

IT'S BACK! BATTLESTAR  
GALACTICA

# STARLOG

SCIENCE FICTION FILMS • TV • VIDEO

UK £3.50 JANUARY #318

**THE MATRIX**  
Carrie-Anne  
Moss & the death  
of Trinity

**Indiana  
Jones' wild  
women**

# THE LORD OF THE RINGS

The heroes speak! Viggo Mortensen! Elijah Wood!  
THE RETURN OF THE KING



www.starlog.com

**Will  
Ferrell,  
ELF!**



**Neil  
Galman's  
SANDMAN!**



**Free  
DVDs! Win  
STARGATE  
BRUCE ALMIGHTY  
ESCAPE FROM  
NY! LXG &  
FIREFLY**

See page 9

**Sexy  
Cylon!**



# THE LORD OF THE RINGS

# WAR OF THE RING



Blood  
Violence



"WAR OF THE RING" INTERACTIVE ONLY. © 2003 VIVENDI UNIVERSEL GAMES, INC. ALL RIGHTS RESERVED. THE TRADE DRESSING OR LOGO, IDENTIFICATION WITHIN "THE LORD OF THE RINGS," "THE WAR OF THE RING," AND THE GAMES, ITEMS, OBJECTS, ITEMS, AND RULES THEREIN AND/OR CHARACTERS OR PROPERTY IDENTIFICATION OF THE SAID GAMES COMPANY CAN FURTHER ENTERPRISES OWNERS LICENSE TO VIVENDI UNIVERSEL GAMES, INC. UNLESS OTHERWISE STATED, AND THE VIVENDI UNIVERSEL GAMES LOGO ARE TRADE DRESSING OF VIVENDI UNIVERSEL GAMES, INC. "GAME.SPY" AND THE SIERRA LOGO ARE TRADE DRESSING OR REGISTERED TRADEMARKS OF SIERRA ENTERTAINMENT, INC. IN THE U.S. AND/OR OTHER COUNTRIES. GAME.SPY AND THE "POWERED BY GAME.SPY" DESIGN ARE TRADEMARKS OF GAME.SPY INDUSTRIES, INC. ALL RIGHTS RESERVED. ALL OTHER LOGOS ARE PROPERTY OF THEIR RESPECTIVE OWNERS.

*"The great sform  
is coming, but the  
fide has turned."*

- Gandalf



Strengthen armies with Gandalf or the Balrog.



Wage war in open lands and 3-D structures.



Exploit terrain to gain tactical advantages.

Welcome to Middle-earth.  
The journey begins this fall.



OFFICIAL GAME

BASED ON THE LITERARY WORKS OF J.R.R. TOLKIEN

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

# STARLOG®

## INSIDE THIS ISSUE

- 23 NEIL GAIMAN'S DREAMS**  
The fantasist weaves new tales of endless nights
- 28 RICHARD DONNER SPEAKS**  
He outlines a *Timeline* of his career from TV to today
- 32 FLIGHT OF THE FIREFLY**  
Creator Joss Whedon is glad to see his saga out on DVD
- 36 INDY'S WOMEN**  
Karen Allen, Kate Capshaw & Alison Doody recall the action
- 40 GALACTICA 2.0**  
Ron Moore defends his plans for the brand-new *Battlestar*
- 46 THE WARRIOR KING**  
Heroic Viggo Mortensen fights to save Middle-Earth
- 50 FRODO LIVES**  
Atop Mount Doom, Elijah Wood faces a final test
- 54 OF GOOD FELLOWSHIP**  
Merry turns grim as Dominic Monaghan joins the Riders
- 58 THAT SEXY CYLON!**  
Tricia Helfer is the model of modern mini-series menace
- 62 LAND OF THE BEAR**  
Disney's new animated film is a Native-American fantasy
- 66 BEING & ELFISHNESS**  
As a young man, Will Ferrell was raised by Elves—no, really
- 71 KEYMAKER UNLOCKED!**  
Does Randall Duk Kim hold the key to the *Matrix* mysteries?
- 74 SPINNING REVOLUTIONS**  
John DesJardin helps provide the (sur)realistic special FX
- 78 PAINTING CYBERWORLDS**  
Production designer Owen Paterson envisioned it all
- 82 TRINITY'S DESTINY**  
Carrie-Anne Moss notes the fate of her woman in black
- 86 MEMORIES OF EDEN**  
Space hippie Victor Brandt had a really groovy *Trek*

Launch into space warfare with the SCI FI Channel's new *Battlestar Galactica* (see page 40 & 58).

STARLOG: The Science Fiction Universe is published monthly by STARLOG GROUP, INC., 475 Park Avenue South, New York, NY 10016. STARLOG and The Science Fiction Universe are registered trademarks of STARLOG GROUP, INC. (ISSN 0191-8226) (Canadian GST number: R-124748926) This is Issue Number 318, January 2004. Content is © Copyright 2004 by STARLOG GROUP, INC. All rights reserved. Reprint or reproduction in part or in whole—including the reprinting or posting of articles and graphics on any Internet or computer site—without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. Please do not call the editorial office re: this material. Freelancer phone calls will not be accepted. STARLOG does not publish fiction. Fiction submissions are not accepted and will be discarded without reply. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Periodicals postage paid at New York, NY and additional mailing offices. Subscription rates: \$56.97 one year (12 issues) delivered in U.S. only. Canadian and foreign subscriptions \$66.97 in U.S. funds only. New subscriptions send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of change of address or renewals send to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430. Printed in U.S.A.

YOUR OLD LUNCHBOX.



YOUR NEW GAME.



START YOUR  
NEW COLLECTION

It's time for you to rejoin the epic struggle between the light side and the dark side. With the *Star Wars* Trading Card Game, you take control of your favorite characters, creatures, and craft to create your own battles in the *Star Wars* universe. Everything you need is in *The Empire Strikes Back™ Two-Player Starter*. Even if you didn't carry the lunchbox, you should pick up the game.

Available at your favorite hobby shop or game store.

[www.wizards.com/starwars](http://www.wizards.com/starwars)

Official *Star Wars* Web Site: [www.starwars.com](http://www.starwars.com)

WIZARDS OF THE COAST

**STAR  
WARS™**

TRADING CARD GAME



© 2002 Wizards of the Coast, Inc. All rights reserved.  
The Wizards of the Coast logo is a registered trademark  
of Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc.

# The fate of humanity



Experience bombing runs, turret gunning, and all-out attacks – missions are as varied as space itself!



Fly vipers, raiders and bombers into epic space action!



Success leads to command – the more Cylons you kill, the more wingmen you'll get!



Mild Violence



PlayStation 2



A dramatic space battle scene from the TV series Battlestar Galactica. The background is a dark, star-filled space with several large, damaged Cylon battlestars and smaller fighters. Bright blue and yellow energy beams crisscross the scene. In the foreground, a white and red Viper fighter is shown from a low angle, firing a blue energy weapon. The overall atmosphere is intense and action-packed.

lies in your hands



The Complete Epic Series  
on DVD Oct. 21st

FURIOUS SPACE COMBAT

BATTLESTAR  
GALACTICA™

THE LEGEND IS REBORN  
WATCH THE SCI FI ORIGINAL MINISERIES  
PREMIERES DECEMBER 7 AT 9/8C

Sci Fi

[battlestargalacticagame.com](http://battlestargalacticagame.com)

# LOGLINES

## QUOTE OF THE MONTH

"When you can help friends and get revenge on enemies, isn't that what Christmas is all about?"

—Pepe the King Prawn, *It's a Very Muppet Christmas Movie*

## STUPID DECISIONS

Have been given the month off—in the holiday spirit. Also, we've been really busy helping friends and getting revenge on enemies.

## THE LAST FAREWELLS

The science fiction universe sadly salutes these folks who died this year.

**David Mumford** (January 2003, STARLOG only recently learned of his death) The talented Disney imagineer who worked on various theme park projects, including Disneyland's Star Tours, Paris Disneyland's Nautilus and Tokyo Disney Sea's Mermaid Lagoon. He assisted Imagineer Bruce Gordon in the writing of the popular "Other Marty McFly"/*Back to the Future* essays in STARLOG #108, #154 & #170.

**Charles Bronson** (August) The tough-guy actor who played guys both bad (*House of Wax*) and good (*Master of the World*). In *The Twilight Zone*, he was one of "Two" to survive WWII. His mainstream work includes *The Magnificent Seven*, *The Dirty Dozen*, *The Great Escape*, *Once Upon a Time in the West* and *The Death Wish* flicks.

**John Ritter** (September) The comedic actor who made a surprising number of mostly serious genre forays: *Stephen King's It*, *Bride of Chucky*, *The Night That Panicked America*, *The Dreamer of Oz: The L. Frank Baum Story* (as Oz creator Baum), *The Barefoot Executive*, *Buffy the Vampire Slayer* (as the deadly robot/potential stepdad "Ted") and *Stay Tuned*. (STARLOG #181)

**Hal Clement** (October) A Grandmaster of science fiction. He was actually high school teacher (and WWII bomber pilot) Harry Clement Stubbs, but was known to all in SF for 60 years by the Clement pen name. His first sale came in 1942 with the short story "Proof" to *Astounding*. Among his later beloved novels: *Mission of Gravity*, *Close to Critical*, *Star Light*, *Needle*, *Ice World*, *Still Water*, *Half Life* and the recent *Noise*. A frequent SF con guest, he also painted astronomical art under the name "George Richard." (STARLOG #161)

## BY OUR CONTRIBUTORS

**Deborah Hill's** novels *A Ghost Among Us* and *Jerome's Quest* are published by Fire Mountain Press, not Fine Mountain Press (as we had it last issue). We got the website right, though ([www.firemountainpress.com](http://www.firemountainpress.com)).

STARLOG's Jean-Marc & Randy Lof-ficier's Black Coat Press is issuing transla-

## WIN FREE DVDS!

We had so much fun last issue giving away DVDs (easy to mail, everyone wants 'em, valuable), that we're doing it again. So, welcome to the Five-in-One Sequel Contest! One postcard! Five ways to win! And we have five of each prize to give away. In no particular order, they are:

- 1. The Complete Firefly.** Joss Whedon's promising space saga, DVDs courtesy 20th Century Fox Home Entertainment. For lots more info, see page 32. Value: \$49.98.
- 2. The League of Extraordinary Gentlemen.** The Alan Moore-Kevin O'Neill graphic novel series becomes a big-budget film. DVD also courtesy 20th Century Fox Home Entertainment. Value: \$27.98.
- 3. Bruce Almighty.** If Jim Carrey was God, He would make everyone laugh. And so He does. This DVD is courtesy Universal Home Video. Value: \$26.90.
- 4. Escape from New York.** John Carpenter's trendsetting badass adventure, courtesy MGM Home Entertainment. This two-disc DVD set streets December 16. Value: \$29.98.
- 5. Stargate Season Five.** The entire star-spanning fifth season is due out on DVD January 20, also from MGM Home Entertainment. Value: \$69.96.

Here are the rules: Print (legibly!) your name, address and phone number on a postcard. Please list from 1-5 your prize preference (i.e. 1. *Stargate*, 2. *LXG*). Every effort will be made to award winners their first or second choice. Postcard entries only. No envelopes. Absolutely only one entry per household. Multiple entries will be disqualified. Bruce Almighty has spoken!

Mail to STARLOG Sequel Contest, 475 Park Avenue South, 7th Flr., NY, NY 10016. All entries must be received in the STARLOG offices by January 5, 2004, 12 p.m. EST.

A drawing will be held January 6. Prizes will be sent out shortly thereafter. Employees (and their family members) of STARLOG, 20th Century Fox, MGM/UA, Universal, Fox Network, the SCI FI Channel, any sister companies and their publicity firms are ineligible. No purchase necessary to enter. Void where prohibited by law. Decisions of the judges are final. Good luck!



If you're lucky, you could win *Escape from New York*, *Bruce Almighty* or something not pictured here on DVD.



Paul Féval's trilogy offers vampires of a very different, pre-Bram Stoker kind.

tions of classic French genre works. They've rescued a vampire trilogy by 19th-century French writer Paul Féval from out-of-print obscurity: *The Vampire Countess* (1856, \$22.95), *Knightshade* (1860, \$16.95) and *Vampire City* (1867, published 1875, \$19.95), all now in Black Coat tpb format. British SF writer Brian M. Stableford translated and extensively annotated (from a historical and literary perspective) all three novels, also providing informative introductions and afterwords. For info and ordering details, see the website ([www.blackcoatpress.com](http://www.blackcoatpress.com)).

## FILM FANTASY CALENDAR

Release dates are extremely subject to change.

**Christmas:** *Big Fish* (12/10), *The Return of the King* (12/17), *Peter Pan* (12/25), *Paycheck* (12/25).

**January 2004:** *The Butterfly Effect* (1/23).

**March:** *Dawn of the Dead* (3/26), *Scooby-Doo 2: Monsters Unleashed* (3/26).

**April:** *Hellboy* (4/2), *Ella Enchanted* (4/9), *The Punisher* (4/16), *A Sound of Thunder* (4/23), *Home on the Range*.



MUTANT X SEASON ONE  
IS NOW AVAILABLE ON DVD



# MUTANT X™

Purchase all the **Mutant X™** Season One DVDs for  
the new low price of \$19.98 SRP each.

**TRIBUNE**  
ENTERTAINMENT

MARVEL  
Media



SEACAST

**ADV**  
FILMS

**BEST  
BUY**  
BestBuy.com

Blockbuster

[www.advfilms.com](http://www.advfilms.com)  
[www.mutantx.net](http://www.mutantx.net)

## SEQUELS

As soon as the comparatively low-budget *A Underworld* made a significant splash at the box office, Screen Gems decided it should probably be a trilogy. Len Wiseman (who directed and co-wrote the first one) and co-writer Danny McBride are working up a sequel. A prequel may follow.

On the set of *The Punisher*, producer Gale Anne Hurd told STARLOG's Bill Wilson that she actually expects that Universal will greenlight a sequel to Hurd's *Hulk*.

Yes, of course, there will be a *Pirates of the Caribbean 2*—with director Gore Verbinski back, working again from a script by Terry Rossio & Ted Elliott. Johnny Depp and Orlando Bloom will be back. Keira Knightley has a contractual sequel option, so she'll almost certainly return as well. Bloom has suggested that Disney might lens two sequels back to back.

## BROADWAY RHYTHM

Boop-boop-de-boop! *Betty Boop* is booping toward Broadway. A musical rendition of the 1930s cartoon star—probably most familiar to today's fans for an extensive line of merchandising/greeting cards/etc. and her B&W cameo in *Who Framed Roger Rabbit*—is targeted for 2005. Jason Robert Brown is the composer and lyricist, David Lindsay-Abaire the book (i.e. script) writer.

Eric Idle is working on a Broadway musical version of *Monty Python and the Holy Grail* for 2005. He'll produce it. Mike (*The Graduate*) Nichols will direct.

Meanwhile, with the ultra-success of *The Producers* Broadway musical still echoing, Mel Brooks and collaborator Thomas Meehan are tinkering with the idea of a *Young Frankenstein* musical (based on the classic movie spoof Brooks directed and co-wrote with Gene Wilder). What hump?

*Chitty Chitty Bang Bang* already flies in London's West End theater district nightly. In December 2004, the West End will play host to another movie fantasy-turned-stage musical—*Mary Poppins*. It's based more on the original P.L. Travers stories—with the production's book by Oscar-winner Julian (*Gosford Park*) Fellowes. However, it will use the Disney film's beloved songs by the Sherman brothers as well as some new tunes. Richard Eyre is directing. Acclaimed choreographer Matthew Bourne is serving as co-director and will, of course, choreograph (assisted by Stephen Mear). Super-producer Cameron (*Les Misérables*) Mackintosh is teaming with Disney on this venture.

But that's not all! Bourne will direct yet another fantasy film-turned-musical. His other endeavor is *Edward Scissorhands* with Danny Elfman (the movie's composer) creating the songs and Caroline Thompson (the film's screenwriter) doing the book.

## ANIMATION SCENE

The new *Astro Boy* is slated to premiere on Kids' WB early next year. A great deal of merchandising will follow.



Episodes of *Teen Titans* (which have already aired on Cartoon Network) are now showing up Saturday mornings on Kids' WB.

## THE REMAKE GAME

The WB has won the bidding war for the new *Lost in Space* pilot and possible series. This more family-oriented show won't have a Dr. Smith. And it looks like John Woo may indeed direct the pilot.

They can rebuild him—and they are. The hero in question is *The Six Million Dollar Man*, a long-planned Dimension Films movie based on the Martin Caidin novel (also the TV series' inspiration). Director Todd Phillips is co-scripting with his *Old School* collaborator Scott Armstrong. Obviously, the cyborg chronicle is taking a more comedic turn, since it's intended now to star Jim Carrey.

*Quantum Leap* creator Don Bellisario is revitalizing one of his other TV series hits, teaming with Imagine Entertainment's Brian Grazer to produce a movie version of *Magnum P.I.* Austin Powers scribe Michael McCullers is scripting. No word yet if Tom Selleck will reprise the part (which, as fans know, cost him the opportunity to play Indiana Jones).

## COMICS SCENE

Whoever knows fear, burns at the Man-Thing's touch. (Super)naturally, Artisan Entertainment got their low-budget adaptation of the Marvel Comics monster hero filmed in eight weeks without any fanfare till it wrapped. Brett (*Virtuosity*) Leonard directed on locations and soundstages in and about Sydney, Australia from a

script by Hans Rodionoff. Aussie actor Jack (*Attack of the Clones*) Thompson heads the unfamiliar cast. It'll premiere August 27, 2004.

Heroes from the Pulitzer Prize-winning *The Amazing Adventures of Cavalier & Clay* migrate to Dark Horse Comics with Michael Chabon Presents... *The Amazing Adventures of the Escapist* #1 (on sale December 17). The premiere issue of this quarterly comics anthology features an original tale by Chabon as well as writer-artist Howard Chaykin's first comics work since 1996.

## GENRE TV

As a follow-up to their Emmy-winning *Taken* mini-series, Steven Spielberg and Les Bohem are plotting *Nine Lives*. The DreamWorks Television project will be written by Bohem, shoot next year and air on the SCI FI Channel in 2005. The 12 (or more)-hour trilogy concerns itself with love, death and, apparently, reincarnation.

Trilogy Entertainment's Pen Densham, John Watson and Neil Kaplan—who have already revived *The Outer Limits* and *The Twilight Zone*—are teaming with Britain's Carlton America branch to adapt the old Gerry Anderson series *UFO* for broadcast on a U.S. outlet.

Trek star George Takei will guest on *The Young and the Restless* December 22 & 23.

## UPDATES

Apparently, one can't tell your Lamberts without a scorecard. It's Lambert Wilson of the *Matrix* sequels—not Christopher Lambert, as noted here last issue—who will also be in *Catwoman*.

Speaking of *The Matrix Revolutions*, we were equally confused by the Oracle. That wasn't the late Gloria Foster pictured in the photo on page 43 last issue, but her replacement, Mary Alice.

It's retitling time. *M. Night Shyamalan's The Woods* has been renamed *The Village*.

The title of DreamWorks' October 2004 CG-animated film has de-evolved. It's now *Shark Tale*, instead of the more gruesome *Sharkslayer*.

## TWO TO DETECT

When there's a mystery wrapped in an enigma, why not call 1-800-MISSING? FBI Agent Brooke Haslett (*ER*'s Gloria Reuben) and psychic Caterina Scorsone (Jess Mastriani) do their best to solve the case Saturday nights on Lifetime. Former STARLOG contributors-turned-TV-writer-producers Lee Goldberg & William Rabkin are on this beat, working as the series' creative consultants.



Photo: Copyright 2003 Lifetime

President/Publisher  
**NORMAN JACOBS**  
Executive Vice President  
**RITA EISENSTEIN**  
Executive Art Director  
**W.R. MOHALLEY**

Editor  
**DAVID McDONNELL**

Art Director  
**HEINER FEIL**

Managing Editor  
**ALLAN DART**

Contributing Editors  
**ANTHONY TINCONE**  
**MICHAEL GIMPLED**  
**TOM WEAVER**  
**IAN SPELLING**  
**JOE NAZZARO**

Consultant  
**KERRY O'QUINN**

Financial Director: Deb Irwin  
Executive Assistants: Dee Erlwine,  
Phillip Genesie, Dave Zeldner.  
Correspondents: (West Coast) Kyle  
Counts, Pat Jankiewicz, Kim  
Howard Johnson, Rhonda Kravets,  
Bob Miller, Marc Shapiro, Bill War-  
ren, Dan Yakir; (NYC) Dan Dickhoitz,  
Mike McAvennie, Maureen McGuire,  
Keith Olea; (Boston) Will Murray;  
(PHOENIX) Bill Florence; (Orlando)  
Bill Wilson; (Canada) Peter Bloch-  
Hansen, Mark Phillips; (England)  
Anne Gay, Stan Nicholls; (Booklog)  
Penny Kenny, Jean-Marc Lofficier,  
Michael Wolff; (toons) Kevin  
Brockschmidt, Alan "Big Bad  
Bubba" Chaperone, Mike Fisher, Tom  
Hotkamp, Bob Muleady; (iPhotos)  
Donn Nottage, Lisa Orris, Albert  
Ortega, Jo Beth Taylor.

Special Thanks to: Karen Allen, Liz  
Bauer, Victor Brandt, Michael  
Broidy, Kate Capshaw, Risa Chap-  
nick, Kristine Cheren, Jeff Chiara-  
vont, Jan Craft, Lisa Del Colle,  
John DesJardin, Richard Donner,  
Alison Doody, Danielle Dorfman,  
Danny Duran, Will Ferrell, Jean Pick-  
er Firstenberg, Neil Gaiman, Sirl  
Garber, Howard Green, Sarah Gum-  
na, Tricia Helfer, Randall Duk Kim,  
Leah Katzler, Vikki Krause,  
Dominic Monaghan, Ron Moore,  
Steve Moore, Migo Mortensen,  
David Mortimer, Carrie-Anne Moss,  
Fred Palk, Owen Paterson, Tom  
Phillips, Chris Reichert, Jeff Walker,  
Joss Whedon, Chuck Williams, Elijah  
Wood.

Cover Images: King: ©2003 New  
Line Productions, Inc. The Lord of  
the Rings, The Return of the King &  
the Names of the Characters,  
Events, Items & Places Therein are  
Trademarks of the Saul Zaentz  
Company d/b/a Tolkien Enterprises  
Under License to New Line Produc-  
tions, Inc. All Rights Reserved. Revo-  
lutions: Jasin Boland/©2003  
Warner Bros. & Village Roadshow  
Films (BVI) Ltd. All Rights Reserved.  
Indiana Jones: Trademark & ©1989,  
2003 Lucasfilm Ltd. All Rights  
Reserved. E!F: Alan Markfield/©  
2003 New Line Productions; Galac-  
tia: ©2003 USA Networks; Sand-  
man: Miquelangelo Prado/Trademark  
& ©2003 DC Comics. All Rights  
Reserved.

For Advertising Information:

(212) 689-2850  
FAX (212) 689-7933

Advertising Director:

Rita Eisenstein

Classified Ads: Phillip Genesie  
West Coast Ads: The Faust Co.,  
24050 Madison St. #101, Torrance,  
CA 90505 (310) 575-9604, FAX (310)  
575-8760.

International Licensing Rep:  
Robert J. Abramson & Associates,  
Inc., 720 Post Road, Scarsdale, NY  
10583.

# Sci-Fi tv

## ANDROMEDA

Fourth season reruns airing in syndication the week of 11/24: "Answers Given to Questions Never Asked." 12/1: "Pieces of Eight." 12/8: "Waking the Tyrant's Device." 12/15: "Double or Nothingness." 12/22: "Harper/Delete." 12/29: "Soon the Nearing Vortex." 1/5: "The World Turns Around Her." Upcoming new episodes: "Exalted Reason, Resplendent Daughter," "Machinery of the Mind." Tor Books plans at least six *Andromeda* tie-in novels.

## ANGEL

Airs Wednesdays on the WB. 11/12: "Lin-  
eage." *Beauty & the Beast's* Roy Dotrice  
guests as Wesley's (Alexis Denisof) father.  
11/19: "Destiny." Juliet Landau returns as  
Drusilla in new flashback footage. Sarah  
Michelle Gellar may not guest star this season  
after all. Joss Whedon discusses *Angel*, *Firefly*  
and other matters on page 32. And see FANGO-  
RIA #229 (on sale December 11) for an  
overview of the show's current season.

## BATTLESTAR GALACTICA

New four-hour mini-series premieres this  
month on SCI FI. Part I debuts December 8  
at 9 p.m. (followed by 11 p.m. & 1 a.m.  
rebroadcasts and an encore airing December 9,  
7 p.m.). Part II bows December 9 at 9 p.m. (like-  
wise trailed by 11 p.m. & 1 a.m. rebroadcasts  
and an encore airing December  
10, 7 p.m.). A spin-off  
series may follow. Ron  
Moore (page 40) and Tricia  
Helfer (page 58) address  
their contributions to the  
*Galactica* saga this issue.

## CENTURY CITY

Mid-season replacement  
for CBS. It's a legal  
drama set in 2053. May air  
Wednesdays.

## CHARMED

Airs Sundays on the WB.  
11/23: "Chris-Crossed."  
In the midst of a ratings  
resurgence. Balthazar Getty  
is guest-starring in at least  
six episodes as the warlock  
Richard Montana.

## THE DEAD ZONE

Renewed for a third season by USA Network.  
Those 13 episodes shoot this fall to air next  
year. Anthony Michael Hall is directing the first  
show.

## JAKE 2.0

New series airing Wednesdays on UPN. In  
serious ratings trouble.

## JEREMIAH

Second season (15 episodes) now airing on  
Showtime (Fridays, 10 p.m.).

## JIMMY NEUTRON

Airs on Nickelodeon. There'll be a Christmas  
special airing 12/8 ("Holly Jolly Jimmy"), a  
*Jimmy Neutron/Fairly OddParents* crossover  
show next year and a new TV movie in the fall.

## JOAN OF ARCADIA

Airs Fridays, 8 p.m. on CBS. The network  
has ordered nine more episodes, ensuring a  
full first season.

## MUTANT X

Third season reruns airing in syndication the  
week of 11/24: "Into the Moonlight Night."  
12/1: "Wages of Sin." 12/8: "The Breed." 12/15:  
"Where Evil Dwells." 12/22: "The Taking of  
Crows." 12/29: "Shadows of Darkness." 1/5:  
"The Hand of God."

## SMALLVILLE

Airs Wednesdays on the WB. 11/19: "Shat-  
tered." Is Lex Luthor a lunatic? First and  
second season episodes air as *Smallville Begin-  
nings* Sundays.

## STAR TREK: ENTERPRISE

Airs Wednesdays on UPN. 11/19: "Simili-  
tude." Ratings are still down. *Odyssey 5* cre-  
ator Manny Coto has  
joined the show as a  
writer-producer.

## TARZAN

New series airing  
Sundays on the  
WB. In ratings trou-  
ble. 11/16: "For Love  
of Country." 11/23:  
"The End of the  
Beginning." The hunt  
for Tarzan ends—  
with surprising re-  
sults.

## TREMORS

Although can-  
celled by SCI FI,  
the channel will air  
a marathon of all 13  
episodes 12/26 from  
8 a.m. to 8:30 p.m.

## TRU CALLING

New series airs Thursdays on Fox. Eliza  
Dushku stars.

## WONDERFALLS

Mid-season replacement on Fox. Created by  
Bryan Fuller. Tentatively scheduled for an  
early 2004 premiere, Mondays, 8 p.m.



Can even the power of *Xena's* Lucy  
Lawless save *Tarzan* from ratings doom?  
It's all relative—as she's now  
aunt to the Apeman.

Note: Airdates can shift without notice. Series are only listed for which STARLOG has new info.

**Crown of Slaves** by David Weber & Eric Flint (Baen, hc, \$12 pp, \$25)

The decision by Weber and Flint to focus on new characters within the Honor Harrington Universe is a happy breath of fresh air. In *Crown of Slaves*, Queen Elizabeth of Manticores is sending her niece Ruth to represent the Star Kingdom at a state function. For safety's sake—and to provide clandestine training in the ways of an agent—Ruth is accompanied by Captain Anton Zilwicki and his adopted daughter Berry.

All starts out well, up until the point when the Manticores party is attacked by terrorists—which opens the door for plots against the Star Kingdom involving alliances, secret agents and a slave planet. The result is a rather busy time for Princess Ruth.

Readers of Weber's "Honorverse" tales know what to expect here in terms of story setting and pacing. But by emphasizing other protagonists besides Honor Harrington, *Crown of Slaves* isn't as predictable as its predecessors. That alone guarantees a much more satisfying work.

—Michael Wolff

**Exile's Valor: A Novel of Valdemar** by Mercedes Lackey (DAW, hc, 448 pp, \$24.95)

Valdemar is slowly recovering from King Sendar's death, but Seleny, now Queen, mourns still. Her Council treats her like a child, yet is pressuring her to marry and produce an heir. When a foreign prince comes courting, it's up to Herald Alberich, Weaponsmaster and spy, to determine if it's love or intrigue that draws the prince to Seleny.

*Exile's Valor* meanders when it isn't immersing readers in Alberich's life. His own awkward courting is charming and believable, setting Seleny's more public romance in sharp relief. The behind-the-scenes villain is fairly obvious, but Lackey provides a reasonable explanation for the normally competent Alberich not tumbling to him. *Exile's Valor* cements Alberich's status as one of Valdemar's more intriguing characters.

—Penny Kenny

**The Third Magic** by Molly Cochran (Forge, hc, 448 pp, \$24.95)

Arthur Blessing isn't just any 18-year-old

deciding what to do with his life. No, he's King Arthur's reincarnation, and his destiny has already been decided for him. But what happens when he aspires to a different life? Can he challenge Fate?

Cochran's *The Forever King* was brilliant, *The Broken Sword* wasn't and *The Third Magic* falls somewhere in between. Arthur and Gwen's struggle with their fates is genuinely touching. However, the book's terrorist plotline cheapens its impact. The themes of sin, redemption and destiny are leavened with humor, but there are far too many dry stretches of straight narration. Parts of *The Third Magic* are worth reading twice, but the rest is best forgotten.

—Penny Kenny

**The Wrong Reflection** by Gillian Bradshaw (Ace, pb, 368 pp, \$6.50)

Paul Anderson wakes up in a hospital with no recollection of the accident that put him there, the job he had with a major research corporation or even who he is. The only thing he knows for certain is that he is not Paul Anderson, and the more he searches for the answers, the deeper his confusion grows.

This is a deliciously creepy story that manages to plant a very palpable sense of paranoia within the reader's mind. So good is Bradshaw's accounting of Anderson's mental dilemma that, when the answers do begin to appear, the end effect isn't so much a relief as a mild disappointment because the ride on this literary ghost train is over.

Fortunately, the second half is just as entertaining as the first, reading like a happy marriage of *The Outer Limits* and *The X-Files*, with Bradshaw officiating at the ceremony, and the reader on hand as the witness.

—Michael Wolff

**Wyrmhole** by Jay Caselberg (Roc, pb, 320 pp, \$5.99)

With this book, Caselberg introduces us to Jack Stein, a private investigator who can gather information from dreams and impressions left in rooms and on objects. His current assignment is to learn why a mining crew on a distant planet has mysteriously vanished. But, of course, there's a great deal more to the case than the odd symbols, false leads and occasional disembodied hand, and Stein soon realizes that his task has become a tidal wave that could easily overwhelm him.

Writing SF mysteries certainly isn't the

easiest job in the world, and Caselberg deserves kudos for the attempt. Half the trick of working in this demanding subgenre is creating an interesting setting for the characters to practice their skullduggery, and Caselberg's milieu of the Locality provides an intriguing backdrop for Stein to work in. So even if the reader isn't grabbed by the mystery, at least the tour is worthwhile.

—Michael Wolff

**Tooth and Claw** by Jo Walton (Tor, hc, 256 pp, \$24.95)

It's *Masterpiece Theatre!* With dragons! And it's good! Pardon the excitement, but who would have thought a concept this weird would work? A Victorian novel of manners married to giant flying reptiles?

After their father's death, sisters Selendra and Haner and their brother Avan must make their own way in the world. While an older brother and his wife take in Selendra, Haner goes with her elder sister and snobbish brother-in-law and Avan toils as a clerk. Family secrets, star-crossed romance, birth and death follow—in short, everything Charles Dickens, Anthony Trollope and life are known for. Yet never for a second do you forget that these characters are dragons. Walton has crafted a unique homage to classic literature.

—Penny Kenny

**The Far Side of the Stars** by David Drake (Baen, hc, 448 pp, \$25)

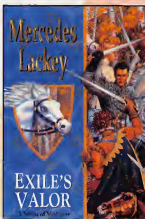
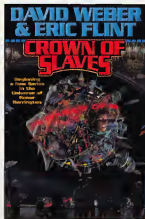
The third RCN novel finds Lt. Daniel Leary and Signals Officer Adele Mundy staving off the ennui of interstellar peace by taking on the job of escorting some nobles on

board their old starship the *Princess Cecile* (which has undergone a refit from military corvette to private yacht).

What's interesting about this is that the *Cecile* still has her original weapons and crew. But even more interesting is the secret Alliance base that the *Cecile* crew soon discovers—a base that could conceivably destroy both the peace and Leary and Mundy's home world of Cinnabar.

Drake's military SF has gone through its highs and lows. This one happens to be a high, or, at the very least, a rollicking good adventure. The classic notion of a small, dedicated group of heroes up against incredible odds finds safe harbor in the author's hands. Even newcomers to this series will have a good time.

—Michael Wolff



Crown Art: David Henningly

Valor Art: Judy A. Lee

# MARVEL TRADE PAPERBACKS!



### ESSENTIAL SPIDER-MAN VOL. 1 TPB

REPRINTING AMAZING SPIDER-MAN ISSUES #1 THROUGH 20 PLUS ANNUAL #1 IN BLACK & WHITE THIS ISSUE. WRITTEN BY STAN LEE & FEATURING ART BY STEVE DITKO THIS IS A MUST-READ IF YOU HAVEN'T ALREADY & FEATURES SPIDEY'S BATTLES WITH DOC OCK, THE SANDMAN, GREEN GOBLIN AND MORE!  
\$11.46 WAS \$14.95 MSRP C4776FG



### HULK: TRANSFORMATIONS TPB

REPRINTING HULK #3 & 272-315 324-347 & 377 AND FEATURING THE WORK OF STAN LEE, JACK KIRBY, STEVE DITKO, HERB TRIMPE, JOHN BYRNE, PETER DAVID, DALE KEOWN & MORE!  
\$14.96 WAS \$17.95 MSRP C4781FG



### MARVELS TPB

WELCOME TO NEW YORK. HERE, BURNING FIGURES KOAM THE STREETS, MEN IN BRIGHTLY COLORED COSTUMES SCALE THE GLASS & CONCRETE WALLS, & CREATURES FROM SPACE THREATEN TO DEVOUR OUR WORLD. THIS IS THE MARVEL UNIVERSE, WHERE THE ORDINARY & THE FANTASTIC INTERACT DAILY. THIS IS THE WORLD OF MARVELS. FOR THE FIRST TIME, EXPERIENCE THE MARVEL UNIVERSE FROM A WHOLE NEW PERSPECTIVE: *YOURS*. WRITTEN BY KURT BUSCH WITH INCREDIBLE ART BY ALEX ROSS!  
\$15.99 WAS \$19.99 MSRP C4629FG

**ALL 20% OFF!**



### ESSENTIAL UNCANNY X-MEN VOL. 1 TPB

REPRINTING THE FIRST 24 ISSUES OF UNCANNY X-MEN — IN GLORIOUS BLACK & WHITE — BY STAN LEE, JACK KIRBY & MORE. THIS VOLUME DEPICTS THE ORIGINS OF MARVEL'S MUTANTS & THEIR DEADLY FOES! ALSO FEATURES A GRAND-NEW FRONT & BACK COVER BY ARTIST BRUCE THOM!  
\$11.46 WAS \$14.95 MSRP C4776FG



### ESSENTIAL X-MEN VOL. 1 TPB

FEATURING THE ALL-NEW ALL-DIFFERENT X-MEN. REPRINTING GIGANT-SIZE X-MEN #1 & X-MEN #44 THROUGH #49 IN BLACK & WHITE. WRITTEN BY CHRIS CLAREMONT & FEATURING ART BY DAVE COCKBURN & JOHN BYRNE — THIS IS THE STARTING POINT FOR THE X-MEN!  
A MUST-READ IF YOU HAVEN'T ALREADY!  
\$11.46 WAS \$14.95 MSRP C4781FG

Send cash, check or money order to:

STARLOG GROUP  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016  
You can fax: 212-889-7933 or e-mail: philip@starloggroup.com

Method of payment:  
 Cash  Check  Money Order  
 Discover  Master Card  Visa

Account Number \_\_\_\_\_

Card Expiration Date \_\_\_\_/\_\_\_\_ (mo/yr)

Name As It Appears On Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Signature \_\_\_\_\_

Description \_\_\_\_\_ Qty. \_\_\_\_\_ Price \_\_\_\_\_

Description \_\_\_\_\_ Qty. \_\_\_\_\_ Price \_\_\_\_\_

Description \_\_\_\_\_ Qty. \_\_\_\_\_ Price \_\_\_\_\_

Total Enclosed \$ \_\_\_\_\_

If You Do Not Want To Cut Out Coupon, We Will Accept Written Orders. Please print neatly.

#### Shipping

Continental US: (excluding PO Boxes) Normal—\$5, Alaska, Hawaii & Puerto Rico: For additional books or non-comic items, please ask our operators for exact shipping and optional insurance.  
PO Boxes, US territories, APO, FPO, APO, APO, etc.  
Canada: Normal—\$70, Europe, Australia: Normal—\$25, South America, Pacific Rim, Mexico: Normal—\$26. Not responsible for mistakes or typos.

REGISTER YOUR EMAIL AT  
**WWW.DYNAMICFORCES.COM**  
FOR THE LATEST & GREATEST INFORMATION!

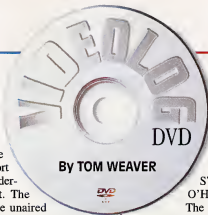


## SEAS OF SPACE

Journey to the Western space frontier as Fox Home Entertainment presents Jess Whedon's *Firefly: The Complete Series* DVD Collection. Set 500 years in the future, in the wake of a universal civil war, *Firefly* combines the Western and SF genres in the exploits of the crew of the *Serenity*, a transport ship whose captain (Nathan Fillion) will undertake any job—legal or not—to stay afloat. The \$49.98 four-disc DVD set comes with three unaired episodes (!), multiple featurettes, a gag reel, deleted scenes, several commentaries and Whedon singing the *Firefly* theme. He also sings in this very STARLOG (see page 32).

Arrr! The swashbuckling smash *Pirates of the Caribbean: The Curse of the Black Pearl* finally be sailin' into DVD Distribution, touchin' port December 2 in a two-disc set loaded to the gunwales with bonus booty. Johnny Depp, the roguish Captain Jack Sparrow, provides an audio commentary alongside director Gore Verbinski, whilst on another track the writers wag their tongues and, on a third, producer Jerry Bruckheimer shares the audio spotlight with Keira Knightley (the bauteous wench Elizabeth) and Jack Davenport (the dashin' Commodore Norrington). That's also a "Making of," deleted scenes, an interactive history of pirates and a bloopers reel. It's \$29.99 from Buena Vista. For you VHS-only types (wake up and smell the New Millennium!), it's five doublings less, ya son of a biscuit eater. Arrr!!

Looking for some more action? Angelina Jolie embarks on a search for Pandora's Box as the still-gorgeous archaeologist-explorer in *Lara Croft Tomb Raider: The Cradle of Life*, new on DVD (\$29.95) and VHS (\$22.99) from Paramount. Extras on the DVD include deleted scenes, an alternate ending, music videos and five featurettes (visual FX, scoring, training, weapons/vehicles, stunts), plus director Jan de Bont audio commentary. If you haven't yet picked up the 2001 original, you can buy both flicks via a \$44.95 two-pack.



By TOM WEAVER

*Wonderful Life*, that unforgettable ear of (Frank) Capra-corn with Jimmy Stewart, Donna Reed and the rest of the Bedford Falls folks. Take your choice of two versions: \$19.98 for a *Wonderful Life*-only DVD, or \$29.98 for a DVD on which it's paired with the Kris Kringle classic *Miracle on 34th Street* (1947), with Edmund Gwinn, Natalie Wood and STARLOG fave (collect 'em all!) Maureen O'Hara.

The Cat is back—and don't mess with his Hat! As Mike Myers pussyfoots into theaters as the mischievous, ever-clever Cat in the Hat, baby boomers' beloved TV cartoon versions of Dr. Seuss' characters invade video stores thanks to our tie-minded pals at Universal. Produced by DePatie-Freleng, Chuck Jones and someone named Ted Geisel (the Doc himself!), the four individual releases (\$14.98 each) are *The Cat in the Hat*, *The Grinch Grinches the Cat in the Hat* (an Emmy winner), *Green Eggs and Ham* and *The Lorax*. *Grinch* also features the Emmy nominee *The Hooper-Bloom Highway*, while *Green Eggs* tacks on the Emmy-winning *Halloween is Grinch Night*. All showcase the voice talents of folks like Allan Sherman (the Cat), Hans Conried, Paul Winchell, Daws Butler, Pameleyn Ferdin and Thurl Ravenscroft, and the DVDs

also include—surprise, surprise—"a sneak preview into the magical world of the feature film," which Junior may perhaps consequently insist on seeing. Scam-I-Am!

Universal is also hoping for a Season of Miracles sale-wise, with a holiday lineup that includes the eighth installment in the *Land Before Time* series (*The Great Longneck Migration*, \$24.90 DVD; \$19.98 VHS), Jim Carrey's *Bruce Almighty*—with an undogly 45 minutes of deleted scenes on the DVD (\$26.90)—and, not SF but of interest to you Tobey Maguire fans, the rousing racehorse saga *Seabiscuit* (\$26.90 DVD), featuring that screen Spider-Man and toplining former Starman Jeff Bridges.



Meet Olive the Other Reindeer on DVD.

## HOLIDAY NUTS

Is Christmas in danger of becoming a dim memory? Perhaps not in the Real World (or what passes for it around here at STARLOG), but definitely in *Mr. St. Nick*, the recent Kelsey Grammer telemovie. The aging King Nicholas XX, a.k.a. Santa (Charles Durning), is nearing retirement age and anxious to pass his throne, powers and toys to his son, but his heir—naughty but nice Nick St. Nicholas (Grammer)—is more interested in conga lines and the Miami nightlife than in bloodlines and new responsibilities. It's now available from Artisan Entertainment on DVD (\$19.98) and VHS (\$14.98).

Headed our way from Fox is another uplifting example of good family entertainment, George Pal's *A Christmas Wish*. Never heard of it? That makes two of us, but the explanation is simple: It's a retitled—and colorized—release of Pal's 1950 *The Great Rupert*, about a trained squirrel who finds a hidden stash of cash in a miser's home and begins tossing it into the adjoining garage apartment of impoverished vaudeville Jimmie Durante—who, unaware of the squirrel's presence, thinks it's a miracle! The stop-motion squirrel (animated by a veteran of Pal's Puppetoons) is delightful, and so is the movie, which is \$14.98 on DVD and \$9.98 on VHS. The DVD added-value extras include the original black-and-white version of the movie and an audio commentary by Terry (*Mighty Joe Young*) Moore, who plays Durante's daughter. Also from Fox: Matt Groening's *Olive the Other Reindeer* (DVD \$14.98; VHS \$6.98), about a dog who flies to Santa's rescue, with a voice cast that includes Drew Barrymore as Olive and Ed Asner, Joe Pantoliano and Peter MacNicol.

The premier Christmas movie is out from Artisan: 1946's *It's a*

## DVDS IN BRIEF

Santo strikes again! (Rise Above, \$14.99 each): Call us loco, but we just can't get enough of the Man in the Silver Mask! The wrestling legend takes on witches, a ghost and a ghoul (respectively) in *Santo in the Witch's Attack*, *Santo in the Diabolical Axe* (both B&W, 1964) and *Santo in the Vengeance of the Crying Woman* (color, 1974).

*Scarface* (Universal, \$59.98): Hardly STARLOG material, this is the "20th Anniversary Edition" of director Brian De Palma's unremittingly ugly tale of a Miami drug dealer (Al Pacino). But tacked on as a bonus feature is a must-have for Boris Karloff fans, director Howard Hawks' 1932 *Scarface*, *the Shame of the Nation*, with King Boris co-starring as a lithping rival gangster.


*Star Trek V: The Final Frontier* (Paramount, \$24.99): Re-released as a Special Edition, it comes with audio commentary by director-star William Shatner and daughter Liz, lots of featurettes, makeup tests, deleted scenes and a look at the abandoned "rock man" costume.

## ELEMENTARY SKILLS

**S**ax Rohmer's diabolical Fu Manchu is a veteran not only of features and serials but also TV, as Alpha reminds us by releasing to DVD four half-hour episodes of the 1956 syndicated series *The Adventures of Dr. Fu Manchu* (\$7.98). Unusual for TV in that it was a show that *starred* the villain, *Fu Manchu* finds Glen Gordon top-cast in the bald-pated, scar-faced title role, with Lester Mathews as British Secret Service operative Sir Dennis Nayland Smith, Clark Howat as Dr. John Petrie and Carla Balenda as lab technician Betty Leonard—a wholesome threesome that somehow manages to turn up everywhere in the world that globe-trotting Fu next intends to stir up trouble. The bad doctor's fiendish plots in the featured episodes include smuggling gold, disrupting a peace conference and attempting to spread deadly bacteria via a shipment of germ-injected melons. (The limitations of low-budget TV result in a more self-sufficient Fu than his fans—and probably Rohmer—would have liked; here, for example, he and his exotic henchwoman Laurette Luez must manually do all the melon-handling and germ-injecting themselves!) Best of the bunch: "The Master Plan of Dr. Fu Manchu," in which the arch-criminal arranges for plastic surgery for a "very good friend of mine," Adolf Hitler (Steven Geray), then repairs to Hitler's Pacific island lair to manufacture weapons of mass destruction!

Stepping out of the turn-of-the-20th-century pages of Sir Arthur Conan Doyle and onto DVD come that deerstalker-topped detective Sherlock Holmes and his colleague Dr. Watson, played by Basil Rathbone and Nigel Bruce in the first four movies in Universal's WWII-era series: *Sherlock Holmes and the Voice of Terror*, ...and the *Secret Weapon*, ...in *Washington* and ...*Faces Death*. That's just half the good news. The rest is that these movies, which for decades have been missing their Universal logos and end titles and looking and sounding nothing like their old selves, have now been painstakingly restored by the nitrate-won't-wait staff of the UCLA Film and Television Archive. All four films have contemporary (1940s) settings: *Voice of Terror* pits Rathbone, Bruce and one of the movies' greatest scream queens, Evelyn Ankers, against Nazi spies and saboteurs on British soil; *Secret Weapon* depicts an encounter with the malevolent Professor Moriarty (Lionel Atwill); *Washington* puts the detectives and enemy agents George Zucco and Henry Daniell in this nation's capitol; while *Faces Death* finds the sleuths on the trail of a killer in a gloomy war veterans' convalescent home. MPI provides the individual releases on both DVD (\$19.98) and VHS (\$3 less), and offers all four in a DVD four-disc set (\$59.98) that tacks on a photo gallery and an audio commentary (on *Faces Death*).

When we think Conan Doyle, we think Holmes, which is a disservice to the author and to his stories of lands that time (and too many readers!) forgot. Helping rectify that situation, Navarre Home Entertainment offers *The Lost World: The Complete First Season*, a \$59.99 disc set incorporating all 22 episodes of six



At the film's finale, the Great Detective sums it up, as always: "Think of it, Watson! DVD! The last bastion of uncensored cinematic knowledge in a world gone mad! Bulwark of the freedoms we hold most dear! Brave new medium offering the optimal in visual splendor! Alternate endings! Widescreen! Learned commentary tracks! Bloopers! Yes, Watson, we shall fight them in the trenches! We will battle them in the streets! We will hit them over the heads with their big books in the libraries! But we must never give up our DVD!" "Quite right, Holmes," agrees Watson.

dino-action-adventure series. Among the special features is a Conan Doyle bio, cast bios, third season bloopers and a "Women of *The Lost World* Photo Gallery" (there's a "Men of..." too). Conan Doyle comes to life (played by Peter O'Toole) in *Fairy Tale: A True Story*, the celebrated chronicle of two young cousins who photograph faeries frolicking in the garden. Based on a real-life incident recorded by Conan Doyle (in "The Coming of the Fairies"), the 1997 film's cast also includes Harvey Keitel as escape artist Harry Houdini. It's \$19.99 on DVD.

## TOON TITANS

**T**he Lords of Cartoonland Giveeth, and They Taketh Away: On January 31, Disney will stop selling *Sleeping Beauty: Special Edition*, *Fantasia*, *Fantasia 2000*, *Lady and the Tramp II*, *101 Dalmatians II* and *The Jungle Book 2*. That's the bad news. The good news: There are more cartoon DVDs coming our way than you can shake a major credit card at. We begin modestly with *SpongeBob SquarePants: The Complete First Season* (Paramount, \$49.95), 40 episodes on three discs, and with special features including three music videos, Krusty Krab Karaoke and audio commentary with the cast discussing two of their favorite episodes. Then there's Buena Vista's *The Lion King 1 1/2* (\$29.99 DVD; \$24.99 VHS), with Nathan Lane and other returning voice actors retelling the original's story from Timon and Pumbaa's somewhat skewed perspective. *Cool World* stars Gabriel Byrne as a cartoonist pulled into an animated reality that he "created" as a comic book. The 1992 Ralph Bakshi fantasy (Paramount, \$19.99) co-stars Brad Pitt along with Kim Basinger, an animated bombshell determined to escape into three-dimensional reality.

A few steps higher on the ladder, we find *The Looney Tunes Premiere Collection* (Warners, \$26.99), a two-disc collection of 28 animated shorts starring the very wackiest Warner Bros. cartoon characters, on DVD for the first time and brilliantly restored to their original, anvil-dropping glory. It features some of our favorite toons' earliest on-screen appearances, as well as classics like "Hair-Raising Hare" (Bugs' encounter with the tennis shoe-clad Gossamer). We would loonily and merrily fuss over this release a bit more, but space limitations force us to save our verbosity for *The Looney Tunes Golden Collection*, a four-disc \$64.92 box set with 56 cartoons—not to mention special opening greetings from Chuck Jones, animator audio interviews, separate music tracks for 12 cartoons. featurettes on Bugs, Yosemite Sam, Elmer Fudd, Speedy Gonzales, Road Runner et al., the rare documentary "The Boys from Termit Terrace," the all-new Stan Freberg-narrated 50-minute doc "Irreverent Imagination: The Golden Age of Looney Tunes," animated sequences from two live-action Warners feature films of the 1940s and, sufferin' succotash, lots and lots and lots more.

Does your credit card still have a bit of steam left in it? Max it out with *Walt Disney Treasures Wave 3*, four new, separate limited-series DVD sets that amass more of Walt's greatest wonders—uncensored and never before assembled or released on DVD. *Walt Disney on the Front Lines* is a collection of the Disney Studios' WWII-themed productions, including recently declassified military training films. *Mickey Mouse in Living Color* covers the rodent's great short films from 1939-1995. *The Chronological Donald* presents a first-ever compilation of Donald Duck's shorts from 1936 to 1941. And *Walt Disney's Tomorrowland* contains his historic TV shows on outer space and space travel. You want extras, you got extras—and more than we have room to list. Among the highlights are "The Man Behind the Duck: Clarence 'Ducky' Nash," deleted animation from "The Sorcerer's Apprentice," a *Mickey's Christmas Carol* "Making of," behind-the-scenes galleries, publicity memorabilia galleries and lots more. Available for a limited time only, they're priced to sell at \$32.99 (Buena Vista). Buy before midnight tonight!

This column showcases websites for SF, fantasy, comics & animation creators and their creations. Websites are listed for free *entirely* at STARLOG's discretion. Site operators may nominate their sites for inclusion by sending relevant info via e-mail only to [allan.dart@starloggroup.com](mailto:allan.dart@starloggroup.com)

## WILDSTORM WEBSITE

WildStorm Universe is known for cutting-edge superheroes, publishing *Wildcats*, the genetically enhanced teens of *Gen13* and Alan Moore's America's Best Comics. Extraordinary Gentlemen go wild at [www.dccomics.com/wildstorm](http://www.dccomics.com/wildstorm)

## WILLY WONKA CANDY SITE

Step into the Wonkavator and see what this Candyman can do on the net. There's a golden ticket at [www.wonka.com](http://www.wonka.com)

## PETER PAN WEB PAGE

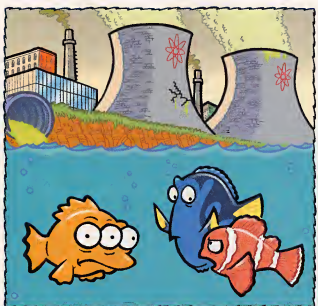
J.M. Barrie's boy who could fly comes to live-action life. Think happy little thoughts at [www.peterpanmovie.net](http://www.peterpanmovie.net)

## THE ALAMO PAGE

Remember the Alamo in this new movie version with Dennis Quaid as Sam Houston, Billy Bob Thornton as Davy Crockett, Jason Patric as Jim Bowie and Patrick Wilson as William Travis. [www.alamo.movies.com](http://www.alamo.movies.com)

## LEE GOLDBERG PAGE

Writer-producer Lee Goldberg (a former STARLOG contributor) welcomes you to *Adventures in Television*, where you'll find info about his TV shows



"I knew we shoulda taken that left turn at the EAC!!"

(*seaQuest*, *Diagnosis Murder*, *1-800 Missing*), books (*My Gun Has Bullets*, *The Silent Partner*) and interviews and articles written about him and his work. [www.lgoldberg.com](http://www.lgoldberg.com)

## COMICS PAGE WEBSITE

This is the place to go if you want daily updates of comic strips, panels and editorial cartoons as well as general information and history on comics. [www.comicspage.com](http://www.comicspage.com)

## BARYON WEBSITE

*Baryon* is a quarterly magazine that reviews science fiction, fantasy and horror novels, including print-on-demand and e-books. Take a peek at their on-line issues at [www.baryon-online.com](http://www.baryon-online.com)

## A LIVING DOG PAGE

This website pays homage to great robots—past and present—and the space-age toys they

spawned. Robby the Robot and Bender mingle at [www.alivingdog.com](http://www.alivingdog.com)

## YU-GI-OH! WEBSITE

Yugi, Joey, Tristan and Tea are cartoons' popular card-playing heroes. Mystical creatures and magical duels reign at [www.yugioh.com](http://www.yugioh.com)

## NATIONAL LAMPOON SITE

Looking for a good laugh? Satire, sick jokes and insanity abound at this web page covering the legendary comedic magazine. [www.nationallampon.com](http://www.nationallampon.com)

## BROTHERS HILDEBRANDT PAGE

Famous for their original *Star Wars* movie poster and *Lord of the Rings* calendars, Greg and Tim Hildebrandt have also lent their amazing artwork to countless book covers, comics, col-

lectibles and trading card games. [www.brothershildebrandt.com](http://www.brothershildebrandt.com)

## DC COMICS WEBSITE

What's new in the world of DC Comics? Find out what's going on in Gotham, Metropolis and elsewhere in the DC Universe at [www.dccomics.com](http://www.dccomics.com)

## BILL FLORENCE SITE

Enter the Internet home of Bill Florence, an Arizona-based freelance writer whose name should be familiar to all STARLOG fans as one of the magazine's long-time correspondents. Catch up on his credentials and latest projects at [www.bflorence.com](http://www.bflorence.com)

## VERTIGO COMICS WEB PAGE

You'll get dizzy looking at this lineup of lofty comic creations. Get on the Web and Vertigo to [www.vertigocomics.com](http://www.vertigocomics.com)

## DIANE DUANE PAGE

Who's stealing the Elf King's roses? Could it be popular fantasy author Duane? Find out when you visit this site dedicated to the Young Wizards scribe. [www.booksnbytes.com/authors/duane\\_diane.html](http://www.booksnbytes.com/authors/duane_diane.html)

## MARV WOLFMAN PAGE

He created Bullseye, came up with Blade and probably has originated more comics characters than anybody except Stan Lee. And now his *Teen Titans* is on the Cartoon Network. [www.marvwolfman.com](http://www.marvwolfman.com)

## SHAWN ASHMORE PAGE

Want more Shawn Ashmore? The X-Boy who becomes an Ice-man chills out at [www.shawn-ashmore.com](http://www.shawn-ashmore.com)

## CONVENTIONS

Questions about cons? Please send a self-addressed, stamped envelope to the address listed for the con. Do NOT call STARLOG. Note: Listed guests may not always appear and cons may be cancelled without any notice. **Conventions:** Send all pertinent info no later than four months prior to the event to STARLOG Con Calendar, 473 Park Avenue South, 7th Fl., NY, NY 10016 or e-mail [allan.dart@starloggroup.com](mailto:allan.dart@starloggroup.com). You must provide a phone number and (if possible) an e-mail address. STARLOG makes no guarantees, due to space limitations, that your con will be listed. This is a free service; to ensure a listing—not here, but elsewhere—contact Phillip Genesio (212-689-2830 x200) for classified ad rates & advertising there.

### DECEMBER PHILCON

December 12-14  
Marriott Center City  
Philadelphia, PA  
Philcon  
P.O. Box 126  
Lansdowne, PA 19050-0126  
e-mail: [registration@philcon.org](mailto:registration@philcon.org)  
[www.philcon.org](http://www.philcon.org)  
Guests: Peter David, Jack McDevitt, Greg & Tim Hildebrandt

### GATHERING OF THE FELLOWSHIP

December 15-17

Sheraton Center  
Toronto, Ontario, Canada  
(518) 283-3445  
[www.tolkingsgathering.com](http://www.tolkingsgathering.com)

### JANUARY FANGORIA'S WEEKEND OF HORRORS

January 9-11  
Meadowlands Sheraton Hotel  
East Rutherford, NJ

Chiller Theatre  
P.O. Box 23  
Rutherford, NJ 07070  
Guests: *Friday the 13th* movie series reunion with Betsy Palmer, Adrienne King, Steven Williams, C.J. Gieson, Amy Steel, Kimberly Beck, Lar Park Lincoln; Heather Langenkamp, Jennifer Rubin, Jess Franco, William Lustig, Jeff Lieberman, Tony Timpono, etc.

### CREATION

January 9-11

Hilton Metropole Hotel  
London, England  
Creation  
1010 North Central, Suite 400  
Glendale, CA 91202  
(818) 409-0960  
[www.creationt.com](http://www.creationt.com)  
Guests: Warwick Davis; Robert Duncan McNeill & Nasa Visitor (Friday only); Leonard Nimoy (Saturday only); Robert Beltran (Sunday only)



# DC TRADE PAPERBACKS



## Y: THE LAST MAN - UNMANNED TPB

This week, the first collection of the red-hot Vertigo series Y. The Last Man - Unmanned collects the first-5-issue story-arc (and impossible to get back-issues) of the Vertigo series written by Brian K. Vaughan and featuring art by Pia Guerra and Jose Marzan Jr.

\$10.36 WAS \$12.95 MSRP C97493FG



## BATMAN: HUSH HARDCOVER

Collecting issues 608 through 612 of writer Jeph Loeb and artist Jim Lee's incredible (and sold-out) run on Batman. Including a new introduction by Loeb, a special Batman origin sequence and cover gallery this Hardcover is a must-have for your collection!

\$15.99 WAS \$19.99 MSRP C95718FG



## FABLES: LEGENDS IN EXILE TPB

Legends in Exile collects the first 5-issue story-arc (and impossible to get back-issues) of the Vertigo series written by Bill Willingham and featuring art by Lan Medina, Steve Leialoala and Craig Hamilton! Plus, an extra prose piece by Willingham is included in this TPB!

\$7.96 WAS \$9.95 MSRP C97494FG



## HISTORY OF THE DC UNIVERSE

It was 1986, and in the wake of the universe-shattering events of CRISIS ON INFINITE EARTHS the creators of that company-changing event were called upon to restructure & reorder the entire history of the DCU. Narrated by Harbinger (a central figure from CRISIS) we travel through time & space as she reveals the "History of Heroism."

\$7.96 WAS \$9.95 MSRP C96298FG



## KINGDOM COME TPB

Writer Mark Waid, coming from his popular work on Flash & Impulse, and artist Alex Ross, who broke new ground with the beautifully painted Marvels, join together for this explosive book that takes place in a dark alternate future of the DC Superhero Universe. Batman, Supeman, Wonder Woman, and almost every other character from DC Comics must choose sides in what could be the final battle of them all.

\$11.95 WAS \$14.95 MSRP C96301FG

## ALL 20% Off!

Send cash, check or money order to:

STARLOG GROUP

475 PARK AVENUE SOUTH  
NEW YORK, NY 10016

You can fax: 212-689-7933 or e-mail: philip@starloggroup.com

Method of payment:

Cash  Check  Money Order  
 Discover  Master Card  Visa

Account Number \_\_\_\_\_

Card Expiration Date \_\_\_\_/\_\_\_\_ (mo/yr)

Name As it Appears On Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Signature \_\_\_\_\_

Description \_\_\_\_\_

Qty. \_\_\_\_\_

Price \_\_\_\_\_

Description \_\_\_\_\_

Qty. \_\_\_\_\_

Price \_\_\_\_\_

Description \_\_\_\_\_

Qty. \_\_\_\_\_

Price \_\_\_\_\_

Total Enclosed \$ \_\_\_\_\_

If You Do Not Want To Cut Out Coupon, We Will Accept Written Orders. Please print neatly.

Shipping \_\_\_\_\_

Continental US: (excluding PO Boxes) Normal-\$5, Alaska, Hawaii & Puerto Rico: For additional books or non-comic items, please ask our operators for exact shipping and optional insurance. PO Boxes, US Territories, APO, FPO: Normal-\$10  
Canada: Normal-\$10, Europe, Australia: Normal-\$25, South America, Pacific Rim, Mexico: Normal-\$28. Not responsible for mistakes or typos.

Register your email @

WWW.DYNAMICFORCES.COM

for the latest information!



# FUTURE *Life*

**James Doohan** returned to the convention scene at September's Vulkan Cleveland. His spirits were buoyed by fan reaction, though he cautioned the crowd: "I am now the world's slowest speaker." No problem, Jimmy. Good things come to those who wait. We all love you, pal. Be well.



Before Hayden Christensen ever turned to the dark side, there was **David Prowse**, the man behind Darth Vader's mask.



You surf, girl! **Sarah Michelle Gellar** deals with more *Monsters Unleashed* in March's *Scooby Doo 2*. The question is: Does this Vampire Slayer have the stuff to be a Wonder Woman?



**Leonard Nimoy** is taking it easy. "I'm not doing any acting or directing," he says. "I find it's time to do some things I've postponed for a long while." Like continuing to pursue his interest in photography. "There's a magic to it. I've been at it since I was 13 and am still fascinated by it."

God bless us, every goof. It's a very **Goofy** Christmas as the toon star gets into the holiday spirit at Walt Disney World. Don't pull on that beard!



Most know him as Darth Maul. Some call him Toad. Others recall a Headless Horseman out of Tim Burton's *Sleepy Hollow*. But what would **Ray Park** like to do most? "I would love to play James Bond," he declares.



*Pirates of the Caribbean* queen **Keira Knightley** is in love...*Love Actually*, that is. She's one of the stars of Richard Curtis' new romantic comedy, now in theaters.



# The Biggest Movies! The Best Movie Magazines!



## GODZILLA LOST IN SPACE

Official Movie Magazines are packed with interviews, articles, behind-the-scenes information—plus dozens of color photos! 64 pages.

Official Theater Programs are a slightly slimmer package, but also contain the story of the film plus interviews with the stars.

Official Poster Books unfold to make a giant 22" x 33" poster in full color. On the reverse side are articles, biographies and additional color photos.



## Each issue is a Collector's Treasure!

### THE BIGGEST MOVIES! THE BEST MOVIE MAGAZINES!

Prices indicated quantity of each being ordered.

- \_\_\_ 007 James Bond Technical Journal \$6.99
- \_\_\_ 007 James Bond The World Is Not Enough \$6.99
- \_\_\_ Addam's Family Movie Magazine \$4.95
- \_\_\_ Addam's Family Poster Book #1 \$2.95
- \_\_\_ Addam's Family Poster Book #2 \$2.95
- \_\_\_ Batman & Other Comics Heroes \$5.99
- \_\_\_ The Crow: City of Angels \$5.99
- \_\_\_ Dinosaur \$6.95
- \_\_\_ Dinosaur Special 3-D Cover \$9.95
- \_\_\_ Dinosaur #2 \$5.99
- \_\_\_ Dracula \$4.95
- \_\_\_ Fantasy Worlds Volume 1 \$6.99
- \_\_\_ Fantasy Worlds Volume 2 \$7.99
- \_\_\_ Freddy's Dead: The Final Nightmare \$4.95
- \_\_\_ Freddy vs. Jason \$7.99
- \_\_\_ Godzilla Movie Magazine \$5.99
- \_\_\_ Godzilla Poster Magazine \$3.99
- \_\_\_ Jason Goes to Hell: The Final Friday \$4.95
- \_\_\_ Living Daylights Poster Magazine \$3.50
- \_\_\_ Masters of the Universe Poster Magazine \$3.50
- \_\_\_ Mortal Kombat \$5.99
- \_\_\_ Mortal Kombat Deluxe \$6.99
- \_\_\_ Dogpussy \$3.50
- \_\_\_ Over the Top Poster Magazine \$3.50
- \_\_\_ Rambo II Poster Magazine \$3.50
- \_\_\_ Rambo III Poster Magazine \$3.75
- \_\_\_ Rambo III Theater Program \$2
- \_\_\_ Rocky II Poster Book \$1.50
- \_\_\_ Rocky III \$2.00
- \_\_\_ Rocky IV \$3.95
- \_\_\_ Rocky IV Magazine plus Posters \$4.95
- \_\_\_ The Shadow \$4.95
- \_\_\_ Spaceballs Poster Magazine \$3.50
- \_\_\_ Spawn \$5.99
- \_\_\_ Species \$5.99
- \_\_\_ Spider-Man \$6.99
- \_\_\_ Star Trek Makeup FX Journal \$6.95
- \_\_\_ Star Trek II: Wrath of Khan \$3.50
- \_\_\_ Star Trek IV: The Voyage Home \$5.95
- \_\_\_ Star Trek: Generations \$6.95
- \_\_\_ Star Trek: Generations Special 3-D Cover \$9.95
- \_\_\_ Superman IV: Quest for Peace Poster Magazine \$3.50
- \_\_\_ Takes from the Crypt: Demon Knight \$4.95
- \_\_\_ Terminator 2: Judgment Day \$4.95
- \_\_\_ Total Recall \$4.95
- \_\_\_ 25 Years of So-Fi Movies \$9.99
- \_\_\_ The Untouchables \$3.95
- \_\_\_ Walt Disney's Dinosaur \$9.99
- \_\_\_ Witchamp \$7.99

**POSTAGE & HANDLING:** One magazine: add \$3. Two to five magazines: add \$8. Six or more magazines: add \$10. Foreign: One magazine: add \$9. Two or more magazines: add \$5.00 per magazine. New York: State residents add 8 1/4% sales tax. Canadian residents add 10% sales tax. OVERSEAS (PLEASE NOTE: Customs requires purchaser's daytime phone numbers on all Overseas orders).

□ Cash □ Check □ Money Order □ Discover □ Master Card □ Visa

StarHog Group, Inc. 475 Park Avenue South New York, NY 10016

Account No. \_\_\_\_\_ Card Expiration Date: \_\_\_/\_\_\_/\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_\_) \_\_\_\_\_

Name \_\_\_\_\_  
Please Print Name As It Appears On Your Card

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Signature \_\_\_\_\_

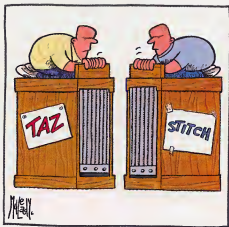
Total enclosed: \$ \_\_\_\_\_

STARHOG GROUP, INC.  
475 Park Avenue South  
New York, NY 10016



**Method of Payment:**  
 Cash  Check  
 Money Order  
 Discover  
 Master Card  Visa  
 Credit cards may be used for orders over \$10. Credit card orders may be placed to 212-699-7933. If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.

You can fax: 212-699-7933 or e-mail: philip@starloggroup.com



**QUICK! TURN THE PAGE!!**

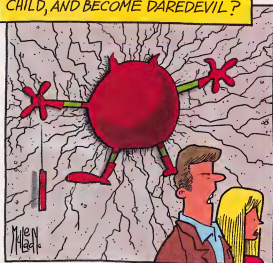
# BOB TOONS

All Art: Bob Muleady

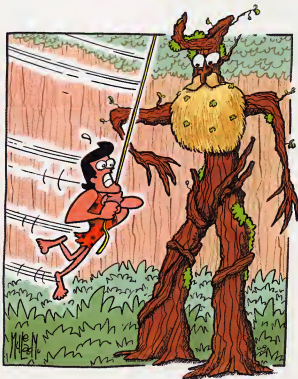


**WITCH DUELS.**

**WHAT IF MIKE WAZOWSKI HAD BEEN BLINDED BY CHEMICALS AS A CHILD, AND BECOME DAREDEVIL?**



"NO DEPTH PERCEPTION."

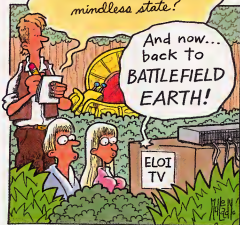


**WATCH OUT FOR THAT TREE!**

**THE NERDS CHIME IN ON JEAN GREY!**



*How could the human race have evolved into such a mindless state?*



**And now...  
back to  
BATTLEFIELD  
EARTH!**

# Explore the history of Science Fiction in



**Order now while issues last!**

**Note: All issues include numerous articles & interviews. Only a few are listed for clarity.**

- #2 Gene Roddenberry: *Space: 1999* EP Guide, Logan's Run, War of the Worlds, \$50.
- #3 Space: 1999 EP Guide, Nichelle Nichols, George Takei, DeForest Kelley \$35.
- #4 3-D SF Movie Guide, Richard Anderson, Outer Limits EP Guide, \$50.
- #5 3-D films, Space: 1999 & UFO EP Guides, \$15.
- #6 Robert Heinlein on Destination Moon, Animated Text, \$25.
- #7 Star Wars: *Roadshow X-M*, Space: 1999, Eagle, Martian Chronicles, Robby, \$35.
- #8 Harlan Ellison, Star Wars, *The Fly*, \$25.
- #10 George Pal, Ray Harryhausen, Isaac Asimov, \$50.
- #11 CE3K: *Prisoner EP* Guide, Rick Baker, \$20.
- #12 Roddenberry: Doug Trumbull, Dick Smith, Steven Spielberg, \$50.
- #13 David Prowse, Pal, Logan's Run EP Guide \$10.
- #14 *Project UFO*, Jim Danforth, Saturday Night Live, \$20.
- #15 Twilight Zone, *The Island Earth*, Galactica, Richard Donner, \$10.
- #16 Phil Kaufman, *Fantastic Voyage, Invaders EP* Guide, \$10.
- #17 Roddenberry: Ralph McQuarrie, Spielberg, Joe Haldeman, \$10.
- #18 Empire, Joe Dante, Dick Baxendale, Richard Hatch, \$10.
- #19 Roger Corman, Gil Gerard, *Star Wars*, \$10.
- #20 Pam Dawber, Kirk Alyn, Buck Rogers, Superman, \$10.
- #21 Mark Hamill, *Lost in Space* EP Guide, Buck Rogers, \$10.
- #22 Special FX careers, Lorne Greene, Veronica Cartwright, ALIEN, \$10.
- #23 Dan O'Bannon, Prowse, *Dr. Who, The Day the Earth Shook*, \$10.
- #24 3rd Anniversary, William Shatner, Leonard Nimoy, \$10.
- #25 Ray Bradbury, *ST:TMP*, *Thing*, \$10.
- #26 Ridley Scott, Giger, Gerry Anderson, \$10.
- #27 Galactica EP Guide, *ST:TMP, ALIEN FX*, Nick Meyer, \$10.
- #28 Lou Furringo, Wonder Woman EP
- Guide, \$10.
- #29 Erin Gray, Buster Crabbe, \$10.
- #30 Robert Wise, Chekov's Enterprise, *Questor Tapes*, \$15.
- #31 Empire, 20,000 Leagues Under the Sea, Chekov's 2, \$10.
- #32 Sound FX LP, Buck Rogers & Trek designs, Chekov's 3, \$10.
- #33 Voyage EP Guide, Ellison reviews Trek, \$10.
- #34 Tom Baker, Irv Kershner, *Buck Rogers*, *Martian Chronicles*, \$15.
- #35 Billy Dee Williams, *Voyage FX*, \$10.
- #36 4th Anniversary, Nichelle, Prowse, Glen Larson, Yvette Mimieux, \$10.
- #37 Harrison Ford, Terry Dicks, \$10.
- #38 CE3K, Buck Rogers EP Guide, Kelley, \$10.
- #39 Buck Rogers, Tom Corbett, Erin Gray, Fred Freiberger, \$10.
- #40 Hamill, Gerard, Roddenberry, Jane Seymour, Freiberger 2, *Empire FX*, \$10.
- #41 Sam Jones, John Carpenter, \$10.
- #42 Robert Conrad, Mark Lanard, *Dr. Who, Childhood's End*, \$10.
- #43 Altered States FX, David Cronenberg, *Hulk EP* Guide, \$10.
- #44 Altered States, Bob Balaban, \$10.
- #45 Tom Christopher, Peter Hyams, *Escape From NY*, \$10.
- #46 Harry Hamlin, *Superman & Greatest American Hero*, \$10.
- #47 Takel, Sarah Douglas, Doug Adams, *Outland*, \$10.
- #48 5th Anniversary, Bill Mumy, Ford, George Lucas, *Ripper*, \$10.
- #49 Kurt Russell, Lucas 2, Takel, *Off FX*, \$15.
- #50 Lucas 3, Spielberg, Sean Connery, Lawrence Kasdan, Ray Winstone, *Heavy Metal*, \$100.
- #51 Keston 2, Shatner, Harryhausen, Roddenberry, Jerry Goldsmith, \$10.
- #52 Blade Runner, Shatner, \$10.
- #53 Bradbury/Patrick Macnee, *Blade Runner*, \$10.
- #54 3-D Issue, Bob Culp, Connie Selleca, Terry Gilliam, Leslie Nielsen, *Trek biopics*, \$10.
- #55 Philip K. Dick, Ed Bishop, *Cup 2*, Trumbull, *Trek biopics*, \$7.
- #56 Zardoz, *Thrifts*, *Trek biopics*, \$3.
- #57 *Lost in Space* Robot, Conan, Caroline Munro, Ron Cobb, \$10.
- #58 *Blade Runner*, *The Thing*, Syd Mead, *Trek biopics*, \$4.
- #59 Arnold Schwarzenegger, Kristie Alley, Merritt Buttrick, \$75.
- #60 6th Anniversary, Star Trek II, Carpenter, Scott, *TRON*, *WV*, \$10.
- #61 *Trek II*, Walter Koenig, Sean Young, *Road Warrior*, \$15.
- #62 Ricardo Montalban, Koenig 2, James Doohan, Ken Tobey, *Dr. Who*, \$10.
- #63 Spielberg, Nimoy, Russell, *Raider Huang*, *James Horner*, \$25.
- #64 David Warner, Peter Barton, \$15.
- #65 Arthur C. Clarke, Hamill, *E.T. FX*, \$10.
- #66 *Dark Crystal*, Frank Herbert, Frank Marshall, \$10.
- #67 TRON, "Man Who Killed Spock", \$10.
- #68 *Off*, Have Bennett, Richard Milburn, \$10.
- #69 Anthony Daniels, Tom Mankiewicz, \$10.
- #70 *Man from U.N.C.L.E.*, Debbie Harry, Chris Lee, John Badham, \$10.
- #71 Carrie Fisher, Judson Scott, Dan O'Bannon, \$10.
- #72 Dan O'Bannon, \$10.
- #73 7th Anniversary, Bradbury, Hamill, Shatner, Roger Moore, *June*, *Off*, *FX*, \$10.
- #74 8th Anniversary, \$10.
- #75 Grace Jones, Matthew Broderick, *Butrick*, *Hauer*, *Mad Max III*, *Cocoon*, \$10.
- #76 9th Anniversary, Peter Cushing, Jonathan Harris, Tim Turner, John Cleeve, Moore, *Off FX*, \$7.
- #77 Molly Ringwald, Michael Ironside, Malcolm McDowell, Lorenzo Lottman, \$10.
- #78 10th Anniversary, \$10.
- #79 11th Anniversary, \$10.
- #80 12th Anniversary, \$10.
- #81 Alan Dean Foster, Fred Ward, Veronica Cartwright, Greystone, Buckaroo Banzai, \$10.
- #82 Schwarzenegger, Max von Sydow, Chris Lloyd, Faye Grant, *Dr. Who*, *Jed FX*, \$2.
- #83 Kate Capshaw, Robin Curtis, Fritz Leiber, Marshall, *Dr. Who*, *V*, \$10.
- #84 8th Anniversary, Nimoy, Frank Oz, Chris Lambert, Marc Singer, B. Banzai, *Off FX*, \$3.
- #85 Jim Henson, Jeff Goldblum, Bob Zemeckis, Ivan Reitman, Dante, \$10.
- #86 Peter Weiler, John Savelle, Chris Columbus, Rick Moranis, *Lenard*, *Jed FX*, \$4 & \$125.
- #87 Ghostbusters FX, Kelley, Prowse, David Lynch, 2010, \$10.
- #88 Terminator, Schwarzenegger, Kelley 2, *Ker Dules*, *V Duna*, *Gremlins*, \$10.
- #89 Jane Badler, Helen Slater, Patrick Troughton, Jim Cameron, *Rich*, *McCalla*, *Starman*, \$10.
- #90 Scheider, Karen Allen, *Inside*, Dean Stockwell, \$200. *Rare*.
- #91 Koenig, Michael Crichton, *V Duna*, *Terminator*, \$10.
- #92 Carpenter, Tom Selleck, Gilliam, *Brazil*, *Barbarella*, \$10.
- #93 Donner, Lithgow, John Hurt, Robert Englund, Simon Jones, *Dr. Who*, *Jed FX*, \$5.
- #94 *Marty Python*, \$10.
- #94 Doohan, Sayles, William Katt, John Barry, Michelle Pfeiffer, *V Jed FX*, \$ 6, \$10.
- #95 Grace Jones, Matthew Broderick, *Butrick*, *Hauer*, *Mad Max III*, *Cocoon*, \$10.
- #96 9th Anniversary, Peter Cushing, Jonathan Harris, Tim Turner, John Cleeve, Moore, *Jed FX*, \$7.
- #97 Mel Gibson, Ron Howard, River Phoenix, Chris Walken, Donner, *Giann*, *BTFF*, \$10.
- #98 Michael J. Fox, George Miller, Dante, Jennifer Beals, \$10.
- #99 Anthony Daniels, Zemeckis, "Cubby" Brooks, *Mad Max*, \$10.
- #100 Lucas, Nimoy, Carpenter, Ellison, Harryhausen, Nichols, Cushing, Irwin Allen, \$10.
- #101 Ellison, Ridley Scott, Sing, Roddy McDowall, Macnee, Takel, \$10.
- #102 Spielberg, Mel Blanc, Michael Douglas, Irwin Allen 2, Alley, Doug Adams, Peter Davison, \$10.
- #103 Daryl Hannah, Hauer, Rob Bottin, Elmer Bernstein, \$10.
- #104 Peter Mayhew, Stephen Collins, Ken Johnson, *Outer Limits*, \$10.
- #105 Lambert, Colin Baker, Jonathan Pryce, Grace Lee Whitney, *Planet of the Apes*, *V EP* Guide, *Japanimation*, \$10.
- #106 Nimoy, Tim Curry, Clancy Brown, Terry Nation, *ALIENS*, *Japanimation*, \$10.
- #107 Harrison Ford, Cruise, Dicks, *W.D. Richter*, *Jean M. Auel*, *ALIENS*, \$10.
- #108 10th Anniversary, Roddenberry, Russell, Martin Landau, Chuck Jones, Michael Biehn, *Rock Taylor*, *David Hedison*, *BTFF*, *V*, \$10.
- #109 Sigourney Weaver, Ellison, Carpenter, *Heaven*, *Ali Shady*, *Midnight*, *Griffith*, \$10.
- #110 Bradbury, Cameron, Cronenberg, Bob Gale, *Gene Davis*, *Nimoy*, \$10.
- #111 Columbus, Sarah Douglas, Nick Courtney, *Martin*, *Candice*, *R*, \$10.
- #112 Doohan, Robert Bloch, Rick Baker, *Starman*, *TV*, \$50.
- #114 Nimoy, Guy Williams, Robert Hays, *Garth*, *Worlds*, \$150.
- #116 Majel Barrett, Robin Curtis, Whitney, *Paul Darrow*, *Nichols*, \$75.
- #117 Adam West, Oz, *Nation*, *Lenard*, *RoboCop*, \$10.
- #118 Shatner, Rod Taylor, *Jed FX*, *Michael Keating*, *C.D. Fontana*, *George RR Martin*, *TV*, \$10.
- #119 *Doc Savage*, Takel, *Kerwin Matthews*, \$10.
- #121 Chris Reeve, *Janet Marz*, *Amranda Pallas*, *Diana*, *Bennett*, \$10.
- #122 *Off* Film, *Satune*, *Marlin*, *Shor*, *Duncan Regier*, *Los Roys*, \$10.
- #123 Nancy Allen, *Dolph Lundgren*, *Tim Dalton*, *RoboCop*, *ST:TMP*, \$10.
- #124 *Burt Ward*, *Kevin Conroy*, *Ellison*, *Harryhausen*, *Courteney Cox*, *ST:TMP*, \$15.
- #125 Bruce Dern, Gerry Anderson, Carpenter, *Cameron*, \$10.
- #126 Marina Sirtis, Schwarzenegger, Macnee, Bill Paxton, Michael Prasad, Robert Hays, *B&B*, \$25.
- #127 Lucas, Harryhausen, Denton, Kathleen Kennedy, Gates, *McFadden*, *RoboCop*, \$50.
- #128 John de Lancie, Ron Perlman, James Earl Jones, William Campbell, *Weller*, *Darrow*, *Koenig*, *Prowse*, *Bradbury*, \$50.
- #129 William Windom, *WJ Whetson*, *Robert Shayne*, *Michael Cavanaugh*, *Starman*, *RoboCop*, \$75.
- #130 Tim Burton, Denise Crosby, *Jack Larson*, *Perdue*, *Munro*, *B&B*, \$10.
- #131 Jonathan Frakes, Hays, *Geneva*, *Davis*, *Larson*, *2*, *B&B*, \$10.
- #132 12th Anniversary, Howard, *Alan Young*, *Russ Tamblyn*, *Colin Baker*, *RoboCop*, *Roger Rabbit*, *Beetlejuice*, \$10.
- #133 Bob Hoskins, *C.J. Cherryh*, *John D'Alto*, *Patrick O'Connell*, *Sirils*, *Goldsmith*, *Badler*, *R. Rabbit*, *V*, *B&B*, \$10.
- #134 Zemeckis, Crosby, *Cherryh* 2, *James Casan*, *Henson*, *Schwester McCoy*, *Big*, \$10.
- #135 R. Rabbit, *BT*, *Patrick McCookhan*, *Jerry Soni*, *Martie Kriston*, *Van Williams*, *Allen*, *Nation*, \$10.
- #136 Mandy Patinkin, *John Mahoney*, *Cartner*, *Sohl* 2, *Lost*, *Trek*, \$10.
- #137 Marshall, *War of the Worlds*, \$10.
- #138 Michael Dom, John Luckenbach, *Jean-Claude Van Damme*, *Leonard Phyllis Coates*, *John Colicos*, *R. Rabbit*, *BT*, \$10.
- #139 Patrick Stewart, *Genevieve*, *Lucas*, *Landau*, *Coates* 2, *Nigel Kneale*, *Phantom of the Opera*, \$10.
- #140 Bill Murray, *Kneale* 2, *Whetson*, *Ray Reason*, *Eric Stoltz*, *B&B*, \$10.
- #141 Diana Muldaur, *Jared Martin*, *Amranda Pallas*, *Diana*, *Bennett*, \$10.
- #142 *Perkins*, *Kelly*, *Robert Picardo*, *Tracy Torpe*, *Irwin*, *Batman*, *SF* *costuming*, \$50.
- #144 13th Anniversary, Shatner, *Richard Chaves*, *Kim Basinger*, *Greg Harrison*, *Roger Rabbit*, *FX*, *Irwin*, *Batman*, \$10.
- #145 *Tim Burton*, *John Rhy-Davies*, *William Gibson*, *Shatner* 2, *Dalton Morais*, *Cobb*, *RR FX*, \$10.
- #146 Matt Frewer, *Andre Norton*, *Phil Akin*, *Cesar Romero*, *Doohan*, *Tales*, *Abyss*, *RR FX*, \$30.
- #147 Danny Elfman, *Nimoy*, *John Varley*, *River Phoenix*, *Kerton* 2, *Koenig CD Barnes*, *B7 EP* Guide, *RR FX*, \$4.
- #148 Tony Jay, *Blie Newman*, *Chaves*, *Biehn*, *Warner*, *RR FX*, *V*, *B7 EP* Guide, \$2 & \$25.
- #149 Yvonne Craig, *Robert Lansing*, *BTFF* 2, *RR FX*, \$10.
- #152 Leslie Stevens, *Garrett*, *Hunt*, *A. Nelson*, *B&B*, *Real Incy*, \$10.
- #153 *Bradbury*, *Les McWhorter*, *Scott Bakula*, *Edward Albert*, *B&B*, \$10.
- #154 *Ron Koslak*, *Sally Kellerman*, *T. Reilly*, *B*, \$10.
- #155 *Phil Farmer*, *Nancy Allen*, *Paul Winfield*, *Colin Masney*, *Insonide*, *Fallières*, *BTFF*, \$10.
- #156 14th Anniversary, Schwarzenegger, *Gale*, *Dorn*, *Nielson*, *Dante Farmer*, *2*, *Starman* *EP* Guide, \$10.
- #157 *Paul Verhoeven*, *Ronny Cox*, *Marshall Weller*, *Walston*, \$10.
- #158 *Chris Lee*, *Kershner*, *Haldeman*, *Darman*, *TV*, \$10.
- #159 *Orson Scott Card*, *Phyllis Floy*, *Michael Piller*, *Lester*, *Alan of Giants* *writers*, \$10.
- #160 *Whoopi Goldberg*, *Kim Hunter*, *GRR Martin*, *Eric Pierpoint*, *Marlin*, *Blash*, *Jan*, *Walt*, \$10.
- #161 *Jason Gatt*, *Marlin 2*, *Suzie Plakson*, *Liam Neeson*, *Clayton Roub*, *Shenwood*, \$10.
- #162 *Stockwell*, *Patrick Swales*, *Tim Burton*, *Val Guest*, *Dan Matheson*, *TV*, \$10.
- #163 *Mumy*, *Guest* 2, *McFadden*, *B&B*, *BT*, \$10.
- #164 *Dan Aykroyd*, *John Agar*, *Richard Derringer*, *Tim Burton*, *Jerome Elmy*, *Allen*, *Nation*, \$10.
- #165 *Dick*, *FX*, \$2.
- #166 *Robb Hood*, *Rockwell*, *Mark Ryan*, *WWorks* *EP* Guide, \$10.
- #167 *Parsons*, *Mary E. Mastrantonio*, *Creature From Black Lagoon*, \$10.
- #168 15th Anniversary, *Terminator 2* *Lost in Space*, *Michael Moorcock*, \$10.
- #169 Schwarzenegger,

Road Dahl. Alan Arkin. *Bill & Ted 2*. Dr. Who. \$10.

#170 Cameron. Keanu Reeves. *Robert Patrick*. *7.2*. *Dr. Who*. Time Tunnel writers. \$10.

#171 Brent Spiner. Gilliam. *Frederic Satherberg*. *7.2*. Tunnel writers. \$5.

#172 Koenig. Brian Aldiss. *B7*. *B&B* \$10.

#173 Kelley. Frank. Baker. *Ted Grant*. *Alien Nation EP Guide*. \$10.

#174 Stewart. Nimoy. *Talok Lambert*. \$10.

#175 Roddenberry Salute. *Shaner*. *Dorn*. *Time Machine*. *Macnee*. \$10.

#176 Anthony Hopkins. *Dorn*. *Jim Carrot*. *Wheaton*. *Jon Lovitz*. *Kathy Ireland*. \$10.

#177 Nick Meyer. *Carpenet*. *Tarzan*. \$10.

#178 *Batman Returns*. *Honey*. *I Blew Up the Kid*. *Young Party*. *ALIEN*. \$10.

#179 Tim Thomas. *Robert Colbert*. *B&B*. *ALIEN*. \$10.

#180 18th Anniversary. *Tim Burton*. *James Darren*. *Marlene Hartley*. *Henriksen*. \$10.

#181 Asimov tribute. *Deanna Lund*. *Stuart Gordon*. *Luridan*. *Voyage* writers. \$10.

#182 Lucy Bridges. *Van Name*. *Roland Emmerich*. *Voyage* writers. *2*. *B&S*. \$10.

#183 Danny DeVito. *Pfeiffer*. *Walken*. *Tim Powers*. *Chad Oliver*. *Young Party*. *Voyage* writers. *3*. \$10.

#184 *Blade Runner*. *Scott*. *Quantum Leap*. *Stephen Donaldson*. \$10.

#185 *HipHopper*. *Old Indy*. *Zemeckis*. *Robert Sheddley*. *Immortal*. \$10.

#186 Stewart. *Arne Francis*. *Adrian Paul*. *Red Dwarf*. *Immortal*. *2*. \$10.

#187 Rick Berman. *Gordon Scott*. *Craig Chiles*. *Time Trek*. *West*. \$10.

#188 Terry Farrell. *Doug Adams*. *Chris Barrie*. *Andrew Katsulas*. *Bennett*. \$10.

#189 Dale Midkiff. *Robert Patrick*. *DSB*. \$10.

#190 Armin Shimerman. *Mark Goodard*. *Arne McCaffrey*. *Danny John-Johns*. *Koenig*. \$10.

#191 *Rene Auberjonois*. *Lucas*. *Jurassic Park*. \$10.

#192 17th Anniversary. *Spiner*. *Crichton*. *Frederik Pohl*. \$10.

#193 Schwarzenegger. *Chris Lloyd*. *J&R*. \$10.

#194 *Fay Wray*. *Brian Borsari*. *Jurassic Park*. \$10.

#195 *Piller*. *Praded*. *Ann Robinson*. *25 best*. *Next Generations*. \$10.

#196 Sylvester Stallone. *Sirris*. *Hitch*. *Richard Llewellyn*. *Alan Ward*. \$10.

#197 *Bruce Campbell*. *Wesley Snipes*. *Michael Whelan*. *Peter Davidson*. *Jonathan Brandis*. \$10.

#198 *Lodhihart*. *James Bama*. *Ted Rainn*. \$10.

#199 *Nana Visitor*. *McGoy*. *John Barry*. *John D'Aquino*. *TeilWar*. \$10.

#200 *Glenn*. *Gale Arn*. *Hurd*. *Tim Burton*. *Dante*. *Bova*. *Gilliam*. \$15.

#201 *Chris Carter*. *Alexander Siddig*. *Colin Baker*. *Red Dwarf*. \$10.

#202 *David Duchovny*. *Michael Van Dine*. *Stephane Beacham*. *X-Files*. \$10.

#203 *Rod Serling*. *Jay Lotta*. *Jerry Doyle*. \$10.

#204 18th Anniversary. *Claudia Christian*. *Frances McDuffin*. \$10.

#205 *Michelle Forbes*. *Jonathan Jeffries*. *Ferry*. *Anderson*. \$15.

#206 *de Lancie*. *Peter Beagle*. *Time Cop*. *Invaders* writers. \$10.

#208 *Michael O'Hare*. *Ed Wood*. \$10.

#209 *StarGate*. *Generations*. *Helena Bonham Carter*. *Andrea Thompson*. \$10.

#210 *Mario Van Peebles*. *West*. *Bennett*. *Nichols*. *Brown*. *X-Files*. \$10.

#211 *Kevin Sorbo*. *Jerry Hersh*. *John Smith*. *Branch*. *Debrah*. *Falentino*. *Russell*. *Wise*. \$10.

*Yoyager* jam interview. *Auberjonois*. *Shimerman*. *Writing*. *Buck Rogers*. \$10.

#212 *Kate Mulgrew*. *Shaner*. *Stewart*. *Bakula*. *Lambert*. *Gerant*. *Wyn Davies*. *X-Files*. \$10.

#213 *Gillian Anderson*. *Bruce Boxenberger*. *Malcolm McDowell*. *Col Barnes*. *Robert D. McNeil*. *Jessica Steen*. \$10.

#214 *Mummy*. *Roxann Dawson*. *Rebecca Gayheart*. *Species*. *Outer Limits*. \$10.

#215 *Duchovny*. *Michael Gough*. *Donald Pleasence*. *Nigel Bennett*. \$10.

#216 19th Anniversary. *Richard*. *Bill Pulman*. *Picardo*. *Dean Anderson*. *Antonio Sabato Jr*. \$10.

#217 *Chris O'Donnell*. *Marshall*. *Howard*. *Nimoy*. *Peter*. *William Alford*. \$10.

#218 *Jim Carney*. *Stan Winston*. *James Kenney*. *Alan 2*. \$10.

#219 *Kevin Costner*. *Stephen Furst*. *Dorn*. *Nimoy*. *Alford*. *3*. *Writing*. *Lost*. *In*. *Space*. \$10.

#220 *Jennifer Hetrick*. *Space*. *Abner*. *& Beyond*. *X-Files*. *Writing*. *LS2*. \$10.

#221 *Chris Carter*. *de Lancie*. *Spiner*. *Bary More*. *Story*. \$10.

#222 *Lucy Lawless*. *Dwight Schultz*. *Garrett Wang*. *Cameron*. *Gilliam*. *Auberjonois*. \$10.

#223 *Michael Hurst*. *Roy Thomas*. *Verhoeven*. *Weller*. *Koenig*. \$10.

#224 *Bruce Willis*. *Robin Williams*. *Kristen Cloke*. *Ford*. *Lithgow*. \$10.

#225 *Michael Ansara*. *Michael Plogoff*. *Thompson*. *Hercules*. *FX*. *MST3K*. *Siders*. \$10.

#226 *Jason Carter*. *Sabrina Lloyd*. *Day*. *In*. *the*. *Trek*. *X-Files*. \$10.

#227 *Jennifer Lien*. *Nick*. *Tate*. *Manley*. *Dr. Who*. *X-Files*. \$10.

#228 20th Anniversary. *Goldblum*. *O'Bannon*. *Mulgrew*. *John Mulvaney*. *Frankenheimer*. \$10.

#229 *IdA*. *Ethan Phillips*. *Dina Meyer*. *Paxton*. *Se5*. \$10.

#230 *Van Peebles*. *Jeff*. *Conway*. *Will Smith*. *7.5*. *2008*. *Trek*. *30th*. *Salute*. \$10.

*Flores*. *Costner*. *Steve*. *Raisbeck*. *Ryan*. \$10.

#249 *Jeri Ryan*. *Tracy Scoggins*. *Cruzan*. *Lost*. *In*. *Space*. *SG-1*. \$10.

#250 *Duchovny*. *Berman*. *Barnefeld*. *Van Dien*. *Gary Oldman*. *From*. *the*. *Earth*. *to*. *the*. *Moon*. *Lost*. *In*. *Space*. *Deep Impact*. \$10.

#251 *Heather Graham*. *Matt LeBlanc*. *Hudson*. *Kick X-Files*. *Deep Impact*. *SG-1*. \$10.

#252 22nd Anniversary. *Chris Carter*. *Nimoy*. *Booklet*. *Jerry O'Connell*. *Earl Holliman*. *Armageddon*. *2010*. \$10.

#253 *Antonio*. *Bandiera*. *Bern*. *Alfred*. *Dante*. *Kari Wuhrer*. *B5*. \$10.

#254 *Uma Thurman*. *Kristen Dunst*. *Catherine Zeta-Jones*. *Famille*. *Plugg*. *Jessica Stein*. \$10.

#255 *Gillian Anderson*. *Marc Alaimo*. *Spines*. *Young Party*. *Film*. *Halch*. *Jennifer*. *Galactica*. \$15.

#256 *Elizabeth*. *Graco*. *Matthew*. *Alan*. *X-Files*. *7*. *Days*. *Pleasantville*. \$10.

#257 *Robert*. *Leeshock*. *Norman*. *Lloyd*. *Stewart*. *Shaner*. *Carpenet*. *50*. \$10.

#258 *Justina*. *Vail*. *Kevin Smith*. *Russell*. *Frakes*. *Frewer*. *A*. *Boys*. *Life*. \$10.

#259 *Sirris*. *Rick Baker*. *Nolan*. *B5*. *Batman*. *Beyond*. \$10.

#260 *Bruce Campbell*. *Kevin Bacon*. *Piller*. *Eric*. *Wander*. *Woman*. \$10.

#261 *Laurence*. *Fishburne*. *Michael*. *Eason*. *Spiner*. *Fariscape*. *Art*. *of*. *Matrix*. \$10.

#262 *Samuel*. *L. Jackson*. *Matt*. *Groening*. *Carrie-Anne*. *Moss*. *Fleaves*. *Freddie*. *Prinze*. *Jr*. *Wachowskis*. *Buloch*. *Franck*. *Matrix*. *10*. \$10.

#263 *Erwin*. *McGregor*. *Nicole*. *deBorja*. *Conroy*. *Benson*. *Mummy*. *FX*. *FX*. \$50.

#264 23rd Anniversary. *Gary Cole*. *John Lee*. *Space Cowboys*. *The Blob*. *10*. \$10.

#278 *Raisbeck*. *Fay*. *Nancy*. *Burter*. *Stewart*. *Paul*. *Andrew*. *Dante*. *Dark Angel*. \$10.

#280 *Schwarzenegger*. *Garrison*. *Orb*. *Carpenet*. *Orb*. *Carpenet*. *50*. \$25.

#281 *Jessica*. *Alba*. *Shiri*. *Appleby*. *Mulgrew*. *Lawless*. *Rebecca*. *Romijn-Stamos*. *Grin*. *Jacques*. *Futurama*. \$10.

#282 *Picardo*. *Lisa*. *Ryder*. *Brendan*. *Frey*. *Batman*. *Beyond*. *Dune*. \$10.

#283 *Claudia*. *Black*. *Majandra*. *Delfino*. *Jennifer*. *Shy*. *Keith*. *Hamilton*. *Cobb*. *Lorenzo*. *Lamas*. *Plugg*. *Wang*. *Christopher*. \$10.

#284 *Taci*. *Elizabeth*. *Lords*. *Dean*. *Haglund*. *Michelle*. *Linley*. *Richard*. *Jul*. *Robert*. *McNeil*. *Wheatley*. *McNeil*. *Torres*. *Flores*. \$10.

#302 *Tommy*. *Lee*. *Jones*. *Will*. *Smith*. *Christian*. *Bale*. *Sam*. *Jackson*. *Bendor*. *deBorja*. \$10.

#303 *Whedon*. *Stewart*. *Craig*. *Hedison*. *Dina*. *Meyer*. *Conr*. *Nemec*. \$10.

#306 *January*. *Juio*. \$10.

**STARLOG BACK ISSUES!**

Issues 2-8 & 10 are reprinted. Some issues are in very short supply. Issues not listed are sold out.

Postage & Handling: One magazine: add \$3. Two to five magazines: add \$6. Six or more magazines: add \$10. Foreign: One magazine: add \$9. Two or more magazines: add \$5.00 per magazine. New York State residents add 8 1/4% sales tax.

Method of Payment:  
 Cash  Check  Money Order  
 Discover  MasterCard  Visa



Card Expiration Date: \_\_\_\_/\_\_\_\_/(Mo./Yr.)

Your Daytime Phone #:(\_\_\_\_) \_\_\_\_\_

Print name as it appears on your card

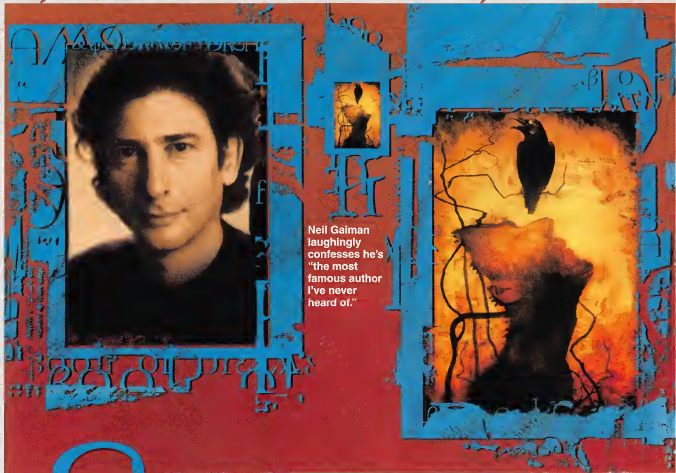
Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Total enclosed: \$ \_\_\_\_\_  
 Send cash, check or money order to:  
**STARLOG GROUP, Inc.**  
**475 PARK AVENUE SOUTH**  
**NEW YORK, NY 10016**

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.  
 Please allow 4 to 6 weeks for delivery.  
 You can fax: 212-889-7833 or e-mail: philip@starloggroup.com

Conjuring up new fantasies, Neil Gaiman explains why he's both *neverwhere* and everywhere at once.



Neil Gaiman laughingly confesses he's "the most famous author I've never heard of."

Gaiman Photo: DC Comics

Book of Dreams Art: Dave McKean/HarperCollins

# ENDLESS DREAMS

BY JOE NAZZARO

It's a bit like feast or famine: Neil Gaiman fans wait for a new project from the writer for some time, and then several of them are all released within mere months. There's *The Sandman: Endless Nights*, a deluxe graphic novel featuring the characters from the original DC Comics series; *1602*, an offbeat look at the Marvel Universe heroes, set in a 17th-century context; *The Wolves in the Walls*, a new children's book created with longtime collaborator Dave McKean; and the long-awaited American DVD release of *Neverwhere*, Gaiman's short-lived fantasy TV series created for the BBC in 1996.

The writer is pragmatic about his literary conspicuity. "There was a strange, amusing and weird moment," he recalls, "when I realized that between August and September 2003, everything I had done in the last four years that hadn't come out yet would be coming out. Suddenly, I would move from being reclusive to ubiquitous."

For readers still unfamiliar with his work, Gaiman is a bestselling writer who used to live in rainy England and now resides in chilly Minnesota, when he's not traveling all over the world talking about his books. He used to be a journalist who talked to lots of strange and interesting people, but then he became a comic book writer who told stories about strange and interesting characters, such as Black Orchid, Tim Hunter and the Sandman. After a while, he found out

that the Sandman had a family called the Endless, so he wrote about them, too.

Still with us? In the early '90s, Gaiman wrote a TV series called *Neverwhere*, which was about another London that existed below London, but was shot in the real city. The director didn't really understand it, and neither did the BBC, so Gaiman went away and turned it into a novel, which became a worldwide bestseller. And then he penned more bestsellers, like *Stardust*, *Smoke and Mirrors* and *American Gods*. After *American Gods* won lots of really cool awards, he went away and wrote a kid's book called *Coraline*, which was full of rats and other scary things, and that won lots of really cool awards, too. Oh, he also wrote the very funny post-apocalyptic novel *Good Omens* with Terry Pratchett, who is also very funny, but neither of them can remember who wrote what anymore.

Gaiman has an assistant named "the Fabulous Lorraine," who takes care of all his writing stuff, and a wife named Mary (who is also fabulous), who takes care of all the financial stuff. He has several fabulous children, who give him ideas for stories, as well as assorted pets and a garden that don't. He usually needs a haircut and recently bought a Mini, the kind of car that Mr. Bean used to drive, but not in yellow. So that's mostly what you need to know about Neil Gaiman.



Where *Neverwhere*? You can locate it at your nearest video store, complete on DVD from A&E Home Video.

*Neverwhere's* Door (Laura Fraser) and Richard (Gary Bakewell) moved into TV action in 1996. Gaiman has always had mixed feelings about the mini-series.



Expect a *Neverwhere* sequel novel explaining how the Marquis (Paterson Joseph)—here being chained by Croup (Hywel Bennett)—got his coat back.

the attraction at all, but it certainly lives in the right readers' heads in Favorite Book Land, and all of those people want to go back there again."

Much less certain is the long-promised *Neverwhere* feature film, which has been languishing in development hell for several years, with different directors attached to the

project at various times. The Henson folks still have the option on a feature, but having written several drafts of a screenplay, Gaiman is unlikely to try anew.

"Although I never say never again," he comments, "I have no plans of any kind to ever go back and rewrite that story. I think, technically, I owe the Hensons a polish, and I'm probably going to wind up doing a polish on somebody else's screenplay, which I'm perfectly willing to do. But I quit *Neverwhere* one draft into it, when Richard Loncraine was the director. I would love to do more stories with those characters; I just don't want to tell that one again. One of the 10 most frequently asked questions I'm asked is: 'When are you doing another *Neverwhere* book?' And I know what the next one will be," he teases.

## Marvelous Centuries

Having left his comic-book roots largely behind for some time, Gaiman returned to the comics scene with not one but two high-profile projects. The first is *1602*, which takes place 400 years ago in the Marvel Universe. The series features Elizabethan-era versions of Dr. Strange, Nick Fury, the X-Men, Daredevil and numerous other characters, but Gaiman insists that *1602* isn't an imaginary story, an *Elseworlds* fable or a *What If?* yarn.

"I find it interesting that people are arguing on-line about this," he says. "What I was trying to do was explain narrative strategy. If you read it as an *Elseworlds* or 'What if the Marvel heroes existed 400 years ago?', you're missing part of the plot, because that's not where

## London Nights

Before we start talking about Gaiman's new projects, let's deal with an old one first. American fans have been clamoring for years to see *Neverwhere*, but until now, most of them have had to be content with grainy, sixth-generation copies bought off the Internet. However, A&E released the original series on DVD this fall, with Gaiman commentary on all six episodes.

"Not having looked at it since about 1997, it was really odd," he admits. "There are some bits that I remembered having a sinking feeling about when they were [filming], and they're actually really good. There are also some performances that are nowhere near as bad as I remembered—like Julie T. Wallace's Serpentine, which was hard to get out of her, but watching it objectively, it's a really cool, odd, wonderful scene.

"Then there are some things where I thought, 'If you guys had done this the way I asked, it would have worked!' The manner in which they shot and edited together the last five minutes—they *did not* understand what they were about and why they were there. [The ending is] so perfunctory. I realized when I was watching it that it was meant to [take place over] two weeks' time, but the way they cut it together [which is not how it was written], it appears as though it all occurs in the same afternoon. Mostly, though, I'm just pleased with the performances. It's lovely seeing Tamsin Greig sinking her teeth into Lamia, and watching Hywel Bennett and Clive Russell [who play the villainous Croup and Vandemar] and Paterson Joseph [the Marquis], who is an absolute delight. To this day, whenever people ask me, 'What would you have done if you had gotten your hands on *Doctor Who*?' I tell them, 'Take a look at Paterson Joseph.' It would have been a lot like that."

As for a *Neverwhere* sequel, there's every chance that the characters will return, at least in print. Gaiman has long promised a short story explaining how the Marquis got his coat back, as well as a second novel, entitled *The Seven Sisters*. "Neverwhere is a strange novel," he remarks, "because when it came out, while it got some very good reviews and was fairly popular, the general reaction seemed to be a puzzled chorus of 'But this isn't *Sandman*!', which I think was what people were expecting. But over the years, *Neverwhere* has found its audience. It has been selling well for six years now, and seems to grow more popular with every passing year. Many people don't understand



*1602* resets the Marvel Universe in the Elizabethan era, allowing Charles Xavier, Dr. Stephen Strange, Nick Fury, Matt Murdock, Peter Parker, Dr. Doom and other familiar comics characters to take on intriguing new roles.



The latest on a *Neverwhere* film? Screenwriter Matt Drake is revising Gaiman's old script.



Gaiman talked of past works in COMICS SCENE #18 & #49, STARLOG #235 and FANTASY WORLDS #1.

it's going. It really is the Marvel Universe that you know, but the question is: "How do we get there from here, and how do we get back?"

The series began taking shape after Marvel head honcho Joe Quesada approached Gaiman about doing a new project, and as it turned out, the timing was right. "When Joe became Editor in Chief, he and Stuart Moore came and found me at the New York hotel I was in at the time," Gaiman recalls. "We sat in the lobby, and he said, 'Look, we're not the previous guys. We aren't the incarnation who shafted you the last time you played with Marvel. Please do something for us!'"

"1602 came about because I wound up suing Todd McFarlane and Image for broken contract and copyright violations and all that kind of funky stuff, and legal cases cost a lot of money. I really wanted to get *Miracleman* back into the world, and to be able to afford to sort things out legally with Todd and Image, so Marvel was willing to step up to the plate. All of the profits from *1602* are going toward the legal case, in which, as everyone probably knows, we won 21 counts out of 21. That was [how that project originated], and me saying, 'OK, I'm going to write a comic. That will be fun.'"

"But after September 11, I realized that the trouble I was going to have with Marvel was that I had no idea what I wanted to do, because I *didn't* want to tell a story with skyscrapers in it," Gaiman says. "I didn't want to tell a story with guns, planes or things that

went boom. I was in Venice the week after September 11, and I quietly settled down and came up with the story [to *1602*]. I thought, 'Why don't I move everything to a time when we *didn't* have that stuff?' Suddenly, I had the whole story in my head."

## Dream Projects

Gaiman's other comics-related project is *The Sandman*: *Endless Nights*, a bestselling \$24.95 DC/Ventigo hardcover collection of seven short stories written by Gaiman, each featuring a different member of the Endless family: Death, Desire, Despair, Delirium, Destruction, Destiny and, of course, Dream. The list of artists that DC recruited for the project reads like a who's who of the industry, including P. Craig Russell, Milo Manara, Bill Sienkiewicz, Miguelanxo Prado, Barron Storey, Glenn Fabry, Frank Quitely and McKean.

While Gaiman claims there are still tales of the Endless to tell, his *Sandman* story is basically finished. Fans of that series, however, should keep an eye out for Chronicle Books' lavishly illustrated tribute, *The Sandman: King of Dreams* (hc, \$35), written by former *Sandman* Assistant Editor Alisa Kwinney, with an intro by Gaiman. "The glorious thing about *Sandman* is that I told the story I wanted to tell," he says. "It began in

*Sandman* #1 and finished in *Sandman* #75. It's 4,000 pages of script and well over 2,000 pages of comics, so I told that story. That was *Sandman*. There are other stories that I wanted to do, and other ways of telling stories, but none of them were necessarily keeping me awake at night. On the other hand, the glorious thing about the *Sandman* and his family is that if somebody said, 'OK, you have to do another 75-issue story,' I probably could. *Endless Nights* is probably as far from being a five-finger exercise as possible, because these are artists I really wanted to work with.

"For many years, I was asked by DC if I would go back and do another *Endless* story, or series of stories, and I wound up having a conference call with Karen Berger and Shelly Bond, my editors, who said, 'Look, we know we can't afford you. We can't lure you back with money.' I would probably make one-tenth as much from *Endless Nights* as a bestselling hardback or paperback, as opposed to writing another novel. So they asked, 'What would it take to lure you back?' I said, 'Well, I always wanted to do this book, which would be one short story for each of the Endless. If I could get Milo Manara to do *Desire*, I would come back.' I received a phone call the next day saying, 'OK, we have Milo Manara. When do you start?'"

## Childhood Nightmares

Gaiman also re-teamed with longtime collaborator McKean on the children's book *The Wolves in the Walls*, about a girl named Lucy who hears noises—hustling and bustling, sneaking and creaking—in the walls of her house. And you know what they say: If the wolves come out of the walls, it's all over.

*Wolves* is the latest Gaiman/McKean teaming, following the success of such projects as *Violent Cases*, *Signal to Noise*, *Mr. Punch* and their first kids' book, *The Day I Swapped My Dad for Two Goldfish*. Their next children's book, *Crazy Hair*, should be out in another 18-24 months. "What tends to happen when Dave and I work together is that I will write something, and two years later, Dave will find the time to illustrate it," Gaiman says. "I'm now 18 months on from having written the next children's book, and Dave is about two months away from beginning to paint it. Probably sometime next year, I'll start writing the next one, and then it will be a couple of years before Dave does it."

"Having said that, I have to admit that I stole *Wolves in the Walls* from my daughter Maddy, and I think I'm just going to make *Crazy Hair* her col-



My father was *odd* when he sent me here. He called me the Luck of the Colony.

But if there is truly a Luck of the Colony, it is Rohaz. He found us that first winter, when we were starving, and he hunted game for us, and fed us. We would have died...

Preferring not to tell a comics story armed with skyscrapers, guns and planes, Gaiman turned to Queen Elizabeth I's England for Marvel's *1602* saga. However, it's a time just as dangerous as today.

lege fund. That one was inspired by an e-mail correspondence between Maddy and me. The lovely thing about a children's book is that maybe it will sell forever, so every year there will be money in the college fund."

Juggling so many different projects at any given time, one can't help wondering how Gaiman gets anything done. After all, as Parkinson's Law states: "Work expands so as to fill the time available for its completion." But Gaiman doesn't seem all that worried about living in a constant state of multi-tasking; for him, it's just business as usual.

"I would much rather be in the position of knowing that if I got hit by a meteorite, I'm going to go with dozens of cool things I needed to write unfinished and lots of people disappointed," Gaiman says. "I would rather than getting hit by a meteorite and people saying, 'Oh, thank God it finally put him out of his misery. That was getting embarrassing!' Yes, I would love to do another *Neverwhere* book. I would love to do another *Stardust* book. There are many people waiting for another *American Gods*, but in the meantime, the next novel will probably be a funny one, which nobody is waiting for at all."

So bibliophiles will no doubt be pleased to hear that the writer is about to disappear into the bowels of Gaiman Manor to begin work on both a new children's and adult novel. "The next children's one is called *The Graveyard Book*. The next adult—unless I throw in the towel and put it aside and do something else—is probably going to be *Anansi Boys*. It begins

with the death of Mr. Nancy from *American Gods* in a karaoke bar, but it's a comedy, which *American Gods* wasn't. It's like borrowing a character from a serious book and sticking him into a P.G. Wodehouse story."

## Endless Possibilities

Having won just about every award short of a Pulitzer and a No-Prize, expectations for the next Gaiman book are probably much higher than when he was trying to maintain the self-proclaimed title, "The most famous author I've never heard of." "You can put it [the recognition] in the background and not think about it," Gaiman insists. "Especially if you're me, because I'm always expecting disaster. It's good to have a few disasters, and with some of these projects, you genuinely don't know what's going to happen."

"In retrospect, look at *Coraline*, which has won dozens of awards—including, most recently, the Hugo Award for best novella. It has been on bestseller lists all over the world, and it's starting to get on to school



Death rests. P. Craig Russell delineated Dream's most beloved sibling in the new bestseller. She's a fan favorite, too.



*Endless Nights* saw down when the writer revealed his heart's desire to DC's Vertigo editors: for Milo Manara to illustrate a Gaiman tale of Desire.



Delirium Art: Bill Sienkiewicz

A full page by Bill Sienkiewicz is truly a work of art. It captures Delirium.



Destiny beckons. Is your name in his book?



Dream Art: Miguelanxo Prado

There are no more *Sandman* tales to tell, but Gaiman did dream up another one for Miguelanxo Prado.



Seven *Endless* entities, seven Gaiman stories, seven different artists. Glenn Fabry drew Destruction.



Despair Art: Barron Storey/Design: Dave McKean

It is a writer, with nothing left that he knows how to say.

It is an artist, and fingers that will never catch the vision.

What is Despair? Artist Barron Storey imprisons the image, Gaiman unleashes the words.

curriculums. *American Gods* became the first book ever to win the Hugo, Nebula and Bram Stoker Awards. This *isn't* the stuff I'm thinking about when I'm writing it. What I'm thinking is, 'I don't know if this scene is any good. What happens next? Will I make it to the end of the page? Is that a cliché?'

"I'm incredibly lucky," he continues,

Desire Art: Milo Manara

Destruction Art: Glenn Fabry/Colors: Chris Chucky



**Alisa Kwitney's *Sandman: King of Dreams* offers Endless knowledge of Gaiman's Dream.**



**Their new kids' book uncovers *The Wolves in the Walls*. Crazy Hair and *The Graveyard Book* will follow.**



**What's next after *Coraline*? Gaiman will probably pen *Anansi Boys*, a comedy featuring a serious *Amalgam Gods* character.**



**Now in post-production, *Mirrormask* continues the collaboration. McKean directed the fantasy film scripted by Gaiman.**



***Mr. Punch* is Gaiman's favorite graphic novel. It once again teams him with his frequent collaborator, the brilliant fantasy artist Dave McKean.**



**Proudly wearing a scarlet D on his forehead, Gaiman knows what he would really like to do is direct *Death*.**

"and what matters most to me is being able to do the thing that I want to do next. Most successful adult novelists of my acquaintance aren't always allowed [that luxury]. If you've made your name as a hard-SF novelist and decide to write a cowboy book, you're screwed. I'm now in the glorious position where the *only* thing the next Neil Gaiman project will have in common with the last Neil Gaiman project is that it's written by me. And, with any luck, the story will be cool and interesting. There are no more expectations than that. I have enough of a weird reputation for storytelling, that I probably have room to fail, which is nice. It isn't like if I wrote a film or novel that bombed, that that would be the end of my career, because, with any luck, the novel or film that bombed would be something really different."

On the movie front, there are plenty of Gaiman-related projects happily percolating away. He recently teamed up with McKean to write *Mirrormask*, an epic (if modestly budgeted) fantasy film that McKean just finished directing. The complex CGI/live-action picture is now in post-production, with McKean supervising what should be several months of work (McKean discusses the project in FANTASY WORLDS #3, now on sale). Then there's *The Fermata*, written for Robert Zemeckis, based on Nicholson Baker's fictionalized autobiography of Arno Strine, who has the ability to stop time at will.

Beyond that? The list of possibilities is, no pun intended, endless. They include a re-telling of *Beowulf*, written with Roger Avary; *The Confessions of William Henry Ireland*, *Books of Magic*, the DC Comics title adapted by Matt Greenberg for Warner Bros.; *Murder Mystery*, adapted and to be

directed by David Goyer from Gaiman's short story; Henry Selick's production of *Coraline*; and, if the stars ever manage to align properly, Terry Gilliam's long-promised film version of *Good Omens*.

And that's not counting the projects that Gaiman hopes to direct. He recently helmed *A Short Film About John Bolton*, which may become his directorial stepping stone to a future production of *Death: The High Cost of Living* in the not-too-distant future. "I think doing the Bolton film was going all the way," he reflects. "I woke up the next morning realizing that I could never be the same, and was now an author of easy virtue and would have to leave town with a scarlet D painted on my forehead. It's a good film, and I'm very proud of it, mostly because it's what I wanted it to be."

"The thing I missed most on *Neverwhere* was the power of 'Because I say.' That was what I loved about directing my little film: I put together the cast and crew I wanted, and we did things the way that I wanted them, and that made me very happy. Having said that, watching Dave do *Mirrormask* made me equally happy. Anyway, we'll see what happens. It isn't like I'm short of things to do."

"The big problem is having to say no to things that I would love to do, because I can't figure out where I'm going to find the time," he laments. "I'm not becoming more prolific as I get older. If anything, I'm *slower*. I don't think the quality of the work is less, but I know that I can't do what I did when I was 25 or 30, just in terms of sheer manic production. Back then, I would write every day from 1 p.m. to 6 p.m., and that was my life. I can't do that now."

While the world has yet to reach a verdict on Gaiman: big-shot director, his future as a critically acclaimed bestselling writer seems set in stone. And that's just fine. "There are things I'm really good at," he declares. "I'm good at writing, making things up and speaking in front of an audience. That stuff, I can do."

"And then there's stuff you really don't want me for," Neil Gaiman smiles. "You don't want me putting up shelves in your home. I would possibly be the world's worst taxi driver. I cannot imagine myself making it through an entire day as a runner on a film set without actually being fired by somebody who takes pity on the rest of the cast and crew. So there are things that I shouldn't be doing: I needed to find out if directing a film was like telling a story, or if it was something like putting up a shelf. Because if it was more like putting up shelves, it's probably better that I left it to other people." ☆

All Sandman & Endless Nights Characters & Art: Trademark & Copyright 1997, 2003 DC Comics. All Rights Reserved.

WOLVES ART BY & COPYRIGHT 2003 DAVE MCKEAN

CORALINE ART BY & COPYRIGHT 2003 DAVE MCKEAN

MIRRORMASK IMAGE: COURTESY DAVE MCKEAN/NEIL GAIMAN  
Design & Layout: Hahner Fell

Death Art: Dave McKean/Copyright 1997 DC Comics, Inc. All Rights Reserved.

Donner assembled a talented ensemble (Neal McDonough, Frances O'Connor, Paul Walker, producer Lauren Shuler-Donner, Anna Friel, Rossif Sutherland and Gerard Butler) for this time-traveling techno-thriller.



By WILL MURRAY

# TIME TRI

## VETERAN DIRECTOR RICHARD DONNER TURNS BACK THE CENTURIES TO FILM MICHAEL CRICHTON'S TECHNO-THRILLER.

The road to *Timeline* was a long one for veteran director Richard (Superman) Donner, who is seated by the banks of a flowing stream just outside Montreal, watching his cast and crew as a shot is being set up. Donner—whose career began nearly five decades ago during TV's formative Wild West period—wearily recounts the troubled timeline of Paramount's adaptation of the bestselling Michael Crichton techno-thriller. A group of youthful archaeologists are literally faxed back to 14th-century France by a means that real-life quantum physicists claim might one day allow for actual time travel.

"The first attraction was that I had read *Jurassic Park* and was hoping that Steven Spielberg would drop out," the silver-haired filmmaker begins. "I always wanted to do a Crichton piece. And I met him and he knew it. [Crichton's agent] Mike Ovitz called me and asked me, 'Would you be interested in reading the

new Crichton manuscript?' I said, 'Are you crazy? Sure.' Lauren [Shuler-Donner, veteran producer and his wife] and I read it on a weekend. The thing that I thought would be really exciting about *Timeline* was if we could treat it as a total reality—that this *isn't* sci-fi. I didn't want to treat it as science fiction. And I didn't want to make it science fact, but fact. So I told them what I wanted to do and he said, 'Go ahead. You got it.' Then they sold it to Paramount."

### Hard Times

That was the easy part of the two-year journey. "We scouted Europe and decided we loved Wales," explains the legendary director, who today is wearing a "Lethal Weapon 4" T-shirt, spoofing his *Lethal Weapon* films with an all-dog cast. "We found this incredible place in Wales with areas that I would swear are prehistoric. We had an office there and stages booked and were in pre-production—and then

hoof and mouth disease hit. We were thrown out of England. We didn't know for how long, but we had to shut it down. It cost us a lot of money.

"Then we came back and were going to start again in Germany. We booked a great area outside of Berlin. An incredible forest. We were set to go, and then there was going to be writers' and actors' strikes. So the studio said, 'You're going to have to sign a contract that you'll shoot a six-day week.' I said, 'I'm not shooting a six-day week. I will if I want to, but nobody's going to make me. And I guarantee I'll deliver the picture on time.' They said, 'Not unless you sign the contract.' I used a strong four-letter word on them and we went our separate ways."

But the threatened strikes fizzled out. "They realized we *could* have completed the picture," says Donner, "and now we had spent more money. There was over \$5 million in Paramount money spent on this movie that will *never* see the screen. That

we don't have to make the movie with. And they're holding us to it.

"We decided to go ahead," he continues. "I didn't want to shoot in Germany, though, because 9/11 had happened, and I didn't want to be a high-profile American picture there. So we scouted America. We ended up in North Carolina, where *Last of the Mohicans* was done. It was gorgeous. We budgeted *Timeline* there, but it cost too much. They said: 'Try Canada.' We scouted Vancouver and ended up here."

"Here" is the sprawling grounds of a convent school near Montreal, which is doubling as France's Dordogne Valley today and in the time of the Hundred Years' War. On this side of the river, the actors are grouped around a 14th-century French castle painted onto a glass plate. On the opposite bank looms the castle's crumbled ruins. The key to this scene is to shoot the glass painting so that it's superimposed over the ruins, then pull back to reveal the contrast between then and now.

Donner is using another successful Crichton book-turned-film as his *Timeline* conceptual template. "Look at *Jurassic Park*," he says. "Sure, some of the things were larger than life, but in general you were really in the eyes of the people who were experiencing it. It was a scary film. I'm guilty of not having seen the others, but the first one just blew me away. I should have done it."

# ALS

A Richard Donner *Jurassic Park* is an idea the director still can't wrap his brain around. "You know what? I'll be totally 100 percent [honest]. When I read it, I didn't know how you could make a movie like that. And that's where I look at a guy like Spielberg, who reads it and says, 'I know how to make that movie.' I never saw the possibility of creating the animals the way he created them. And that again to me was reality. If you didn't believe those things were there, you didn't have a movie."

With *Timeline*, Donner is also going for the gut like a raptor. "What I'm trying to do is dash the romanticism of the Middle Ages," he explains. "The characters almost go back [in time] with a romantic thought. But the moment they get there, an incident happens. If you read the book, you'll remember it: the decapitation. There are these guys on horseback who are obviously from a medieval period. And [so the archaeologists] know where they are, and that it's going to be horrendous."

Someone is chumming the waters to draw birds into the scene about to be shot. Before long, several seagulls appear. "Oh,

All Timeline Photos: Philippe Bossa/Trademark & Copyright 2003 Paramount Pictures. All Rights Reserved.

Richard Donner went through a Middle-Age crisis directing Michael Crichton's *Timeline*.

they're getting the birds," Donner remarks. "Good."

For a production that has jumped all over the world before landing in Canada, *Timeline*'s cast has an appropriately international flavor. "It's one of the most bizarre ensembles I've ever had in my life," Donner admits. "David [*The Island of Dr. Moreau*] Thewlis is Doniger. Many people could have played him, but I really wanted somebody who was totally convincing in the reality of the role. There were many actors where you would have said, 'Oh, that's so-and-so playing this.'"

"Thewlis is English, and this is the first really full-out American role for him. He's a genius. Going down the cast list, there's Gerard [*Tomb Raider 2*] Butler. This is a different role for him. He's a romantic lead. I wanted to see if Gerry would do it without the Scots accent, and he did. Then I realized he was more attractive with the Scots accent. So we let him be Scots. Billy Connolly is the professor. He is the character. It's like having Sean Connery with a sense of humor. Frances [*A.I.*] O'Connor is a wonderful actress. And this kid Ethan [*Dragnet*] Emry is just extraordinary."

Donner saves his highest praise for his nominal star. "I'm experiencing a pretty strange thing. My career started at the same time as Steve McQueen, with Steve McQueen. And I've had six wonderful films with Mel Gibson. And into my life comes this kid, Paul [*The Fast and the Furious*] Walker, who is an amalgamation of both. He has a lot of McQueen in him, and then a lot of Mel's pure, nice, untainted sense of humor. He's just a comer. I think it's an extraordinary cast. I'm thrilled with it."

## TV Times

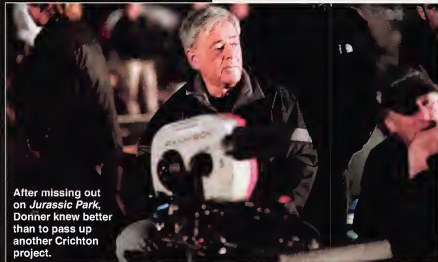
Donner's career behind the camera began with McQueen's Western TV series *Wanted: Dead or Alive*. Over the years, the prolific director has helmed countless TV shows, ranging from *The Twilight Zone* (the classic "Nightmare at 20,000 Feet") to *Gilligan's Island*. He still recalls those days fondly, even if he's fuzzy about specific episodes.

Mention *The Man from U.N.C.L.E.* and his face lights up. "It was a gas," Donner smiles. "It was so much fun. It was David McCallum, Bobby Vaughn, and a great producer named Sam Rolfe, who also wrote some of them. That was a great time in my life, making those shows. They were very well-written for television. I totally believed in my heart of hearts that I was doing little movies. And I put my life into each piece. I had to look at it like that, or I would have never gotten another job."

Donner suddenly notices the wheeling birds are pretty thick. "Can you fire a gun?" he calls out. "Those seagulls are getting ridiculous. It will never match."

An AD yells, "Background! That's the wrap on the birds."

"But I took it seriously," Donner continues. "I knew *U.N.C.L.E.* was a very light show, but I put all my effort into it. What I



After missing out on *Jurassic Park*, Donner knew better than to pass up another Crichton project.

**"THERE WAS OVER \$5 MILLION IN PARAMOUNT MONEY SPENT ON THIS MOVIE THAT WILL NEVER SEE THE SCREEN."**

was doing was right for the moment and right for the times. I didn't analyze it. It was a great opportunity to do a show at MGM. I used to drive home and think, 'I did 12 pages today.' Because with features, the directors would only do three pages a day. I knew what I was doing was right. If I was doing a feature, how could I do it without indulging myself?"

Now it's time to roll film. "Shoot the rehearsal," Donner orders. Cameras roll. Donner watches as the air fills with feeding birds. "Oh, jeez," he says. "Did you see that bird go? Oh yeah. Good birds. C'mon, babies. Yes. My God, it's worth a million bucks."

Once the shot is done, Donner snaps out of it. "OK. Let's get rid of those birds. That won't match, but who cares?" he laughs. "Somebody will write a letter: There weren't any birds in the wide shot."

*Timeline* isn't Donner's first brush with time travel. He directed several installments of the 1966 Imogene Coca-Joe E. Ross caveman comedy *It's About Time*, in which two Mercury astronauts land in the Neolithic era. "Oh, I loved it!" he exclaims. "That was Sherwood Schwartz. I was doing *Gilligan's Island* for him. I redid the pilot on that and *The Wild, Wild West* in the same three weeks. There was the big guy, Mike Mazurki [in *It's About Time*], but I forget who played the astronauts [Jack Mullaney, Frank Aletter]."

Spontaneously, Donner breaks out into an impromptu rendition of the half-forgotten theme song. "It's about time. It's about space. It's about da-duh-dah da-duh-duh da," he sings. "I loved Sherwood. I loved *Gilligan's Island*. Oh my God, I never had more fun. And I'll tell you something, if you ever have a chance, look at *Gilligan's Island*. Analyze what you're watching. Sherwood

was a writer with an incredible social commentary. He had a wealthy couple. He did society at its best, society at its worst. He would sit down with you and say, 'OK, you want to find out what I really mean?' And he would tell you. But if you didn't [want to know], if you wanted to just shoot it as a comedy, you could shoot it as a comedy."

In the background, an air horn continues blasting the gathering gulls away. "Wow!" Donner remarks. "That almost pushed me away. There they go."

## Movie Times

Donner has seen the film world change dramatically since his TV days. "When I did television, I felt very fortunate. I really loved what I was doing. It's the people who are producing and writing the [features]," he observes. "The writers we had in those days were romantic writers. Everybody wrote very grandiose and verbose. Many of them came out of theater and teaching. Then the writing changed. The producing changed. And the audiences changed. And the big word 'energy' came into our lives. I can't sit and analyze the total difference of why [it has changed], but the thing that stands out in my mind is the totally different approach to writing projects."

"For me, the thing that works in any movie I make is that the people have to stand out. If you don't have people you care about and are emotionally attached to, you can have all the action and energy in the world and you still won't have a movie. And that comes from character writing and dialogue writing and interplay and emotion."

Although best known for the *Lethal Weapon* series and the first two *Superman* films, Donner has also directed such movies as *The Omen*, *Ladyhawke*, *The Goonies*, *Inside Moves*, *The Toy*, *Radio Flyer*, *Conspiracy Theory* and *Maverick*. A fan favorite, he discussed past works in STARLOG #15, #93 and #97 as well as in COMICS SCENE.

In many ways, Donner is the father of the big-budget superhero movie. Yet, he professes not to understand what made *Superman* a blockbuster that still inspires recent emulations like *Spider-Man*.

"I wish to hell I *did* know," Donner confesses. "I think about the only thing I did right was to cast Chris Reeve. I remember when I read the script, it was 600 pages or some stupid thing. And they were going to make it. I brought [screenwriter] Tom Mankiewicz in. I said that we wanted to make three separate stories within the picture. One would be Krypton. One would be Smallville. And when the horn blew on 42nd Street, and you realized it's Metropolis, it became the comic book."

"Superman had a sense of reality for us," he adds. "I don't know what made it what it is, but, my God, I can't go anywhere [without someone mentioning it]! I totally love it when I get kids today saying, 'Man, I love Superman.' It's Chris, though. If I didn't have Christopher Reeve, I wouldn't have had a movie. I'm serious. I still look at the actors who were coming along, when he was just coming up, and I don't know who could have played Superman at that point who could have been more believable than Christopher Reeve. He was Clark Kent."

Donner has unkind words for those who have so far unsuccessfully attempted to make Superman fly on the silver screen once more. "I think the guys who are producing it are insane," he says frankly. "The way they're doing it, the money they're pissing away. They're just trying to be commercial and update something that *shouldn't* be updated. *Superman* has a sense of history. Go with the history. You can commercialize it to a degree, but you can't *destroy* it. I think that's what they're doing. At one point, they weren't going to have him in costume. *C'mon*, man. Don't make *Superman*. Make something else. And the studios are all a little nuts. Because they're desperate, they're doing it back-assward."

Donner and his producer-wife made their own ill-fated attempt to revive a franchise—Hammer Films. "I don't know what happened," he admits. "I think we were in bed with Warner Bros. at the time. But we could not get the writers to really get a handle on bringing those scripts up to date, to give them a sense of non-Hammer. We probably had half-a-dozen screenplays written. Those Hammer films are unique for a reason, and one of these days somebody is going to make 'em happen, but we couldn't beat it." *Speed Racer* is another film project said to be on Donner's plate. "I'm not [involved]," he says. "Lauren is, probably. It's still active. Very much so. She loves *Speed Racer*. I loved it too, for a long time, but I was on it too long. I can't be on it too long. But it's a great project."

As the director looks past *Timeline*, he sees two very different projects on the horizon. "One is a Western," Richard Donner reveals. "It's an original idea of mine that Brian Helgeland wrote, so you know we have a really good script. And the other one is with Mel Gibson, which we're developing at Paramount. It's called *Sam and Dave*, and it's just brilliant. It will be a great Mel Gibson film." ★

Gregory Peck and Lee Remick had a devil of a time at parenthood in Donner's eerie classic *The Omen*.



Omen Photo: Robert Penn/Copyright 1976 20th Century Fox

His *Superman* is still the best movie about the Man of Steel. "Christopher Reeve was Clark Kent," says Donner.



All Superman Photos & Characters: Trademark & Copyright 1978 DC Comics, Inc.

Heroic Rutger Hauer longed for *Ladyhawke*. Michelle Pfeiffer in Donner's day-for-night fantasy film.



Photo: Copyright 1985 Warner Bros. Inc. & 20th Century Fox Film Corp.

The director's career has been all over the map: from *The Twilight Zone* to *The Toy* and *Gilligan's Island* to *The Goonies*.



Goonies Photo: Copyright 1985 Warner Bros.

With reports of another *Superman* movie making headlines, Donner (left) hopes the filmmakers stick to the comic book's sense of history.



**W**hat a difference a year can make. When STARLOG last spoke to Joss Whedon 15 months ago, the prolific writer-producer was juggling no less than three weekly series, with a couple of other projects quietly percolating on the back burner. One year later, *Buffy the Vampire Slayer* has wrapped up after seven critically acclaimed seasons, its spin-off series, *Angel*, is well into production on Season Five and Whedon's much-anticipated SF Western *Firefly* is no longer, having been cancelled after only a handful of episodes were aired.

Fortunately, there's a ray or two of hope for die-hard *Firefly* fans. Not only are plans

the writing was on the wall. "You would be embarrassed if you knew," he admits. "From the moment I turned in the [first] script, the trouble started, but I kept thinking, 'Well, we aren't that far apart on what we're talking about.' They would tell me, 'We want this and we want that,' and I would say, 'Me, too. I have no problem with that. That's a change I can accept.' But then gradually it became apparent that *nothing* we did had any meaning. There wasn't anything we could do with the show that would make it into something Fox was interested in airing. The good side of that was that they didn't try and meddle to the point of insanity. Frankly, I just don't think they cared."



Photo: Justin Lubin

# firefly™

BY JOE NAZZARO

for a feature film quietly moving along, but the original series is now being released (streeting December 9) in a snappy DVD boxed set, which contains the three episodes never aired in the U.S. There's also a posse of extras, including several commentary tracks by writers and cast members, a Whedon-hosted set visit/introduction, a gag reel and the creator himself belting out a preliminary version of the theme song. More importantly, *Firefly* is finally being presented as Whedon had intended. "It's in the right order. It's widescreen. It's everything it was supposed to be," he notes.

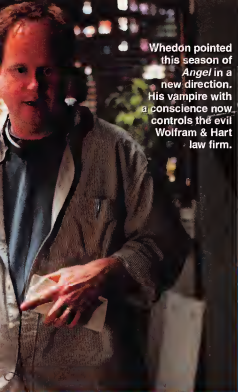
We'll get back to the DVD release in a moment, but first let's talk about just what happened to the short-lived TV series (cover-featured on STARLOG #303). While it was initially touted as one of the most promising new dramas of last season, things went downhill awfully quickly—and for a variety of reasons. First off, Fox placed *Firefly* in their Friday-night death slot, which was already littered with the desiccated corpses of countless genre shows (namely *VR.5*, *The Adventures of Brisco County Jr.*, *Nightmare Cafe*, *The Lone Gunmen*, *Dark Angel*, etc.). The powers-that-be then rejected "Serenity," the two-hour movie which introduced the show's main characters and storyline. Instead, the last-minute episode "The Train Job" aired, which basically joined the story already in progress, leaving viewers to figure out what was happening as they went along.

At this point, one can't help wondering how long it took Whedon to figure out that



Joss Whedon wrote Nathan Fillion and Gina Torres into *Buffy* and *Angel* respectively, so don't be surprised to see them reprise their *Firefly* roles in a film.





Whedon pointed this season of *Angel* in a new direction. His vampire with a conscience now controls the evil Wolfram & Hart law firm.

and turned on the TV, and there it [the pilot] was."

"We even gave them the pilot cut down into a two-parter—two hour-long pieces—and I don't think they even watched it," says Whedon. "I don't believe they viewed it with the reshoots, when we had the battle in the beginning. The network has a way of doing things—a kind of television that they're interested in putting out there—but it isn't something I'll have anything to do with again. You should know your buyer and collaborator, but it was tough to [see it coming] because Fox *really* wanted the show. So they were blind to the fact that I wasn't telling them what they wanted to hear, and I was

this.' And these were the *same* markets I was told we couldn't sell the show in. It's obviously a different branch of News Corp. [owner of the Fox Network, 20th Century Fox Television and 20th Century Fox Home Entertainment], but somebody was saying, 'There's money in this!' Nobody was saying, 'Why, this is art! We must have it!' They were [telling Fox], 'We can sell this,' which is just as gratifying, because it leads to the same thing.

"So before I even had a chance to fight that battle, it was won, because they came to us, which was nice. I think unlike any show I've done, *Firefly* found itself. Usually a show finds itself over the course of a season

**His cult SF Western may have ended in TV's recent past, but Joss Whedon knows it's a show with a reel future.**

# RESURRECTED

## Second Acts

There were other problems that sabotaged *Firefly*. Episodes were flip-flopped, ruining any sort of continuity. Others were pre-empted, which didn't allow the series to build up any momentum or viewer loyalty. The network wanted more action, more humor and for Captain Malcolm Reynolds (Nathan Fillion) to be more likable. And in Whedon's opinion, losing "Serenity" as the season opener was a massive nail in the *Firefly* coffin. "That was one of the giant deciding factors," he says. "I think it was the most important thing. Eventually, I lost sight of it, and became convinced—after hearing it for so long—that the pilot was boring, wasn't going to work, was wrong and a bad idea. I doubted myself, and people around me were saying, 'No, you have to tell this story first or people won't come on board. Nothing will have the right resonance!' But I got pummeled into acceptance and didn't really fight for it at the end. I don't think it would have mattered if I had.

"I knew there was going to be a problem when they decided *not* to air the pilot," adds writer-producer Tim Minear, who took over some of the day-to-day production duties from Whedon. "The show was weird, so you really needed those two hours to set up the universe. Without that, I think people were a little bit at sea for the first few episodes until they got it. Had they aired the pilot [first], I believe that things would have been different, but we'll never know. Ironically enough, the night I finished shooting the last episode after we had been cancelled, I came home



Thanks to the DVD set out December 9, *Firefly* fans can watch every episode—and in their original order.

blind to the fact that it would result in the show being cancelled."

Bearing all this in mind, it's easy to imagine that putting *Firefly* on DVD would be an equally frustrating proposition, but it wasn't. "What was gratifying was that I was girding myself for the fight to get it put out on DVD, when Fox's DVD department came to me and said, 'We want to do it. Absolutely!' " Whedon remarks. "Foreign markets were telling them, 'We really want

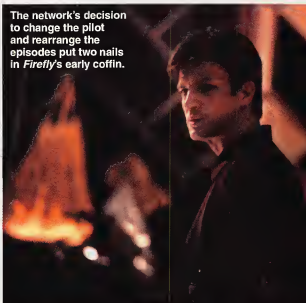
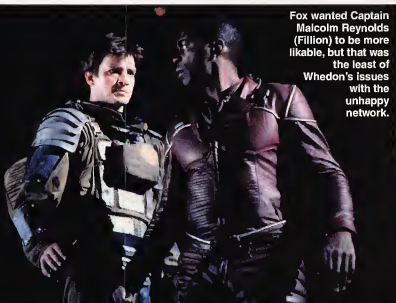
or half a season, but *Firefly* found itself over the course of the opening credits. I've never felt so strongly about an ensemble, about the structure and feel of a series. We were putting on screen exactly what I wanted—and from the first moment—so I was anxious for people to see that."

It is odd that the same studio responsible for *Firefly*'s untimely demise would pursue a DVD release so quickly. "They're different departments, different branches," Whedon points out. "And, quite frankly, they probably work with different numbers. It isn't expensive to make a DVD. They don't cost much to produce, and what we're talking about is something like 15 hours' worth of entertainment in one package, so it's an easy thing for them to sell. The numbers they need to sell a DVD are probably *not* the same as the numbers they need to get advertisers for a TV show. Also, they're different people. I've never seen *anything* resembling cooperation, synergy or a similar mission statement from [the separate] departments of any big company, so the fact that the DVD people have a different attitude isn't surprising—but it's appreciated."

While fans will no doubt welcome the opportunity to see their favorite episodes—and in the order that they were meant to be watched—it's the never-aired installments that are of the greatest interest. "There are

Fox wanted Captain Malcolm Reynolds (Fillion) to be more likable, but that was the least of Whedon's issues with the unhappy network.

The network's decision to change the pilot and rearrange the episodes put two nails in *Firefly's* early coffin.



three episodes that never saw the light of day in this country," says Whedon. "I can't remember who wrote what show. By the end, we were all writing everything. One of them is called 'Trash' [written by Ben Edlund and Jose Molina], which is another heist episode. It involves Saffron, the woman from 'Our Mrs. Reynolds.' The second is 'Heart of Gold' [written by Brett Matthews], which involves making a stand at a bordello in a rustic town. And then Tim and I wrote the last one we shot, 'The Message,' which Tim directed. He got to say goodbye to everybody because I was off having a son. So I missed the last few days, which I'm kind of glad about."

## New Tomorrows

As for talk about a possible *Firefly* feature, Whedon confirms that plans are in the works, but they're still in the early stages. "There isn't much to say. Whether or not there's a film depends on whether or not I can create a script that is accepted, and that's what I'm struggling to do right now. Beyond that, there isn't any other information. I'm hoping there will be soon, because if I don't finish this, I'm going to hit myself in the head with a hammer. Right now, though, it's just me and the keyboard. Obviously, I want to work with the cast and characters again. A movie is a good idea if it stands by itself and works for people who haven't seen the show. However, it's all still in my head."

The dilemma of creating a feature film based on a short-lived TV series is that if you start from scratch, you're alienating your small but loyal fan base. On the other hand, you can't just pick up where the series left off, because the majority of moviegoers haven't seen the show. "You're serving two masters," Whedon agrees, "because you can't assume that anybody has watched the series, but you also can't repeat what you've already done for those people who *have* seen it. So you have to create a self-contained story that works on its own but still resonates with the fans. And you can't repeat or conflict with what has happened before. It's

square one if you've never seen the show, but not if you have. It's that simple.

"Luckily, *Firefly* had a larger arc that was a mystery, which had to do with what was up with that River girl [Summer Glau]. It's an epic story, and the show was very mundane, so the movie is about taking the most mundane people in the world and putting them on this epic adventure and seeing how they handle it."

In theory, the feature route isn't the only way to go in terms of continuing *Firefly's* storyline. New chapters could be told in other media, such as novels or comic books, but Whedon dismisses those avenues—at least for the time being. "The most dangerous thing in the world you can do," he insists, "is try to create a franchise *before* you've created the work. I'm writing a movie."

*Buffy's* James Marsters (far left) is a new addition to Whedon's revamped *Angel*, which is enjoying a ratings resurrection.



And with any luck, that movie will include as many of the original cast members as possible. After the cancellation, Whedon was quick to draft Fillion to play the devilish Caleb in *Buffy's* final story arc, and cast Gina Torres in the role of demon-turned-seductress Jasmine on *Angel*. "When I find somebody who gets it done, I want to spend my time working with them," says Whedon. "That's the best part of my job. I'm in touch with *Firefly's* cast all the time because they're friends. They're extraordinary actors to a person, and they're in my life, so they know what I'm doing. It isn't like any of them object."

## Current Opportunities

Aside from his early work on the *Firefly* feature script, most of Whedon's remaining energy is being devoted to the new season of *Angel* on the WB. "We're in that scary stretch of shows airing back-to-back, but then we'll get a little breathing room in a couple of episodes."

Late last season, Whedon went to his network and studio to tell them about a bold new paradigm that he had in mind for *Angel* if the series went to a fifth year. That direction involved *Angel* and his cohorts taking over the LA branch of that super-evil law firm Wolfram & Hart, an idea that former executive producer David Greenwalt likened to a young idealist from Greenpeace suddenly getting offered a job with Shell Oil. It was an intriguing concept, and—combined with the arrival of Spike (James Marsters) from *Buffy*—the series has found a new level of interest with viewers. Says Whedon, "I think the network was very happy with the new feel, that we weren't just treading water. We were clearly redefining *Angel* and changing things without altering the essence of the show."

So that brings us back to the original point of this conversation—namely, the difference that a year can make. With just one weekly series to focus on for the moment, Whedon admits being happier than he was juggling three TV shows at once. "Obviously, I wish *Firefly* was still on the air," he says, "but I don't mind having a little more time because I have a son now. That's *definitely* different from last year."

In *Dark Horse's Tales of the Vampires* comic (bowing December 10), Whedon writes of *Slayers* throughout the ages.

"Last year was the craziest time I've ever experienced. I'll never work that hard again; I don't think my body could take it. I hadn't intended to work that hard, but David Greenwalt left unexpectedly [to oversee ABC's short-lived *Miracles*], and Marti [Noxon, Whedon's second-in-command on *Buffy*] had a baby herself, so I was suddenly running three shows. My wife was pregnant, so it was grueling and brutal, but I loved every one of the shows, and I wasn't going to let any of them be less than they could be if I could help it. I love to work, and it's what I do in my free time, but I must admit that making my own hours for a change is kind of lovely."

Not surprisingly, when one is overseeing three weekly shows at the same time—even with the best of intentions—something invariably has to give. "The problem is that you can't be on set all the time," explains Whedon. "There were times on *Firefly* where we did reshoots and stuff because I wasn't able to be there to say, 'Oh, wait a minute, this isn't right!' And that was frustrating. In terms of writing, that's seldom a problem, because working on one thing is like taking a vacation from another."

"When you only have one show and are completely focused on that all the time, you can burn yourself out a little bit, too. The way I step back from that is to work on something else, so I come to each show with a renewed creative vigor, because I accomplished the other thing and took a little 'vacation.' The problem is

Watchers-in-training learn the secrets of the undead in issue #2, which reunites Whedon with *Angel* comics' Brett Matthews and *Buffy* TV scribe Jane Espenson.



Art: Ben Tempelmeier

physically trying to be in three different places at once. It apparently isn't possible!"

And with the release of *Firefly* on DVD, Joss Whedon is happy that his beloved series is finally getting seen in the way it was intended. "Ultimately, I felt we didn't get to tell enough stories. But I'm enormously proud of the stories we did tell, and the fact that many people are now going to see them. They will be preserved forever, and that means the world to me." ★

Photo: Justin Lubin



A workaholic, Whedon expects to finish his *Firefly* feature script while overseeing *Angel's* Season Five.

After seven successful and critically acclaimed seasons, Whedon bid adieu to *Buffy the Vampire Slayer*.



**O**n October 11, Paramount Home Video, Lucasfilm and Amblin Entertainment held a press event to introduce the three Indiana Jones movies on DVD (a four-disc set now in stores). The films—*Raiders of the Lost Ark* (1981), *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989)—have always been considered boys' adventure pictures, but in addition to Harrison Ford, each starred a distinctive actress. Karen Allen was Marion Ravenwood in *Raiders*, Kate Capshaw played entertainer

**KAREN ALLEN,  
KATE CAPSHAW &  
ALISON DOODY, THOSE  
SWEETHEARTS OF  
THE SATURDAY  
MATINEE, RECALL THEIR  
THRILLING EXPLOITS.**

Willie Scott in *Temple* (and later married director Steven Spielberg) and Bond girl Alison Doody essayed Elsa Schneider in *Last Crusade*.

The trio should be familiar to *STARLOG* readers. Allen, who began her film career with National Lampoon's *Animal House*, also appeared in *Staman* and *Scrooged*. She discussed acting in issues #90 & #121. Capshaw, profiled in *STARLOG* #83, starred in *Dreamscape*, *Power* and *Black Rain*. And Doody, who menaced James Bond in *A View to a Kill*, was

# ADVENTURES WITH **INDIANA JONES**

By BILL WARREN



Karen Allen was tough yet tender as two-fisted Marion Ravenwood, one of the *Raiders of the Lost Ark*.

in *A Prayer for the Dying* and *Major League II*. She was interviewed in issue #144.

All three have gathered for the first time, and show up on stage wearing costumes from their films: Allen's long white dress, Capshaw's sequin-studded evening gown and Doody's trim and proper semi-uniform. The moderator of the panel is Jean Picker Firstenberg, the CEO of the American Film Institute, which is hosting this event on their Los Angeles campus. She asks the initial questions, later bringing in the audience.

**JEAN PICKER FIRSTENBERG:** There's a phrase, "Behind every great man is a great woman." In these movies, there are three unforgettably strong and beautiful women, who are with Indiana Jones every step of the way. They hold their own, and as he protects

them, they protect him. Karen, you started it all. Did you have any idea how big *Raiders* was going to be?

**KAREN ALLEN:** I don't think I did. But because it was Steven Spielberg directing for George Lucas, there was a sense of something wonderful happening. And I've never been involved with a film that created such a stir. [So my answer is] no on the one hand, but yes [in that we knew] that there would be a lot of attention paid to the picture because George and Steven were working together for the first time.

People often ask me how tough it was in terms of the physical aspects, but I didn't find them that difficult. There were moments where certain things were asked of me that I never in my wildest dreams imagined I would be doing—like dealing with snakes and buckets of dirt being dumped on me in the catacombs. Doing take after take after take with dirt cascading up your nostrils and down your throat...

*Allen is interrupted by a voice from the side: "Bitch, bitch, bitch." All heads swivel, all jaws drop. It's Ford, dressed in Indy's fedora and leather jacket. By the surprised, happy reactions of the actresses, it's clear this wasn't expected. Ford hugs and kisses each of them, says "I just dropped by to say hello" and then announces that it's "ladies' day," leaving the auditorium to cheers and applause. When everyone calms down, the panel continues.*

**FIRSTENBERG:** So, Kate, when the second film came around, you knew it was a big deal. What was it like to audition?

**KATE CAPSHAW:** I think I had only made two films. My agent called and wanted me to audition. I thought I was a New York actress, only doing things like *Sophie's Choice*. I actually had a very arrogant response, but I wanted to meet Steven. And I did. [Much laughter from the audience]

You can't fear what you aren't aware of. Because I didn't really want to do the movie, I didn't really read the script. Honestly, I didn't even look at the stage directions. It wasn't until we were in Sri Lanka that I learned there were snakes, bugs and all that stuff. It was physically exhausting. I don't think Willie had more to do [than Marion]—and it wasn't just the snakes, bugs and elephants—but it was a long shoot.

**FIRSTENBERG:** Alison, you were a Bond girl. What kind of decision was involved in making you an Indy girl?

**ALISON DOODY:** I thought it would be really interesting, and I was one of the first girls they talked to. But there was a lengthy period where I didn't know if I was being considered or not, which I found very hard. Waiting is so difficult. I knew it would be the experience of a lifetime, regardless of what happened afterward. I think I waited six months.

**FIRSTENBERG:** After that excruciating wait, was the production as demanding as it appears to have been?

**DOODY:** There was a lot of stuntwork and running alongside Harrison, just being wet and cold.

**CAPSHAW:** The costumes in the second one weren't comfortable; none of them were—except for the jammies. I was very happy, dry and comfortable [in those]. And on a stage.

**FIRSTENBERG:** Did you make any adjustments to accommodate this extraordinarily difficult experience—one you probably never had before and may never have again?

**CAPSHAW:** Falling in love with the director. [More laughter]

**ALLEN:** Harrison was helpful to me in that he had done the two *Star Wars* films. I watched him and noticed the incredible craft that he had developed. I had been working in experimental theater, and the few films I had done were very collaborative processes. They had mostly been about human relationships. [On *Raiders*], there was so much physical, repetitive, detailed work. I had a hard time understanding how to do that well, and what was required to perform it. We would go for days where I wouldn't have a line of dialogue. I would just be betting things across the line of the camera, and not doing it particularly well, because it's a very technical process.

Harrison was admirably adept at it. I had the good fortune of just watching him, [which helped me] realize that there was a way to do this, where I wouldn't feel so awkward all the time. And that involved just slowing down and seeing it as a part of the craft, as a skill I needed to have. Most of what I had learned up to that point was trying to forget that the camera was there. The types of films I was doing involved intimate conversations, like in a restaurant, where I had to pretend that the camera wasn't there and create a private moment. But in this case, I had to know where the cam-

Kate Capshaw found unexpected thrills (and off-screen love) as Willie Scott in *Indiana Jones and the Temple of Doom*.

Alison Doody played with two generations of Jones boys as Elsa Schneider in *Indiana Jones and the Last Crusade*.



era was at *all times*, because everything I was doing—if I was going to do it well—depended on my being in the right place at the right time at the right angle, holding this object. It was completely new to me, and it was challenging. **DOODY:** Action-adventure is so much fun. I get a great adrenaline rush from doing [stunts]. I remember Steven telling me during the motorboat chase, “Just drive the boat. Harrison is going to be holding onto the back. Just drive toward me.” I was driving it very fast, and I saw Steven, George, [producer] Frank Marshall, all these people, and suddenly they were going [she waves her arms], “Turn left! Turn left!” It was extraordinary. I suppose for men it’s more fun in some ways—all the high-speed chasing and everything else—but I had such joy in doing it.

**CAPSHAW:** Doing this sort of movie is very different from what you imagine acting to be—

“I’ve grown as a person [since *Raiders*] and have had more life experiences, so I look back at that time through a different lens,” Allen admits. “It has actually been very meaningful to me.”

“For such a hard shoot, there were so many things that happened,” Capshaw comments. “I don’t think I’ve done another film where there was so much drama and excitement.”



“Time and time again [these movies] give people pleasure, just pure entertainment,” Doody declares. “And there are very few films you can say that about. To have been a part of it is such a great memory.”



having to be aware of the camera [and so forth]. It isn’t about sitting with your director and figuring out what the [previous] moment was or [discussing] the arc of your character. Steven would tell me, “Faster,” “Funnier,” “Louder” or just “Again.”

Harrison deserves a lot of credit as well. He said, “Look, it’s a B-movie. You’re giving it way too much thought. Let’s just go.” And he took my hand and we went, and when we did, I realized that I was in a different [world]. But from the beginning, I understood that I was experiencing something I had never experienced before in my life.

*Firstenberg now turns to the audience for questions.*

**AUDIENCE:** How did you perceive your character, and did you have any input in shaping her?

**ALLEN:** Well, I fell in love with her immedi-



ately, because when I auditioned I was given the scene in the bar where Indy comes in and I punch him in the jaw and refuse to tell him that I have the medallion. Can there be a better introduction to a character than sitting opposite this 300-pound mountain man in Nepal and drinking him under the table? [chuckles] I was sort of in love with Marion before I did the film. I felt fiercely protective of her once we started shooting, and really had a sense of who she was. In action-adventure films, oftentimes there are many scenes where you don’t know what the other characters are doing. So I would be in a scene with

Indiana Jones, and there might not be much description of what Marion was doing. I wanted her to always be on her toes, ready to spring into action and jump for the frying pan or a large object that she could smack somebody with.

I was given a little freedom to shape Marion, though Steven had a clear idea of who the character was and what he wanted from me. It became an interesting collaboration between the two of us. There were times when I would fight for certain things and not win my way, and others where I was able to persuade him in a direction that excited me about the character.

**CAPSHAW:** When I read for Willie Scott, I didn’t find her very appealing. I kept trying to figure out what they saw in me that made them think I could play this woman. But it was so much fun to play this very annoying, petulant, arrogant person. She was always uncomfortable. The whining, the carrying on... Steven always has a clear picture of the movie he’s making, but he’s also generous with the actors. If you come up with an idea, he will let you do it, so you have to be careful, because he will roll film. And later on, if you don’t like it, it might end up in the movie.

I love physical comedy, so I was always trying to figure out how I could fall off [an animal] or climb on backward. For all the physical stuff, we would stand around and decide what would amuse us. We were in a hot climate with long filming hours, so we were looking to entertain ourselves.

**DOODY:** I found Elsa very difficult. I was not only very young when I got the part, but I was new to the business. I had done some work, but I never studied acting, so it was very surreal to be in a film. I wanted my character to be attractive and sexy, but I found the accent hard. I was furious with Sean Connery, because I felt he had my part. [Laughter]

It was challenging, but looking back now, it was [so full of] action and everything else. I quite enjoyed the fact that Elsa goes from being good to being greedy and wanting the Grail for herself. I did my part.

**AUDIENCE:** Did you feel you were standing up as strong females—portraying women to be looked up to?

**ALLEN:** I thought it was in the script. I didn’t feel like I had to do that much to stand up for it. I thought a strong woman had already been written, so I wanted to protect her. When I first read the script, I thought it was *Casablanca*. I had never seen any of those Saturday afternoon serials, so I didn’t know those films. I saw a completely different film in my own head. But, in a sense, the character remained the same for me, regardless of the genre. Even though there’s a damsel-in-distress element that runs through the picture, the hero is in distress as well. *Raiders* played brilliantly with those things. Indiana Jones is a different kind of hero. He’s the hero who puts on the German outfit and it’s too small; he’s the hero who goes to hit somebody with something and it breaks. *Raiders* toys with the ideas of what a hero and heroine actually are.

**CAPSHAW:** Willie Scott took a *beating* when *Temple of Doom* came out. During the produc-

tion, we had so much fun playing with her—this girl you would never want to be. But so many [moviegoers] didn't like her. She didn't represent a strong female. Feminists really came after Willie Scott, and they didn't see the humor. That perspective had been lost on me while we were filming *Temple*. I thought that because it was a Saturday matinee film, we could play with a stereotype—and she was a stereotype. Willie was treated much more seriously [than I could have predicted], and wasn't at all adored or appreciated. I told Steven while we were filming that there was too much screaming. And don't think screaming is easy, either.

**DOODY:** [After *Last Crusade*], I got an awful lot of scripts that required Austrian accents. But the other two female leads are such different characters from Elsa. It wasn't something I thought about in great depth; I played the part as it was. Elsa Schneider certainly wasn't as heavily featured [as the previous heroines] because Sean had my role [laughs]. The part speaks for itself, because that was what was in the script. I didn't feel that I was doing something that would go down in history. I was just delighted to get it.

**AUDIENCE:** What were some of the grimmer, slimier, more disgusting moments?

**ALLEN:** There was a cobra that bit a python in a Plexiglas box, and the python died instantly. Then Steven took this dead python and threw it into an ice chest, and he kept it there three or four days, until the flesh got semi-rotted. At one point—when we're about to escape from the Well of Souls—Harrison is up above me, climbing, trying to figure out a way to break through to the catacombs. I'm below, standing there with my torch, and he hits a snake with his torch, and onto me falls the dead python! [Outcries from the audience] It completely slimed me.

**CAPSHAW:** That's horrible.

**ALLEN:** Now I'm covered with snake slime, so I scraped it off with my hands and rubbed it all over Steven.

**CAPSHAW:** My story is grotesque, but it can't top that. When we got to Sri Lanka, there was a room at our hotel for three giant snakes. And at that time, I didn't know how I felt about snakes. There's a scene in *Temple* where Willie takes her cleaning out. She's near a little lake or pond, and while she's chatting with Indy—complaining, I'm sure—a thirsty snake appears from a tree, goes behind Willie into the water and wraps around her legs. So three weeks into Sri Lanka, we're going to shoot this last bit. And during that time I had peeked into the room with the snakes lying about, thinking, "Great. Snakes." So we go to the little beach, and there's a big python in the sand. They just wanted me to touch it and make nice with the snake. So I touched it, and it was horrible! I had a seriously bad reaction. By this time, they knew I wasn't a complainer. This was for real. So they cut the scene out. If you watch the movie, I don't look at the snake. I just grab it and toss it away.

**DOODY:** The rats! The rats! I actually was slightly relieved that they didn't collect the rats from the streets. They were specially bred, so they were cleaner than your average sewer rat.



Snakes, why did it have to be snakes? Allen wasn't delighted to be "completely slimed" by a dead, rotting python.



Runaway mine cars, why did it have to be...? Capshaw feels she may have been the woman who screamed "too much."

Rats, why...? Doody preferred her specially-bred rodent co-stars to some "two-legged rats" she has known.

There were so many—I recently heard that there were 3,000 of them, but I think there were [closer to] 6,000. They were fantastic, though—better than some of the two-legged rats I've worked with.

There was a scene that they didn't use, with a giant bird-eating spider. It was about this big [she indicates the size with her hands], and it had two big bald patches on its back, where it would flick its legs to blind its prey. The spider crawled up Harrison's shoulder, and the handler was there using a fine brush to make it go in certain directions. A spider does not express being annoyed like a rat would, but it will rear back with its front feet raised and start to shake. The handler told me that Harrison didn't realize it, but at one point the spider was on its back with its legs up! I wouldn't fancy doing anything with spiders—or insects.

**AUDIENCE:** Now that there's going to be an *Indiana Jones IV*, would you like to be in it?

**DOODY:** Elsa has a twin sister [much laughter]. She's really good. She wants to restore the



family name.

**ALLEN:** When I was asked to do *Raiders*, I was told from the very beginning that they planned to do three and my character would only be in the first film, because the plan was to go backward in time. But I would be delighted to be in the fourth one. I've heard little rumors and things, but I haven't heard anything official. I know that, Frank...?

Marshall, producer of the *Indy* films, is in the audience.

**FRANK MARSHALL:** I know nothing. [Laughter]

tions, and grew accustomed to interacting with *Star Trek* fans on the Internet. So I just continued that here.

"There were certainly negative feelings out there from the hardcore fan base about what we were doing in the mini-series, most of which I think was unfair. Nobody had seen it, so much of the backlash was theoretical screaming and gnashing of teeth. I know the script got onto the Internet and people read it, but that's different from seeing a filmed product. Ultimately, I just wanted everybody to relax and watch the show and *then* tell me what they thought of it. But if people have already made up their minds going in, what can you do?"

## Galactica 2.0

The opportunity to remake *Battlestar Galactica* came about when Moore received a call from producer David Eick, with whom

By JOE NAZZARO

# REMODELING BATTLESTAR GALACTICA

Amidst controversy, veteran scribe Ron Moore devises a new battle plan for a beloved space saga.

Contrary to popular belief, you *can* reinvent the wheel. The problem is, having done so, you then have to deal with die-hard supporters of the "classic" wheel—hundreds of websites decrying the so-called improvements, as well as letter-writing and petition drives demanding—in no uncertain terms—a return to the original.

Does that sound far-fetched? Just ask Ron Moore, whose remake of the 1978-9 TV space opera *Battlestar Galactica* debuts December 8 & 9 on the SCI FI Channel as a four-hour mini-series. A veteran of such SF shows as *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*, Moore seemed the perfect choice to resurrect *Galactica*, but when he began to surf the Internet to gauge fan reaction to the project, he was stunned by the negative response.

"When I started on *Galactica*, I wasn't really aware of the fan base," he explains. "I surfed around the Internet boards just to see what people were saying. At the time, people were still talking about the Tom DeSanto effort and trying to get that back on its feet. People were upset at [director] Bryan Singer, so when I came on board, the fans were upset about something else. And when it was announced that I was doing a



Ron Moore reshapes *Battlestar Galactica* for the 21st century. The SCI FI Channel mini-series premieres December 8 & 9.

remake, there was a reaction. Some of the fans wanted a continuation instead of a remake, and around that point, I started to feel like I should talk to these people, to try and put across the point-of-view of what we were doing, and keep in touch with them."

Longtime fans were less than happy about some of the changes in the new *Galactica*, such as making Starbuck a woman (played by *Halloween: Resurrection*'s Katee Sackhoff); it was Dirk Benedict in the original) and the introduction of human-looking Cylons (represented by Number Six, played by Tricia Helfer, see page 58). But instead of lying low, Moore decided to confront the problem head-on and address their concerns. "Part of that was borne of the fact that when I was at *Trek*, I used to do it all the time," Moore says. "I went on AOL and answered ques-



he had worked on the short-lived *Good Versus Evil*. "I was finishing up at *Roswell*, and had heard that the Singer/DeSanto effort had gone down and Universal was going back to square one on the project," Moore says. "David had a producing deal at Universal, so he called me and asked, 'Would you be interested in doing *Battlestar Galactica*?' It was good timing, because I wanted to change the parameters of space opera and reinvent it, doing things that I had been mulling over since my days at *Trek*. I knew *Galactica*, because I had watched the old show when it came out, so things began to click. I'm an amateur military historian, so I've always been fascinated by the carrier battles of World War II,

and *Galactica* is obviously a carrier metaphor in space. The more I thought about it, the more I realized, 'This is an opportunity to do something that could be really interesting.'

"I figured we could take *Battlestar Galactica*—which was big, campy and over-

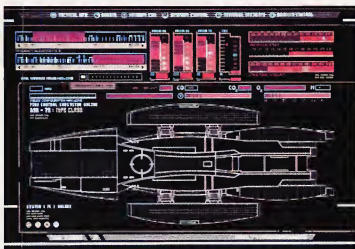
the-top in some ways—and approach it *seriously*. At the heart of the old show is this dark premise, so I said, 'Let's play it *real*, shoot it documentary-style and make it like a real place inhabited by real people. And we could shoot the external space shots the same way, instead of the hero, 3-D CGI stuff that everybody is so familiar with.' From that point, we got more and more excited about it, and David and I began talking about re-conceptualizing the show. We went in and pitched it first to the studio and then the network, and they all loved it."

The mini-series begins 40 years after the armistice that ended the Cylon War. Mankind is attacked by a new form of Cylon, which is virtually indistinguishable from its human creators. With millions dead and the 12 Colonies of Kobol wiped out, humanity's last hope is the *Battlestar Galactica*, a decommissioned warship that has just



Selected Photos: Frank Ockenfels

If you're making a new show, you need a new ship. Here's the schematic for the remodeled *Galactica*.



been turned into a flying museum. Led by Commander Adama (Edward James Olmos in the old Lorne Greene role) and President Laura Roslin (Mary McDonnell), a rag-tag fleet must struggle for survival while being pursued by their relentless robotic enemies.

One of the challenges for Moore as he began writing his script was deciding which elements and characters to retain from the original series. "One of the key concepts in the old show was the Adama family," he says. "You had Commander Adama running the *Galactica*, his son Apollo [Richard Hatch previously, Jamie Bamber in the mini-series] as the lead fighter pilot and Apollo's friend Starbuck, the roguish wild card. I knew I wanted all that.

"In any of these formats, you're always going to need a second in command, because you have to have someone for the commander to talk to. So that means there's a Colonel Tigh [Terry Carter in the 1970s; Michael Hogan here], and working out the plot and story, it became clear that I needed another pilot, so Boomer [Herb Jefferson Jr. in the original; now Grace Park] came in. I also wanted to do something with Baltar and have a villain, so Baltar [James Callis in the John Colicos role] was a natural.

"I couldn't find a way to use Athena," Moore confesses. "In the old show, they just never figured out what to do with her. Athena [Maren Jensen] really just stood on the bridge and looked beautiful, and I thought that it was weird that Adama had both his son and daughter aboard. For some reason, I didn't believe it. And the other person I never quite got around to was Cassiopeia [Laurette Spang], whom I like as a character. She's interesting, but she didn't have a role that I could identify in the pilot. She's somebody I might introduce into the series later on."

## Trek Work

*Battlestar Galactica* marks the culmination of a decade and a half's worth of work for Moore in the SF genre. Much of that time was spent exploring the *Star Trek* universe—first on *TNG*, then *DS9*, a pair of *Trek* feature films and a brief stint on *Voyager*. It all started when *Next Generation* head writer Michael Piller found Moore's spec script for "The Bonding" during Season Three and recognized his poten-

tial. Moore was just two weeks away from joining the Navy, but those plans were quickly abandoned in favor of a berth on the *Enterprise-D*.

"I always look at *The Next Generation* as my undergraduate school of writing," he reflects. "I sold my first script there, it was obviously my first experience on a writing staff and, over the next several years, I learned production, the nuts and bolts of television and how to run a show. That was invaluable. It was an extremely important part of my career, and I probably wouldn't have much of a career if it weren't for *Star Trek*. I learned so much about sitting in a writers' room and working out a story. It also let me interact with many writers over the years, who had alternative ideas and ways to approach stories, different writing methods and habits."

Moore also went on to co-write with Brannon Braga the first two *Next Generation* features, *Star Trek: Generations* and *Star Trek: First Contact*. After wrapping up *The Next Generation* with "All Good Things" (winning a Hugo for best dramatic presentation), he moved on to *Deep Space Nine*, where the writing staff formed a strong bond that lasted for the remainder of the series. "We genuinely loved being in the room together. Have you ever seen the old *Looney Tunes* cartoons, with the sheep dog and the coyote? They go to work with their lunch pails and punch the clock, and as soon as the whistle blows, they're at each other's throats, trying to get [or protect] the sheep. When the whistle blows again, they go have lunch. That was like us.

"We would sit in a room and argue, yell and get upset about various arcane points of *Trek*, the story and plot, and then it was time to go to lunch," he grins. "We would hang out and joke around, and then go back to that room and yell

Dirk Benedict's dashing Starbuck is now a female. Katze Sackhoff is the "roguish wild card" in Moore's *Galactica*.



at each other again because we all wanted to make the best show we could. We really enjoyed being out together."

Less successful was Moore's stint on *Voyager*, which only lasted for a short time during Season Six. "It was a bad experience, and in retrospect, I probably shouldn't have taken the job," he concedes. "I should have gone out on *Deep Space Nine*, because it was the highlight of my experience over there. But frankly, I was offered a lot of money to work on *Voyager*. It was an easy [decision]. I could stay in my own office, and here was another *Star Trek* series that was probably going to run for several years, so why not? I don't think I was emotionally ready to let go of *Trek*. It was a big part of my childhood, and my entire career to that point, so I just wasn't prepared to leave. And then it was a bad experience, and I didn't want *Trek* to be a bad experience, so it was time to go."

*Voyager* was the end of Moore's tenure on *Trek*, but he continued to gravitate toward the genre—or maybe vice versa. His next gig was truly a dark comedy. "I got a call from my agent saying, 'Take a look at this show *Good Versus Evil*,'" Moore says. "I thought it was funny, wild and interesting, so I wrote a couple of scripts for them and had a ball. That was a super-low-budget show. The Pates [creators Joshua and Jonas] are extraordinary filmmakers, and they were doing this show by the seat of their pants. I was really taken with their style and the kind of series they were trying to do, and I thought it was funny as shit. It was too bad that when it moved from USA to SCI Fi, it kind of got lost. It was so unusual, they didn't know what the hell to do with it."

## Roswell Roads

When *Good Versus Evil* died an untimely death, Moore got a call to meet with Jason Katims, the executive producer of *Roswell*. "I hadn't really watched the first season," Moore admits, "but it had been critically well-

Number Six (Tricia Helfer) wasn't part of the original, but the shapely Cylon does have a connection to her robotic predecessors.



Keeping the Commander's family was key to Moore's concept, so Adama and his son Apollo (Jamie Bamber) remain on board.



received, so I had a meeting with Jason. We got along pretty well, so I came aboard for the second year."

Although *Roswell* had a loyal fan following, it often teetered back and forth between a relationship-based series and a SF-heavy show about aliens. "That was the problem," Moore agrees. "If you watch the first half of Season One, Jason's idea of the show was much more about the relationships. The alien thing is there, but it's really a metaphor for adolescence, teenagers and feeling alienated in the world in general. It was unique and interesting, but midway through the season, the network [the WB], in all of its brilliance, shut down the show and said, 'We want more sci-fi!' The second half of that season was spent bringing more hardcore SF elements to the fore, so they got into the cave and there was the holograph of the mother, who said, 'You are the once and future king, and this is your sister!' There was a rebellion, and this whole classic SF backstory was suddenly injected into the show."

"In Season Two, they brought me in and said, 'We need to take *Roswell* in a more SF direction.' But even I was much more interested in the relationships and characters on the show. They were great characters, but there was no going back from Season One. We had to say, 'We've set up this SF environment, and there are enemies out there who are coming to Earth to seek them out.' We had to play that storyline, but in our heart of hearts, we wanted *Roswell* to be about these characters. You could see us going back and forth between those two elements, with varying degrees of success."

The WB finally dumped *Roswell* after only two seasons, but after a wave of fan support, UPN stepped in and picked up the series. It was a blessing and a curse. After just half a season, the network suddenly pulled the plug, which left the producers scrambling to wrap up their story with some kind of satisfactory resolution. "We had just enough of an inkling that [the show was in] trouble that we had started to

Lorne Greene captured the first *Battlestar*. But on this ship, Edward James Olmos makes the calls as Commander Adama.



Finally, a female President! Mary McDonnell is one of the survivors who joins the fight against the Cylon horde.



Moore has gone on *Star Treks* before—as part of the writing crew on *The Next Generation*, *Deep Space Nine* and *Voyager*.

lay the groundwork for the end early on," Moore reveals. "It was a delicate line, because we wanted to resolve the storylines if the show was going to end, but we also knew that if *Roswell* was to have any chance at all of coming back for a fourth season, it would have to be a different show."

"What we did was design a storyline that took the kids out of Roswell and put them on the road. The way the series ends, the kids graduate, but they're forced to leave Roswell because their cover has been blown. Liz goes with them, and Katie's husband stays behind. We were going to do all those things anyway, so they're in that van going somewhere in the Mystery Machine."

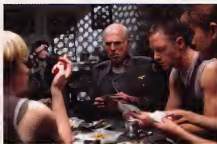
"If there had been a Season Four, they would have gone to San Francisco, embraced who they are and tried to bring good to the world," Moore remarks. "They weren't going to hide and try to lead normal lives anymore."

They were aliens, and they had a higher calling. In essence, they were going to be super-heroes. They weren't going to wear costumes, but they would try to help people and solve problems in society. We were planning to go in a whole different direction and see if it flew. The ending was designed to wrap up the show if necessary, but it also could have provided a launching point for a different version of *Roswell* if they had given us another chance."

## Dragon Days

*Roswell's* cancellation came during the same period as one of Moore's greatest disappointments as a writer. For several years, he had been interested in adapting Anne McCaffrey's popular *Dragonriders of Pern* books, and when an opportunity finally arose, he successfully pitched the idea for a series to 20th Century Fox Television and the WB. "They asked me to write a script, which they

When the stakes are this high, you need a second in command. That's why Moore brought back Colonel Tigh (Michael Hogan).



He couldn't find a place for Athena or Cassiopeia, but Moore didn't have a problem putting Boomer (Grace Park) into the mix.



Needing a villain, Moore chose Galus Baltar (James Callis). His involvement with Number Six starts the mini-series off with a bang.



No space adventure is complete without a cute kid, so Boxy (Connor Widdows) is back! But where's his Daggit?

loved, and ordered a pilot," Moore says. "So we were off and running."

Or so it seemed. As the series went into pre-production, it soon became apparent that Moore's vision of *Pern* wasn't what the WB had in mind. "We decided to shoot it in New Mexico, because we wanted an alien-type world, and I thought New Mexico was dramatic and interesting and didn't look like Vancouver," Moore says. "There were also long discussions about CGI and how to do the dragons, so we had all our ducks in a row, but they never gave me notes on the first draft, which should have been my first warning. Sure enough, there was something going on."

"Late in the game, they pulled a real power play and said, 'We want somebody else to come in and write the second draft,' which floored me. I was like, 'I wrote the first draft, so why won't you let me take a pass at the second?' They said, 'We only want a dialogue polish; it's nothing radical. We just want it to be a little bit more WB.' So I was between a rock and a hard place. It was my first pilot and my first show and I really wanted it to happen, so ultimately I acquiesced and said, 'OK, fine, bring in somebody to do a dialogue polish and we'll keep prepping.'

"So I met with the writer—a perfect-ly nice guy, nothing against him at all, he was just doing a job—and he went off, took a long time and came back with the script about a week before we were supposed to start shooting...and I absolutely *hated* it," Moore says. "The structure and plot hadn't changed, but all the characters were different. Suddenly it was, 'Those dragons are cool, man!' and we were doing a version of *Buffy* or *Xena*, which wasn't the tone of the books or the pilot that I had written. We were trying to take the material seriously and play it real, so I said, 'We can't shoot this! It isn't the show!' Everybody hated it: the director, the guy who held the rights to the books, Anne McCaffrey, the actors. So it became a standoff.

"We had this long conference call with the studio and the network, and the studio, to their credit, said, 'We agree, this isn't the show that you bought. We think you should give Ron a chance to write another version of it.' The network replied, 'Well, if that's the way you feel about it, maybe we should just say goodbye.' I said, 'OK, then let's just say goodbye.' And they pulled the plug when we were something like five days away from the start of principal photography. I think on some level, they thought I would back down and say, 'OK, let's shoot this version.' But I didn't want to make a show that I hated, that was going to have my name on it, that I felt embarrassed about and that really *betrayed* the underlying material. So ultimately it went away, and I was very heart-broken about it."

## Dark Carnivale

But the television gods are nothing if not fickle. After the demise of *Pern* and cancellation of *Roswell*, Moore found that his talents



Is *Battlestar Galactica* fated to suffer a quick death? Not in Moore's opinion. He's already outlining future series episodes.

were very much in demand—and on a variety of projects. "As *Roswell* was wrapping up, I got involved in the *Battlestar* mini-series as a backdoor pilot, and then shortly after that, I got the call from HBO to do *Carnivale*," Moore says. "I was consulting on *Carnivale* and writing *Galactica* at the same time, when Michael Piller called to see if I was interested in consulting on *The Dead Zone*. Almost immediately after I decided to do *Dead Zone*, there was a change at *Carnivale*, and they asked me to be its show runner. That's when I essentially had to step away from both *Dead Zone* and *Galactica*. Fortunately, my work at *Galactica* was pretty much done at that point. The script was all but locked, and David Eick could take it from there into production."

Moore moved over to *Carnivale*, HBO's epic fantasy series about a battle between good and evil set during the Great Depression. "It's probably the biggest and most complicated show on television," Moore says. "It was a huge production, an enormous budget, a period piece with genre elements. There are two different worlds in *Carnivale*: the Oklahoma Dust Bowl world and California. We were juggling 20 regular characters and all these storylines and backstories, and doing it all in period. We shot all over Southern California. There were days when we had three units running simultaneously, going back and doing pick-up shots and reshoots. It was a very complicated show."

In the end, *Carnivale*'s first season turned out to be Moore's last. By the time it had begun airing on HBO, Universal had already approached Moore about developing new shows for them and, if all goes well, running *Battlestar Galactica* as an ongoing series. Career-wise, it was a major stepping stone. "I

took over *Roswell* in the last season, when Jason stepped away to go develop, and I was show runner and head of the writing staff on the first year of *Carnivale*, but I didn't create it. That's Dan Knauf's series, so this will be the first time I'm both the show runner and creator. That's a really cool, big step. All year long, I kept thinking, 'Boy, as cool and amazing as *Carnivale* is, I want to go do that little show over on SCI FI, because it's *mine!*'"

As this issue of STARLOG goes to press, the SCI FI Channel's decision to pick up *Battlestar Galactica* as a regular series was still far from certain, but Moore is optimistic. "They're definitely giving themselves a way out, because—especially with the NBC takeover [NBC has acquired Universal and the SCI FI & USA cable networks from former owner Vivendi]—they have to be careful and don't want to overcommit themselves," Moore says. "But they do want to take it to series. The studio and the network are real-

ly happy and excited by the mini-series. They're going to test it, which I hate, and that's kind of a crapshoot. I'm sure if it tests extraordinarily well, I'll be encouraged to pull the trigger and order the series quickly. But if it doesn't test very well, they'll probably sit on their hands and wait to see what the viewing numbers are. But they really want to take it to series, and that's why they approached me and brought me over to Universal. If they don't do it, they've wasted a lot of money!"

While it still may be a bit premature to start hiring writers and commissioning scripts, Moore has started outlining the broad strokes of the series. "I was working on a bible for the show anyway," Moore offers, "so I've moved that into high gear—detailing how *Galactica* works, what the concept of the show is and writing in-depth character biographies."

"I started out just writing a sketch of who Adam was, and found myself creating his life history. And as I started to do the same for the other characters, it just started to flow and became fun. So I'm really enjoying it and beginning to think about what the first four episodes are going to be. I'm laying them out in my mind to pitch to the network and studio, so when they start making the decision and ask, 'What are the first few episodes going to be like?', I'll have an answer for them."

*Battlestar Galactica* has a promising future. "I think the show can run for many years," Ron Moore claims, "because the concept is strong. We aren't going to do 'planet of the week' episodes or any of those tropes. It's all internal drama. We have a rag-tag fleet of 50,000 people trapped in these ships for the rest of their lives, and that's a very fertile ground in which to tell stories."

# FANTASTIC PRESENTS!

You can subscribe now for yourself  
or give STARLOG & FANGORIA  
gift subscriptions!

STARTLING!  
AMAZING!

TERRIFYING!  
EXCITING!



They're  
the  
perfect  
gifts  
for  
your  
friends  
and  
family  
who  
love  
the  
fantastic!

SUBSCRIBE  
NOW  
AND  
SAVE!



## Holiday Gift Subscriptions

- STARLOG gift sub \$56.97 (USA, one-year, 12 issues)
- STARLOG gift sub \$66.97 (foreign, one-year, 12 issues, US funds only)
- FANGORIA gift sub \$47.47 (USA, one-year, 10 issues)
- FANGORIA gift sub \$56.97 (foreign, one-year, 10 issues, US funds only)

Order a STARLOG sub or send a gift sub to

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Order a FANGORIA sub or send a gift sub to

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
The gift giver is \_\_\_\_\_  
Print Name As It Appears On Your Card \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Signature \_\_\_\_\_

Account No. \_\_\_\_\_  
Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)  
Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Total enclosed: \$ \_\_\_\_\_  
For more gift subs, see an additional piece of paper.  
IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL  
ACCEPT WRITTEN ORDERS.  
Please allow 4 to 6 weeks for delivery.

Method of Payment:  
 Cash  Check  Money Order  
 Discover  Master Card  Visa  
Send cash, check or money order to:  
STARLOG GROUP, INC.  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016



# CHRONICLE OF A KING

By IAN SPELLING

**V**iggo Mortensen's long and winding trek through Middle-Earth is nearly over—or is it? "I'm still thinking about what it means to have been a part of this," says Mortensen, who portrays Aragorn in Peter Jackson's *Lord of the Rings* trilogy. "If somebody asked, 'How did this change you?' ... What is it they say? 'The jury's still out.' We have months of promotion for *The Return of the King*. We'll be in Japan in January. So I've got a while."

There was, however, an actual end of shooting, and that happened during summer 2003, when *Rings* leader Jackson wrapped one last period of additional principal photography. During those weeks in New Zealand, the director shot new bits and fine-tuned *Return of the King*. And as each of his actors finished their final scene, Jackson exceeded a modest ceremony in which the performers were presented with their final clapperboard, some personal mementos and a screening of some of their character's scenes and outtakes.

"Everybody had their own goodbye," Mortensen recalls. "Have you ever been surprised or broken bone? I felt sort of in a state of shock. I wasn't numb but I didn't function properly. I couldn't really express myself well. There were so many emotions [going on] at once that it was overwhelming, even though I was prepared and saw the others' final farewell."

"Each one of the farewells was tailored to the individual and the character they played, but mostly to the individual. Everybody was very gracious. Each goodbye wasn't so much a love toward the individual as much as it was an excuse for the group to thank themselves. Everybody was celebrating the effort we had made as a group. At least, that's what it felt like. Everybody was speaking with each other and embracing. It was genuine. As people can see when we're together now [during publicity gatherings and premieres], there's something there that's partly the result of working together so long, but partly just because of the kind of people who ended up working [as a group] on this particular story. I was given my sword, and two very impressive hakas were performed. It was overwhelming for me."

## His Kingly Destiny

Overwhelming is the word of the day when it comes to *Return of the King*. The Fellowship faces overwhelming odds in its struggle to gain Frodo (Elijah Wood) safe entry into Mordor, where he must destroy the One Ring. Aragorn—a.k.a. Elessar and Strider—is the last surviving heir of Isildur of Dúnedain, and he must contend with the overwhelming weight of history, destiny, and expectation as those around him look his way for leadership.

Aragorn is the best man to serve as King, and Mortensen

Weary of war,  
burdened by his  
bloodline,  
Viggo Mortensen  
leads the charge  
into final  
battle as heroic  
Aragorn.

How can anyone now read J.R.R. Tolkien's *The Lord of the Rings* and not picture Viggo Mortensen as Aragorn? The actor did a noble job essaying Isildur's heir.



Before he can be King, Aragorn must save Middle-Earth, fighting crucial battles at the Black Gate of Mordor and Pelennor Fields.



In Mortensen's opinion, Théoden (Bernard Hill) and Aragorn share a similar leadership role in *The Return of the King*.

Convincing men to die for a cause is a ruler's responsibility. Fortunately for Aragorn, he has friends like Legolas (Orlando Bloom).



says that he welcomed the opportunity to chart a believable emotional arc across three films, ending with Aragorn's inevitable coronation ceremony. "Aragorn was well-schooled, and he has had decades of experience in Middle-Earth," notes Mortensen, who adds that part of the appendix's "Tale of Aragorn and Arwen" will play out in *Return of the King*. "He's described as being the greatest traveler of his age. Nobody else has been to as many places and met as many different kinds of people as Aragorn. He has an understanding of history and the present time in Middle-Earth. So he is well-suited to be a ruler.

"He also knows, historically, that it is—to some degree—his destiny to be King. It's like somebody calling you from the Republican or Democratic Party and saying, 'I know you don't want to run, but we really need you. If you don't, so-and-so is going to win.' It's something like that for Aragorn, I suppose. But it isn't as if he has to be convinced, even if he resists and says to Elrond [Hugo Weaving], his adopted father, in the extended version [of *Fellowship of the Ring*], 'I don't want that power. I've never wanted it.'

"Aragorn realizes that if the rightful heir to the throne doesn't go through the process of taking his place, that will affect, in a big way, the

chances of saving Middle-Earth," comments Mortensen (who previously discussed the trilogy in STARLOG #295 & #308 and FANGORIA #208). "Knowing that he's the lone heir, it's obvious to Aragorn that he's going to have to do this. He resists it because, maybe on a surface level, he resents being told that he *must* do something, when he has operated so independently for such a long time. I also believe that there's an element of fear and a crisis of confidence, which you find in each one of the *Rings* characters.

"Eventually, as you'll see in *Return of the King*, Aragorn has to travel to the Paths of the Dead, which is the place where, if he isn't pure, he can't assume the throne. He has doubts about how pure his bloodline is and how much of a rightful heir he is. Is he as great as his forefathers? For example, Isildur was a great warrior and noble in many ways, even if—when faced with the temptation of the Ring and what it symbolizes—

he was too weak and proved again that, like Elrond said, men are weak. If they couldn't do it, how can Aragorn—this orphaned, watered-down, distant-relative version of these great ancestors—think that he can go into the Paths of the Dead—where *nobody* has ever been able to do—and convince these specters to help? What makes him [confident] that he's going to be able to do what his ancestors couldn't, when they were so much more pure-blooded and noble?"

"That was interesting to play," Mortensen says. "And let's say I'm portraying somebody who's completely evil—well, there has to be something that isn't evil [about the character]. I personally don't believe that there's such a thing as absolute evil or absolute good. People, no matter who they are, need to work on themselves all the time. It starts from within. People have to search within first, and that's what the characters in this story do. I think that people may subcon-

sciously—and sometimes consciously—relate to that, to the characters' imperfections."

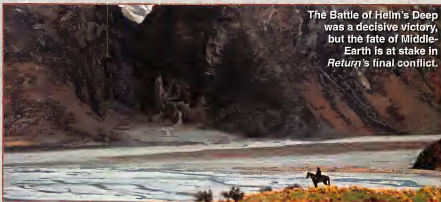
## His Uncrowned Head

*The Two Towers*, the second entry in the *Rings* trilogy, delivered nearly equal measures of action and heart. *Return of the King* (which premieres December 17) promises to do more of the same, while also tying up all of the major running storylines. Emotions will no doubt roll further as the characters meet their fates, but the action is another matter. How do you top—or at least differentiate between—*Two Towers*'s stunning Battle of Helm's Deep and *Return of the King*'s final fight?

"For one thing, *Return of the King*'s battles happen in the daytime," Mortensen says, referring to the raging warfare that occurs at Pelennor Fields and the Black Gate of Mordor. "For another, there are huge amounts of cavalry in Pelennor Fields. There are giant elephants, Nazgûl flying around, pirates and ghosts. It's insane. Just in sheer numbers, ambition and special effects-wise, it's different. It's also incomparable in the potential cost. If there's a major defeat, that's it. Helm's Deep wasn't [make-or-break]. This is it, and yet there's *another* battle. The Ring still hasn't been destroyed. But Pelennor Fields is a must-win war within the greater quest. The battle at Black Gate is also impressive. What's amazing about it is how uneven the odds are. During the Pelennor Fields conflict, although it isn't a fair fight, at least it's a reasonable one. But at Black Gate, there's no question that we're all going to die. There's just no doubt about it.

"And it doesn't matter how special my sword is. It isn't like Gandalf [Sir Ian McKellen] fighting a dragon on his own and buying time for the others to escape. Aragorn is bringing his friends, his horse and all the armies of men. That's how he's using the respect that he commands in this position that he's moving toward. He's doing the difficult thing—like a good leader is able to—of

The Battle of Helm's Deep was a decisive victory, but the fate of Middle-Earth is at stake in *Return*'s final conflict.





Aragorn doesn't have to get off his high horse. Like the other *Rings* characters, he's a humble, imperfect person trying to do the right thing.



convincing thousands of people to die with him for the good of Middle-Earth, for these two little guys who are crawling toward this volcano. Aragorn's trying to buy them more time, just like Gandalf bought us time to get out of Moria. Aragorn's sacrificing himself, and telling others, 'All of you, join me. Let's all die.' He also does it with Legolas [Orlando Bloom] and Gimli [John Rhys-Davies] in Pelennor Fields [though they insist on joining Aragorn on that adventure].

"In a sense," he adds, "Théoden [Bernard Hill] performs that same role, so when he makes the charge to the cavalry. What J.R.R. Tolkien did too successfully was ramp things up in the different narratives and

keep matters interesting, and that's Peter's job on the films. He does have to reach an emotional level at some point—probably halfway through *Return of the King*—and then he must sustain that and build and build on it. That's a real juggling act. It's like a symphony. He needs to pull all of these instruments together and keep building, then take it down, and then bring it up a little. That's what the whole story has been."

## His Final Battle

Many fans of Tolkien's masterwork took away from the saga the idea that those who desire power shouldn't have it, and that those who don't want it or otherwise shy away from leadership positions might be most deserving of them. "That often seems to be the case in government," Mortensen points out with a sardonic laugh. "I don't know if that's true in *The Lord of the Rings*. I assume you're referring to, among others, Aragorn's reluctance to accept his rightful place and the expectations that go with it, as explained to him particularly by Elrond, Gandalf and Galadriel [Cate Blanchett]. They're his mentors and the people who know the most about him and his place in Middle-Earth. But I think that Aragorn is, in some sense, no different from the other members of not only the Fellowship, but of the greater fellowship, which includes Théoden, Éomer [Karl Urban] and Éowyn [Miranda Otto]."

"That's one of the beauties of the story, and one of the reasons why I think people connect and will always connect with it. What grounds *Rings* is that *none* of the heroes—and there are many, not just one individual—are without flaws or self-doubt. That's what engages me when I read the book, and I think that's something Peter and the rest of us have managed to get across in the films: That everybody has moments of conflict within themselves. We all [find ourselves in] scenarios where we can choose the right way—by putting the group first and the individual second—and choose to avoid the temptations. After all, temptation is what the Ring represents. The Ring is the downfall of both Sauron [Sala Baker] and Saruman [Christopher Lee]. There's a temptation to want to control other people's choices."

Speaking of choices, Mortensen now enjoys freedom of choice in his career, and that's a direct result of his participation in the *Lord of the Rings* trilogy. He has completed work on *Hidalgo*, director Joe Johnston's action-Western about Frank T. Hopkins, a real-life figure considered the best long-distance endurance horse rider of his time. The actor has also pursued other artistic endeavors, publishing books of his poetry and photography, and displaying his paintings at art galleries around the country.

Mortensen—who assumed the role of Aragorn only after Stuart Townsend departed the project—realizes that he's a lucky man. And, no, he's fast to point out, no one associated with *Lord of the Rings* ever dared consider the trilogy a sure thing. "I don't think anybody could have known—even if they had hoped, believed or thought it *might* happen—how successful these movies would be, and not only how much money they've made, but how much people have connected with *The Lord of the Rings* beyond the box office results.

"It means something to people," Viggo Mortensen concludes. "They've related it to their lives, the times and society, much as each succeeding generation has and will with the book. We didn't know that would happen. We can look back now and go, 'Of course.' But we didn't know." ☆

Design & Layout: Heimer Fell

Arwen isn't the only woman enamored of Aragorn. Éowyn (Miranda Otto) is stirred by Strider's strong will and stout heart.



Exhausted and outnumbered, death appears inevitable for the Fellowship fighters. Will we see *The Return of the King*?

All Towers Photos: Copyright 2002 New Line Productions, Inc. The Lord of the Rings, The Two Towers & the Names of the Characters, Events, Items & Places Therein are Trademarks of the Saul Zaentz Company d/b/a Tolkien Enterprises Under License to New Line Productions, Inc. All Rights Reserved.



# MANY PARTINGS

By IAN SPELLING

**T**he *Lord of the Rings* has been personally satisfying on many levels," says Elijah Wood. "Just to be part of an achievement like this, as great as this, is an honor and something I'm so proud of. To have worked with Peter Jackson and these actors and been given the gift of friendship as a result of having worked on these movies—those are a few of the great things that I'll take away from this. I've made some of the greatest friends in my life during this experience, and I will know these people for the rest of my life."

Wood's friendships may endure, but the Fellowship ends with *The Return of the King*, the third and final film in the *Rings* trilogy (premiering December 17). Whereas the first installment, *The Fellowship of the Ring*, focused on Frodo (Wood), Sam (Sean Astin) and their fellow Hobbits, *The Two Towers* cen-

tered on Aragorn (Viggo Mortensen) and the world of man. *Rings* author J.R.R. Tolkien himself initiated that shift, of course, but it made for some cinematic tap dancing on director Jackson's part.

"It was certainly an element of the story that needed to be told," Wood notes. "So, obviously, that was the only way the film could be done. But *Return of the King* really brings the story back to the idea of the Fellowship, in the sense that it more closely binds the different stories and intertwines them. It doesn't feel so separated or that the film is focusing more on one particular person or story than another. All of the characters are experiencing everything together. They need each other. Without the help of Aragorn, Gandalf [Sir Ian McKellen] and Legolas [Orlando Bloom], Frodo and Sam won't succeed, and vice versa. So there's a real

sense of it being a Fellowship again—of everybody working together and helping each other. And they're doing it with *one* goal in mind: to destroy the Ring. *Return of the King* is also a much more emotional movie than *Two Towers*. It's heartbreaking, ultimately, what happens to these characters."

## Middle-Earth Interludes

Throughout the lengthy *Rings* shoot, Wood faced multiple challenges: the makeup, special effects, forced-perspective shots, difficult weather and all that time spent far, far away from home in New Zealand. But in terms of simply portraying Frodo on a day-to-day basis, the hardest trick of all was keeping track of the character's maturation process and his Ring obsession over the course of three films. During the bulk of production between 1999

## IT'S THE LAST ACT OF *THE LORD OF THE RINGS* AS ELIJAH WOOD REFLECTS ON AN UNFORGETTABLE ADVENTURE.

Fortunately, Wood had Astin and Gollum actor Andy Serkis around to help him shape his performance. "Sean and I are like brothers," Wood says. "We worked nearly every day together. We became incredibly great friends and relied on each other because, literally, that was *all* we had, except when Andy was around. Sean certainly played a massive role in my character's evolution and how I played Frodo. Andy was incredible, too. Although we didn't have the actual Gollum on set, we had him in Andy. There were times where Sean and I played scenes without anybody there, and Andy would be off to the side reading Gollum's lines. His performance is so powerful, incredibly emotional and present that we believed that Gollum *really* was there. Andy was a great asset to Sean and me. He gave 110 percent and helped make those scenes come alive. It would have been totally different if Sean and I had had to look at a tennis ball the whole time. Having Andy actually there on set was crucial. Gollum isn't just a CG character. The only difference [from a real actor] is that Andy had to do guide passes and then step off-camera and perform his off-lines. Other than that, he was just another actor on the set."

Photo: By & Copyright 2003 Albert L. Ortega

This isn't your *Fellowship*, Frodo. Haunted by his growing infatuation with the One Ring, the faithful Hobbit's desire turns to dementia in *The Return of the King*.

Elijah Wood won't have to say farewell to Frodo just yet. Promoting *King* will keep the actor in Middle-Earth for a few more months.

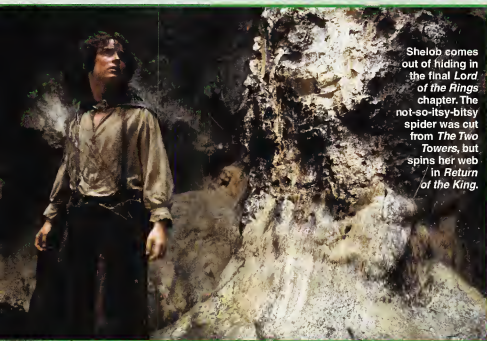
and 2000, Wood would often find himself working on *Return* at 10 a.m. and *Fellowship* at 5 p.m.

"Trying to be as specific as I could about his decline was the toughest part of playing Frodo," Wood says. "I tried to pay attention to that decaying process, because there are defining points throughout the journey. And that process was done with Peter and Fran [Walsh, co-screenwriter/co-producer]. We had long discussions before we would shoot certain sequences, and we paid great attention to where Frodo was in his journey and decay at that given point. We wanted to be very clear about that. It was a matter of honing in on how far along he was in his decline. We wanted it to be a linear progression, so people can watch these three movies as one film and witness Frodo's deterioration over that course of time."

Wood has spoken in the past of Jackson's formidability as a filmmaker, decency as a man and genius as an interpreter of Tolkien's legendary work (see the previous Wood interviews in STARLOG #294 & #306). Less commented upon, until now, has been the contributions of Jackson's professional and life partner, Walsh, to the *Rings* trilogy. "Fran directed quite a lot," Wood confirms. "There was no way humanly possible that Peter could have directed absolutely every sequence himself. He did direct everything in the sense that



According to Wood, *Return of the King* brings the story arc back to the Fellowship—and Frodo's mission to Mordor.



Shelob comes out of hiding in the final *Lord of the Rings* chapter. The not-so-itsy-bitsy spider was cut from *The Two Towers*, but spins her web in *Return of the King*.

he gave out orders to all the directors, oversaw everything and was always watching what everybody else was doing. He was at every rehearsal and so forth. But because there were multiple units shooting in order to complete the film on time, it was impossible for Peter to direct every single moment. So Fran was called on quite a lot to film some of the more intimate, emotional acting sequences. She handled a few of my sequences. She directed the scene in *The Two Towers* where Frodo and Sam are taken prisoner by Faramir [David Wenham] and Frodo is basically willing to give up the responsibility of taking the Ring to Mordor."

The trilogy's making has involved hundreds of people, many of them known to moviegoers as mere names flashing by in the final credits. Wood points to the most unsung of the production's behind-the-scenes personnel. "There is one particular woman: Zoe Hartley. She worked on the set and was probably the *most* dedicated person on our set," he says. "Her job description was, I believe, stand-in. I think that's what she was hired to do. But she did everything from driving cast members to set to reading off-lines

when other people weren't around to collecting the script pages at the day's end to making coffee and drinks for people. Zoe would do absolutely anything to help out. She was a savior for us."

### Mordor Moments

As for *The Two Towers*, the Extended Edition is now out on DVD from New Line Home Entertainment. Wood has screened the longer version and liked what he saw. "There's a sequence in [the longer version] that I

absolutely love," he raves. "It's the flashback where Boromir [Sean Bean] comes back from a battle and Faramir and Boromir greet each other as brothers. It's the first and only time you see them together. They greet each other and there's this wonderful merriment and celebration. Then Denethor [John Noble], their father, comes forth, congratulates Boromir and sort of shuns Faramir. It gives you an idea of the brothers' relationship and their connection to their father. That's important, because it helps explain why Faramir is the way he is and why he does what he does. It adds a lot to *The Two Towers*, and is important going into *Return of the King*. It gives you some of Faramir's motivation."

As with *Fellowship*, Jackson returned with cast and crew to New Zealand in summer 2003 for several weeks of additional principal photography for *Return*. "We revisited certain sequences," Wood says. "We added and reshaped moments of the trio relationship of Frodo, Sam and Gollum. That's pretty much what I did in terms of the new stuff."

Asked for more details about *Return*, Wood reports that the rendering of Mordor is dazzling. "Mordor is a combination of many elements," he says. "There was a location, but there were also sets, miniatures and CGI. Peter used different filmmaking techniques to create *Rings'* realistic environments."

*Return* also gave Wood the opportunity to take Frodo to the extreme. "There's a sequence near the movie's end where Frodo ceases to be Frodo anymore," Wood reveals. "He can't remember the Shire or where he came from. He can barely breathe and he's essentially dying. As fun as that was to get to—because I



Grateful to have Gollum and Sam at his side, Wood credits Andy Serkis and Sean Astin for helping to shape his Hobbit part.

enjoy moments like that—it was definitely the most challenging acting moment for me.”

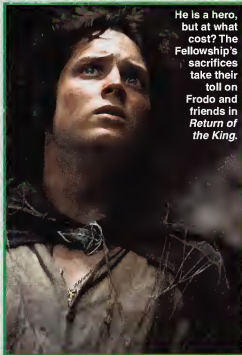
And then there's the destruction of the One Ring. Jackson shot two variations of that climactic moment. “Peter has picked an ending, but I can't say which one,” Wood teases. “There's a very specific idea of how the Ring is destroyed. In the book, Gollum sort of trips and stumbles [into the fire], and that's how the Ring is destroyed. That's interesting, because it brings the focus back to the fact that it's Frodo's *humanity* which helps destroy the Ring. He doesn't actually get rid of the Ring, so he isn't really the hero, but he *is* the hero in the sense that without his humanity for Gollum, Gollum wouldn't have come back. Gollum would have been killed and wouldn't have been there to grab the Ring and fall [into the fire]. There's an element of that within the film, but Peter has played and toyed with the ending. He has definitely chosen one, but you'll have to wait to see what it is. I don't think it's going to please everyone, but there's no way to do it that will make everybody happy.”

While Frodo does save the day and fulfill his Fellowship obligation, the cost of his commitment is a heavy one. “Frodo's definitely a hero in that he has taken on this great responsibility and seen it through,” Wood says. “He's even more of a hero because he has lost so much of himself in the process. *The Lord of the Rings* really explores what it takes to pull off something as great as the Fellowship achieves. They go against great evil, but at what cost? What is lost in the process? What sacrifices have to be made? What's amazing is how strong these characters are at the end of everything. What they've gone through has changed them, and that's what's really powerful about *The Lord of the Rings*.”

## Shire Farewells

Wood's final day on *Rings* came earlier this summer, and concluded his participation in the extra round of *Return* shooting. “I wasn't ready to leave and give it all up,” Wood comments. “It was difficult to get my head around the fact that it had come to an end. We were all so used to returning to New Zealand for more filming. We thought it would go on forever, but it had to have an end. One of my last sequences was shot at Bag End. It's at the conclusion of the film, and it's incredibly emotional. Frodo essentially says that he's dying and implying that he might not be around much longer. There's a real sense of leaving and saying goodbye, and that's exactly what I was feeling.”

“Like everyone else, I was given a farewell, and mine was that evening. I was given Sting [Frodo's sword] and my last clapper from the last take of the last shot. I had to make a speech in front of everyone, which I could barely do. I was too overwhelmed to say goodbye. They



He is a hero, but at what cost? The Fellowship's sacrifices take their toll on Frodo and friends in *Return of the King*.

made a little film for me, like they did for everyone else, which was sad but also funny. So it was beautiful, the final day for each actor. They sent everyone off appropriately, and it was very nice of them to do that.”

Wood has moved on since completing *Return of the King*. He plays a penguin in search of his singing voice in *Babe* director George Miller's animated *Happy Feet*, and made a cameo appearance in Robert Rodriguez's *Spy Kids 3-D: Game Over*. “*Spy Kids 3* was brilliant,” Wood enthuses. “That came about in a funny way. I went to Austin for the South By Southwest Festival, to listen to the music, and visited Robert. I went by the set to say hello, and he said, ‘Oh, by the way, I kind of wrote you into the script. I was going

to call you, but now that you're here, I'll just ask you in person. I have this character called the Guy and I would love for you to be him. Your name is already in the script. Would you like to do it?’ I adore working with Robert. I think he's a genius. He's a blast to work with and his films are so much fun. So I jumped at the chance. It only took about two hours to do. It was a joy, and I would love to work with him again.”

Wood will also be seen in *Eternal Sunshine of the Spotless Mind*, written by Charlie (Adaptation) Kaufman and directed by Michel (Human Nature) Gondry. “I was thrilled to be a part of that,” Wood says. “I'm a massive fan of Michel Gondry's, and I adore Jim Carrey and Kate Winslet. I play a technician who works for an office that erases people's memories of things that they want to forget. In this case, Kate has Jim erased from her memory and vice versa. My character actually falls in love with Kate mid-procedure, and I take all of their information about their relationship and kind of put myself in Jim's place and try to have a relationship with Kate. It's a hilarious, brilliant script, but it's also quite romantic and beautiful.”

Next up is an indie drama co-starring Charlie (*Cold Mountain*) Hunnam, *Hooligans* (which begins shooting in April). Wood will play a student who, wrongly booted out of Harvard, moves to London and meets Hunnam, who introduces him to the violent underworld of soccer hooliganism.

A dancing penguin. The Guy. A love-struck technician. A soccer hooligan. The potential of being typecast as a Hobbit hasn't been a problem for the actor so far. “I was never concerned about it,” Elijah Wood says. “I was lucky enough to have a career before *The Lord of the Rings*. People knew my work and who I was. And as long as I continue to act and put myself out there in a different light, I won't be typed as Frodo in a negative way.”



Cut from the theatrical release, this flashback with Faramir (David Wenham), Boromir (Sean Bean) and Denethor (John Noble) is part of *The Two Towers Extended Edition* DVD. It's a sequence Wood loves.

Merry goes round one more time, as Dominic Monaghan marches off to war in *The Return of the King*.

# STANDING

By IAN SPELLING

I guess that you can't really predict what anything is going to be or where anything is going to take you," philosophizes Dominic Monaghan, the young actor whose life and career have been transformed as a result of portraying the Hobbit Meriadoc Brandybuck (Merry) in the *Lord of the Rings* film trilogy.

"My life changes all the time anyway," he remarks. "It's constantly evolving. I like that. I enjoy change and having things moving along, moving forward. When I became involved with these films, I knew it could be something crazy, but I certainly didn't foresee it taking me to Los Angeles, or that I would end up living there and hanging out with all of these new people. But you become quite resilient. It's your life and you deal with it. You deal with whatever breaks and opportunities you get. I don't really feel that *The Lord of the Rings* has been a detriment to my life. I'm still the same guy. I'm just living in different circumstances. But I'm still an actor trying to get work. I'm still hanging out with my same friends and seeing my family whenever it's possible. So, in many ways, it hasn't changed me at all. But if you look at yourself three years ago and [compare it to] now, you've changed. We've all changed. And that's even if you haven't gone through something as traumatic and incredible as being a part of *The Lord of the Rings*."

## Hobbit Hell

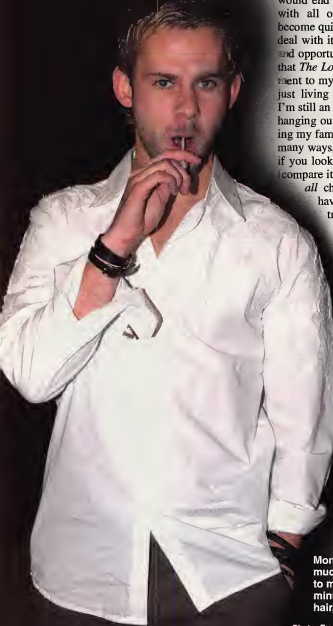
Compared to Merry, however, Monaghan has had it easy. The little Hobbit has been chased, beaten and nearly eaten; watched as his beloved Shire came under siege; spent time in the company of a walking, talking tree named Treebeard (John Rhys-Davies); and witnessed death, disillusion, doubt and despair among the Fellowship of the Nine as they ventured to destroy the One Ring in Mordor.

"I think what you're experiencing with Merry and Pippin [Billy Boyd]—and to a

lesser degree with Sam [Sean Astin] and Frodo [Elijah Wood]—is the innocent audience point-of-view of what's happening in the story," Monaghan explains. "I know that J.R.R. Tolkien was very interested in young men going to war and the prisoner-of-war aspect. The people who went into the first and second World Wars were 18, 19 and 20-year-old kids. It's incredible what they went through. The ones who came back, who lived through it, their lives were forever changed because of it. What you're seeing with Merry is something like that. In the first movie, Merry was this young, innocent, confident, cocky, self-assured Hobbit. But then he's thrust into a situation that no other Hobbit has been in before. The character arc, as I see it, is of someone growing up in this war-like environment.

"Merry is very happy in *The Fellowship of the Ring*. In *The Two Towers*, the Hobbits start to understand that now they're really on their own. They can't rely on Gandalf [Sir Ian McKellen], Aragorn [Viggo Mortensen] or Gimli [Rhys-Davies] to help them out. They have to fully commit to the quest and go to the next level without help from anybody else. So there's that aspect of growing up in *The Two Towers*. And in the third movie, Merry is war-torn. He's involved with the army of Rohan. He gets into three or four skirmishes with hundreds of thousands of Orcs. And he's forever traumatized by what he sees and experiences.

"Merry loses a lot of his humor," says Monaghan (who discussed the trilogy in



Monaghan looks much different—not to mention taller—minus his Hobbit hair, clothes and feet.



# SMALL

STARLOG #305). "He loses much of his basic Hobbit nature, which is just to have fun and enjoy himself. He becomes very lost in the world, until the destiny of the Ring is fulfilled. So, for me, it was very simple [as an actor]. It's the [transformation] of a very sweet and innocent young man into someone who is incredibly traumatized by war. *The Return of the King* is terribly sad, and one of the main reasons why is because you connect so strongly with the Hobbits. The destiny of the Ring is one story, but what everyone—including the Hobbits—has had to sacrifice of their lives is, I think, the main story. They come full circle. They realize that they've saved the world, but they also realize that they're screwed."

Although Merry and Pippin provided comic relief in *Fellowship*, director Peter Jackson ratcheted down their playfulness and upbeat nature in the two sequels.

"The biggest challenge was probably trying to make the changes we've been talking about believable," Monaghan remarks. "I was trying to make the audience side with Merry and go on the journey with him. I wanted them to realize that by the second and third films, he isn't a happy-go-lucky kid anymore."



Pats Pippin (Billy Boyd) and Merry spent a lot of time around (and in) trees in *The Two Towers*. That's Entertainment!

Photo: Chris Coad

Selected Towers Photos: Pierre Vinat

*The Return of the King* closes the book on *The Lord of the Rings*. It's time for Dominic Monaghan to say goodbye to Merry and move on from Middle-Earth.

No longer a "happy-go-lucky" Hobbit, Merry has matured as a member of the Fellowship. In the last film, he goes to war,



Photo: Pierre Vinel

In *Return of the King*, they're going to see a young man who's completely immersed in this hell that all of the characters are dealing with. One of the main attractions about Merry, especially in the first movie, is that he's so cute and nice and funny and innocent. My main challenge was to say to the audience, "OK, you've seen that. You've invested in that and enjoyed it. But now you have to come along for the ride and understand that



Fans should appreciate this excised scene of Merry and Pippin discovering Saruman's hidden larder. It's restored on the *Two Towers* Extended DVD.

Merry is going to go through many changes before he can have fun again."

## Tree Time

Before addressing *Return of the King* further, Monaghan first looks back upon *The Two Towers*. The actor recalls that he spent much of his time on that production sitting with Boyd up on Treebeard's shoulders. "We were up in this fake animatronic tree for probably close to two or three months," Monaghan says. "It was so high and we were strapped in. It took at least 30 minutes to get us strapped in and comfortable. And when I say comfortable, I mean able to sit down. We had twigs sticking in our backs, which was not all that fun. But once we got in there, Billy and I tended to stay in there all day—apart from coming down for lunch—because

it was just a hassle to come back down again.

"They would call a tea break and everybody else would leave the studio, but Billy and I would be up there, 25 feet in the air, in this tree, in this completely empty studio, for 15 or 20 minutes. So we would talk and gel with Treebeard. We spent so much time up there. We ended up having fun and writing a script while we were up there, which was cool. And Treebeard is a great character. Tolkien really [hit] on something when he gave nature a voice. He allowed a natural force to air his opinion about what's happening in the world. What Treebeard says is very profound and powerful."

How Treebeard appeared, however, is up for debate. Some moviegoers simply didn't buy it, complaining that the Ent's scenes—like an earlier one of Gandalf riding the Balrog—looked too much like old-style rear-screen projection for a project in which so many of the FX were brilliant. Monaghan has heard the critiques.

"It's difficult," he begins. "Pete always stretches himself as far as he can go and keeps challenging himself. He told all of us at the beginning that the technology is now available to make these movies, so now is the right time. But he was constantly pushing himself and trying new things. What you saw [with Treebeard] was the best they could do with the technology they had. I thought it looked fine. One of my main criticisms about CGI—not in these movies, but in general—is that it can sometimes look wet and kind of watery, like it has been dipped in liquid. I didn't see that with Treebeard. It worked on that level. But there are always going to be a few grumbles. There's nothing you can really do about it. All you can do is give the best performance you can and hope that the audience is invested enough in [the film] to believe what's going on."

Undaunted by the mixed reaction, Jackson added additional footage of Merry and Pippin interacting with Treebeard for a

November release of *The Lord of the Rings: The Two Towers* Special Extended DVD Edition. In that version, Merry and Pippin share more scenes with the Ents, and the Hobbits partake in a couple of comedic sequences.

"There's a great scene in which Merry and Pippin find the Ent draught, which is a drink that the Ents consume to make themselves taller," Monaghan reveals. "I wake up one morning and find out that Pippin is halfway through it and suddenly taller. I can't believe what I see and so I drink some too, and we have this competition to see who can get the tallest. And then we get in trouble with Treebeard. It's kind of cool. And there's a scene at the movie's end where Merry and Pippin find Saruman's [Christopher Lee] larder and we snuffle about in there, finding beer and

apples and chickens and pipe weed. So there are a few character nuances that I'm happy to see back in the film. Then, of course, there's the commentary, which was loads of fun to do. The year before, I did the *Fellowship* commentary with Elijah, Sean and Billy, but Billy and I did it alone on *Towers*. That was cool, because Billy and I work very well together."

Monaghan and Boyd—who became tight pals while making the *Rings* films—didn't spend as much time working together on *Return of the King* as they had on the first two features. Rather, Monaghan often found himself in the company of Bernard Hill, Karl Urban and Miranda Otto, who respectively played Théoden, Éomer and Éowyn.

"We all hung out together," Monaghan says. "It was fun, but kind of strange. I was

Parted from Pippin, Merry finds new friends in *Return of the King* when he joins the Riders of Rohan.



Photo: Van Redlin





Photo: Courtesy New Line Productions

Some moviegoers weren't impressed by *Two Towers'* Ent sequences, but the only problem Monaghan had with Treebeard was trying not to fall out of him.

with the Rohan army, and Billy was involved with the Gondorians, like Faramir [David Wenham] and Denethor [John Noble]. All the people in the Rohan army gave the people in the Gondor army shit because we were roughing it more, got dirtier and were better riders. The Gondorians were dressed in silver and looked flashy and clean—like they had been nowhere near a war. Every time I saw Billy at lunchtime, I would go on about how wimpy his costume looked and how cool I looked and how tough and manly the Rohan were. So it was good fun being away from Billy for a bit and hanging out with people like Karl, Bernard and Miranda.”

From the beginning, Jackson scheduled additional photography for all three films. On *Return of the King's* reshoot, “We did some extra footage of Merry in the middle of a battle, where he ends up defending himself against 10 or 11 Orcs,” Monaghan notes of his involvement. “That was a whole day’s filming. We also shot a lot of stuff on the ‘Phony Pony,’ which was the horse we used for some of the battles. It wasn’t a real horse; it’s what we used for the special effects

scenes when the Hobbits needed to be down low, chopping at the legs of the Orcs. I had some new scenes with Billy and Ian as well. It was just a matter of completing the little finishing touches to what’s going to be an incredible movie.”

## Merry Men

*The Return of the King* may not have an entirely happy ending, but it does conclude on a bright note. “Tolkien gets into what happens to Merry after the [Fellowship’s] story has taken place,” Monaghan notes. “Merry spends a lot of time in the Shire. He becomes a Hobbit of high profile and someone who people come to for advice. I think that Merry becomes quite wise and learned about the world, and he understands how it works. Hobbits are very good at reverting back to being Hobbits and trying as hard as they can to enjoy themselves. I believe that—after a couple of years—Merry goes back to some semblance of who we saw in the first film. But you have to understand that what they go through in *Fellowship*, *Two Towers* and *Return of the King* is terrible. So many of their friends are dead, and they’re

just a few of the people still alive. They’re involved in a war that’s mainly humans fighting, and these Hobbits, these tiny little creatures, are struggling to stay alive. It’s tough.

“I know some people think that *Return of the King* has a happy ending, but I wouldn’t [agree]. It’s very poignant, what happens in the end. Hopefully, the audience is really invested in wanting to see the main characters—the members of the Fellowship and, more specifically, the Hobbits, because of their innocence—stay alive. The characters are dealing with many emotional difficulties at the third film’s end. They’re all confused and lost. The Hobbits don’t really understand what’s happening or what it’s going to be like when they return to their Shire. The reason they went on this quest was to save their homeland. To go back there now feels odd to them; it feels weird.”

Yet they do. And by the same Tolkien, Monaghan figures that he’ll move on, all the while retaining a bit of his inner Hobbit. “I’ve kept much of the Hobbit nature,” he says. “I’ve always been relatively up on life, just upbeat, happy and positive. I’m not going to miss the Hobbit feet, though, because the feet, ears and wig were a nightmare. I guess I’ll remain a Hobbit in many ways, because people are always going to watch these movies and see me as Merry. And that’s fine, as long as I get a chance to do other kinds of roles.

“What I’m looking forward to more than anything else is sitting down with my family, maybe my nephews or even my grandchildren, and watching the films one day—whether it’s in a theater or on DVD. I’ll do that when I’m much older. It will be exciting to see how everyone’s career evolved and changed and how they’ve gotten on with their lives. For me, anyway, that’s the important thing.

“This has been an amazing time, and I want to stay in touch and friends with all of these incredible people I got to know on *The Lord of the Rings*,” Dominic Monaghan concludes. “I want to keep this real-life Fellowship alive.”



Next up for Monaghan are two new films: *Spivs* (“I play a marijuana-smoking idiot”) and *The Purifier* (as a “good gang member”).

Design & Layout: Heiner Fell

WHITE-HAIRED  
TRICIA HELFER  
IS THE HUMAN  
FACE OF A  
NEW BREED  
OF CYLON.

**B**eware of Cylons! Those evil robots from the 1978-9 cult TV series *Battlestar Galactica* are back, but they've been given a major upgrade in the new SCI FI Channel mini-series, airing December 8 & 9. An even deadlier model of Cylon has replaced the original chrome-plated creatures, which are now virtually indistinguishable from human beings. That means that sleeper agents have infiltrated the human population, which has already been virtually wiped out by a devastating Cylon attack.

The most successful of these agents is the beautiful Number Six, played by model-turned-actress Tricia Helfer. In the mini-series, she strikes up a relationship with Gaius Baltar (James Callis), a self-absorbed

S

By JOE NAZZARO

K  
SYMBOL

but brilliant scientist who unwittingly betrays his own race to the synthetic seductress. "There had been a human-Cylon truce," explains Helfer, "and the mini-series picks up 40 to 50 years later, when there's supposed to be an annual meeting between the Cylons and humans at an armistice station. For years, the humans have sent a colonel but the Cylons haven't, and as we pick up the story, the Cylons finally send



someone, who blows up the colonel and the station.

"We then see my character walking around on Kobol, one of the human colonies, where she's in contact with Gaius Baltar, the scientist who works with the defense network. I don't know how much I should give away, but eventually the Cylons bomb the human colonies and kill most of the population, leaving only a few people out on ships to survive. There are over 123 billion people killed, so *that's* rather depressing. My character is one of the main reasons that the Cylons were able to enter the defense network undetected, because Baltar gets me into the system as his mistress, lover, whatever, and I change some of the programs."

**A sucker for a sexy Cylon, Gaius Baltar's (James Callis) attraction to Number Six results in the destruction of the human colonies.**



either I have a better way of keeping tabs on him and finding out what's going on, or else he's actually going crazy and hallucinating and seeing me there. They never let us know which one it was."

### Cold Steel

Helfer was one of the last cast members booked for the new *Galactica*, after the producers had already looked at an extensive number of actresses for the role. "It was my first audition of the year, and they had been looking for quite a while, having spent some time figuring out the rest of the cast," Helfer notes. "They said the character was a robot, but I hadn't seen the original series—a combination of being too young and growing up without a television. My parents had seen it, though, because they used to go over to my grandparents' to watch the show. So my father was really interested when I told him that I was auditioning, and he was very excited when I got the part. The casting people were seeing *everybody* at the time. I had brown hair then, and there were long black-

haired girls and short blonde-haired ones, but the script called for short black hair, like Carrie-Anne Moss in *The Matrix*. I assumed that when I got up to Vancouver [where the mini-series was shot] that they would dye my hair black and cut it off. Instead, it was dyed white and cut off, so you never know. For me, having white hair was more eerie than having it be black."

The real challenge was working out how to play a robotic character that for all intents and purposes appears to be human. "That's the subtlety of the character, and that was done more in the close-ups," Helfer says. "Number Six has certain human emotions, but there's just something off about her. There's one scene with Baltar where she first reveals to him that she's a Cylon, and he doesn't believe her. She says, 'You know that there was always something different about me,' and hopefully that's true. When you see

the character, sometimes you don't think about it, but other times, there's something wrong about her, and hopefully it's just something in her eyes or her movements. I also tried to make her very still, so she does not have a huge emotional range. I like to equate it to the idea that she's almost like a child learning things, but not with that child-like enthusiasm. She's discovering emotions because she has never had them before.

"On the other hand, Number Six was almost made too human, so she starts to help the humans in a way, and starts to feel love—or what *she* thinks is love. She does not even know what love is, so it isn't in the human emotional range. She doesn't get really mad and start screaming or become sad and begin crying, but it's a very subtle thing. In one scene, Baltar walks away from her, and she feels hurt and a little angry, but you only see it in her eyes. In another, she catches him with another woman, and again, you just see a little pain in her eyes and then she goes right back to her job. It's a subtle emotional element that you only notice in close-ups. She's also very slow, and when she moves, it's for a reason. Baltar has all this energy and moves like people do, but Number Six is much more subtle, slow and precise."

The actress credits *Battlestar Galactica* director Michael (*Queen of the Damned*) Rymer with helping her keep Number Six on the right unemotional track. "I couldn't have asked for anybody better in terms of working with actors. We had some discussions in the beginning, about the character's emotions, thoughts and so forth, which is huge for an actor, because you get to sit down and really talk about your ideas with the director and find out what his choices would be. If there's a disagreement, you discuss and work on it, so in quite a few of the scenes we would do different takes. We would do one with more emotion, and another that was harsher—as in a robot sort of thing—so after seeing it all put together, they could decide in the editing room which direction they wanted the character to go. If there was a scene where we



**Don't be fooled by the brown hair! That really is an undisguised Tricia Helfer, *Battlestar Galactica's* white-coiffured Cylon, Number Six.**

Following the destruction of the human colonies, Number Six—no relation to *Voyager's* Seven of Nine or, for that matter, *The Prisoner*—continues to appear to Baltar, via a chip previously implanted in his brain. "I was never actually sure of that throughout filming," Helfer admits, "because there were two different scenarios, and they *never* really made it clear to us which one was being used. It's possible that Baltar is going crazy and having hallucinations, because I'm only visible to him. No one else sees me. So that's one of the scenarios. The other is that I *did* implant a chip in Baltar's brain when he was sleeping, so he can see me because my image is being transmitted into his mind but nobody else's. So

both thought we could go either way, we would shoot it both ways, and I completely trusted Michael on those terms. If he wanted me to try something on set, I was all for it."

But Number Six wasn't the only sexy robot ambling about in summer 2003. During production of the mini-series, Helfer was told about the release of *Terminator 3: Rise of the Machines*, which features Kristanna Loken as the beautiful Terminatrix. "I never saw it," Helfer says, "but James went to see it one night and said, 'The character is very much like Number Six in a way, and yet she isn't.' I would have to watch it myself to really comment, but apparently she's very cold and definitely a robotic killing machine, which I think is the difference between Number Six and that character. I certainly didn't want to see *Terminator 3* when I was two weeks shy of finishing filming and have it seep into my work in some way like, 'I don't want to try this because she did that,' even if that was my prior choice. They're different premises, though, so I don't think there will be too much comparison."

## Model Cylon

If Helfer seems like perfect casting for the role of Number Six, her years as a professional model probably didn't hurt. "I was raised in a small town in Canada, where I was discovered in a movie line, and started my modeling career from there," she says. "I was lucky to have quite a successful career, and did that for a few years, living in Paris and New York and traveling all over the world, until I started to study acting about four years ago. While I was still modeling, I studied in New York, and didn't audition for the first two-and-a-half years because I wanted to study first. I didn't want to be one of those models who gets the job based on being the pretty girl, makes a few movies and that's the end of her career. I chose to take the slow-and-steady-wins-the-race approach, so I'll hopefully have some quality performances behind me. Eventually, I moved to LA and got a couple of guest roles on some great shows like *CSI*. I did a movie opposite Judd Nelson [*White Rush*], an independent film and a few small things, and then *Battlestar* came along and I've been busy ever since."

Helfer's first major acting job was in the pilot episode of the post-apocalyptic SF series *Jeremiah*, which stars Luke Perry and Malcolm-Jamal Warner. In "The Long Road," Helfer plays Sarah, one of the leaders of Thunder Mountain, an underground complex populated by a group trying to rebuild a world decimated by a lethal virus. "I was still living in New York at the time, and actually auditioned for *Jeremiah* in LA while out



**This is *Battlestar Galactica*? No longer chrome-plated creatures, the new Cylon models come in human—and much more fetching—form.**



**Comparisons to *Terminator 3's* Terminatrix are inevitable, but Helfer points out that Number Six is no "killing machine."**



**Number Six has a firm hold on Baltar thanks to the chip she implanted in his brain—or is it all just a hallucination?**

there for a modeling job, and I ended up getting the part."

As Helfer recalls, that episode of *Jeremiah* wasn't a good experience. "There was some disagreement between the studio and the writer and producers on what they wanted for the character," Helfer says. "So when I got there, there were hair color and wardrobe changes and a lot of being on the sidelines of heated arguments and phone calls back to LA. Eventually, my part was cut right after the pilot. I should never have been hired in the first place, because I wasn't wanted there. My character was the female lead. She didn't show up

until the very end, but the next two episodes I read where Sarah was really introduced."

"After the pilot, the production was shut down for a while, and I ended up not coming back. The studio basically said, 'We can't send you where you aren't wanted!' So I had my first introduction to politics in the film and TV business, with respect to learning that you have to let things bounce off you, because it *wasn't* about my performance."

If Helfer was concerned about getting roles based more on her appearance than acting ability, her part in *CSI* was a powerful statement about that subject. In "The Hunger Artist," she played a troubled model who literally picks her own face to pieces. "That's what attracted me," Helfer says. "I've actually turned down a couple of roles where I would be the eye candy. That isn't what I'm interested in at all. The *CSI* character was great, because I don't want my career to be based on my looks. Having that prosthetic on my face wasn't fun, but it was definitely a worthwhile role. I wanted to show my unglamorous side. I think people liked [an unusual] part like that, and it's a scary premise: That somebody who 'has everything,' a top model and so forth, is so emotionally damaged that she would do that to herself."

## Six Shooter

Having not seen the original *Battlestar Galactica*, Helfer was probably unprepared for the amount of negative backlash the project received from fans who are unhappy

with the mini-series' many changes. "I didn't have as much of that as Katee Sackhoff did for *Starbuck*, simply because my character wasn't in the original, so nobody really knows her," Helfer

remarks. "They can say I shouldn't be a human, but they haven't seen it, so they can't really comment on it. I think that [initial anger] has now changed.



The human-Cylon truce is literally blown to pieces when Baltar and Number Six strike up a deadly romance.

we would come up against some hostile fans, but everybody seemed supportive. They showed a trailer, which was the first time anybody had seen any [footage], and we had many positive responses. People seemed genuinely excited about it, so everybody can talk until they actually see it. You're always going to have some people who don't like it, some who love it and some in between."

Helfer hopes to sway some of those uncommitted viewers to watch *Battlestar*

"We went to the Comic Con in San Diego, and were actually worried that

we would come up against some hostile fans, but everybody seemed supportive.

They showed a trailer, which was the first time anybody had seen any [footage], and we had many positive responses. People seemed genuinely excited about it, so everybody can talk until they actually see it. You're always going to have some people who don't like it, some who love it and some in between."

Helfer hopes to sway some of those uncommitted viewers to watch *Battlestar*

*Galactica*, and to that end, she has been promoting the mini-series. "I have a spread coming out in *Maxim* to promote the show, so it has been interesting. The billboards are going up and the trailers on TV are starting to play."

But if the initial four-hour mini-series does well, there's every chance that the SCI FI Channel will consider picking up *Galactica* as an ongoing TV series. "All the actors are on hold to do a series, so they have to make a decision by the end of the year," Helfer explains. "The mini-series will have aired at that point, and

Not many robots warrant a spread in *Maxim*, but this *Battlestar* babe is truly built to perfection.

they'll know if they want to take it to series or not."

In the meantime, the actress has several other projects going on, and she's about to get married, so the days are filling up rather quickly. "I'm taking some time off to plan the wedding, and if one of these projects works out, I'll be working right after my wedding. So we'll see."

As for *Battlestar Galactica*, Helfer hopes that viewers enjoy the new mini-series, but remains pragmatic about the possible reaction to it. "If you're a huge die-hard fan of the original and not open to seeing something new or reworked, you're going to be harder to impress than somebody who either hasn't seen the original or wants to see something more because they love the original," Tricia Helfer observes. "So we're going to get all ranges. There's *no* way to make everybody happy." ★

Playing a robotic character discovering human feelings, Helfer had to choose the right emotional balance for Number Six.



Chuck Williams was threatened by a grizzly bear. Several, in fact. The producer from Disney's Florida Feature Animation studio led a team of key artists to remote locales in the Pacific Northwest in order to research their latest animated fantasy, *Brother Bear*. "We have some harrowing stories from when we were up there," Williams says. "We saw some 800-pound grizzlies five to six feet in front of us, out in the wild."

"I worked with a bear consultant, Timothy Treadwell [author of *Among Grizzlies: Living With Wild Bears in Alaska*], who spent six months alone in the Alaskan wilderness with bears, getting close to them and studying their habitat, behavior and habits. He came in and spoke to us, and also shot a lot of footage for us."

The hazardous nature of this up-close-and-personal approach to bears took an unfortunate and deadly turn on October 6, when Treadwell and his companion Amie Huguenard were found mauled to death at their campsite in Katmai National Park, their screams captured on videotape. Later, park rangers killed two aggressive bears at the site and closed the park.

As for the Disney team's experience, Williams says, "When we went to Geographic Harbor [in Alaska], there weren't any bears. We waited around in our wading boots, with our feet dangling in the water, and suddenly, around this corner, came this 800-pound male bear doing its cowboy walk to show us that he's big and powerful. He put on this display for about 20 minutes, ripping these salmon apart. He got really close."

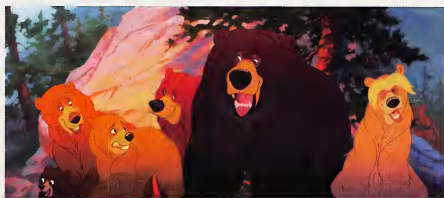
"There was another time when I surprised a mother and her cubs while hiking up a mountain. That was scary. When you really get out there [in the wild], you see how

# BROTHER BEAR

THIS IS ABOUT DISNEY'S ANIMATED BEAR MOVIE, EH? By BOB MILLER



A fish-out-of-water story, *Brother Bear* is the first animated film created entirely at Disney's Florida Feature Animation studio.



At the annual Salmon Run, Koda (far left) reunites with his friends, including the big and friendly Tug (voiced by Michael Clarke Duncan).

primitive and raw everything is. We tried to put all of that into the film.

"*Brother Bear* is about Kenai, a boy who changes into a bear, and the cub he meets along the way, Koda, and how Kenai changes his life," Williams says. "We felt that telling an intimate tale on an epic scale and stage would make it resonate with audiences more. Going up to Alaska, Wyoming and California certainly did that for us."

"The film is set in sort of an idealized North America. We used the glaciers of Alaska, Yellowstone's geyser fields, the Grand Tetons, Yosemite and the Sequoia redwood forests in California. We combined all of that together to create this world for our myth."

*Brother Bear's* production team took two field trips, one in 1999 and another in 2000. Co-director Aaron Blaise, art director Robb

Ruppel, background supervisor Barry Kooser, supervising animator Broose Johnson and layout supervisor Jeff Dickson went on both excursions, with co-director Bob Walker along for the second research expedition. They sketched, photographed, painted and videotaped their experiences—including the encounters with the grizzlies. Much of this material, Williams says, will be featured in *Brother Bear's* DVD release.

"Planes in Alaska are like taxis in New York—they're everywhere," Williams comments. "We landed on gravel. We landed on tarmac. We landed on water. We landed on snow. We also went to the base camp at Mount McKinley. The film's climax takes place at the Mountain Where the Lights Touch the Earth. It's so high up there that we wanted to experience what that was like. We took a ski plane and landed at 12,000 feet, at the base camp there. We hiked up and saw doll sheep and lots of bears at the McNeil River in Alaska, which has the highest annual population of bears anywhere in the world."

The setting for *Brother Bear* was inspired by a Western landscape painting. According to Williams, "Michael Eisner had bought a

big painting by a turn-of-the-century painter, Albert Bierstadt. He painted the American West and big, idealized, romantic landscapes of what the West was like. They're gorgeous paintings."

At that time, summer 1994, Disney had released *The Lion King*, which was roaring its way to the top of the box office. "During *The Lion King's* run, Michael looked at the feature animation slate. He realized that there wasn't another all-talking-animal film in line. At that same time, he had just bought one of those paintings. From what I understand, he put them together and said, 'Why don't we do a big North American picture? If lions are the kings of the jungle, then bears are the kings of the forest. Let's make a film with bears.'"

## Bear Necessities

The project, originally titled *Bears*, gestated in development until November 1997, when Disney finally green-lit the production. "Aaron told them, 'I'm very interested in bears. I'm a big nature guy. I would be interested in doing it.' And they said, 'OK,'" Williams recalls. "About three months later, I came on. We started doing research—looking at different transformation myths. What we found was that every culture has a transformation story, and they often center around bears. Because bears hibernate, they represent rebirth. This sort of magical change happens in them.

"So we said, 'What if the character starts off as a human and is transformed into a bear? That's perfect: A coming-of-age, rite-of-passage story. One day this Native American boy is turned into a bear...but what happens from there? What's the lesson about?' Then we realized that the idea of walking a mile in another person's shoes and seeing the world through their eyes was implicit in that story.

"The thing we try to do when we put a story together is find the truth in it: The truth in bears and how they relate to humans. The truth in how brothers relate to each other. The truth in how animals behave. The closer we got to understanding bears and their world, the better those truths would come across in the film. So [the field trips were] a big fact-finding mission for the story, art, everything."

When Disney's Florida unit opened in 1989 at its Walt Disney World/Disney-MGM Studios base, Williams was among the inaugural staff. His prior experience came from working as an assistant ADR editor on *Miami Vice* and editing music videos for 2 Live Crew. He edited Disney Florida's first project, "Roller Coaster Rabbit" (1990), and performed second-unit work on *The Little*


*Mermaid, Beauty and the Beast, Aladdin* and *The Lion King*. He then served as an editor and—later on—a producer for Disney Feature Animation's Special Projects division, which led to his association with *Brother Bear*, beginning in 1998.

"This is the first film that has been done from conception to completion in Florida," Williams points out. "We did *Mulan* here, but the story came from California. And with *Lilo & Stitch*, a California artist [Chris Sanders] came to Florida and made the film."

"*Brother Bear* was made by Aaron, Bob and myself. We each started [in Florida] on April 17, 1989, as part of the original, open-

ing crew [of which only 20-odd remain]. We created this project here, and convinced Disney to make it. They bought into it, gave us money, sent us out to Alaska, supplied us with writers and here we are five-and-a-half years later releasing it."

Since the Florida crew was some 3,000 miles away from Disney's main lot in Burbank, California, was management more hands-off during the production process? "Well," Williams pauses thoughtfully, "as producer and directors of this show, we typically had to deal with the executives in California. They were a big part of solving our problems. And even though we had this



Kenai (right) and Koda form an unlikely alliance in *Brother Bear*, learning valuable lessons and the meaning of brotherhood on their Alaskan adventure.

great premise, it wasn't an easy task.

"We were halfway through the production—when Kenai meets a big bear named Griz, voiced by Michael Clarke Duncan, who was the best thing in the film—and [Disney execs] told us, 'Hey, your overall film isn't working. You have to change something.' Some of the story team guys said, 'What if we lose Griz?' We were like, 'What? Michael and Griz are what's firing off in the film. How can we possibly lose him?'"

"The executives in California were a big part of that discussion. We told them, 'Hey, the story team wants this. We're not sure. What do you think?' They said, 'We like it.' So they helped us change our mind, and we looked at the thematics of this boy walking a mile in another person's shoes. We figured if he's a younger brother in the beginning, it makes sense for him to be an older brother [to this bear]—to experience what it's like walking a mile as a mentor rather than the one being mentored to. That all seemed to fit."

## Bear Facts

An early draft of *Brother Bear* was written by Tab Murphy, who worked on Disney's *The Hunchback of Notre Dame*, *Tarzan* and *Atlantis: The Lost Empire*. Subsequent drafts were done by Lorne Cameron and David Hoselton and Steve Bencich & Ron J. Friedman. All five earned screen credit for the script.

Another major contributor was composer Phil Collins, who served in that capacity on *Tarzan* and won an Oscar for his song "You'll Be in My Heart." When *Tarzan* premiered in London, the *Brother Bear* production team approached Collins to work on their film. "After Aaron, Bob and myself, Phil was probably the fourth or fifth guy on," Williams says. "He kind of looked us over, shook our hands and we pitched him an outline of the movie. He asked us, 'Can I see it again?' We showed it to him again, he shook our hands and left. We were like, 'I don't know. Did he like it? I can't tell.'"

"Three months later, Phil was out in L.A. and we were told, 'Hey, come on out for a meeting with Phil.' We didn't know what to expect. Phil has written five or six melodies already, one of which is still in the film, 'The Brother Bear Song.' And there's a funeral moment in the film that he wrote [after seeing] that initial screening. Phil just dives in and is meticulous about his work. He's a real professional."

"We wanted a primal, tribal feel to the music," Williams adds. "We wanted it to be contemporary and appealing, but also ethnic enough that it sets the time and place. We were looking for something very percussive-driven, and Phil, with his drumming background, was a perfect fit."

The filmmakers coaxed Tina Turner out of semi-retirement to perform *Brother Bear*'s opening tune, "Great Spirits." They selected the Bulgarian Women's Choir for

"Transformation," which is sung in the Inuit language. And they enlisted the gospel troupe the Blind Boys of Alabama to contribute "Welcome" to the Salmon Run sequence. Besides writing six songs, Collins scored the entire film along with Mark Mancina, who composed *Tarzan*'s background music.

Williams expresses enthusiasm for *Brother Bear*'s vocal cast. "Joaquin Phoenix is Kenai, the boy who changes into a bear. It's a difficult role, because Kenai is vengeful. He kills the bear [who killed his brother], so the spirits change him into a bear to teach him a lesson. So how do you make Kenai appealing and likable? We had seen *Gladiator*, and Joaquin's character, Commodus, was really evil, but you understood him. He had a relationship with his father, so you felt for him in some way. We auditioned more than 100 people for that part, but Joaquin nailed it." Byron (*Lilo & Stitch*) Howard supervised the animation for Kenai as a bear; Jim Jackson handled his human side.

"Jeremy [The *Bernie Mac Show*] Suarez voices Koda," Williams says. "Jeremy is this affable, joyous, lovable, excitable, passionate little kid. And when he gets excited, his voice slurs. That's exactly what we needed for Koda. Jeremy, in a sense, is Koda." Alex Kupersmidt served as Koda's animation supervisor; he previously brought *Stitch* to life for *Lilo & Stitch* (STARLOG #302).

"Michael Clarke Duncan is still in the film, as the voice of Tug, this large bear at the Salmon Run. He's big, friendly and gregarious—just like Michael." Rune Bennicke did the animation for Tug as well as Mother Bear.

"And, of course, Rutt and Tuke are the two comic moose, and who better to play two dimwitted Canadian-accented moose than two dimwitted Canadians like Dave Thomas and Rick Moranis [*SCITV*'s *McKenzie Brothers*]?" Williams smiles. "They're great, and did a lot of improv. They basically helped write those characters throughout the process." Broose Johnson supervised the animation of Tuke, while Tony Stanley worked on Rutt.

Williams describes Rutt and Tuke's screen time as "Timon and Pumbaa-sized. Early on, we figured if we were going to make a film with bears, moose would be the perfect comic characters, 'cause moose are sort of big and gangly, and they have these skinny legs and odd, peanut-shaped heads. They're funny-looking animals. We said, 'Where else would moose live but up in Canada? Let's give 'em Canadian accents.' We met them when Kenai changes into a bear. We weaved them in and out of Kenai's journey. And they play a big part in transforming Koda's point-of-view during his low point."

Animating the moose antlers in perspective from frame to frame was particularly challenging. Keeping their shape consistent as the head turned proved extremely difficult. For *Bambi* (1942), engineer Bob Jones solved that problem by photographing a deer



It's Mickey's Moose Club. Co-director Bob Walker, Rick Moranis (voice of Rutt), Dave Thomas (Tuke), producer Chuck Williams and co-director Aaron Blaise assemble to record some calls of the wild for the animated feature.







Northern Lights fill the sky as Kenai and Koda gaze at the Great Spirits from atop of the Mountain Where the Lights Touch the Earth.

Once a vengeful bear-hater, Kenai—with some help from Koda—starts to see through the eyes of another.

maquette with antlers, which allowed the animators to trace those images onto their deer drawings. But times and technology have changed since then, and *Brother Bear's* animators relied upon the computer to deal with the antler dilemma. Rough drawings were digitized and composited with CG models of the antlers. The animators then used photostats to trace the images back onto paper in order to complete the animation, where they could concentrate on the performance and expressions.

"We tried to make [the CG] as invisible as possible and stay consistent to the film's style," says Williams. "To us, the choice of using 3-D or 2-D is just like a carpenter deciding whether to drive a nail or put in a screw. We knew early on that the primary look for the film would be hand-drawn and hand-crafted, and that's what we wanted.

"For us, doing a CG or 2-D [animated feature] depends on the story. We made the right choice telling *Brother Bear* in 2-D. The hand-crafted quality is so important to the time that the film takes place [10,000 years ago], the tone that we were trying to create and the film's ruggedness."

## Bear Markets

Harnessing the different technologies enhanced the story. "There's something very interesting that happens in the first act," he adds. "When Kenai is changed into a bear, he's knocked out, and when he wakes up, we show his point-of-view. He sees the world as a bear, and the film opens up to Cinemascope framing. In the beginning, the film is the standard 1:8.5, but then we change over to Cinemascope [2:35:1]. The colors become more saturated, the sounds are fuller and we move the camera [in an obvious fashion] for the first time. We get more dimensional with the space. So computers were used in several places throughout Acts Two and Three to emphasize the 3-D quality of Kenai viewing the world in a different way."



Williams is bullish—not bearish—on *Brother Bear*. "Well, if you've ever loved a Disney classic movie, this has all of those elements," he claims. "*Brother Bear* has great music and characters, terrific humor and a story that warms your heart. The best movies grab you emotionally, and I believe that's true of this story."

His next project will involve the directing team of Blaise and Walker, but it's still in development, and whether Disney will be involved is unknown. "The three of us—Aaron, Bob and myself—have become really close during the 14 years that we've known each other, particularly on this film," Williams says. "We want to do another animated picture that has the depth of *Brother Bear*."

In recent weeks, Disney closed its animation facilities in Paris and Tokyo and dismissed its traditional animation staff in Burbank—save for those demonstrating a proficiency in CG animation. The Florida studio laid off 50 people from the *Brother Bear* crew. Disney's last homegrown, hand-animated theatrical film, *Home on the Range*, is scheduled for release in April

2004. The future looks bleak for hand-drawn films—or does it?

"Well, maybe. I don't know for sure," Williams comments. "The one after us [at Disney Florida] is a hybrid film. The humans are hand-drawn, but the puppet characters who come to life are 3-D. It's called *A Few Good Ghosts* [formerly *My Peoples*], and it's about the ghosts of these starstruck lovers who come alive and inhabit the bodies of folk art puppets."

Though Disney has yet to announce any new projects, Chuck Williams surmises the Florida unit will continue. "I certainly hope so, because there's something special about the people here in Florida," the producer says. "I don't know if it's being 3,000 miles away from the executives, something in the water or just the camaraderie that we've built over the years. We really know the people here—their gifts, talents and weaknesses. We've grown as a team, and our projects are getting better and better. There are times when—even as a group—you're in sync with the world, and this is *our* time. We have the right sensibilities to make these classic Disney animated films."

WILL FERRELL  
HEADS HOME  
FOR THE  
HOLIDAYS—  
IN STYLISH  
GREEN  
DUDS.

# ELF OUT OF WATER

By IAN SPELLING



**F**or certain, it takes more than a pair of tights to intimidate Will Ferrell, who had to wear a pair of the yellow variety for his latest film, the holiday comedy *Elf*. "They were invigorating," Ferrell calmly announces. "I wore them like a man. The tights were specially made by engineers at NASA. They actually cost \$40,000, if you can believe that. No? You *don't* believe it? They were just basic fleece and kind of comfortable. They were very comfortable in New York because it was a cold winter. When we shot the scene at the 59th Street

Bridge, it was 20 degrees, with a wind chill of minus-2.

"It was so much fun walking around the streets of New

York," he continues. "No one noticed. I used to do that in high school and college—just wear crazy outfits for the day and see if anybody noticed. I wish I had had an Elf suit then. So this was just par for the course for me. But I was amazed at how New Yorkers would walk right by me or refuse to make eye

contact. That would then provoke me to want to give them a hug. That's when people became *really* uncomfortable. Or they would yell things like, 'Nice tights!' The first day of filming was in the Lincoln Tunnel at 7 a.m., in that outfit, so I didn't get to warm up to the character. There I was."

### I Am Curious (Elf)

*Elf* seems tailor-made for Ferrell, who earned his comedy stripes on *Saturday Night Live*. He stars in the Jon Favreau-directed film as Buddy, a human raised as an Elf at the North Pole. When Buddy belatedly learns that he isn't really an Elf, Santa Claus (Ed Asner) and Papa Elf (Bob Newhart) dispatch him to New York City to find his real family, right smack-dab in the middle of the holiday season.

Unfortunately, Buddy's mother died years earlier, and his dad, Walter Hobbs (James Caan), is a children's book editor who just happens to be on Santa's naughty list. Even

Walter's wife (Mary Steenburgen) and their 10-year-old son (Daniel Tay). He also meets Jovie (Zooey Deschanel), a pretty Gimbel's employee who can't help but find herself attracted to Buddy's unrelenting innocence and good cheer.

*Elf* scribe David Berenbaum (STARLOG #317) had written the script years earlier, and when New Line Cinema finally green-lit the project, the studio brought in Favreau. The actor-director knew the *SNL* veteran through Ferrell's *Old School* pal Vince Vaughn (Favreau's co-star in *Swingers* and *Made*), and together Ferrell, Favreau and Berenbaum tackled the challenge of creating a film that would be both comedic and heartfelt at the same time. Part of that process involved adapting the role to Ferrell's talents.

"This is *definitely* a new animal for me," Ferrell says. "I've usually been in things that were funny for funny's sake, so I didn't have to worry about anything else.

**Papa Elf (Bob Newhart) isn't Buddy's (Will Ferrell) father. That honor goes to the human Walter Hobbs.**



Yorkers would walk right by me or refuse to make eye

worse, Walter knows nothing about having fathered a child, and steadfastly refuses to believe that this childish adult in a silly Elf suit is his son. It will take some doing to convince Walter that Buddy is his boy—and for Buddy to instill in Walter a semblance of holiday spirit. But Buddy is nothing if not persistent, and while trying to connect with his father, he befriends

To find that balance was the toughest part. I think we got it. I like the balance. I like the film. But I was constantly worried. I didn't want it to get too saccharine, and yet I know a Hollywood film has to fall at least a little in that direction. So while I was saying, 'Let's make sure it's funny,' Jon would say, 'Well,

let's make sure it has a story that you'll stay connected to.' Between the two, I believe we found a balance.

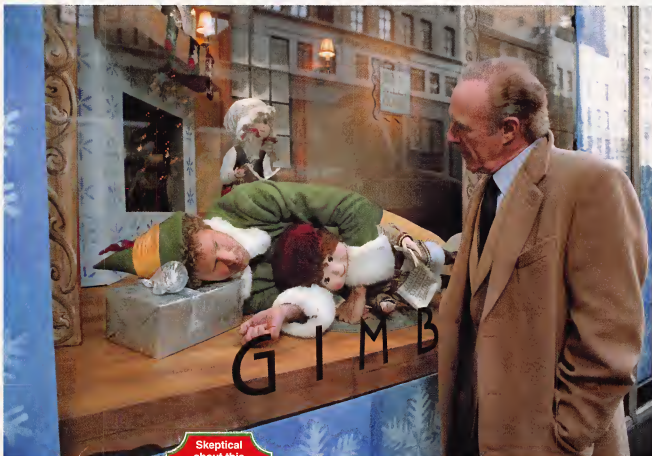
"Much of the movie's spirit and structure is the same as it was in the original script. The basic journey of this character and his innocence was there [from the beginning]. What we changed to suit me were some of the ideas for the set-pieces and the physical things that I'm able to do. Also, I had certain ideas about, for instance, what would be interesting to this guy roaming around New York City. One of the things I immediately thought of is that someone who has never seen a revolu-

tioned *Made* and has acted in everything from *Deep Impact* and *Friends* to *Daredevil* and *Rocky Marciano*.

"It was great," Ferrell raves of working with Asner and Newhart. "Obviously, it was fun working with them, but it was also entertaining hearing them in between takes talking about their past experiences and stories. I tried to just listen and not get in their way. And as for Jon, he really had a plan of attack, in terms of making sure that the story was heartfelt. He wanted to show off New York in a romantic sense. He also tried to put special touches in the film, like the look of the North Pole and the old *Rudolph the Red-Nosed Reindeer*. We

"It wasn't very tough doing the voice for *The Oblongs* because the whole point was to play against type," Ferrell notes. "So I just tried to be the voice of a 1950s dad, in a *Father Knows Best* kind of context. That set up the comedy, which was the fact that the character had no arms or legs. So it was quite easy."

Unfortunately, the outrageous show got the axe before it could develop a sizable audience. "What I was told was that they, sadly enough, decided that—looking down



**Skeptical about this strange man in a silly suit, Walter (James Caan) just can't believe that Buddy is his boy.**

ing door in an office building might think of it as more of a ride than a door. I thought that would be a fun physical thing to do. That's how it changed, comedically, for me. I was always thinking of things like that, which would suit the viewpoint of my character."

It helped that Favreau and such old pros as Asner and Newhart were along for the sleigh ride. Newhart is a comedy legend, while Asner has proved himself as adept at drama (*Lou Grant*, *The Gathering*) as he is at humor (*The Mary Tyler Moore Show*, *Freakazoid!*). Favreau penned *Swingers*, wrote and

wanted to increase our chances that kids, adults and teenagers would like it."

### Elf Like Me

Strangely enough, Ferrell isn't an entirely unfamiliar figure to genre buffs who may not have been watching *Saturday Night Live*. His first credit was the remake of Roger Corman's cult classic *A Bucket of Blood* (a.k.a. *The Death Artist*). Later, he appeared in *Austin Powers: International Man of Mystery* and *Austin Powers: The Spy Who Shagged Me*. And he provided the voice of Bob Oblong, the armless and legless family patriarch on the short-lived animated series *The Oblongs*.

the road toward syndication—it wouldn't make money," Ferrell says. "I guess if *The Oblongs* had been a runaway hit in the ratings, that might have made a difference. But it was a fun show. It was critically well-received and the people who saw it seemed to enjoy it. It appeared to be off to a nice, gradual start, but I was told that they made some determination that, at the end of the day, there wouldn't be a profit."

And what about *Bucket of Blood*? Ferrell makes no apologies for that one, and declines even to call it a skeleton in his closet. "That was just a job and starting out on an acting career," he comments. "I think I've only seen it once, and I don't remember

if I've even seen the whole movie. But it was written and directed by Mike McDonald, from *Mad TV*, who was at the Groundlings [the fabled LA comedy workshop] at the time. He used many people from the Groundlings for the parts, so I was like, 'Wow! I'm getting a job.' That's all it really was. But I know, it's a really obscure credit. I don't feel embarrassed about it. I don't know if I feel anything about it."

Anyone who can't get enough of Ferrell these days need not worry. Upcoming projects include the comedy *Anchorman: The Legend of Ron Burgundy* (which he co-wrote), and Woody Allen's as-yet-untitled next film, in which he'll share the screen with Amanda Peet, Wallace Shawn and Radha [Pitch Black] Mitchell. Then it's on to *Winter Passing*, his first drama, which co-stars



**Ferrell's Elf isn't Legolas, but he did voice a legless—and armless—character: Bob, father to *The Oblongs*, Toontown's most dysfunctional, mutant family.**

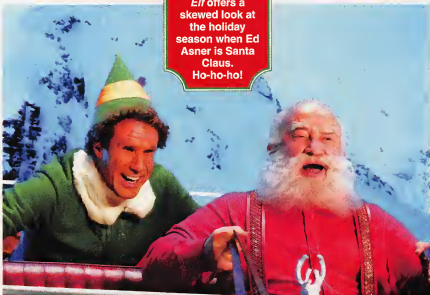
ent, interesting thing to be involved with.' "I like the fact that the books are a strange mixture of something that many us were

exposed to growing up as well as something that's incredibly popular today.

The *Curious George* books are apparently printed in 40 different languages. There's a classic, timeless feel to *Curious George*, yet it doesn't feel over-exposed like *Harry Potter*. The *Man in the Yellow Hat* almost has a Jimmy Stewart quality—at least that's the way we're approaching it. These things can take on a more specific form once they're up on their feet, but that's what I'm trying to bring to it."

Returning to *Elf*, there's one last question for Ferrell to consider: What's his take on Elves? Are they Saint Nick's friendly helpers or Kathie Lee Gifford's sweatshop denizens? "That's a good question," Will Ferrell laughs. "Does Kathie Lee Gifford still have her line of clothing? Elves are tough. I don't really know. I think they're just benevolent, hardworking folk. They have a lot of downtime, though. They don't have to do anything come December 26. They're really quite lazy, actually." ☆

**You know that Elf offers a skewed look at the holiday season when Ed Asner is Santa Claus. Ho-ho-ho!**



Ed Harris and *Elf*'s Deschanel. He also has a cameo in Ben Stiller and Owen Wilson's feature film version of *Starsky & Hutch*, and is set to star as Darrin opposite Nicole Kidman's Samantha in the big-screen *Bewitched*. If Ferrell's plate isn't already full enough, he's up to more monkey business, playing the Man in the Yellow Hat in *Curious George*.

Though production hasn't yet begun on the CGI-heavy *Curious George*, Ferrell sounds excited. "That was just more of a fortunate situation than anything else," he notes. "Universal had me in mind to play the Man in the Yellow Hat. It wasn't anything I had on my list of life's goals. But the more I started thinking about it, I said to myself, 'Wow, this could be a differ-

**Jovie (Zoey Deschanel) isn't an Elf, but this department store employee finds herself falling in love with one.**



# STAR TREK



**The Official Magazines**  
These classic editions include exclusive interviews, detailed episode synopses & amazing photos! Some issues also feature posters, designs & blueprints. Complete your collection now while limited supplies last!

## THE NEXT GENERATION

- #1 Gene Roddenberry & entire *Next Gen* cast interviews. Posters: *Enterprise*, cast. \$7.
- #2 Majel Barrett, John de Lancie, Michael Westmore. Special FX. \$15.
- #3 Marina Sirtis, Jonathan Frakes. \$15.
- #4 Patrick Stewart, Michael Dorn. \$7.
- #5 Frakes. Posters. \$7.
- #6 Bridge sets. Posters. \$7.

- #7 Dom, *Next Gen* art. Weapon & uniform designs. \$7.
- #8 Diane Muldaur. Posters. \$7.
- #9 *Trek* comics. Posters. \$15.
- #10 Directors Rob Bowman & Corey Allen. *Next Gen* art. \$7.
- #11 Frakes. Nine gatefold posters. \$7.
- #12 Gates McFadden, Sirtis. FX. \$7.
- #13 LaVar Burton. Writer Ronald D. Moore. \$15.
- #14 Mark Lenard. Composers Dennis McCarthy & Ron Jones. \$7.
- #15 Dom. Designers Rick Sternbach & Mike Okuda. \$7.
- #16 Costumer Bob Blackman. Artist Keith Birdsong. \$7.
- #17 Leonard Nimoy, Sirtis. Director Cliff

- Bole. \$7.
- #18 Nimoy. Composer Jay Chatterway. \$7.
- #19 All-directors issue: 10 interviews. \$7.
- #20 Babe Neuwirth. Director Robert Schoerer. *Trek Trivia* quiz. \$7.
- #21 Directors Rick Kolbe & Les Landau.

- Writers Naren Shankar & Peter Allen. Writers. \$7.
- #22 All-writers issue: 15 interviews. \$7.
- #23 Director Timothy Bond. Writers. \$7.
- #24 Writer David Kemper. Directors. \$7.
- #25 100-page issue. Brent Spiner, Sirtis, Frakes, Burton, McFadden. 15 synopses. \$10.
- #26 Spiner. Directors Alex Singer & Gabriele Baumont. Writers. \$7.
- #27 Writer Jeri Taylor. Carolyn Seymour. \$7.
- #28 McFadden, Hallie (Lal) Todd. \$7.
- #29 O's Wit & Wisdom. Five writers. \$7.
- #30 Final Issue! Season milestones. 21 portraits. \$10.

**SPECIAL OFFER: All 30 issues. Normally \$226. As a *Next Gen* Complete Collection Set: \$175 (+\$10 shipping). Save over \$50!**



## DEEP SPACE NINE

- #1 On the *D59* set. Interviews Westmore. Posters: Colm Meaney, Avery Brooks, Alexander Siddig, *D59* cast. \$10.
- #2 Brooks, Siddig, Nana Visitor, Terry Farrell, Armin Shimerman. Posters: Rena

- Auberjonois, Farrell, Visitor, Shimerman. \$7.
- #3 Co-creator Michael Piller. Designer Herman Zimmerman. Director Paul Lynch. \$7.
- #4 All-station log issue: 13 synopses. \$7.
- #5 Meaney, Auberjonois, Cirroc Lofton. Posters: Marc Alaimo, Visitor, Farrell, Siddig. \$7.
- #6 Farang! Special! Max Grodchinski, Aron Eisenberg, Alaimo. Posters: Auberjonois, Shimerman, Wallace Shawn, Daphne Ashbrook. \$7.
- #7 All-synopsis issue. Posters: Visitor, Auberjonois, Siddig, cast. \$7.
- #8 William Campbell. Writer interviews. Posters: Meaney, Brooks, Farrell, Shimerman. \$7.
- #9 Andrew Robinson. Camille Saviola. Posters: Robinson, Morn, Visitor & Philip Anglim, Campbell, John Colicos & Michael Ansara. \$7.

- #10 Auberjonois. Posters: U.S.S. *Dairat*, Shimerman, Grodchinski, Rosalind Chao. \$7.
- #11 Meet Morn. Creating graphics. Posters: Farrell, Visitor, Auberjonois, Meaney. \$7.
- #12 Shimerman. Paul Dooley. Posters: Brooks, Lofton, Shimerman, Siddig. \$7.
- #13 Dorn. Louisa Fletcher. \$7.
- #14 Farrell. Seven synopses. \$7.
- #15 Siddig, Colicos, Kenneth Marshall, Walter Hans Belimer. Posters: Dorn, Farrell, Siddig, Auberjonois. \$15.
- #16 Visitor. Robert O'Reilly. Posters: Bennett, Chase Masterson & Mark Allen Shephard, Marshall, Shimerman. \$7.
- #17 Brooks. Posters: Brooks, cast. \$7.
- #18 Farrell. Posters: Dorn, Farrell, Shimerman, Auberjonois. \$7.
- #19 Shimerman. Posters: Brooks, Visitor, Siddig, Meaney. \$7.

- #20 Cheo, Masterson, Felecia M. Bell. Posters: Farrell, Visitor, Chao, Masterson, Bell. Art of *D59*. \$7.
- #21 Jeffrey Combs, Shawn, J.G. Horbort. Posters: Combs, Fletcher, Grodchinski, Shawn, Hartzler, Ferengi Rules of Acquisition wall poster. \$7.
- #22 Dorn, Farrell, Shimerman, Bole. Posters: Dorn & Farrell (wedd'd & solo), Shimerman, Brooks, Siddig, Auberjonois, Meaney. \$7.
- #23 All-synopsis issue. Posters: Alaimo, Lofton, Anglin, Visitor, Melanie Smith, Marc Worden. \$7.
- #24 Casey Biggs Smith. Meaney. Posters: Brooks, Dorn, Visitor, Meaney, Biggs, Shephard. \$7.
- #25 Final Issue Synopses. Posters. \$7.

**SPECIAL OFFER: All 25 issues. Normally \$186. As a *DS9* Complete Collection Set: \$150 (+\$10 shipping). Save over \$36!**

## VOYAGER

- #1 Interviews: Co-creator Rick Berman, Kolbe. Designer Richard James. Regular Edition. \$7. Filled Edition: \$15.
- #2 Tim Russ, Garrett Wang, Westmore. \$7.
- #3 Ethan Phillips, Jennifer Lien, Writer Kenneth Biller. \$7.
- #4 Co-creator Piller, Shankar. *Voyager* music. \$7.
- #5 Kato Mulgrew, Brannon Braga, Sharon Lawrence. \$7.
- #6 de Lancie, Joel Grey. Writer Lisa Klirk. \$7.
- #7 Robert Beltran, Martha (Saska) Hackett. \$7.

- #8 Wang. Designing starship realities. \$7.
- #9 George Takei, Michael McKean. \$7.
- #10 Robert Picardo. Co-creator Taylor. \$7.
- #11 Robert Duncan McNeill, Ed Begley Jr. Art of *Voyager*. \$7.
- #12 Roxann Dawson. New gatefold format. Five posters: Mulgrew, Dawson, Lien, de Lancie & Suzie Plakson. \$7.
- #13 Tom (Tuvix) Wright. Posters: Men of *Voyager*, Wright. \$7.
- #14 Jen Ryan. Mulgrew, Picardo, Phillips. Six posters: Ryan (two posters: full & partial Bod), Lawrence, Hackett, Takei & Susan Dill. \$7.



- #15 The five directors behind 25 episodes. Six Men of *Voyager* posters. \$7.
- #16 CGI FX secrets. Posters: FX, Mulgrew, Ryan, Dawson, Lien & McKean. \$7.
- #17 Russ, Wang, Andy Dick. Posters: Ryan, Russ, Wang, Hirogen & Spacies 8472. \$7.
- #18 Picardo, Kurtwood Smith, Anthony de Longis, Biler. Writer Bryan Fuller. Posters: Mulgrew, Picardo, Ryan, Phillips, Russ, Virginia Madsen. \$7.
- #19 Final Issue! Synopses. Posters. \$7.

**SPECIAL OFFER: All 19 issues. Normally \$141. As a *Voyager* Complete Collection Set: \$120 (+\$10 shipping). Save over \$20!**

**Postage & Handling:** One magazine: add \$3. Two to five magazines: add \$8. Six or more magazines: add \$10. Foreign One magazine: add \$9. Two or more magazines: add \$5.00 per magazine. Special Offer Complete Sets: Include shipping cost indicated.

### Method of Payment:

Cash  Check  Money Order  Discover  Master Card  Visa

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)  
Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: \$ \_\_\_\_\_

Send cash, check or money order to:

STARLOG GROUP, INC.  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016

Please write in letters being ordered.  
STAR TREK: THE NEXT GENERATION  
# \_\_\_\_\_ # SET

STAR TREK: DEEP SPACE NINE  
# \_\_\_\_\_ # SET

STAR TREK: VOYAGER  
# \_\_\_\_\_ # SET

If you don't want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.

By BILL FLORENCE

**T**he *Matrix Reloaded* may have been clear as mud to you, but don't look to the Keymaker for any answers. Actor Randall Duk Kim, the man behind the mysterious Keymaker, absolutely loved his time on the *Reloaded* set, but he still isn't sure whether his character was really on Neo's (Keanu Reeves) side or just another key part of the machines' intricate plan to keep humanity enslaved.

"A-ha!" Kim almost shouts. "That is a puzzle to me. Given what the Architect [Helmut Bakaitis] says at the end of *Reloaded*, a lot of new questions are thrown upon it all. How much of the whole plot is predetermined [by the machines]?"

His question is answered, more or less, in *The Matrix Revolutions*, now in theaters. However, Kim wasn't involved in the filming of *Revolutions*, so he'll be seeing the movie to find out. "I'm looking forward to the third one," he says with enthusiasm just before its release. "I am a fan of the entire *Matrix* project. In fact, I was a fan before I auditioned for *Reloaded*. I love the story and what [writer-

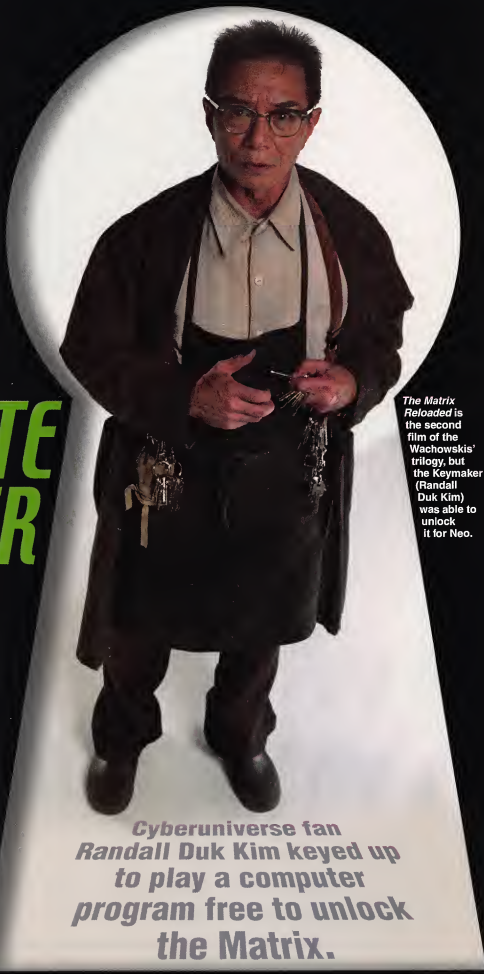
# KEYNOTE SPEAKER

directors] Larry and Andy Wachowski have done, above and beyond the astonishing technical effects and fight scenes. I find the *Matrix* films very philosophically stimulating. I saw the original *Matrix* a couple of times, and I was hooked."

The opportunity to appear as the Keymaker in the trilogy's second installment (now out on DVD) was a special thrill for Kim. "It was astonishing," he says. "I tried to be as simple as possible [during my audition]. I got a call from the casting director the next day, saying the Wachowskis were very interested, and sure enough, bingo—it worked out. I was jumping up and down! Then I met the brothers, and we hit it off almost immediately."

## Key Player

At the beginning, Kim wasn't quite certain what to make of the Keymaker. "I had to get some clarification from the brothers about where this character came from and how he originated in previous *Matrix*s. There was, in particular, a question that I wrestled with then and still wrestle with now, but the brothers couldn't answer it for me. That question was: 'What fascinates



The *Matrix Reloaded* is the second film of the Wachowskis' trilogy, but the Keymaker (Randall Duk Kim) was able to unlock it for Neo.

Cyberuniverse fan  
Randall Duk Kim keyed up  
to play a computer  
program free to unlock  
the *Matrix*.

this virtual human, the Keymaker, about real human beings? What is so attractive about real human beings that he would try to help them—to the point of laying down his life for them? Larry and Andy left that for me to deal with,” Kim laughs.

At present, Kim can say little beyond the idea that the Keymaker was a computer program, one who was “hiding out from other programs. He was one of the exiles. He was going to be deleted, and he didn’t want to be deleted, so he took a very human step,” Kim offers. “He made a decision [to help Neo]. I think maybe the freedom to make choices is what attracted the Keymaker to real human beings, because humans make decisions all the time. He liked that freedom—the spontaneity and unpredictability of human beings.”

Neo’s meeting with the Architect in *Reloaded* seemed to indicate that the Keymaker might be in collusion with the Architect and the Oracle (Gloria Foster) to keep perpetuating Neo’s cycle. “Yes! Yes!” Kim agrees. “That’s another sort of illusion. The whole thing is so philosophically intriguing. The movie makes you ask questions. One of the questions I constantly wrestle with is: ‘What is freedom? What is it

There are many doors in the Matrix. Not even the Keymaker knows where they all lead.



the Matrix. That was the Keymaker’s line of action, his simple purpose for being.”

*Reloaded*’s freeway chase scene gave Kim a chance to ride around on the back of a motorcycle driven by Trinity (Carrie-Anne Moss). “That took about three months to film,” Kim relates. “There were some risky maneuvers, but every single person involved

cle through traffic while cameras rolled. “Quite a bit of what you saw was *really* me,” Kim reveals. “Some of the distant-view shots of us on top of the truck were computer-generated, and some of the more chancy moves on the motorcycle were done with our stunt doubles. But Carrie-Anne and I did perform a lot of it ourselves. And if I looked frightened, I was *just* acting! Whenever the shot was over, I would laugh with utter joy. It was a thrilling experience, and so much fun. Carrie-Anne was trying to be very careful with me behind her, and I would say, ‘You’re doing great.’ She had only trained alone on the motorcycle, not with a passenger. Plus, she and I had just met when we started filming that sequence. She probably was a little nervous, but she’s a courageous lady. I trusted her, and I trusted our stunt coordinator. I had no fears about any of it.”

## Key Punch

Kim also spent a couple of days shooting material for the *Enter the Matrix* video game. “We did that kind of computer work where you wear the funny suits,” he says, referring to the motion-capture process. “I haven’t seen the game in its entirety, nor have I played it, but my nephews tell me it’s

Kim was thrilled to take a back seat to Carrie-Anne Moss during *Reloaded*’s exciting motorcycle sequence.



to be a free individual?” But I don’t believe the Keymaker understood everything that was actually happening.”

The Keymaker was pumped full of lead in *Reloaded* and thus won’t reappear in *Revolutions*. “As far as I know, he’s dead,” Kim asserts. “He was a smaller cog in the whole machine, just one element among many. But he fulfilled his purpose as he knew it. He helped the humans, and, in particular, he helped Neo get to the source of

[in making the sequence happen] wanted to make this the best chase scene ever. Everyone who was part of the trilogy believed it was a project worth doing superbly. I was surrounded by people who wanted to take it to another level and really go for it. I thought it was wonderful. I was so thrilled. I felt like a little kid throughout the entire shoot.”

His excitement kept him from having any fear as Moss rapidly whipped the motorcy-







Locked up in a tiny room, the exiled Keymaker toils at opening doors for other people.



If you play the *Enter the Matrix* video game, you'll see what this room looked like before the Merovingian put the Keymaker to work.

wonderful. There were some scenes in the game that they shot as real footage, so I'm curious to see those. I know there's one little scene in which the Keymaker is put into an empty cell by the Merovingian [Lambert Wilson], who tells him to get to work. The room is totally empty of keys. I don't know if that made it into the game or not, but I hope so."

Long before he entered the Matrix, Kim co-founded the American Players Theatre in Spring Green, Wisconsin, where he directed and performed in Shakespearean plays from 1979 to 1991. Subsequent off-Broadway performances in New York City earned Kim a 1999 Obie Award for Sustained Excellence of Performance.

He has appeared in only a handful of movies and TV shows, including *The Thin Red Line*, *Anna and the King* and *The Lost Empire*. The latter—a TV mini-series based on the Chinese folk tales of the Monkey King and his mischievous companions—co-starred Kim as the villainous Shu. "My character was so extravagant," Kim says. "I loved playing him, but I wish the technical effects had been better. The script called for all sorts of demons and animal heads and faces. I wish they had spent more money and made it stranger, more wonderful. But the villain I played was just too outrageous for words, not at all like the Keymaker, who was kind of like the little hedgehog out of *The Wind in the Willows*."

Kim, who professes a lifelong interest in science fiction, hopes *The Matrix Reloaded* isn't his last foray into the genre. "I love it!" he proclaims. "When I was growing up, I read a lot of SF. I'm also a history buff, so the past and the future both offer mysterious and wonderful worlds for me to explore. I've also been a fan of Asian movies for a long time. The impact of Asian fight sequences has been enormous in modern Western filmmaking."

Whatever his future holds, Randall Duk Kim says he will always treasure his *Reloaded* experience. "Working with the brothers and the entire company was terrific. It was wonderful to be a part of that energy and commitment. I had a very fulfilling, rewarding time. *The Matrix* is one of the high points of my working life, and if I were to die tomorrow, I would be quite happy."



Design & Layout: Heiner Fell



This is your incredible travel guide to the best that FANTASY WORLDS has to offer. Amazing articles! Spectacular art & photos! And all the magic! Use it to visit!

- Middle-Earth: Five all-new RETURN OF THE KING interviews—with Peter Jackson, Elijah Wood, Sean Astin, Andy Serkis & Miranda Otto. Plus: THE LORD OF THE RINGS stars unmasked!
- Hogwarts: A special preview of June 2004's HARRY POTTER & THE PRISONER OF AZKABAN.
- Terry Pratchett's Discworld: Fantasy's lunniest land.
- The Frank Frazetta Museum. Plus: David Eddings' epic universe. Dave McKean's MIRRORMASK. And BROTHER BEAR. All in FANTASY WORLDS #3.

**FANTASY WORLDS #3**

Be part of the fantasy. Order your copy today!  
 One copy U.S. (\$7.99 + \$3 postage & handling).  
 One copy foreign (\$7.99 + \$9 international mailing).

New York residents add 8 1/4% sales tax.  
 Canadian residents add 10% sales tax.  
 Overseas (Please note: Customs requires purchaser's daytime phone number on all overseas orders.)

Method of Payment:


Cash  Check  Money Order  
 Discover  MasterCard  Visa

Account Number \_\_\_\_\_  
 Card Expiration Date: \_\_\_\_/\_\_\_\_ (Mo./Yr.)  
 Your Daytime Phone # (\_\_\_\_) \_\_\_\_\_

Print name as it appears on your card \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Total enclosed \$ \_\_\_\_\_  
 Send cash, check or money order to:  
 STARLOG GROUP, Inc.  
 475 PARK AVENUE SOUTH  
 NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON,  
 WE WILL ACCEPT WRITTEN ORDERS.  
 Please allow 4 to 6 weeks for delivery.



Virtual—and  
inflamed—  
Agent Smiths  
were Dan  
Glass'  
department.  
Visual FX  
supervisor John  
DesJardin's  
duties kept him in  
the real world of the  
*Matrix* Universe.

# WELCOME TO THE



Visual FX expert  
John DesJardin  
brings humanity's  
bleak future to life  
in *The Matrix  
Revolutions*.



He had to turn down the first film, but DesJardin jumped at John Gaeta's offer to join the visual FX team for the sequels.

**N**ow may not be the best time to ask visual FX supervisor John "DJ" DesJardin if he's glad, in hindsight, that he was available in early 2000 to join the crew of the Wachowski Brothers' two *Matrix* sequels, *The Matrix Reloaded* and *The Matrix Revolutions*. Three years and thousands of effects shots later, DesJardin is still at work on *Revolutions*.

"It has been a really long, difficult road," he says with a weary laugh. "The scope is huge. The amount of action and all the new things we have to produce to make the world of *The Matrix* consistent and believable is daunting. But everyone who's working on these effects is trying hard and going above and beyond the call of duty to make it all work. It's extremely satisfying stuff."

Effects maestro John Gaeta approached DesJardin (pronounced deh-shar-DAH-N) back in 1998 about working on the original

*Matrix*, but DesJardin wasn't available. "I was involved with another director at the time, and we were trying to get a different project going, so I couldn't abandon him to go do *The Matrix*," DesJardin explains. Gaeta and his team went on to win an Oscar in 1999 for their work on the SF adventure. "John remembered me," DesJardin continues, "so when it came time to do these sequels, we talked again. I was free, so here we are."

## Two Realities

Technically, DesJardin, Gaeta and Dan Glass all work for EON Entertainment, a visual FX house created by writer-directors Larry and Andy Wachowski to serve the needs of their new *Matrix* efforts. "We, in turn, oversee several other effects facilities working on this production," DesJardin explains.

The Wachowskis wanted their *Matrix* sequels to feature visual FX that had never been seen before and might never be seen again. The complexity of the assignment increased tenfold from the first *Matrix*, which Gaeta dealt with by splitting the job into two halves. Thus, DesJardin is supervising all of the sequels' "real world" FX sequences, while his counterpart Glass is handling those which occur inside the *Matrix*. Both report directly to Gaeta (who functions as senior visual FX supervisor; see STARLOG #312).

"There's dialogue between Dan and me, but our tasks became so large that we have been fully immersed in our specialties," DesJardin notes. "Basically, John keeps everything coherent between the two worlds. Dan and I sort of satisfy what John wants to do, in terms of animation and the look of the FX. In turn, John is always talk-

# REAL WORLD

By BILL FLORENCE

While *The Matrix Reloaded* featured more real-world material—including the debut of Zion—DesJardin unveils a "huge dose" of it in *Revolutions*.



Squid-like Sentinels attack human vessels—like the *Oasiris*—en route to the subterranean city of Zion.

ing to Larry and Andy about what has to go where."

That's not to say that there isn't any contact between DesJardin and "the boys." In fact, DesJardin and others near the top of the visual FX department hierarchy meet weekly with the Wachowskis. "There are many questions that come up, and certain nitty-gritty technical things that sometimes require Dan and I to deal directly with the brothers," DesJardin says. "Larry and Andy are really great to work with. They know their stuff, which makes it easier for us to do our jobs."

As long as there are actors, there will be Agents. DesJardin thinks digital creations will never replace real performers.



DesJardin (the name is French for "of the garden") reports that the Wachowskis like to shoot their films in story order whenever possible. That meant DesJardin had light duty for the first half of the production, while the Matrix-heavy *Reloaded* lensed. When the focus eventually shifted to *Revolutions*—which is set mostly in the futuristic real world—DesJardin's workload ballooned. "We're well into *Revolutions*," says DesJardin. "I'll have my hands full until the end."



The machines have taken over Hollywood! Computer technology makes almost any visual effect possible.

## Wow Factors

As moviegoers know, *Reloaded* unloaded incredible, eye-popping visual FX. *Revolutions* has more of the same. Yet DesJardin, one of the effects' key architects, prefers to laud the story crafted by the Wachowskis. "I took on this project mainly because I was inspired by the strength of the vision behind the first *Matrix*," DesJardin remarks. "Once I read the scripts and saw the storyboards, I realized that these movies are great stories. As visual effects have become more accessible, you can actually make anything. And if you can make anything, then plenty of stories get made that aren't much fun. So it's good to find [a project where] the effects serve the story so well. The *Matrix* trilogy has many layers. The visuals are strong, but there's a lot happening around and underneath them as well. That goes for the *anime* [*The Animatrix*] and the game [*Enter the Matrix*], too. It's very satisfying to be a part of it all."

That being said, DesJardin is justifiably proud of the work streaming from the minds—and computers—of the *Matrix* visual FX department. Although he can't get too specific, DesJardin is willing to share a few details regarding his work on the dual film project so far. For example, *Reloaded* features a handful of DesJardin's labors that he calls "an homage to the first movie. Many of those shots show the ships in tunnels or flying around. And of course, there are the Sentinels," he notes, referring to the squid-like machines that seek out and destroy human vessels. "You also see the Zion docks, which is where all the hoverships go when they're not traveling in the pipes and tunnels. It's a beautiful shot that provides an introduction to the place where the humans have set up their rebellion. They have 12 ships representing the 12 tribes of Zion."

However, one ship is missing. Those who have seen the *anime* "The Final Flight of the

Since the movies are mostly set in a virtual world, the FX team used virtual backgrounds.



Referencing the original film, rebel ships travel through the *Matrix*'s maze-like tunnels.



Osiris"—which is part of *The Animatrix* DVD/VHS—will note an empty landing pad in the dock scene and enjoy the extra layer of continuity. DesJardin and Gaeta were consultants to the staff at Square Pictures Honolulu, which produced "Final Flight." "Not all of the nine anime touch directly on our stories, but 'Final Flight' does," DesJardin notes. "That story takes place two or three days before the start of *Reloaded*. The fate of the *Osiris* is reflected in what you see when you first enter the Zion dock."

Most of DesJardin's work is on display in *Revolutions*. "Reloaded has more real-world stuff [than the original *Matrix*], but in *Revolutions*, you get a huge dose of the real world," DesJardin observes. "I think the big thing for audiences is that you finally see Zion, the last surviving human city. Those are big, expansive shots. You get an idea of the [city's] size. Larry and Andy make it personal too, because you see the characters interacting with each other with these vistas behind them. We

they attempt to keep up. DesJardin chuckles at the oft-quoted superlatives, but more or less agrees with his colleagues. "There is some really extreme stuff in these movies," he says. "I know that the data-capture involved, and the time that some of the shots took to be completed, make many of those statements true. It's certainly not the case for every shot, but for much of the work in these movies, yes. Most movies don't have the kind of time in pre-production that these films had. Not even the first *Matrix* had as much time. It's unheard of, and I think that's mainly what Joel and John are talking about. When I was brought into the project, we had about a year of pre-production time to do R&D. Most movies I work on, I get a few months. Joel believes in these movies so much, and Larry and Andy have such a strong vision, that Warner Bros. said, 'Let them have what they need to get it done, because it's compelling stuff.'"

As for FX houses going belly-up, DesJardin offers: "The lead time we've had to

ful rendering of CGI characters doesn't spell the end of live, flesh-and-blood performers. "No, no. Actors are *intrinsic* to the process, actually. It's all based on them," he assures.

But the virtual Agent Smiths were more Glass' bailiwick than DesJardin's. "For me personally, once I got out of that part and devoted myself to the real-world sequences, the development push changed," he explains. "We have to get a huge amount of rendered imagery through to composite entirely CG shots, because in the futuristic real world of *The Matrix* you can't photograph much. A lot of it is just made up. The real-world sequences are so design-heavy that they really are fresh and new. We're using some common techniques to reach there, but we're pushing them to their limits to get all this stuff out."

DesJardin has been creating film effects for more than 18 years, and his list of genre credits is extensive. The highlights include *Terminator 2: Judgment Day* (as a lead technical director); *Broken Arrow* and *The Relic* (as dig-



Eye-popping effects don't come easy. The *Matrix* FX crew needed lots of time and money to achieve the extraordinary.

have them in front of green screens with huge, 2-D/3-D-type matte paintings behind them, all composited digitally.

"There's some photography involved too, because in the case of Zion, there were a lot of setpieces created for the actors," DesJardin says. "Ours is not completely the *Star Wars* way, where people are just in blue or green environments without anything to interact with. We have really strong design in these movies. Much of it comes from Geoff Darrow and other comic book artists, who designed the environments in which our characters exist, whether it's the *Matrix* or the real world. And [production designer] Owen Paterson built some fantastic sets, because Larry and Andy feel strongly about having large setpieces to help drive the design of the effects."

Gaeta, producer Joel Silver and others have been anything but conservative in describing the sequels' "wow factor" to the media. Gaeta even predicted a whole string of FX companies might "implode" over the next few years as

do this stuff doesn't come easily or cheaply. It requires a huge data-capture operation to get the effects to look right, and not everyone can afford, time-wise, to do that."

## Effective Visuals

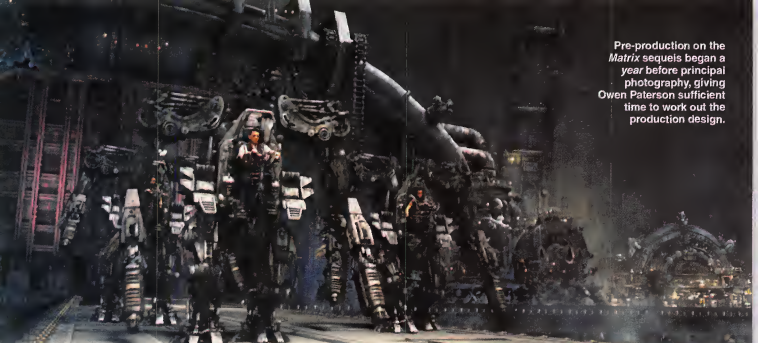
Chief among the groundbreaking FX accomplishments in *Reloaded* and *Revolutions* is the "virtual cinematography" technique that's responsible for putting 100 Agent Smiths on the screen at once. "That's pretty much the big one," DesJardin admits. "On the first *Matrix*, the development push was in virtual backgrounds. They wanted realistic backgrounds for the green-screen elements that were shot with multi-camera rigs for the 'Bullet Time' effect. On *Reloaded* and *Revolutions*, I was involved in some long talks in the beginning about how we would achieve the next step of [virtual cinematography]. That became the big development push on these movies."

DesJardin insists that *Reloaded's* success-

ital FX supervisor); *Crouching Tiger, Hidden Dragon* (as 3-D CG supervisor); and *End of Days*, *The Astronaut's Wife* and *Firestorm* (as visual FX supervisor). Now that *The Matrix Reloaded* and *The Matrix Revolutions* have been added to that list, DesJardin will probably have his pick of choice assignments.

"I don't have any idea what's next for me, though," he says. "Usually when I'm working on a project, I'm so heads-down into it that I can't even think of the next thing. That's certainly the case today. I'm in the middle of the real world of *The Matrix*, and I can't get my head out of it. I love everybody I'm working with, so if they called me and said, 'We have another one to do,' I can't say that I would turn them down. It's just a little hard to think beyond *Revolutions*."

"We all talk about what we're going to do after this," John "DJ" DesJardin says before departing. "As for me, I'm going to be on an island in Hawaii surfing. You're welcome to try to find me if you want."



Pre-production on the *Matrix* sequels began a year before principal photography, giving Owen Paterson sufficient time to work out the production design.

# SHATTERING THE MATRIX

Production designer Owen

Owen Paterson, production designer of 1999's *The Matrix* and now *The Matrix Reloaded* and *The Matrix Revolutions*, steps into the small conference room at Fox Studios Australia looking a bit haggard. Who can blame him? This is Day 210 of shooting for the two *Matrix* sequels—or, more accurately, parts two and three of the SF-martial arts trilogy envisioned by writer-directors Larry and Andy Wachowski. After *The Matrix* earned \$460 million worldwide, Warner Bros. thrust both *Reloaded* and *Revolutions* before cameras simultaneously, creating one long, incredibly demanding production.

"It has been a long run," says Paterson, slipping into a chair. "It's certainly the longest project I've ever worked on. The scale of it is enormous. My job is to create the environments in which the actors and directors can work and play. And when you're talking about *Matrix* production design, you're really talking about myself and 250 others. This time around, we get to flesh out certain things in the 'real world.' There are more hovercrafts, like the *Nebuchadnezzar* from the first film. We go inside more of the tunnels that exist in the world, and we go into Zion itself. We get to see where the hovercrafts land, and where everybody in Zion lives and works."

## Creating the World

Paterson extensively discussed designing the first *Matrix* in STARLOG #261. Now, it's time for the further exploits of Neo (Keanu Reeves), Morpheus (Laurence Fishburne) and Trinity (Carrie-Anne Moss) as they visit Zion. Mentioned but not seen in


the first film, Zion is the immense underground city in the real world inhabited by thousands of free humans.

"Zion is a really interesting tenement," notes Paterson, who worked from acclaimed comics artist Geof Darrow's conceptual drawings to create the subterranean city. "I think people will find Zion the most interesting environment in the real-world portion of these films. Much of Zion is quite old and decrepit, so we have the opportunity to combine glass, stainless steel and clean-looking objects with the interesting architecture of a decaying world."

The Zion sanctuary is one of the largest of the 150 sets that Paterson designed for *Reloaded* and *Revolutions*. "A couple of sets are so big, we built only a small part of them. They fill up half of Stage 1, but they're still only little pieces of the whole."

Conceptual drawings in hand, Paterson's crew built computer models first, creating a physical representation of Zion. "Out of that model, we took the piece that we wanted to build for real, and stayed within the mathematics of that shape," says Paterson. "Then we built it, and the visual effects department photographed it with all its paint and texture. Then the actors did all their acting on it, and we put it back in the computer model. That same computer model is pretty much what you end up seeing on the screen."

The largest "set," utilized during the first 65 days of photography, was really more of a location. Paterson and his crew modified an existing runway at the former Alameda Naval Base in California, turning it into a section of highway for *Reloaded*'s spectacular high-speed car chase. "We started with a



"My job is to create the environments in which the actors and directors can work and play," says Paterson.

A man with dark hair, wearing a dark, high-collared jacket, stands in the center-left of the frame. He has a serious expression and is looking slightly to his right. The background is a chaotic, destroyed environment with a warm, yellowish-orange glow, suggesting fire or a post-apocalyptic setting. Debris, including what looks like twisted metal and broken wood, is scattered around. A bright blue light source is visible behind him, creating a silhouette effect. The overall mood is somber and dramatic.

**Waterson** breaks the boundaries of imagination—and reality—for the surreal sequels.

BY BILL FLORENCE



Paterson spent "the best part of 2000 and part of 2001 working in the conceptual department. We had to figure out what Zion would look like."

mile-and-a-half-long surface that you could drive a car on, but we had to build all the concrete rails on the sides and in the center," Paterson remarks. "We also built walls down the sides, and a practical overpass so you could travel from one side to the other. For me—being in charge of the film's look and trying to create its [physical] style—the freeway set was fantastic because I could control what we were going to see outside the car windows. The alternative was to use an existing [real] freeway in Akron, Ohio, which was about the only place we could find [a suitable] one. But that had some potential climatic problems, and we couldn't

combined. "We have a much bigger design department this time, because we have so many sets," says Paterson. "I was fortunate to spend the best part of 2000 and part of 2001 in Venice, California, working in the conceptual department with Larry, Andy and half a dozen conceptual and storyboard artists. Much of the Matrix itself is already [established], but we had to figure out what Zion would look like, what our hovercrafts would look like and so on.

"Ninety percent of what you see on screen, outside of the CG stuff, has been built by us," Paterson points out. "Even on the first film, most of our filming was done

on sets that we built. We have very little exterior [location] shooting; it's either CG or a set. That makes it easier to control the look and style of the films. When you see the exterior of a ship, for example, it's either a little set piece for the actors to appear against, or it's flying by, in which case it's CG."

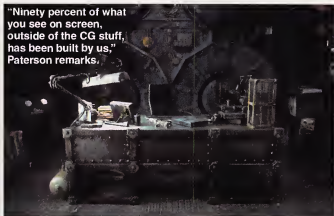
The *Nebuchadnezzar*, Morpheus's vessel from the first *Matrix*, is one of several sets returning for parts two and three. "Luckily, we kept the *Neb* and took it over to America for the press interviews when the first film was released," Paterson relates. "After they were done, we packed it all up and brought it back. The *Neb*'s chairs were really expensive and took a lot of development, so we were fortunate to keep them. We also re-jiggered that main set [and made it into] two other ships. They look similar, but we changed the chairs around, as well as the shapes, cushions and colors."

The Sentinels which attacked the *Neb* in the first *Matrix* are back, plus plenty of new "bugs" to terrorize Neo's gang in *Reloaded* and *Revolutions*. "Geof's design work included lots of bugs, which are similar to but not the same as what you saw in the first film. There's more interaction now, because eventually we get to see parts of the machine

All Released Photos: Copyright 2003 Warner Bros. Ent. & Village Roadshow Films (BV) Ltd. All Rights Reserved.



"We have a much bigger design department," Paterson notes, "because we have so many sets."



"Ninety percent of what you see on screen, outside of the CG stuff, has been built by us," Paterson remarks.

control it stylistically as well as the Alameda location."

One of Paterson's favorite sets in the sequels is the Merovingian's chateau, with its dual-arched staircases framing an elaborate lobby. "That one came out really nice," Paterson reflects. "It's not exactly elegant, but it has a nice architectural line to it. And because we were filming on that set for a number of weeks, it's very well-shot, well-covered. Larry and Andy shot our sets in ways that show the environments are extremely important."

### Altering the Reality

Pre-production on *Reloaded* and *Revolutions* began a full year before the Wachowski Brothers launched principal photography. The small crew, under-the-radar attitude and maverick behind-the-scenes feel of the first movie have been replaced by corporate-like departments, legions of specialists and a budget reportedly near \$300 million for parts two and three





cities. But those bugs are CG—except for one case where we built a big mock-up as a sort of lighting stand-in, so human beings could climb over it.”

The overall style and look of the sequels take their cue from part one, in which Paterson gave the Matrix scenes a green tint and the real-world scenes a colder, bluish tone. “Those are the rules we decided on in the first one,” says Paterson. “You can almost navigate your way through the first movie by the colors; we’ve stuck to that in the sequels.”

One of the *Matrix*'s signature scenes (and there were many) was the helicopter crash into the side of a high-rise office building. This time around, the action does not include the destruction of any skyscrapers. “There are some high-rises [in the film], and we do have some office interiors, but they’re not utilized in quite the same way,” Paterson offers. “They’re still strong parts of the story. Other new sets are quite different locales; they’re different sorts of buildings. There are many curves in this film, such as in the Merovingian’s chateau. The first film showed mostly square shapes and rectangular sets. In the new films, there are more pill shapes, [evoking] the red pill and the blue pill.”



The *Nebuchadnezzar* was turned into two other ships. “They look similar,” Paterson comments, “but we changed the chairs, shapes, cushions and colors.”

“We do have the same Lincoln—Trinity’s Lincoln—with the suicide doors,” Paterson grins. “It’s still a very cool car. In the first movie, we had one subway station; we built *four* for the sequels. There’s a kind of exponential scale to everything.”

That includes the martial arts fight sequences, choreographed once again by master Yuen Woo-Ping. “As with all things, Larry and Andy want the action to be more spectacular,” Paterson notes. “Within the Matrix, there aren’t the physical limitations of the real world, so you can do a very artistic fight. We design our Matrix sets specifically to fit with the wirework. When the

ground. They drill holes into the hillsides and build their houses in there. I thought Zion was similar.”

Next, Paterson reveals the interior tenement set, which looks sooty, oily and cramped. A round roof stretches over a small, drab room. “This is just a little bit of the tenement interior,” Paterson explains. “There’s a kind of ‘knocked about’ quality to it. Zion is almost a military city, and I see it as quite old. These homes are like cylinders, hence the rounded shape. Imagine a big hole drilled into a rock, into which they’ve put steel to reinforce it. There’s a living room, a kitchen and a bedroom, and the residents go

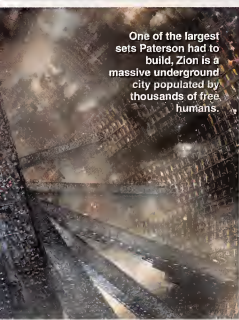


“Zion is a really interesting tenement,” Paterson explains. “I see it as quite old.”



Using little location shooting, the Wachowskis mostly relied on CGI and sets to create their *Matrix* Universe.

Selected Photos: Jasmin Boland



One of the largest sets Paterson had to build, Zion is a massive underground city populated by thousands of free humans.

fight happens in the real world, you end up with a harder, grittier style.”

## Setting the Stage

Leaving the conference room, Paterson takes his guests for a sneak peek at three sets, now inactive. The first is a long, low dwelling shaped like a railway car. Its red surface is covered in places by ruddy-hued sludge. “This is a Zion tenement house,” says Paterson. “The idea is that there are about 250,000 people in Zion, and they live in these little houses. There are lots of layers to them. This is one facade; we built 12 of these.”


A door is set in the middle of the abode, and next to the door is a stack of large brown props made to look like portobellos. “Those are the mushrooms that you eat in Zion, along with the single-cell protozoa,” Paterson states. “The concept of [Zion came from] a little town in the center of Australia called Coober Pedy. It’s very dry and hot there, and everybody lives underneath the

about their daily lives in here.”

A third set, bearing the same black and dirty appearance as the tenement interior, is the “foot” of a large new ship called the *Mojlonir*, with an old-style elevator set in the middle. Paterson explains: “The actors use this elevator car to get from one of our interior sets to the sewer [leading to Zion]. This ‘foot’ gets sucked up into the belly of the ship, and off she goes. This was all we actually built of the *Mojlonir*. There will be certain shots where you see the *Mojlonir* lying overhead, and the foot comes out. That will be CG. Then we’ll cut to people coming out of it in a relative close-up, and that will be the *real* set.”

So far, the production designer has been able to meet every challenge the Wachowski Brothers have thrown at him. “But we haven’t finished yet,” Owen Paterson laughs. “We have 30 days of filming left, and we have about 20 sets to go. We don’t have much time on any of these sets, and that in itself is quite a big challenge.”

Design & Layout: Heiner Fell



It's the end of Trinity's—and Carrie-Anne Moss'—time in the Matrix. Don't expect either to be reloaded anytime soon.

As she looked around the soundstages of *The Matrix Reloaded* and *The Matrix Revolutions* each and every day, Carrie-Anne Moss soaked it all in. She studied the Wachowskis as they conferred with each other. She checked out the massive sets. She marveled at what \$300 million could buy. And as she did that, she understood that in the blink of an eye, it would all be gone, just a memory, a thing of the past, a job and role once upon a time.

"Because I had had such an amazing time doing *The Matrix* and a really hard time letting go after it was done, when I came back to do *Reloaded* and *Revolutions* I wanted to be as present as I could be for everything about it," Moss explains. "I wanted to enjoy and appreciate every moment, because I knew that it would eventually be over and I would never do anything like it again. It was an extraordinary opportunity, and because I was so present for the experience, when it did come to an end, I felt that I had completed something special. It was a very bittersweet feeling. I was proud of what we all had accomplished, but I was also ready to move on with my life because I had given these films everything."

### Acts of Love

Moss spent six years enmeshed in the *Matrix* Universe. The films transformed her from an unknown Canadian actress into a movie star. They turned her into an action icon and a female role model. All of that, to various degrees, will continue on into the future. But with *Revolutions*, the *Matrix* saga and the adventures of Trinity (Moss), Neo (Keanu Reeves) and Morpheus (Laurence Fishburne) concluded. It was, Moss notes, a most fitting denouement.

"I was blown away by *Revolutions*," she enthuses. "I thought it was incredible. The thing I was most moved by and attracted to was the incredible heart of the film. I was touched by so many characters. All the ideas came together. All the concepts came togeth-

er. The battle scenes were awesome. And, at the same time, within all the ideas and action, there were these heartfelt performances by the actors. I just thought it was brilliant.

"I would say that *Revolutions* is about love conquering all. It's one man's journey from fighting his own demons to ultimately surrendering to the light of life. And there's a hell of a bunch of battles and fights in between. That fight with Smith [Hugo Weaving] was great. I loved the way that the brothers incorporated subtle [CGI] animation into that last conflict between Neo and Smith. In the second film, the animation in the 'Burly Brawl' was kind of jarring for people, because they hadn't seen it used in that fashion before. I almost feel like the brothers did that intentionally. *Reloaded*

EXITING THE MATRIX, CARRIE-ANNE MOSS BIDS

# TRINITY AT REST

By IAN SPELLING



Neo (Keanu Reeves) was the One for Trinity, but not even Moss knows where he's headed now that Zion has been saved.

## FAREWELL TO HER BRAVE WOMAN IN BLACK.

showed us what they were going for, and they got it in the third film. It was a beautiful scene."

Another spectacular scene in *Revolutions* is the Club Hell sequence, in which Neo, Morpheus and Trinity reacquire themselves with the Merovingian (Lambert Wilson) and Persephone (Monica Bellucci). The heroes first break into the S&M dance club, and then wend their way through the crowd, finally confronting the smug Merovingian. After a few moments of snarky chit-chat, Trinity leaps into take-no-prisoners action mode.

"The beginning of the Club Hell sequence was very reminiscent of the government lobby sequence from the first film," says Moss (who discussed the initial two movies in STARLOG #262 & #312). "When

we were shooting it, I was reminded of filming all that stuff with Keanu in *The Matrix*. The explosions and pyrotechnics were similar. When we did that scene for the first movie, it was so stressful. It's difficult when you're dealing with pyrotechnics; they call it a 'hot set.' You can't even use your cell phone because you might make the explosions go off. That's scary.

"Then you're asked to do stunts that you've been practicing for months—but without anything exploding around you. And when you actually do it on the set, you only get a couple of takes because whole walls are being blown away and they only have like three of them ready to use. Everybody's timing has to be right—mine, the wire team's, the camera, the pyrotechnic guys', the stuntmen's. That sequence was pretty

awesome. I had to run along the wall and do a cartwheel, and I did that in *one take*. That was exciting. And that was only getting into Club Hell. Then there's the sequence in Club Hell, with the Merovingian. That was great, too—and hard. It's difficult to hold a gun for the length of time I had to hold it to that guy's head. It got really heavy. But I have that great line when I call the Merovingian 'Merv.' I loved that. That wasn't ad-libbed. There was no ad-libbing in the *Matrix* movies. The brothers are very specific about how they want things done. I loved that line and also when I say, 'I don't have time for this shit.'"

### Leaps of Faith

Trinity, for all her butt-kicking prowess and ways with a retort, represents much more than that in the big picture of *The Matrix*. She's one with the One. "I think she represents heart and faith," Moss opines. "To me, she has always stood as the central point between Neo and Morpheus. She's like the trinity in the idea of a trinity. But it's hard to say what she represents. So many characters in the *Matrix* movies signify heart and soul and faith."

True, but only Trinity—of the three major characters—dies for the cause. "Oh, it was incredible," the actress says of her death scene. "That was actually my last day of work. It was a very generous thing for the brothers to give an actor—and smart, too. It's no acting required, you know? But it was a heavy day for everybody. Not only was it my last day, but it was Trinity's, too. I'm really proud of that scene. I love and respect Trinity so much. I wanted to give her [the sendoff] she deserved."



Three films and six years later, *The Matrix* is over, but Moss' next mission has already begun: *Motherhood*.



As the heart, soul and faith of the *Matrix* rebels, Trinity gave it her all—including her life—in the fight for humanity.

**“I REALLY COMPLETED HER. I PLAYED TRINITY FROM BEGINNING TO END.”**

have been: a film of action and heart, with strong acting and awe-inspiring special FX. There are plenty of stunt sequences, but they don't run on and on. Likewise, there's lots of speechifying, but the monologues are better, mercifully concise and answer more questions than they pose.

However, Moss points out that there could not have been a *Revolutions* without the much-maligned *Reloaded*. “I only know the reactions of the media and reviewers, which were a bit harsh,” she says. “I always saw *Reloaded* as part one of a two-part film. I believe people will understand and appreciate *Reloaded* more now that they've seen *Revolutions*. I don't think making *Reloaded* and *Revolutions* one picture would have

Selected *Revolutions* Photos: Jhain Bolland

OK, so we know Trinity's fate. But what's the deal with Neo? He saves Zion by cutting a deal with the Oz-like visage representing the Machines, defeats Smith in their “Super Burly Brawl!” and then floats out of view—on a Machine transport—into a future unknown, though the little girl and the Oracle seem to agree that Neo will one day appreciate the gorgeous sky that the girl has whipped up behind her.

“I'm not sure what happens to Neo,” Moss admits with a laugh. “You would have to ask Keanu. I'm sure he has an idea about that. It's left to be interpreted in many different ways. I saw it as the light taking over and Neo surrendering to that. Where he goes, I don't know.”

Moss goes on to praise Reeves to high heavens. She describes him as her dance partner throughout the making of the *Matrix* films. “We were instrumental in each other's experiences,” she says. “He's a great guy and such a pleasure to work with. I had such a good time working with Keanu. He really gave me so much as a friend and an actor. And he's such a kind person. We both adore our characters, each other's character, the movies and the directors, so we truly gave it our all. Most of my scenes, especially in *Revolutions*, were with Keanu. What an opportunity—to be able to act with somebody you know really well because you've spent so much time with them. Especially on the second and third films, where there was none of that not-knowing-the-other-person kind of thing.”

### Hearts of Power

*Revolutions* appears to have restored the *Matrix* mojo. Whatever the final box office tally, the general consensus seems to be that *Revolutions* is everything *Reloaded* should

In Moss' view, *The Matrix Revolutions* is about how love conquers all—but it doesn't hurt to have a gun handy.





Moss has heard the *Reloaded* criticism, but observes that there couldn't have been a *Revolutions* without the earlier sequel.

**"I WOULD SAY THAT REVOLUTIONS IS ABOUT LOVE CONQUERING ALL."**

worked. And that *wasn't* what the brothers were looking to do. They couldn't have fit all of the story in there.

"The brothers are so not about manipulating people," Moss argues. "And what they've done, no one has ever done before. But you can't make everybody happy. The first *Matrix* film was so successful, I don't think that there was *any* way the second one could have lived up to it. Some people I've talked to really loved *Reloaded*. They got so much out of it. But it depends on who you are and what you were expecting. Many fans didn't like the *Burly Brawl* or thought it went on too long or didn't understand why Neo didn't just fly away. A friend of mine had such a great take on it, which is that it represents when we continue to fight the same fight over and over again when we could just walk away. So that, to her, was part of Neo's struggle, part of his journey. She told this to [special FX guru] John Gaeta, and John said, 'Oh my God, you totally got it.' There are so many layers. I've

heard what people have said, but with everything the brothers do, you have to go deeper. I think that's why people like the whole idea of the *Matrix* so much."

But Moss' time in that cyberuniverse is over. Now, it's on with the rest of her life, career and finding mommy to her infant son. "I had a great idea of what parenting would be like, but my heart has been so opened by this whole experience," Moss says excitedly.

"I'm loving it. But I'm choosing not to talk about him, out of respect for his privacy."

Moss does go into further detail about her other current endeavor, the upcoming thriller *Suspect Zero*. "I play an FBI agent," she explains. "It also stars Aaron Eckhart and Sir Ben Kingsley. It's about a serial killer murdering serial killers. Aaron and I are ex-partners who come together to work on this very complicated case that's throw-



Saying goodbye to *The Matrix* was tough, but now that Trinity is "completed," Moss believes it's time to move on.



Fans of the first *Matrix* should be "blown away" by the final chapter. The actress thinks that *Revolutions* brilliantly sums up the SF saga.

ing everybody for a loop. Aaron plays a really tortured guy who's having a hard time, and we have a past together. Ben is an ex-FBI agent. There's a whole element of remote viewing in the movie, and that was why I was attracted to it. I wrapped *Reloaded* and *Revolutions* and went straight into *Suspect Zero*. I didn't plan on that, but the script was good. I had seen reports about remote viewing on television, and it really sparked something in me."

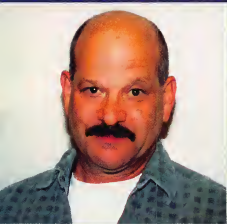
Moss must bid farewell in a moment in order to tend to her son. Before she does so, however, she offers a final thought about parting ways with *The Matrix* and Trinity. "I don't think I'll miss her too much," Moss says. "I really completed her. I played Trinity from beginning to end. She died and I buried her. I feel that there's nothing left of her to play, so there won't be this longing like I had after the first movie. After the original *Matrix*, I really missed her. Now, I've done everything with her. I've given six years of my life to these films, and I was really excited about the *Revolutions* premiere because I wanted to celebrate with my friends who put everything they had into this trilogy.

"But no, I don't think I'll miss Trinity," Carrie-Anne Moss says. "I've done it." ☆

Design & Layout: Heiner Fell

Matrix Photo: Jason Boland/Copyright 1999 Warner Bros. & Village Roadshow Films Ltd.

## A PURPLE-HAIRED SPACE HIPPIE,



Long removed from his space hippie days, Brandt is still amazed by *Trek's* longevity.

Photo: Pat Jankiewicz

As *Star Trek's* Tongo Rad, Victor Brandt played a purple-haired hippie who helped hijack the *Enterprise*.

By PAT JANKIEWICZ

# EXITING EDEN

**V**ictor Brandt looks like a cop. Stocky and muscular, with intimidating eyebrows and an all-knowing policeman's stare, Brandt resembles the desk sergeant from central division. Instead, he's an actor who has successfully used that face for a long and prosperous career. "I play a lot of cops," he laughs.

A star of movies, TV and cartoons, the busy Brandt also appeared in two episodes of the original *Star Trek*: Once as an *Enterprise* crew member whose excitement over meeting a space queen gets him killed, and the other as a purple-haired space hippie who hijacks the *Enterprise*. "It was an interesting show and I was lucky to do two of

them," Brandt remarks. "My two *Star Trek* were 'Elaan of Troyius' and 'The Way to Eden.'"

### Red Shirt

Boldly going on the show was fun for Brandt. "It was a thrill to do *Star Trek*, because I was an avid *Trekker* who watched the show *before* I got on it," he says. "I watched it every Friday night on NBC. When I went to the set, I was kind of shocked to walk outside of the Bridge and see it was just plywood and wires! Boy, it was much smaller than it appeared on TV. The lens made it look huge! Everything on set was in color-corrected paint. The reds

were redder and the blues were bluer.

"'Elaan of Troyius' was my first *Trek*. I had a very small role as one of Scotty's guys. I was one of the 'red shirts' who got killed," he smiles. "Dr. McCoy spoke those immortal words over me: 'He's dead, Jim.' I had to lie on the floor, because my neck was broken by one of Elaan's guards. I laid on the floor in the ship's hallway for two days of filming—and I would fall asleep! I was also doing a play at night, so by the time I got to the studio in the morning to play dead for *Star Trek*, I would just pass out."

During these naps, "William Shatner used to give me a kick with the tip of his boot and say, 'Wake up and play dead,'"

# VICTOR BRANDT GOT A KICK OUT OF HIS STAR TREK.



Before he was Tongo Rad, Brandt served as one of Scotty's ill-fated "red shirts" in "Elaan of Troyius."

In "The Way to Eden," Tongo Rad and his counter-culture colleagues search for a peaceful planet to call home.



laughs Brandt. "Bill was a tough guy. He really was Captain Kirk, no question about it! I liked Bill, but we had a little altercation on 'The Way to Eden.' I was a young New York actor, and we were [rehearsing the] moment where he confronts me and I say, 'I'm bleeding.' His line as Captain Kirk was, 'If you weren't the son of the ambassador, we would throw you all in jail!' So I said, 'Why don't I just turn away from you when you say that?' Bill didn't seem too happy about me giving him direction. I turned away, and he grabbed my arm so hard he almost yanked it out of the socket! Years later, he directed me on an episode of *The Rookies*, and he was very sweet. We got along great. He has a sense of humor about himself now. He's fun, and we're both horsemen. I respect him as an actor, except for that one thing, which was my fault.

"When I did *The Rookies*, I said to him, 'Bill, do you remember me? I played Tongo Rad on *Star Trek*.' Bill smiled and said, 'Vic, I'm sorry, but I only remember the women!' The women on *Star Trek* were gorgeous.

France Nuyen as Elaan? Wow! Celeste Yarnall, Susan Oliver—they had beautiful women on that show!"

As for the other members of the *Enterprise* crew, "I didn't really get to spend too much time with Leonard Nimoy and the rest of them. They were all very nice. I have remained friends with Walter Koenig over the years. He and his wife are dear friends. When we did 'Elaan' and 'Eden,' it was the last season of *Trek*, so they were all very tired and bored at that point. They had no idea what was to come! They were all exhausted because they had done two seasons and the fans had brought the show back for a third. 'Eden' was one of the last episodes [filmed], and they wanted to get back to their lives and families."

## Purple Peacenik

As Tongo Rad in "The Way to Eden," Brandt is a strident sort who clashes with hippie-hater Kirk. "Tongo Rad is the son of a Catullan ambassador, so I made him a real hippie!" Brandt grins. "Tongo Rad is the

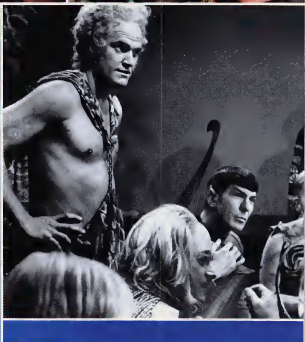
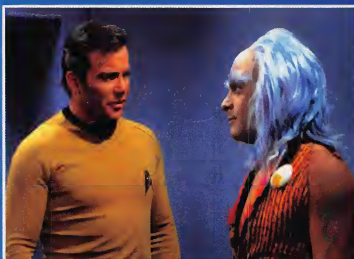
only one of the group who really is a pacifist, so he's very concerned that no one be hurt. This was all happening during the anti-[Vietnam] War movement that I was a part of. I wanted to play him as a very gentle soul. He's a botanist and can't understand why these *Enterprise* people don't agree with him.

"The message of 'Eden' is that the grass is *not* greener on the other side. Tongo Rad and these hippies are trying to find a new world of peace, love and tranquility. Eden seems like paradise, but [it turns out to be] as evil as the place they're trying to get away from. It was a metaphor for the hippie movement, and they're being led astray by a Svengali-type leader, Dr. Sevrin, who has a disease called *synthococcus novae*, which means 'new germ'! Tongo Rad is reluctant to follow Dr. Sevrin because Tongo is a purist who doesn't want to harm anybody."

The hardest part about being an alien "was having to come in at 4 a.m. so they could put on my skullcap and purple hair. I walked into the Paramount Commissary

Hippie-hating Captain Kirk clashes with Tongo Rad. Off-screen, Brandt naïvely made a directorial suggestion which annoyed star William Shatner.

The actor swears that Tongo Rad didn't want to harm anyone, but this photo tells a different story.



wearing a long gossamer cape, which wasn't shown in the episode. I got so many wolf whistles and catcalls of 'Hey, sweetie!' from the set builders and crew guys that I told [the *Star Trek* costumers], 'I'm wearing the shorts but losing the cape!' It blew in the wind and made me look like Lawrence of Arabia—from Mars! Ever sweat in a skull-cap? It really starts to itch, and you can't scratch it! Watch the episode. When you see my lip twitch, it's because I want to scratch my head and can't!

"I looked like a puppy dog with purple eyebrows and hair," Brandt adds. "But I always wanted to play an alien, so I was in Heaven, because I was too young to have done *The Twilight Zone*. We had fun. Skip Homeier, Charles Napier, Deborah Downey and the rest of us hippies had a good time!"

The only part that troubled him "came after I got the role and was leaving the office of *Star Trek* producer Arthur Singer. Arthur goes, 'Victor, you sing, don't you?' I told him 'Yes' but was thinking to myself, 'I've got to sing!?' I couldn't sleep because I

**"I WAS ALSO DOING A PLAY AT NIGHT, SO BY THE TIME I GOT TO THE STUDIO IN THE MORNING TO PLAY DEAD FOR STAR TREK, I WOULD JUST PASS OUT."**

can't sing. Fortunately, we recorded the song *a cappella* on a playback record."

Brandt was born and raised in Hollywood. "My parents were in the motion picture business and New York theater. Lou Brandt, my father, was a producer-director who worked for Samuel Bronston. He was an A.D. who worked on a bunch of things like *Battle of the Bulge*. I'm part Russian, Indian, Polish and German. I went to Hollywood High School and UCLA, and studied acting at the Neighborhood Playhouse with Sandy Meisner. I did some off-Broadway stuff and came out here to do a TV pilot, the name of which escapes me."

The actor interrupted the Sermon on the Mount in Nicolas Ray's *King of Kings*. "That was my first job," Brandt recalls. "I was the boy who runs down the hill to the Sermon on the Mount to tell Jesus that I

believe he's the Messiah and ask how I can serve him. I was so into my part that I raced down the hill too fast and couldn't stop because I was wearing sandals! Jeff Hunter [who played Jesus] put his hands up and we both tumbled backward downhill into a tree! Jeff looked at me and said, 'Let's get a beer, babe!' Luckily, Jeff was in character, so he wasn't mad—he was full of the love of humanity that Jesus had. He never got angry! I was sad when Jeff died. He did the very first *Star Trek* [as Captain Pike in "The Cage"]."

On TV's *The Invaders*, "I was Roy Thinnes' kid brother, who is killed by the aliens," Brandt explains. "I had a great death scene in ['The Trade']: hit by a car! John Meredith Lucas was the director, and he also directed me in 'Elaan of Troyius.' He was a good friend, a sweet man and a great writer."

Brandt also turned up in the blaxploitation thriller *Three the Hard Way* (1974). "I played a Nazi guard in that. I die by having my neck broken, just like on *Trek*. I'm killed





Although Tongo Rad follows Dr. Sevrin (Skip Homeier), he refuses to be led astray by his Svengali-like, cauliflower-eared mentor.



One of *Trek's* last episodes to be shot, "Eden" featured a tired and uninterested *Enterprise* crew.

by Jim [*Enter the Dragon*] Kelly. I was losing my hair then, so I combed it over from my ear, and as I was being killed, I put my hand up to hold my hair down as I hit the floor! Jim pulled his punches, but he really did hit us!"

The actor's dulcet tones can be heard as several animals in *Babe: Pig in the City*. "I'm the voice of the shaggy dog and Peg, the three-legged dog," he says. "I auditioned for director George Miller, recorded the lines and never heard from them. Then I got a call to go to a recording studio in L.A., where they did a live phone patch from Australia. They beamed the movie in from Sydney and we recorded our lines live! It was amazing. We even sang the song from the film. *Babe 2* is a great movie that sadly went belly-up at the box office. It's way ahead of its time. It's very moving, with metaphors well beyond the Disney fare we're used to."

## Grey Professor

Brandt voiced Superman's pal Professor Emil Hamilton in the recent animated *Superman* series. "Oh, what a great show,"

Brandt says. "I had auditioned for Lex Luthor, but they went with another actor [Clancy Brown]. Two weeks later, they called to ask if I would be interested in playing Professor Hamilton, the head of S.T.A.R. Labs. I said, 'Of course, I would love to.' And because Hamilton's a good friend of Superman's and kind of a paternal figure to him, I ended up doing more episodes than Lex Luthor! It was a real hoot!"

"Dana Delany played Lois Lane. She's a wonderful actress, a beautiful woman and seemed to do it so effortlessly. I was in awe of her. Tim Daly was Superman, and he and I had worked together on his TV series *Almost Grown*. So Tim and I knew each other, and I know his sister, Tyne Daly, really well. They were a year after me at the same acting school. I always play heavies and cops, but there was a vulnerability about Professor Hamilton.

"We did *Superman* like a live radio show," he explains. "I'm a big fan of the old radio shows, and still listen to them. My mother was on *Life With Luigi*, this radio show with J. Carrol Naish, who played Luigi, an Italian immigrant. On *Superman*, we did the voices as an ensemble: We would all line up in a booth with big glass windows, and the director and producers watched. We had podiums and microphones, just like on '40s radio shows.

"Each character had a number, and when they called that number, you would do your lines. They did the animation after we recorded [the dialogue]. I was a big *Superman* fan as a kid and still have my cape—an old dish towel I wrapped around my neck. I also loved Blackhawk. As a kid, I would run around the Hollywood Hills dressed as Blackhawk. I even asked my parents to call me 'Blackhawk'! They did for a while, and then wanted to take me to a doctor!"

His nutty Professor Hamilton "evolved as the series went on. I never saw what he looked like until after I had done 10 or 15 episodes. It was interesting, because the way they directed me, it fit perfectly. Hamilton's this nice old guy who is always trying to save Superman from the clutches of some death ray, and the rest of the time Superman is saving him. Hamilton's constantly making something at S.T.A.R. Labs and getting into trouble before Superman rescues him. And he's forever trying to get Superman out of the fourth dimension, the Phantom Zone or the men's room! Or he'll be attacked by aliens, robots or giant apes: 'Help, Superman!'"

Hamilton, Superman and Lois Lane could save Metropolis from almost anything—except drunken

supervillains! "We never kidded the material, not with the producers sitting there, but there was one episode where Tim, Dana and I started laughing and just couldn't stop," he recalls. "We had a guest star who came in a bit...inebriated. He had trouble speaking English and Tim, Dana and I began to giggle. Once you start giggling at three in the afternoon, you're gone! We had to take a break because it was so funny, but the producers were pissed off!"

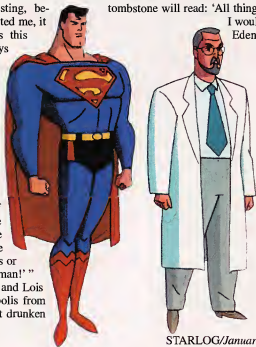
Brandt also showed up for *Gargoyles*. "Robert Culp was my favorite guest on both *Superman* and *Gargoyles*," he comments. "I did a *Gargoyles* with him and he was great. It was about the Golem. A rabbi says some words and a monster made out of clay comes to life. I was the rabbi and Robert played the Golem. Robert has the same metered speech as Shatner, and he was like, 'I...am...alive. I...feel...strong!'"

"I had to do an incantation in Hebrew, which I don't speak," Brandt smiles. "I played both an older rabbi and a younger rabbi. I learned it phonetically. After [the people at] Fox Kids heard my older rabbi, they hired me to do voiceover promos for them!"

He also voiced a cop out to bust a vigilante from Hell in HBO's dark, disturbing *Spawn* cartoon. "Keith David is a wonderful actor. And he did *Gargoyles*, too. *Spawn* is an interesting character, and Keith did a lot with his voice on that show. I thought the series was fascinating, because it was so nihilistic, dark and real. I played it as [truthful] as I could, without knowing what my character looked like. It was quite different from *Superman*, because they were going for total reality. There was a lot of subtlety in *Spawn*. When I watched it, I was really surprised how violent it was."

Overall, life is good for Brandt. He also knows what his epitaph is going to be. "I had a pretty good career, but little did I know when I did *Star Trek*, that it would be on my tombstone!" Victor Brandt laughs. "My tombstone will read: 'All things considered,

I would rather be in Eden!'"



Brandt had a "hoot" voicing the pal of Steel's pal Professor Emil Hamilton on *Superman*.



Your source on the  
"out-of-this-world"-wide-web!

# STARLOG

.COM

**NEW AND  
IMPROVED!**

EDITORIAL

Up-to-date editorial from the best  
entertainment journalists in the genre:

- News!
- Behind-the-scenes reports!
- Exclusive interviews!
- DVD/Film/TV reviews!
- Magazine previews!

AND



**GAMES!**

Exclusive behind-the-scenes ShockWave  
games like Alien Abductor, Bunker  
Command and Runner!



STARLOG'S FAMOUS  
CARTOONS - EMAIL 'EM  
TO YOUR FRIENDS!

Enter Contents: Copyright © 2001 Starlog Group, Inc. All Rights Reserved. Register/Re-register at Any Time.



**MESSAGE  
BOARDS!**



**THE STARLOG STORE!**

Buy the same great stuff you see in the  
magazine back issues, CDs and MORE!

**STARLOG**

CLICK HERE TO LAUNCH!  
[www.starlog.com](http://www.starlog.com)

STARLOG is a registered trademark of Starlog Group, Inc. All Rights Reserved.

POWERED BY:  
**TRIK:MEDIA**

A WORLD ENGULFED BY DARKNESS  
A MISSION FUELED BY FLAMES



Witch Hunter  
**ROBIN**

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

ONLY ON  OCTOBER 2003

AVAILABLE AT THESE AND OTHER FINE RETAILERS

 SUNCOAST  
The store for every book

 BEST BUY

 amazon.com

 fye

 BANDAI  
entertainment  
[www.bandai.com](http://www.bandai.com)