

cereal:geek[©]

animation of the eighties

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editorial

As hard as it is to believe, you now hold in your hands the long-awaited issue eight of **cereal:geek**. A magazine that was scheduled to come out in the fourth quarter of 2010...but didn't. It was then due to come out at the beginning of 2011...but didn't. Then it was supposed to appear in March of 2011...but didn't. You get the idea. Fast forward to May of 2012 and finally here it is! I cannot begin to tell you what a relief it is to have this issue published!

So, the first thing I should do is thank you for sticking by **cereal:geek**; especially those of you that pre-ordered this particular issue well over a year ago! I just hope that as you go through the pages of this latest issue you will deem it worth the ridiculously long wait.

Some of you will be aware that during 2011 an exclusive issue of **cereal:geek** was published in association with the **Power-Con/ThunderCon** convention. The reason the exclusive issue was put into production ahead of issue eight is that it was completely funded by the event organizers.

cereal:geek has always been (and probably always will be) a tricky publication. As it's completely self-funded I have to be in the best place financially in order to publish an issue, and to say I went through quite a few life changes in 2011 would be an understatement. A lack of pre-orders meant that I was in an incredibly awkward position: to print the magazine would've eaten massively into my own finances.

I have learned something from this experience though. As a result of the delay it is highly unlikely that I will be taking pre-orders on future publications, as it is unfair on those that pre-order, and are subsequently kept waiting. And at the same time it puts me in a difficult position.

As you will notice the year on the cover still reads 2010. I wanted to keep it that way, as it prompts me to start work on issues nine and ten, which will (naturally) cover the period of 2011. Maybe one day I'll even catch up? Imagine a world where an issue of **cereal:geek** is published in the same year that the cover indicates!

The theme within the pages of this issue is **movies**, carrying off from where issue seven left off; highlighting once again the feature-length cinematic adventures of our favorite shows, as well as the five-part made-for-television movies.

Even though this issue of **cereal:geek** took a lifetime to publish I still have faith in the future of this magazine, as I hope you do, too! For example, as you read this a great deal of pre-production work is currently being carried out on both issues nine and ten!

Keep your fingers crossed for another issue before the end of 2012!

James "Busta Toons" Eatock



The cover of **cereal:geek** issue seven was illustrated by Adam Moore.

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If you have any **comments**, or if you would like to **contribute** the next issue please send an email to:
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5 THINGS WE LOVE ABOUT... THE REAL GHOSTBUSTERS



5. MORE WINSTON

We can forgive the fact that Winston only shows up halfway through the first movie, but it was criminal the way he was underused in the sequel. It was the writers of the animated series that really fleshed him out and gave him opportunities to shine in stories devoted to him. If you think that the other three guys got more attention throughout the show, that's likely because Winston is the most down to earth and honest member of the Ghostbusters, so his personality doesn't pop out at viewers. But that contrast, and him being a pretty "normal" guy in this crazy ghostbusting business, is why we love him so much.

4. THE GHOSTS

With their wacky and scary designs, how can the spooks from the show be anything but exciting? These spirits deserve special praise for keeping the heroes from fighting the same bad guys over and over again, as is so common in other cartoons. The Ghostbusters fought ever-changing threats with different goals ranging from Armageddon to just cutting loose and having fun. Remember the Boogiemani who has gateways hidden behind children's closets? What about Wat, the all-powerful demon that hid behind the facade of an old lady? And what other show would have a supernatural entity made up of marshmallow in the form of a Godzilla sized mascot?



3. ECTO-1

It's kind of odd to think of the Ecto-1 as a "cool" car. Sure, it's a 1959 Cadillac with huge fins, and crazy equipment with sirens and lights, but there's something so perfectly unique about the design that you absolutely fall in love with it. When you think about it, the Ecto-1 isn't essential to the Ghostbusters in any medium, as the guys could just as easily use another vehicle, but it's something so identifiable that we can't imagine it not being there. Don't you love the older, grinding siren noise it makes? The way it careens out of the firehouse during the theme song? This car is as much a character as the Ghostbusters themselves.

2. EQUIPMENT

The only thing more exciting than the monsters faced on the show was the equipment used to combat them. Do you get the same happy feeling I do when you hear the proton pack's activation sound? Taking the uniquely designed equipment used in the movie (whilst both modifying it and streamlining it for animation) the Proton packs look fantastic, and basically shoot continuous lightning bolts that tear up the place. Needing to toss ghost traps underneath spooks to suck them up is also genius. The proton packs and traps are the perfect combination of great visuals and function. And as for the sound of the proton streams themselves? Magical.



1. THE GUYS

Supernatural threats and cool technology to fight them almost sound like enough for a decent cartoon series right there, but *The Real Ghostbusters* also had a great cast headed by the four busters themselves. Their witty banter in the face of certain doom is the heart of the comedy and success of the show. No other single cartoon of the eighties had such a strongly-defined lead cast. Writer Jean-Marc Lofficier once said that the guys were so interesting that a show could have been written based around them as car salesmen and it still would have been entertaining. Well, perhaps not as entertaining, but we know exactly what he means.





VOICE ACTOR SPOTLIGHT

ROB PAULSEN



Maintaining an active career since the 1980s, Rob Paulsen was and remains a highly versatile and accomplished performer, having lent his voice to a wide range of high profile and memorable characters throughout many different series. One of Rob's earliest credited roles was as a background voice in Hanna-Barbera's astoundingly successful *Smurfs* from 1981. Later, Rob took on the slightly more noteworthy role of Corky in Hanna-Barbera's *Snorks*. From 1983 until 1987, one of Rob's foremost roles in the then-ubiquitous action-adventure market was as Snow Job in *G.I. Joe*, a role he would play throughout the first two full seasons of the series, as well as the animated movie. He also played two of the Autobot Aerialbots in *The Transformers* across late 1985 and 1986, the somewhat bland Air Raid and the annoying Slingshot, the latter role pointing the way to a certain adolescent amphibian he would first play in 1987.

However, during this time from 1986 onwards, he was granted a more important role when he joined the cast of Disney's *Adventures of the Gummi Bears*, where from the second season onwards he played the series' first new Gummi Bear addition to the cast, the once-stranded Gusto Gummi, who remained with the series until its end. Having played a more central character in *Gummi Bears*, Rob continued to play increasingly prominent roles throughout future series.

1987 saw Rob play two very major roles in two new series. The first of these, *Saber Rider and the Star Sheriffs*, began airing in September that year. The series was a dubbed and re-edited version of the anime series *Star Musketeer Bismark*, and Rob played the series' most atypical villain, the dashing and charismatic Jesse Blue, setting him apart from other cartoon villains and even Peter Cullen's performance as chief villain Nemesis.

Rob's second role that year would prove to be one of his longest running and most popular, as he portrayed the angsty Raphael of

the *Teenage Mutant Ninja Turtles* across the majority of episodes from 1987 until 1995, only skipping the role in the series' final season. In portraying Raphael, Rob skillfully translated the character's impulsiveness to the screen, while still remaining true to the younger-skewed nature of the series compared with the original comic books that spawned it. The series was exceptionally popular, and ultimately lasted for seven years, a virtually unheard of run of seasons for an action-adventure series, and a true testament to the talent behind the show.

Rob continued acting in both live-action and animated productions through the late eighties and early nineties, having a small role in 1989's *Warlock* and, back in animation, inheriting the iconic role of Poindexter in *Felix the Cat*, a role he has continued to play since 1991's *Felix the Cat: The Movie*. In 1993 he found himself playing the lead characters in both *Mighty Max* and *The Mask*, where in the latter series Rob naturally performed a distinctly Jim Carrey-esque voice, in an uproarious performance that was well-suited to the series' often bizarre visual humor. Also around this time, Rob played another high-profile role for Warner Brothers, as Yakko Warner of the *Animaniacs*, serving as yet another powerful showcase of Rob's amazing comedy talent and timing. Sticking with this new age of smart and funny television animation, Rob also portrayed the somewhat clueless Pinky from *Animaniacs' Pinky and The Brain* segments, which became so popular that the characters were spun off into their own series, for which Rob's consistently hilarious performances assured four consecutive Annie Award nominations for the role, as well as a Daytime Emmy Award.

Rob followed his successes at Warner Brothers with roles in *Biker Mice From Mars* as Throttle (whom he would later reprise in the 2006 series), as well as taking over from former Monkee Mickey Dolenz as the voice of The Tick's sidekick Arthur in seasons two and three of the series. In 1995 he also played the conflicted Hydro-Man in *Spider-Man: The Animated Series*. Other roles through the nineties and early into the 21st Century included parts in *Goof Troop* (as PJ), *The Fairly OddParents*, *Lilo & Stitch: The Series*, and *The Adventures of Jimmy Neutron*. In 1999, Rob played a wide range of roles in *The New Woody Woodpecker Show*, alongside a literal who's who of animation voice talent, including Frank Welker, Mark Hamill, and Billy West. While specializing in the type of pure comedy roles that he performed so well, Rob also took on a more serious role as the infamous villain The Mekon in 2002's CGI series *Dan Dare: Pilot of the Future*, based on the long running U.K. comic strip.

Today, Rob's career shows little sign of slowing down, appearing in such diverse fare as *Tinker Bell* and *Batman: Gotham Knight*, and he has even supplanted his many animation roles with voice-overs in video games, truly enabling his talents to be enjoyed by audiences far and wide, and undoubtedly for many years to come.



THE BOUNDARIES OF BELIEVABILITY

As I've mentioned before in this section, talking about the boundaries of believability in a show in which the heroes busted ghosts for a living is tough, but here I go again!

Firstly I should mention that I think this is one of the greatest action scenes in *The Real Ghostbusters* series. Not only is it incredibly well directed, but the attention to detail and the sheer pace of it leave you gasping for breath by the end. Secondly I should mention that in no way am I making light of the events of September 11th 2001. If anything, the tragic events of that day only reinforce the point I am trying to make with the ludicrous events that occur during this action scene.

In "Janine's Genie" a bunch of ghosts board a plane at JFK airport and the Ghostbusters, led by Janine Melnitz on this occasion, give chase. When the Ghostbusters manage to break into the cockpit area they are greeted by a terrifying sight as the ghosts have now vacated the cockpit, leaving the plane without pilots. As the Ghostbusters contemplate what to do, Winston remarks that they are about to land, "On Fifth Avenue!"

Quickly Janine and Peter Venkman leap to the controls in an attempt to steer the plane away from the streets of New York. We then see the plane flying in-between some buildings, and closely above a traffic jam. Already this scene borders on the ludicrous as

the force from the airplane's engines would shatter many windows in the vicinity. In a comical scene we see an obviously wealthy man watering some plants on the balcony of his luxury penthouse apartment when the plane flies over, knocking him onto his backside and causing him to lose much of his clothing. As he watches the ghosts parachute past his apartment we are treated to a fantastic zip pan, as if the director has briefly forgotten about the Ghostbusters, where we suddenly see the plane emerging in-between some buildings, its jet engines roaring thunderously.

As the scene progresses we see that the animators have taken certain liberties with the movements of this plane as it flies vertically upwards to avoid striking a building, and eerily enough narrowly misses hitting the World Trade Centre in the following shot. Winston spots the airport and Janine and Peter begin a quick descent back to the runway. When the plane lands it strikes the ground violently, catching fire, before all that is left on the runway are the people in their seats looking bewildered.

While this is all done for a laugh it seems overly comical and a bit too slapstick for *The Real Ghostbusters*. Even as a kid as much as I loved the action that takes place during this scene, it always seemed a little too unbelievable.

by James Eatock



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