense this is smarter than the average spoof. The pursuers' distinguishing features include: hockey-mask, glove with Swiss Army-style attachments, and chainsaw with matching Texan laugh. You get the picture(s). Then it's full scream ahead with a B-Movie that, at 80

minutes, avoids outstaying its welcome, while targeting points too well to be 'scattergun' hits. The barrage of visual jokes merit a second viewing — spot the DeMille namecheck. There are diversions into 3-D and monochrome sets (the film acknowledges them as sets) and suitably tacky rock videos. Navigating through the chaos, Teri Copley as Marissa (for this, read Marilyn) acts the bubbly blonde to the hilt, Altman assumes various alter egos, and (**Man from UNCLE**) Vaughn is superbly flamboyant as the wicked, er, uncle (another surprise!). Further guest appearances include Pinhead and the late Boris Karloff himself. Definitely a discovery worth digging out. Waiting in vein: 19th July



NIGHTMARE ON THE 13TH FLOOR (15) CIC

Exploring the grand old Wessex hotel, young travel writer Elaine Kalisher (Michele Greene) gets stuck on a certain floor — go on, guess! — and faints on discovering a corpse. After accepting the medical diagnosis of hallucinations — helped by the

crush she develops on the doctor — she finds the 13th (sorry, what a giveaway) was sealed off after an horrific slaying 80 years earlier. Now people have started disappearing again, and Satanism's in the air... Director Walter Grauman is, no doubt, even now developing a surprise project with the working title *Friday on Elm Street*.

Dead level: 8th July
TRANSYLVANIA TWIST (15)
 WARNER

See Review 1
WHISPERS (18) 20:20
 See Review 2

To Buy

DOCTOR WHO: THE THREE DOCTORS (U) BBC

The good Doctors' tenth season, launched just before New Year 1973, gave the pretext for a 'This is your Lives' celebration; and so Jon Pertwee was duly joined by his predecessor, Patrick Troughton, with occasional advice from a pre-recorded William Hartnell (in failing health; this was his last appearance). The Time Lords need their joint efforts to combat Omega, an embittered solar engineer trapped behind a black hole after his work made Time Lord status possible. Well, there's gratitude for you. A low-key, simplistic affair compared to the 20th anniversary, but a notable text for students of Gallifreyan mythology, and great fun too. Four-part trinity: 5th August, £10.20



DOCTOR WHO: THE MASQUE OF MANDRAGORA (U) BBC

Four seasons on came this high point in sophistication for the series. Landing in late mediæval Italy, with a stowaway alien formed of malignant energy, the Doctor indirectly endangers the Renaissance — result; cultural cul-de-sac. Meanwhile the perils of execution, sacrifice by equally malign monks, and having a hard day in the catacombs keep interfering. Classy work from writer (now BBC films producer) Louis Marks, seasoned director

Rodney Bennett, and twice Oscar-winning costume designer Jim Acheson all raise the visual standards. **The Prisoner's** 'Village', Portmeirion, formed an ideal Italianate setting. And Tom Baker, caught up in sword-play, horse-riding and magic, never looked better. Catacombs of death: 5th August, £10.20

DUCK TALES: THE MOVIE - TREASURE OF THE LOST LAMP (U) BUENA VISTA

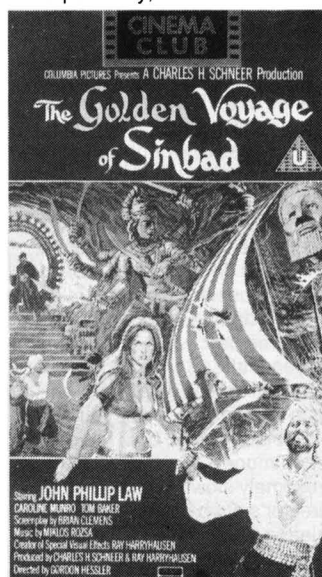
Or, to put it another way, *Indiana Jones — Duck Style*; for indeed this is Disney's feature-length animated adventure in that style, with young webbed heroes. The brood of four Vanderquacks and their uncle, Scrooge McDuck, have located the pyramid which holds the legendary treasure of Collie Baba. But before getting back to Duckburg, there are sumo-wrestling scorpions, and the evil sorcerer Merlock to contend with — and he's particularly keen on a certain lamp... All good clean fun, with Christopher Lloyd leading the familiar voices on the soundtrack. Raiders from the egg: 1st July, £12.99

EVEN DWARFS STARTED SMALL (TBC) PALACE

Eight movies are released this month to form *The Werner Herzog Collection*, and the back catalogue of the great German director — a true visionary with an epic, almost operatic, style — includes this bizarre parable, made in 1968. A group of 'persons of restricted growth' are confined in a barren penal colony — until the prison governor departs; and then the inmates take over the asylum... It's a darkly comic and truly unsettling tale. See also *Heart of Glass*. A small problem: 15th July, £14.99

GOLDEN VOYAGE OF SINBAD (TBC) VIDEO COLLECTION

From 1974, the film that convinced the producers of *Doctor Who* to book Tom Baker. As the wicked magician whose powers only endanger his own life expectancy, his search for a



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Fountain of Youth made him a sympathetic villain, and the TARDIS soon beckoned... But anyway, this is only part of a magical adventure, with Ray Harryhausen's 'Dynamation' effects — legendary in themselves — raising an enjoyable rehash of older Sinbad tales well above its 1950's Saturday matinee antecedents. John Phillip Law starred as Sinbad, and Caroline Munro adds another Fantasy female rôle to her cv, but it's Harryhausen's work — a come-alive ship's figurehead, or a six-armed statue battling the hero (with a sword per limb) — that steals the show. Good value too. One to wallow in.

Now voyager: 22nd July, £5.99

HEART OF GLASS (TBC) PALACE

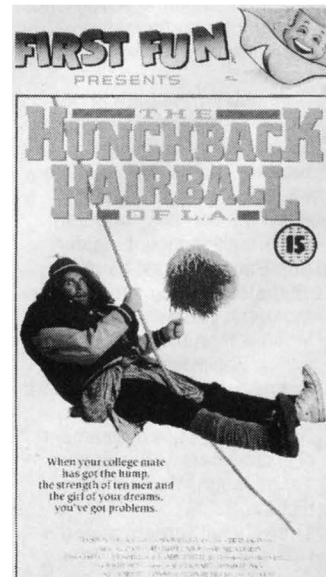
A 1976 Werner Herzog production (see above), in which a master glassblower has died without passing on his trade secrets, leaving a small town's factory in deep trouble. A nomad with magical powers arrives, and gives the factory owner unique knowledge of the craft — with disastrous results... Even by Herzog's standards, this is a heavily stylised approach to Bavarian myths, brim-full with stark but beautiful imagery. Apparently the cast were put into a trance each day, to get closer to the desired state of collective hysteria. Wierd, huh?

Soon turned out: 15th July, £14.99 HUNCHBACK HAIRBALL OF LA (15) FIRST FUN

'When your college mate has the hump (oo-er), the strength of ten men and the girl of your dreams — you've got big problems', is the lengthy tag-line for this 'Quasimodo meets *Teen Wolf*' idea for a comedy. Great title, but further details were not forthcoming as we went to press. One lump or two? 17th July, £9.99

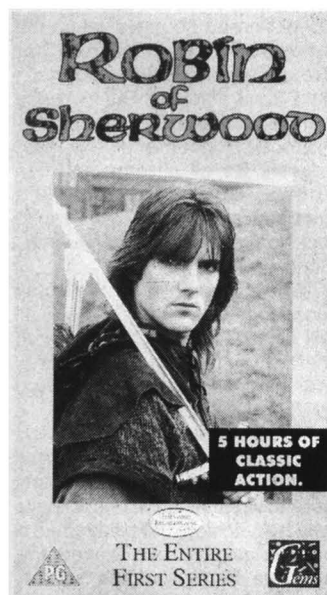
LITTLE MONSTERS (PG) FIRST INDEPENDENT

Beetlejuice for beginners — or 'Home — but not Alone'... Fred





Savage (from *The Princess Bride* and *The Wonder Years*) stars, and Howie Mandel (*St. Elsewhere*) is the friendly little monster — cue title! — wreaking havoc on unsuspecting kids in their new house. Maurice (Mandel) introduces Brian (Savage) to the parent-free, homework-free underworld beneath his bed. But the underworld's leader is much nastier and decides to kidnap Brian's kid brother. Brian and his friends must rescue him by dawn — or they'll be stuck as little monsters forever! Gosh, what fun. Good performances prove you don't need MacAuley Culkin for this spirited romp. Up all night: 17th July, £9.99



ROBIN OF SHERWOOD: COMPLETE SERIES ONE AND TWO (PG) VIDEO GEMS
With new variations on the tales of Robin Hood springing out of the greenwood so regularly — principally Kevin Costner, due to arrive with quiver and full accessories this very month — Video Gems are cannily making the first two seasons of the

1980's Goldcrest/HTV series available at better value than before. Hitherto available mostly in two episode salvos — for which 100,000 sales in total are being claimed — the two Michael Praed seasons (from 1984 and 1985) are now let loose as limited-edition double box sets. Clocking in at five and six hours respectively, it's an excellent souvenir of Richard Carpenter's best telefantasy. Riding through the glen: 7th July £24.99 each
ROBIN OF SHERWOOD: SERIES 3 - VOLUMES 2 TO 5 (PG) VIDEO GEMS
With new variations on the tales of Robin Hood etc, etc, Video Gems are cynically firing a volley of releases from the 1986 third season at much poorer value than before. There's only one 52 minute episode per tape, and the price has taken a post-VAT hike too. Added to which there's the second-division status of Jason Connery in the name part. Still, the production never strays far from the bull's-eye. Last month's release, Volume 2; *The Power Of Albion*, saw the Outlaws' wealth-distribution programme under new management by Robert of Huntingdon (Connery),

and Marion in the Sheriff's hands (guess who stages a rescue). This month the three subsequent 'volumes' are set free together. *The Inheritance* (#3) has Cathryn Harrison and Cyril Cusack guesting as Tarot-dealers with high-risk treasures. *The Sheriff of Nottingham* (#4) sees 'The Butcher of Lincoln' (Lewis Collins) transferred to the titled rôle — and banishing his predecessor to the Forest..., while *The Cross of St. Cirius* (#5) sees Robin seeking healing for his outlaws from the holy relic. With his band of men: 7th July [except*, 10th June], £10.99 each.
SWORD OF SHERWOOD FOREST (TBC) VIDEO COLLECTION
Yet more green heroics with the hooded man, this being the technicolour feature produced as a coda to the four successful years of ITC's serial in 1960. Richard Greene (good name for the part) does the heroics, as he had done throughout the run on TV; but despite a strong guest cast featuring Peter Cushing (as the Sheriff), Richard Pasco and a youthful Oliver Reed, this Hammer/Columbia production



was not a success because the audience missed the familiar villains from the series. The plot seems strangely relocated too, as the Earl of Newark plots to murder the Archbishop of Canterbury. Still good fun. Loved by the good (*that's enough Robin Hood — Ed.*), £5.99, 22nd July
Compiled by Mark Wyman

WHISPERS (18)

20:20

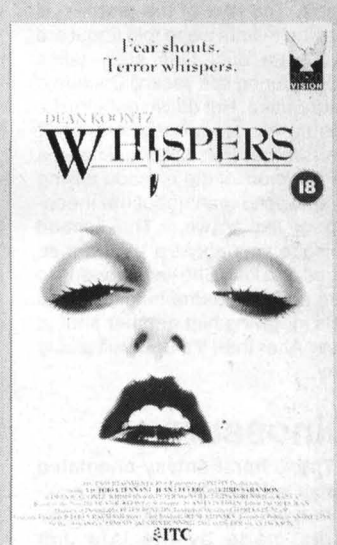
Victoria Tennant, Jean LeClerc, Chris Sarandon

Excellent, highly polished adaptation of the novel by Dean R Koontz. Victoria Tennant (Mrs S Martin to the uninitiated) is quietly stunning as the independently-minded author who finds herself 'marked for death' by an obsessive man who proves, er, 'hard to kill'.

A month after interviewing orchard-owner Bruno Clavel (LeClerc) for her latest project, Hilary (Tennant) finds him lurking in her apartment, ritual dagger in hand. Shooting in self-defence halts him long enough for the police to establish that Clavel is home on the estate, 90 miles away. He attacks again after sleeping outside her door, having taped his own mouth to silence the screaming of his constant nightmares, hearing whispers at the door of Hell.

This time, she wounds him fatally; but even after his funeral, Bruno returns, determined to kill the woman he believes to be his equally undead-and-buried mother... Tennant and Sarandon, the Sergeant who is her lover, investigate the last of the Clavels in his own decaying Eden. But it's just the homecoming Bruno, in his occult-filled domain, has waited for. What's so clever about the film is how the apparently super-

natural is dissected and demystified, right down to the hellish babble haunting Bruno since childhood. I liked the prosaic touch of Bruno's post-mortem banking transactions proving his undying existence. There's even a neat red herring suggesting necrophilia — but the root of evil is a real family affair. The twisted allusions to the Earth's first orchard-owners are kept very low-key (a less subtle film would have used the names Adam, Cain or Abel). If you insist on satanic powers being taken at face value, this might disappoint, but otherwise, this well-crafted dark thriller deserves very positive feedback; word-of-mouth, naturally. The scream goes on: 28th Aug.



By John Peel

THE END of the American TV year is drawing to a close, and summer re-runs and busted pilots are upon us. But, just before they arrive, the networks have been treating us to their 'last gasp' series — shows with just a few episodes filmed — to see if any of them are better than the dismal shows nobody watched all year long.

My Life and Times

First up was Ron Koslow's **My Life and Times**. Having had **Beauty and the Beast** cancelled on him, Koslow created this story of a man (played by Tom Irwin) in a retirement home in the year 2035 looking back over his life and telling various people about it. On the face of it, a possibly intriguing idea. However, the poor guy's life was simply *dull*. It's the slowest half-hour series I've ever seen, and the other viewers seemed to agree. It was taken off after two episodes, with dismal ratings. Then it returned for another four, and the final filmed story has never been shown, and probably never will be. Nobody is likely to miss it.

Part of the problem with the show is that the main character is rather bland. The rest of the problem is that the events we're told about are just plain dull. One story takes place during the recent California earthquake. But do we get effects, deadly danger, narrow escapes? No. We get Ben Miller sitting in a car for most of the episode talking to a trapped man about the meaning of life. Yawn... The second episode was about a girl he met, loved and lost. She just happens to turn up in the same nursing home he's in, giving him another shot at love. After that, it's downhill all the way.

Dinosaurs

The other Fantasy-orientated series is **Dinosaurs**. This is a sitcom made by Disney, with creatures made by the late Jim Henson's company. The basic concept is that just before they died out, dinosaurs evolved a certain amount of intelligence (ie about average for a sitcom) and tried an experiment called civilization. We follow the adventures of Earl Sinclair and his family, a working class sort of guy.

The dinosaurs themselves are stunning, and act a heck of a lot better than anyone in **My Life and Times**. Henson's company truly excelled themselves here. And Bruce Broughton has scored yet another triumph with the music for the show. Sadly, that's all one can say about the pilot — no matter how hard you tried, it was just impossible to like it. Earl gets himself fired right when his wife has laid another egg, and a baby dinosaur hatches. Just like in **Look Who's**



Talking, Baby starts chattering and commenting on life.

After this really poor start, however, the show dramatically improved. It managed to develop a tongue-in-cheek style that works, mostly in its sly digs at current culture and dinosaur in-jokes. There are wonderfully zany TV commer-

cials ("Don't you wish you had more spikes on your head?" asks a salesman, spoofing the hair-restorer commercials), and news items ("the recent scares about a gigantic meteor about to hit the Earth and bring an end to civilization as we know it is a hoax") and weather reports ("It's cold. And it's

going to get colder. Much, much colder"). At one point, Earl is talking to his best friend — a tyrannosaur who smokes, an interesting in-joke taken from Gary Larson's brilliant *The Far Side* cartoons... but his front paws can't reach his mouth, of course, so how does he light up? Earl has the usual sitcom problem, and Ropy tells him, "We should be able to work this out. After all, haven't we got brains the size of walnuts?"

We also have — spoofing the old monster movies — a family of cavemen living nearby, and trying desperately to invent a civilization of their own. One of them manages to invent the wheel — and uses it as a hula hoop. On TV, there's a news report about an unsuccessful attempt to breed the vanishing caveman species, which fails for no known reason. We, naturally, know why — they're both males... And Robbie, the teenage son, has a poster on his bedroom wall of the latest super-hero craze, 'Teenage Mutant Ninja Cavemen'...

Finally, Baby is coming into his own. He spends most of the time hitting Earl over the head with a saucepan, yelling, "Not the Mommy! Not the Mommy!" It threatens to become the next catch-phrase. My initial dislike of the show did a complete turnaround, and I have enjoyed all but the pilot story. Apparently, so has the audience. The show achieved very respectable viewing figures, and is already promised to return for a full season in September.

Coming Back?

Dinosaurs is one of the few survivors. **Quantum Leap** will be back for a fourth year, but **The Flash** is gone. There's no news yet on the syndicated shows, apart from **Star Trek: The Next Generation** — back for its fifth year. But there are no new Fantasy/SF shows announced to come in the new season. It's all sitcoms and cop shows. But at least there's **Dinosaurs** and **Quantum Leap** to look forward to. Oh, and James Bond, Jr...

"Who?" you may ask. Well, stay tuned for my next column when all will be revealed. Unless we have more stupid pilots in the meantime, in which case you can look forward to the return of Dashiell Peel, the world's only column-writing fox terrier, and his comments on the dog days of summer. He's itching to get back to work. At least, I *hope* that's why he's itching... We have had a couple already I've lacked the courage to sit through so far. There's **Plymouth**, about a logging town washed out by disaster, and whose inhabitants decide to relocate to the Moon. Yes, that's right — wouldn't any town do that? And **Blood Ties**, a sort of fang-in-cheek story about vampires in the modern world and worried about finding a good sun screen so they can get a tan. Honest, I'm not making this up — though I sincerely wish I was.

Dinosaurs A new baby in the Sinclair family © Walt Disney Television





Yes, I know we're all up to here with the subject of serial killers and *The Silence of the Lambs*, considering all the hype that's been flung at us, but I'm afraid I must pass onto you my own reaction to the movie, now that I've finally seen it. So what did I think?

Brosnan on Silence

Well, I think it is an impressive and very faithful movie version of a very good novel. It's very rare for a movie to be so faithful to its source material. Look, for example, at all the movies that have been made based on novels by the top-notch thriller writer Elmore Leonard — not one of them has come close to reproducing the authentic flavour of his books (not even *Cat Chaser* which, according to the credits, was co-scripted by Leonard). But because *Silence of the Lambs* was so faithful to the novel it held no surprises for me and I envy people who get to see the film first and then read the novel. Also, I regret that so much good stuff from the novel couldn't be included in the movie, but that's understandable. Otherwise the movie would have had to be a lot longer (actually, I don't think the film's running time of 119 minutes was really sufficient — it could easily have run a further 20 minutes without any risk of trying audience patience). So full marks to Jonathan Demme for a job, on the whole, well done...

However... I still stand by my comments in Issue 154 on Anthony Hopkins's performance as Dr Hannibal Lecter. Back then I wrote that, judging from the clips I'd seen of the movie '... his portrayal of the character seems wildly over the top; all baleful stares and evil smiles and looking like a wicked witch straight out of a pantomime'. All right, having viewed the complete movie, I will admit that his performance is a compelling and watchable one, but it remains a blatant *performance*. Here we have an actor doing a very actorly job of impersonating Satan himself. Good show, and all that, but you can see the joins. I repeat something else I wrote before: 'Brian Cox's performance was much more subtle, and much more chilling as a result. The Cox version of Lecter certainly seems much closer to the character Thomas Harris describes in the novel.' Look at it this way; Dr Lecter was able to pass for normal for many years and was also a respected psychiatrist.

IT'S ONLY A MOVIE

By John Brosnan

Now you can accept that the Cox version of Lecter could have got away with that, but just imagine walking into a psychiatrist's office and seeing Hopkins's Lecter leering at you from beside the couch. You would be out of that office pretty fast, even *before* he had produced his knife and fork and told you what he was having for lunch. If you haven't yet caught Cox's performance in *Manhunter*, BBC 2 are screening the film shortly in their Videodrome season (and may have already done so by the time you read this).

It's interesting to examine the reasons why *Silence of the Lambs* has been such a mega-hit on both sides of the Atlantic while *Manhunter*, based on Harris's pre-

vious Dr Lecter thriller, *Red Dragon*, was released practically unnoticed by public and critics alike. *Manhunter* too is pretty faithful to its literary source and, in fact, *Red Dragon* is in many ways a better novel than *Silence*.... It's better structured, for a start, and while Lecter is an important aspect to the story the focus is mainly on the book's other psycho, Francis Dolarhyde, also known as 'The Tooth Fairy'.

Dolarhyde is a scary creation with almost as much negative charisma as Lecter himself (and well-played by Tom Noonan in the movie) while Jame 'Buffalo Bill' Gumb, nasty as he is, is simply not in the same calibre. So if *Red Dragon* is an arguably better novel

than *Silence*... why has the latter, and its film version, attracted so much more attention? Because Harris cannily realized that with Lecter he had created a fictional character very much out of the ordinary and so moved him to centre stage in the second novel. And the second very canny thing he did was to make his new FBI hero a young woman, Clarice Starling. Now FBI agent Will Graham is a fairly interesting character in both the novel and the film of *Red Dragon*, in which he was well-played by William L Peterson, but Ms Starling, particularly with her much more ambiguous relationship with Dr Lecter, is infinitely more interesting (also, unlike the unfortunate Peterson, Jodie Foster does not have bandy legs). Of course, there is one more important factor as to why nobody took much notice of *Manhunter* when it was first released: due to the financial problems of Dino Di Laurentiis, who produced it, it received practically no publicity and was very poorly distributed.

First Serial

Still on the same subject, I recently started wondering when a serial killer first appeared in popular fiction. Was it in *Psycho*, I asked myself? Then I thought of an earlier novel that featured a serial killer: *From Russia With Love* published in 1957. The Smersh assassin in that, Donovan Grant, was a serial killer, known as 'The Moon Killer', in Northern Ireland before going legit and offering his services to the Russians. And now for a small, uncanny coincidence. In the novel of *FRWL* the Macguffin is a Russian code machine called a Spector but by the time the movie came to be made Smersh had turned into SPECTRE so the machine had to be called something different. Guess what was it called. A Lektor, no less. Spooky.

Dinosaur Writer

Some columns ago I reported on my old mate Harry Adam Knight moaning about Michael Crichton's novel *Jurassic Park* being made into a movie by Spielberg while Harry's own novel about genetically engineered dinosaurs, *Carnosaur*, has languished unnoticed on the shelf for years; well, I just got a call from Harry saying that Roger Corman wants to make a movie of *Carnosaur* and he also wants Harry to write the script! I suspect that someone is pulling poor Harry's leg but if it happens to be true I will keep you posted.

Anthony Hopkins's Dr Hannibal Lecter in *Silence of the Lambs*



Next Issue:
Published 15th August 1991

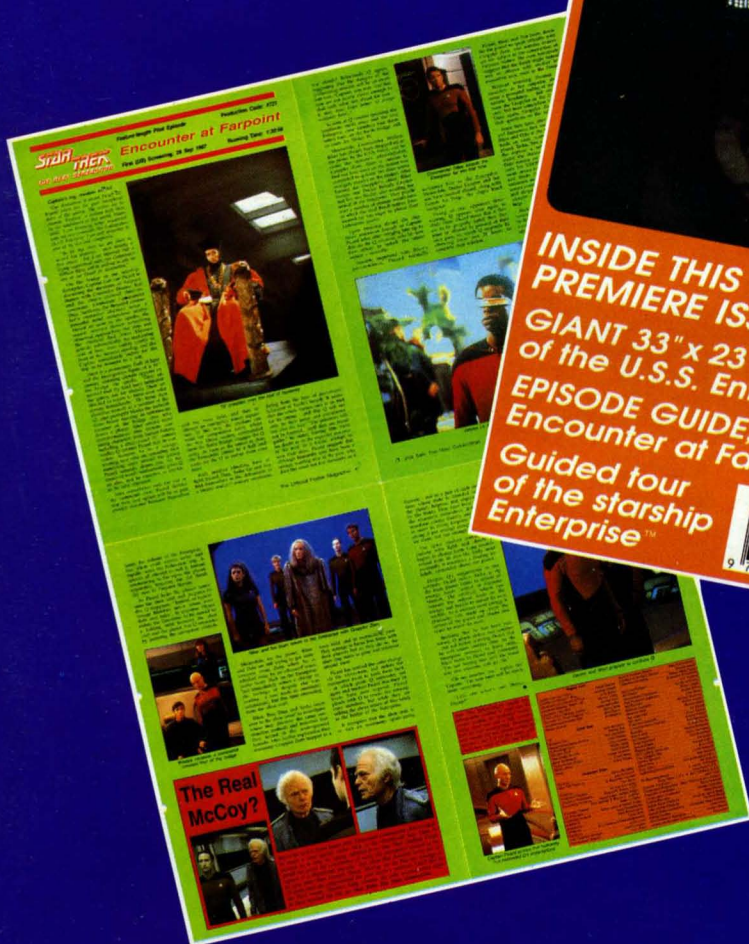
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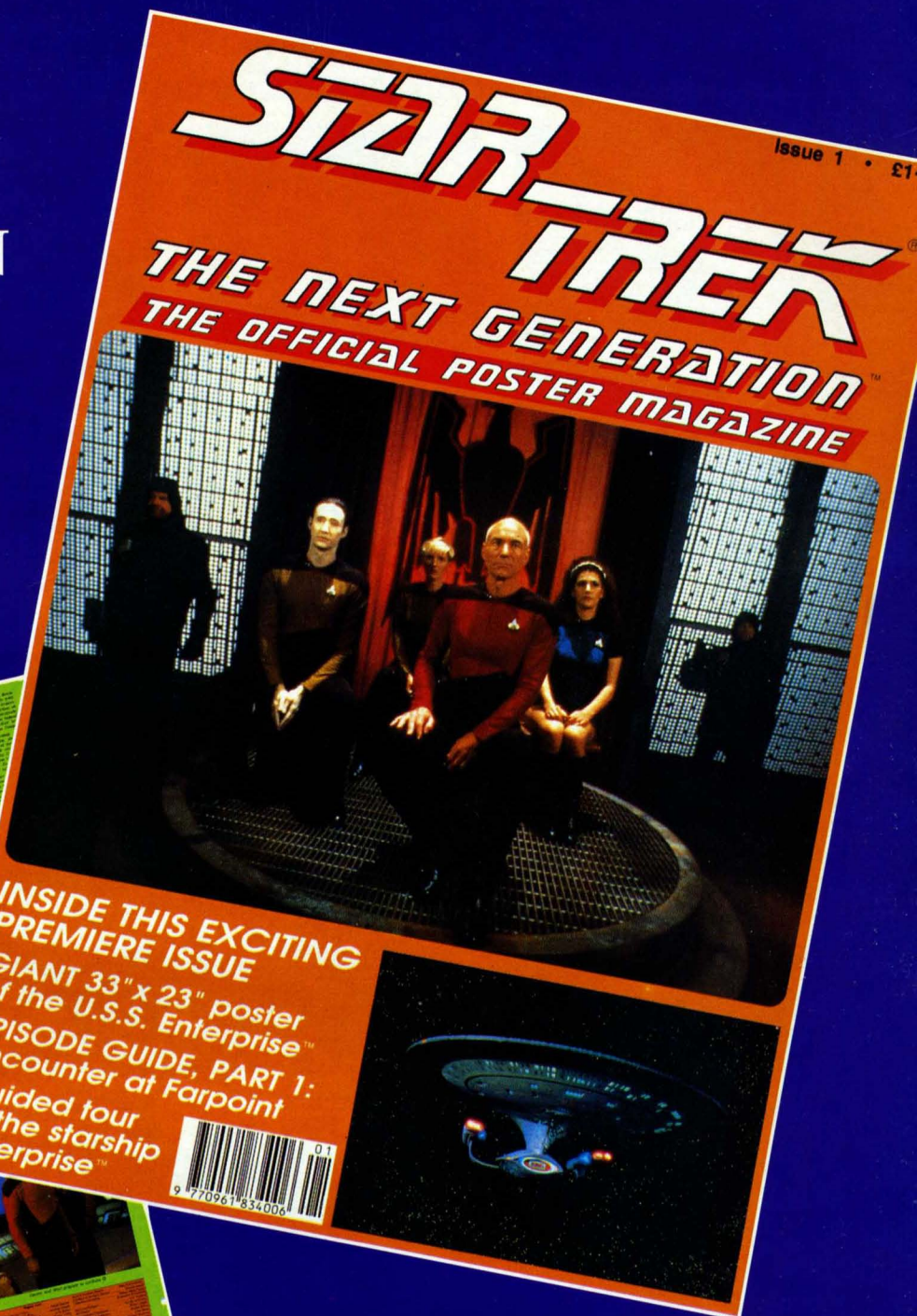


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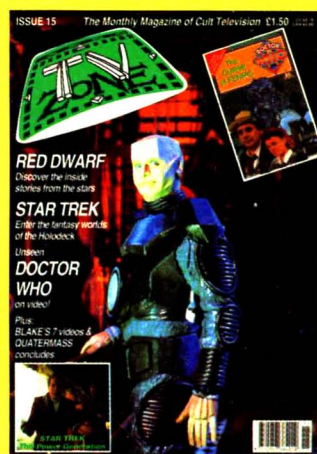
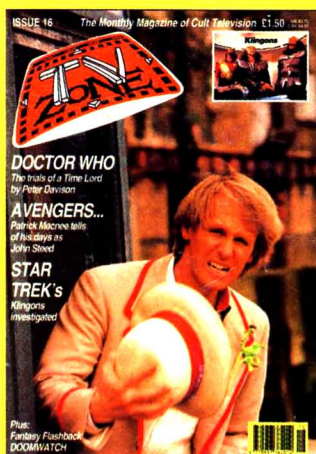
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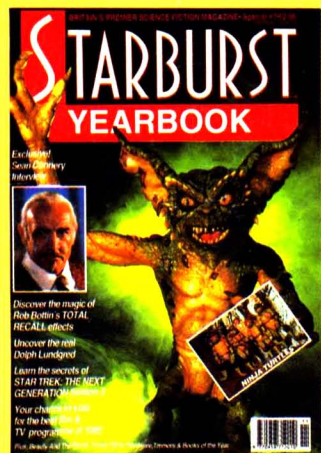
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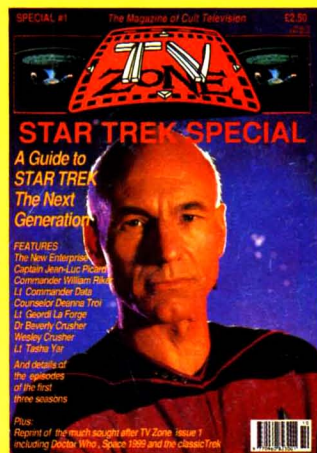
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