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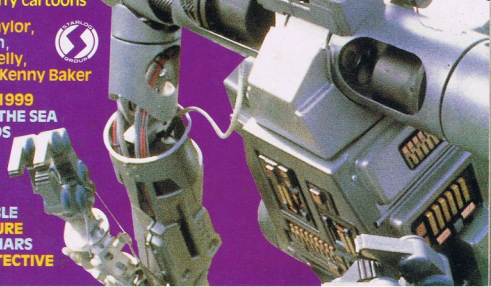
Kurt Russell in  
**BIG TROUBLE IN LITTLE CHINA**

Deadly battles  
with **ALIENS**



Chuck Jones' Daffy cartoons

**SHORT  
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**Amazing Interviews:** Rod Taylor,  
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**TIME MACHINE**  
**MISSION:IMPOSSIBLE**  
**BACK TO THE FUTURE**  
**INVADERS FROM MARS**  
**GREAT MOUSE DETECTIVE**

# SUMMER ENTERTAINMENT FROM

KATE CAPSHAW

## SPACECAMP

Kate Capshaw ("Indiana Jones and The Temple Of Doom"), Lea Thompson ("Back To The Future"), and Tom Skerritt ("Alien") blast off in a thrilling adventure inspired by America's real-life "Space Camp" for young astronauts.

COMING IN JUNE



KURT RUSSELL

## BIG TROUBLE IN LITTLE CHINA



Kurt Russell and Director John Carpenter ("Starman," "The Thing") mix action, fantasy, romance, ghostly mysticism, and Kung Fu in an adventure that can't get any bigger!

COMING IN JULY



ABC MOTION PICTURES Presents  
A LEONARD GOLDBERG Production  
SPNCECAMP Starring KATE CAPSHAW LEA THOMPSON  
KELLY PRESTON LARRY B. SCOTT LEAF PHOENIX  
Introducing TATE DONOVAN with TOM SKERRITT as Zach  
Director of WILLIAM A. FRAKER, A.S.C.  
Producer RICHARD MACDONALD Executive Producer JOHN WILLIAMS  
Producer LEONARD GOLDBERG  
Screenplay by PATRICK BAILEY and LARRY B. WILLIAMS  
by W.W. WICKET and CASEY T. MITCHELL  
Directed by PATRICK BAILEY and WALTER COBLENTZ  
Produced by HARRY WINER READ THE SCHOLASTIC BOOK  
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Twentieth Century Fox Presents A TAFT/BARISH/MONASH Production  
BIG TROUBLE IN LITTLE CHINA KURT RUSSELL KIM CATTRAIL  
Music by JOHN CARPENTER in association with ALAN HOWARTH  
Visual Effects by RICHARD EDLUND Executive Producer PAUL MONASH and KEITH BARISH  
Written by GARY GOLDMAN & DAVID Z. WEINSTEIN Adaptation by W.D. RICHTER  
Produced by LARRY J. FRANCO Directed by JOHN CARPENTER  
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# FROM TWENTIETH CENTURY FOX



Sigourney Weaver is back as valiant Warrant Officer Ripley, leading a squad of crack commandos against not one, but an entire horde of alien creatures inhabiting Planet LV-426. From the director of "The Terminator".  
**COMING IN JULY**

SIGOURNEY WEAVER

## ALIENS



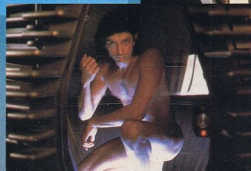
Director David Cronenberg ("Videodrome," "The Dead Zone") brings his startling sense of modern horror to this chilling remake of a science fiction classic starring Jeff Goldblum ("The Adventures Of Buckaroo Banzai," "The Big Chill").  
**COMING IN AUGUST**

JEFF GOLDBLUM

## THE FLY



COMING IN AUGUST



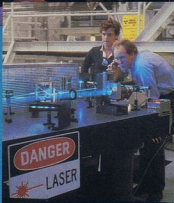
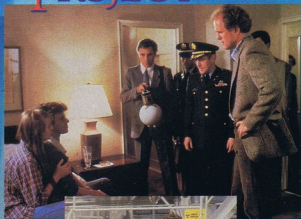
A BROOKSFILMS PRESENTATION THE FLY Starring JEFF GOLDBLUM, GEENA DAVIS and JOHN GETZ. Screenplay by CHARLES EDWARD POGUE and DAVID CRONENBERG. Produced by STUART CORNFELD. Directed by DAVID CRONENBERG.



Paul Stevens could be the boy next door, with one exception: he just built an atomic bomb! Now, he's got 11 hours to make sure it doesn't work. Directed by Marshall Brickman, starring John Lithgow.  
**COMING IN JUNE**

JOHN LITHGOW

## THE MANHATTAN PROJECT



GLADDEN ENTERTAINMENT Presents A MARSHALL BRICKMAN Film  
THE MANHATTAN PROJECT JOHN LITHGOW CHRISTOPHER COLLET  
CYNTHIA NIXON JILL EIKENBERRY Music by PHILIPPE SARDE  
Director of "BILLY WILLIAMS, B.S.C." Production Designer PHILIP ROSENBERG  
Editor NINA FEINBERG Producer ROGER PARADISO Written by JENNIFER OGDEN  
and MARSHALL BRICKMAN Screenplay by MARSHALL BRICKMAN &  
THOMAS BAUM Directed by MARSHALL BRICKMAN READ THE AVON BOOK

PG-13 PARENTS STRONGLY CAUTIONED

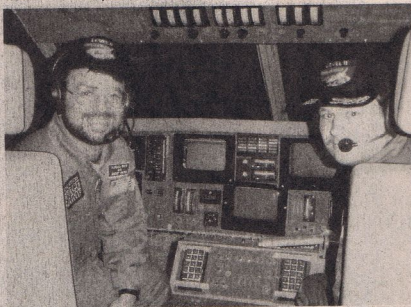
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Original Soundtrack Available on Varèse Sarabande Records and Cassettes.



It's their mission to Space Camp: astronauts Rich Kolker (left) and Tom Chafin in the cockpit of the Shuttle Flight Simulator.



SPACE CAMP VISIT PHOTOS: TOM CHAFIN & RICH KOLKER

## MY MISSION AT SPACE CAMP

If space is the place you want to be and you aren't enrolled in a NASA training program, you can do the next best thing. Space Camp isn't just for kids any more, as my friend Tom Chafin and I found out during its first adult session in September 1985.

Between flight training, space campers get a chance to attend briefings by some of the top personnel from the nearby Marshall Space Flight Center.

The rest of that day was taken up by our first look at our jobs for our two upcoming "flights," and a chance for everybody, no matter what position they were assigned, to fly the shuttle and experience the two ways that Space Camp simulates weightlessness.

First stop was Mission Control. Three high banks of control consoles fill the room, each with dozens of lights and switches, as well as video monitors which display everything from the countdown clock to computer simulations of docking with the space station. Just like its Houston counterpart, large projection screens cover the front wall.

The counselors ran down our printed checklists with us, mentioning that there are few "textbook" flights, and warning us to expect the unexpected. I was communications officer, a combined capcom and voice of Mission Control. My duties included keeping tabs on just which tracking station we were communicating through as well as explaining to the "public" what was happening during the flight. Tom was mission director, and lights on his console indicated the status of the three main engines during and just after lift-off.

Eight people sit in the cockpit for take-offs and landings as a large-screen TV system projects videotaped and computer-simulated views outside the front window. The whole structure is on a hydraulic platform, which simulates everything from the shaking rumble of lift-off to the banking turns of re-entry and the thump when the main gear sets down on the runway.

A low crawl through the rear hatch (weightlessness makes this much easier) brings you to Spacelab. The real Spacelab was built by the European Space Agency in cooperation with NASA, and Space Camp's mockup is filled primarily with actual flight hardware from earlier missions. Scientific experiments take place here and in the space station just another low crawl and a climb up a ladder away.

NASA's space station is currently scheduled for completion by 1992, but Space Camp's is already in operation. It's a two-level structure, with a scientific and experiment bay below, and sleeping and eating quarters on the top.

During a simulated flight, the Spacelab researchers launch with the shuttle, then change places with the astronauts on the station who return home in the cockpit.

Then, it was time to try out EVA (Extravehicular Activity) procedures. On each flight, there are two EVAs. The two mission specialists are strapped into what is called a SDF for "five degrees of freedom." Gimbals allow the SDF to tilt forward and back, and spin 360 degrees side to side, and the whole thing glides across the floor like an air hockey

puck. In a SDF, the lesson is quickly learned that your legs are useless in space and you must use your hands to get around.

The commander or pilot (one on each EVA) dons an AMU (Astronaut Maneuvering Unit). Since the Buck Rogers backpack won't work in Earth's gravity, the AMU is hooked to the end of a long robot arm that lifts the pilot 30 feet in the air, far above the pallet in the shuttle's cargo bay.

The second day offered more work on the simulators as well as a visit to the multi-axis trainer. The MASTIF is reminiscent of a medieval torture instrument. Three steel rings, the largest 10 feet across, are nestled inside each other. A trainee rides in the middle, spinning in three directions at once. Surprisingly, one doesn't get sick with all this spinning. According to the counselors, since the trainee doesn't spin more than two revolutions in any one direction at a time, the inner ear doesn't have time to tell the brain to get dizzy. Still, Tom and I were both a little weak-kneed coming off the MASTIF.

Finally, that afternoon, the time had come—our first mission. As we walked into Mission Control, each camper found a thick script on his or her console—the mission's flight plan. The counselors explained that everything we had to say or do was in that book, but as time and mission realities permitted, we could depart from the script.

The clock was set at T-minus nine minutes, the flight crew strapped into their seats, and the countdown began. Nine minutes later, "Lift-off on shuttle! The clock has started!"

Tom tracked mission objectives, keeping the astronauts on the time line as I filled in the blank spots with commentary on the flight. I would love to say we ran the perfect mission, but it wasn't to be.

The problem was the script. People tended to say exactly what was written whether it was appropriate or not. So, when we got a little behind, Tom told the flight's commander, "You must launch your satellite in the next three seconds!" The commander responded, "Roger. Five, four, three, two, one..." Needless to say, that satellite didn't launch.

But we did handle some other problems nicely. A communications failure was solved by using hand signals to the video cameras that dotted the simulator. And after another delay, this one for retrofire, I suggested we just go around another orbit to try again. The simulation director said that was the answer, but we didn't have the time, so he just recycled the clock.

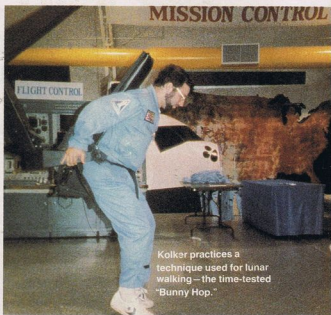
It wasn't the most successful mission but we would have another chance tomorrow. This time I would be commanding, and Tom would be in the pilot's seat.

—Rich Kolker  
& Tom Chafin

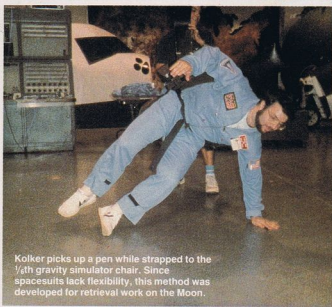
The background shows a flight control center (used as the Mission Control for younger campers) as Kolker attempts a 360-degree spin at  $\frac{1}{6}$ th gravity.



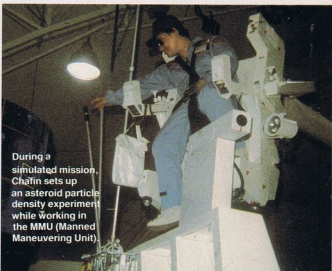
## MISSION CONTROL



Kolker practices a technique used for lunar walking — the time-tested "Bunny Hop."



Kolker picks up a pen while strapped to the  $\frac{1}{6}$ th gravity simulator chair. Since spacesuits lack flexibility, this method was developed for retrieval work on the Moon.



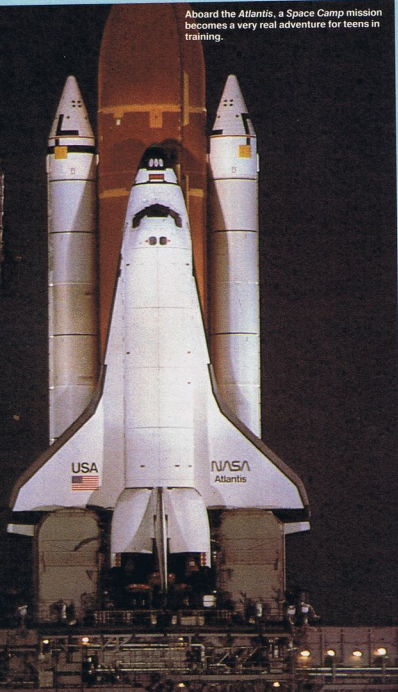
During a simulated mission, Chafin sets up an asteroid particle density experiment while working in the MMU (Manned Maneuvering Unit).

# Mission to SPACECAMP

The countdown begins as a team of young astronauts blasts off for the stars and accidental adventure.

BY TERRY PACE & CLARK PERRY

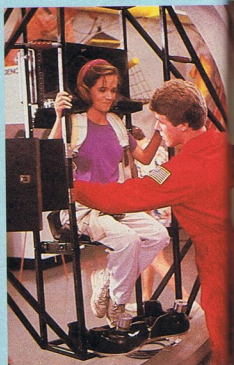
Aboard the *Atlantis*, a *Space Camp* mission becomes a very real adventure for teens in training.

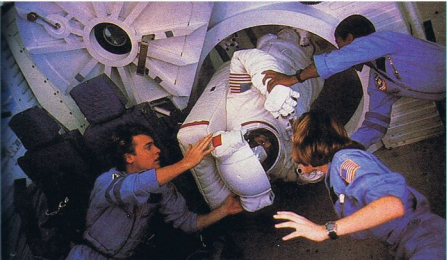


It is the 58th day of shooting for *Space Camp*, the latest venture in the teen SFX adventure sweepstakes. Although most of the 1984 entries nose dived at the box office, executive producer Leonard Goldberg and ABC Motion Pictures (since shuttered after the network's takeover by Capital City Communications) are betting \$20 million that this combination of young faces and outer space, despite the recent *Challenger* tragedy, will draw audiences to theaters this summer.

"The movie is about kids who go to Space Camp and learn about the space program," says Wendy Bailey, associate producer and wife of producer Patrick Bailey. "And they're accidentally launched aboard a real space shuttle into outer space."

The cast includes Tom (*ALIEN*) Skerritt and Kate (*Temple of Doom*) Capshaw (*STARLOG* #83) as the husband-wife astronaut team which heads the facility. Lea (*Back to the Future*) Thompson, Kelly (*Secret Admirer*) Preston, Larry B. (*Revenge of the Nerds*) Scott, Leaf Phoenix (older brother of *Explorers* star River Phoenix) and newcomer Tate Donovan portray a mixed band of





ALL SPACE CAMP PHOTOS: COPYRIGHT TERRY PACE

Kevin (Donovan), Kathryn (Thompson) and Rudy (Larry B. Scott) and the unconscious Andie (Capshaw, in spacesuit).

boosters stands upright in the center of the large room. Before it, rests a row of long tables with Space Camp uniforms—the equivalent of a cap and gown—to be distributed during the scene.

"Some scenes take longer to set up than others," a cameraman explains. "But we have been here working on this one for hours."

The day continues at this pace, slow but hectic, satisfying yet exasperating. But on the other set, Preston's scene is finally letter-perfect and the robot, fearing Winer's baseball bat, at last follows his directions and malfunctions. And *SpaceCamp* grows that much nearer to completion for its summer blast off. ☆

youngsters. They must overcome their own problems and jealousies to pull together as a Space Camp Shuttle team—especially when it appears their accidental mission into space will end in failure.

The plot, conceived by Patrick Bailey and polished by screenwriters Clifford and Ellen Green, is described as "realistic adventure with humor." To heighten the story's authentic tone, the filmmakers relied heavily on the creative and technical assistance of NASA personnel.

"They came up with the plot device that allows us to launch the shuttle by accident. Our sets, down to the last detail, are replicas of existing NASA equipment," Bailey enthuses. "They're really elaborate; there haven't been this many practical sets in a movie since 2001: *A Space Odyssey*. Our emphasis is to make it as plausible as we can."

After a close encounter with Hurricane Elena while filming scenes at Kennedy Space Center, the cast and crew made the trek to Huntsville to shoot final on-location scenes. Next stop is the return to Laird Studios in Los Angeles where special FX aboard the shuttle

(supervised by Van Der Veer Photographic Effects) are to be filmed.

Meanwhile, a few hundred feet away, in the Center's parking lot, sit dozens of trucks and buses—a portable Hollywood. Actor Larry B. Scott runs to the back of an open truck marked "EXPLOSIVES," searching for a roll of masking tape. One of two crew members assembling a spider-legged robot produces tape and Scott disappears around the corner.

This is one of seven "non-cute" robots, shrouded in secrecy, that will be featured prominently in *SpaceCamp*. Associate producer Bailey points out that all are working robots, though some will require off-camera assistance in movement and function.

Later, inside, director Harry Winer is discovering that shooting day 58 is not going well. *SpaceCamp* is his first theatrical feature, and any mistakes could make it his last.

He is holding a baseball bat menacingly and he is angry. The spider-legged robot has been wheeled onto the set for a scene in the Space Camp Dorm, where Scott and Donovan catch a youngster with the stolen NASA training robot in his locker. During the scene, the robot is supposed to explode, the result of a dozen people shouting different orders to it simultaneously. But today, the robot shows no intentions of malfunctioning properly. As it feebly extends and retracts its arms, Winer grips the bat tighter. The crew watches, waiting for the smashing to begin.

"Sometimes, the robots work. Sometimes, they don't," a local extra observes. "I sure do feel sorry for the special FX men."

Winer's problems continue throughout the day. Kelly Preston tries his patience by forgetting her lines in one scene. After six takes, Winer finally calls for a break.

Elsewhere, deep in the Space Center, acclaimed cinematographer William (Rosemary's Baby) Fraker inspects his lens-eye view of the pivotal graduation scene. A scale model of the shuttle aboard its three

**TERRY PACE**, who profiled John Carradine in *FANGORIA* #52, and **CLARK PERRY** are Alabama-based journalists. This is their first article for *STARLOG*.

**Max (Leaf Phoenix)** is all spacesuited up with no place to go—except another *Space Camp* simulator exercise.



Administrator Andie (Kate Capshaw, right) supervises the *Space Camp* exercise as Kevin (Tate Donovan) assists Kathryn (Lea Thompson) into the simulator.

