

cereal:geek[®]

animation of the eighties



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editorial

Welcome to issue thirteen of **cereal:geek**! Firstly, I should explain the cover. The theme of this issue dares to peer behind the curtain and take a look at the **conceptual/behind the scenes** aspects of the cartoons of the eighties. Therefore I thought it would be appropriate to showcase a production photo of the actors that Filmation filmed in order to create the rotoscoped stock animation sequences for *He-Man and the Masters of the Universe*. Yes, the most powerful man in the universe had a mustache!

And speaking of He-Man, this issue is pretty *He-Man* and *She-Ra* heavy in places! In this issue the rarely-seen *Masters of the Universe* toyline commercial (animated by Filmation for Mattel) is detailed. And a beautifully-illustrated *He-Man* storyboard test is showcased page by page. The introduction sequence of the *Inspector Gadget* pilot is covered, revealing just how it portrayed the lead character in a different light. The episode itself will be featured in the next issue! Also, enjoy as I tear to pieces the introduction sequence to the *Teenage Mutant Hero Turtles*. And no, that's not a typo. In the United Kingdom we had to endure a ridiculously edited version of one of the most-loved cartoons of the eighties.

I should warn you that this issue is laden with more than a few articles by me. As you all should know by now, I'm often rather apprehensive about contributing articles to **cereal:geek**. However, certain articles in this issue that I wanted to feature covered specific subjects that only I could wax lyrical about. I hope the "by James Eatock" credit doesn't become too monotonous throughout this issue.

You will notice that in order to showcase the lengthier articles in this issue that certain regular features are missing. This also applies to issue fourteen, too. Have no fear, those regular features will return!

Finally, a bit of sad news to report. Sean Hartter, the supremely talented artist that contributed a few pieces to **cereal:geek** passed away on April 27th 2013. He was an incredible artist to work with, as he clearly illustrated for the love the subject matter. Behind the scenes he contributed a wealth of artwork to **cereal:geek** that, to this day, I've not had the opportunity to publish. He will be greatly missed in the creative community, and my thoughts and prayers go out to his family. Sean leaves behind a fantastic artistic legacy, and his son, Griffin, continues to illustrate and create wonderful pieces of artwork in his honor over at www.seanhartter.org

For more **conceptual/behind the scenes** goodness be sure to pick-up issue fourteen of this magazine.

James "Busta Toons" Eatock



The cover of **cereal:geek** issue thirteen features a Filmation photo from the production of the *He-Man* cartoon.

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Sean Hartter (1973-2013), for being one of the most awesome individuals I ever had the pleasure of working with. Rest in peace.

If you have any **comments**, or if you would like to **contribute** the next issue please send an email to:
cerealgeek@googlemail.com

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FROM THE EIGHTIES

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VIDEO-X-MAN

With his appearances in *Spider-Man and his Amazing Friends*, Francis Byte (also known as Video-Man) is hoping to star in the long-awaited *X-Men* show from Marvel Productions. Although he currently resides in Professor Xavier's School for Gifted Youngsters, many

fans of the *X-Men* comic book are not all that keen on seeing Video-Man alongside long-time *X-Men*. "What happens when computer graphics advance? He will look dated and ridiculous!", one ruby-quartz visor-wearing source was quoted as saying.

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GORDON'S CRASH-DIVE?

Millions around the world were left shocked and bewildered yesterday. The first public appearance of legendary football star Flash Gordon in nearly fifteen years was always going to be newsworthy. However, Gordon ensured he would be on the front page of every newspaper around the world, by announcing to the gathered reporters and photographers that he had not only spent years on another world fighting aliens, but that he had also saved the Earth from destruction many times over. Gordon mysteriously vanished during the storms which ravaged the planet some fifteen years ago when an alien world entered Earth's orbit. Gordon claims that the planet, which many of Earth's scientists claimed was uninhabited at the time, was purposely directed on a collision course with Earth by the planet's ruler; a tyrant Gordon named "Ming the Merciless". Gordon continued to recall many of his adventures, which included bonding with a lion man, befriending a flying race of humanoids within their floating city, fighting the savage beast men, and being placed under a spell by a blue witch and reclaiming the throne of a dangerous kingdom.

Whilst all of this left many in attendance scratching their heads, the gathered news teams from around the world were reduced to tears of laughter when Gordon began recalling his adventures with a diminutive pink dragon named Gremlin, prompting one reporter to shout back, "It certainly sounds like you've been chasing the dragon!", alluding to heavy drug usage. Both Dale Arden and Dr. Hans Zarkov, whom Gordon claimed shared these adventures with him, did not share his passion for storytelling, and the longer Gordon's over-the-top stories ran in length, the more the pair attempted to hide from the spotlight of the media. Gordon was last seen still stood at the podium, long after many of the reporters had left, continuing to plead with them that he was telling the truth. It is unknown where Flash Gordon will go from here, but many theorize that it could be a care home for the mentally unstable. A few Hollywood movie directors have already expressed interest in bringing his imaginary story to the big screen.

Continued on Page Three

PLASTIC DREAMS

John Blackstar, star of the short-lived television series *Blackstar*, is hoping to capitalize on the success of the *Masters of the Universe* toyline. "We believe that a range of action figures based on the show would help to generate enough revenue to fund another fifty-two episodes", said Blackstar. He added that with an additional fifty-two episodes the show could reach the much fabled sixty-five episode mark; something that has been achieved by both *He-Man* and the *Masters of the Universe* and *The Transformers*. Some are concerned that the two year gap between the show and the action figures will result in poor sales.

SLIMER STAR

With the ghost known as Slimer having become the star of *The Real Ghostbusters* television series, many at Columbia and DIC are fearing for the future of the Ghostbusters themselves. "We're not quite sure how this has happened", Dr. Peter Venkman was quoted as saying earlier this week. "I warned the guys numerous times over that we should not have adopted the little green spud. I knew it would be trouble, but I had no idea it would lead to this!" Egon Spengler added, "Venkman was right. We should have eliminated that class five spiritual pest permanently when we had the chance. Now we're guest stars in our own show!" Sources state that Raymond Stantz, whom has long supported Slimer's inclusion in the group, feels betrayed by the success of the green ghost.

GADGET MALFUNCTION

Somewhat unsurprisingly, last year's story, in which the villainous Dr. Claw was revealed to be Metro City's own Chief Quimby, has proven to be another in a long list of errors in the career of Gadget. The trial which lasted a year reached its conclusion when the jury unanimously declared that Quimby was innocent of all charges. Many have attacked the Government for letting the trial go on for so long, mainly due to the actions of Gadget acting as the prosecution, whilst clearly understanding very little about the way in which both the justice system and the court work. Quimby has subsequently been reinstated as chief of police.

SIDEKICKS OF THE EIGHTIES

by James Eatock - illustration by Emiliano Santalucia



-BRAT-A-RAT-

Another villainous sidekick of the eighties from Filmation debuted in their animated *Ghostbusters* show. Brat-A-Rat was one of the standout villains of the series, primarily due to the rather one-dimensional personalities of Prime Evil's band of baddies. Although he is quick to humor Prime Evil rather than face punishment, he occasionally acts independently. In the episode "He Went Brataway", in an attempt to impress Brat-A-Rina, he capitalizes on Prime Evil's vacation claiming that he owns Hauntquarters. During this same period of time he successfully overthrows Buckingham Palace! At times though, it feels as if Filmation are trying to repeat the success they had achieved with Hordak's sidekick Imp in the *She-Ra* series. Much like Imp, Brat-A-Rat is universally despised by his colleagues and acts the same way around them. However, whereas Hordak trusted and confided in Imp, Prime Evil detests Brat-A-Rat. Design-wise, Brat-A-Rat is a fascinating character, with the series bible accurately describing him as a "miserable cross between a bat, a rat, and a gremlin". While Brat-A-Rat is moderately amusing throughout the series, his personality and voice become grating, resulting in him being one of the most dislikable characters of the eighties!

VOICE ACTOR SPOTLIGHT

PAT FRALEY



Born in Seattle, Washington, Patrick "Pat" Fraley has long-established himself as one of the great voice actors in television and movies. Pat's career as a voiceover artist began in the seventies, with his first voiceover work taking place in Australia in 1974. Starting that same year, he began imparting his talents by also teaching voice acting.

Pat's early years as a voice actor initially started with work for Hanna-Barbera, where he first provided additional voices for the *Scooby-Doo Goes Hollywood* TV movie, before later contributing to the initial season of *Scooby-Doo and Scrappy-Doo* and *The World's Greatest Super Friends* the same year. Further roles in subsequent Hanna-Barbera series would follow over the next few years both in the *Super Friends* series of shorts, as well as *The Richie Rich/Scooby-Doo Show*. Further minor roles in *The Smurfs* and *The Scooby & Scrappy-Doo/Puppy Hour* would follow over the next couple of years, but it was in 1982 at Marvel Productions when Pat first secured a role as a series regular in *The Incredible Hulk*, where he portrayed Major Ned Talbot.

A year later Pat continued to work on series for Hanna-Barbera, such as *The All-New Scooby and Scrappy-Doo Show*, *The Dukes*, and *Lucky Luke*, and also branched out into series from Ruby-Spears, on *Alvin and the Chipmunks* and *Saturday Supercade*. Another regular role the same year was as Slick the Turtle in DIC's *The Littles*. Along more action-oriented lines, Pat returned to Marvel to play the villainous Gamesman in an episode of *Spider-Man and His Amazing Friends*' third season, as well as the first of several appearances of fighter pilot Ace in the original *G.I. Joe: A Real American Hero* mini-series, a role he would play throughout the series' first season.

As television animation ramped up in 1984, Pat worked on *Super Friends: The Legendary Super Powers Show*, *Snorks*, *Muppet Babies*, and the truly bizarre *Turbo Teen*. 1985 was Pat's busiest year yet, with multiple roles across *Bigfoot and the Muscle Machines*, *Paw Paws*, *Galtar and the Golden Lance*, *Robotix*, *It's Punky Brewster!*, and *Rainbow Brite*. However, the following year would see Pat graduate to playing prominent regular characters across multiple series.

The first of these series to air in 1986

was *Centurions*, where Pat played Max Ray, the aquatic-based de-facto lead of the *Centurions*. As one of a multitude of bulk-ordered sixty-five episode series for syndication, Max Ray was Pat's first significantly lengthy-role. Swiftly following *Centurions*, Pat portrayed Jake Kong Jr. in Filmation's *Ghostbusters*. Back in the world of network television, Pat played regular roles in three series, in *Galaxy High School*, *Lazer Tag Academy*, and *Pound Puppies*.

In 1987, Pat played the lead characters in no less than two science-fiction Western-themed series that debuted the same day. In *Saber Rider and the Star Sheriffs*, a dubbed Japanese anime series, Pat played the headstrong Fireball, the heroic lead character. More prominently, Pat played the indisputable title character of Filmation's *BraveStarr* throughout the entire television series and accompanying origin movie. Towards the end of the year Pat began voice work on *Teenage Mutant Ninja Turtles*, a show that would run until 1996. He played multiple prominent roles throughout the series, most notably Krang.

With the peak of animated television having passed, the closing years of the decade brought about much shorter-lived series that Pat lent his talents to, including *The New Yogi Bear Show*, *Fantastic Max*, *Garfield and Friends*, and *Camp Candy*. In 1989, Pat notably played multiple roles in the ambitious but short-lived *Vytor: The Starfire Champion*, was also to be heard in the *Pryde of the X-Men* pilot episode as Pyro, and provided the US voice for the Spottyman in Hanna-Barbera's *The Further Adventures of SuperTed*.

Through the nineties, Pat continued to work on multiple series, including several for Disney Television, in *Adventures of the Gummi Bears*, *Darkwing Duck*, *Raw Toonage*, *Bonkers*, *Aladdin*, *Gargoyles*, *Timon and Pumbaa*, *Quack Pack*, and *TaleSpin*, where Pat played the deceptively clueless mechanic Wildcat, one of his favorite roles. Pat's association with Disney came in good use in 1996, where he provided the voice of Buzz Lightyear himself for the original *Toy Story* video game, and later for multiple Buzz Lightyears in *Toy Story 2*. Pat's other work in the late nineties included stints on *The Mask*, *Wing Commander Academy*, *Men in Black*, and *Extreme Ghostbusters*.

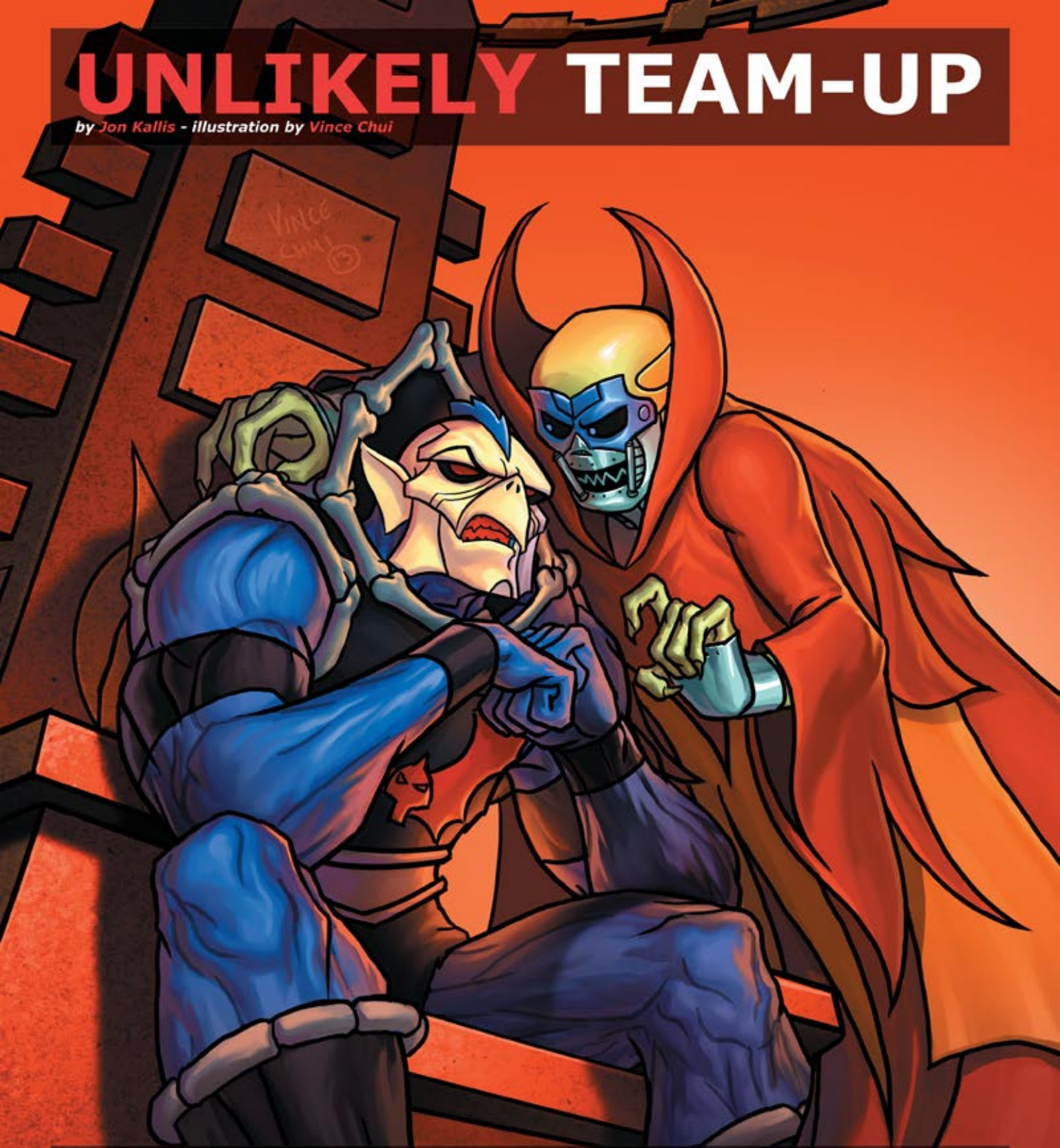
With the dawn of the 21st Century, Pat's work continued to cover a wide variety of projects including such movies as *Monsters, Inc.*, *Chicken Little*, *I Am Legend*, and *Elysium*. On television, Pat was latterly heard on *Ozzy & Drix*, *ChalkZone*, *The Grim Adventures of Billy & Mandy*, and in a return to his early roots, a guest spot in *What's New, Scooby-Doo?*

As with many voice actors of his generation, much of Pat's later work has been for video games. These have included several *Carmen Sandiego* games, as *Chase Devineaux*, *Escape from Monkey Island*, *Star Wars: Knights of the Old Republic*, and *Final Fantasy XIII*.

Pat continues to work in television, movies, and video games, in addition to teaching voice acting, ensuring his legacy will live on in upcoming future voice talent.

UNLIKELY TEAM-UP

by Jon Kallis - illustration by Vince Chui



When Hordak and Prime Evil team-up, we are energized with magic, technology, ghostly hues, and one giant temper. One wouldn't even be surprised if these two were actually distance cousins given both were formally wizards, the presence of robotic enhancements, and verbal cues such as snorts and gargles.

You'd think that the egos of these two bad guys would prevent them from a team-up. Not so! Each one has a respectable and similar status. They both preside over a world - in Hordak's case Etheria and Prime's Fifth Dimension. They each also sit throne in massive castles, the Fright Zone and Hauntquarters, respectively.

The crew of these two would prove to be their greatest assets to each other. Prime Evil would most certainly be lending out his team of ghosts to the Horde. While they may be easily taken care of by a ghost dematerializer, unless She-Ra can transform her sword in to one of those, these baddies can slink into the Whispering Woods and catch the rebels off guard. In return, there isn't enough pink goo in the Ghost Gummer to stop an entire fleet of Horde Troopers from entering Ghost Command.

However, the crew will also ultimately be the demise of this partnership. Let's face it, Hordak and Prime Evil associate themselves with many a bumbling idiot. Don't be surprised if Hordak has to send Scared Stiff down to take a bath with Mantenna. Tempers will flare and arguments will ensue. Then, the only one left to take advantage at that point would be Skeletor.



PROGRAM GOALS

One does not usually find a section such as this in a description of a zany comedy-adventure program about chasing ghosts. But in keeping with Filmation's tradition of recognizing its responsibility to serve the best interests of its young audience, we have already initiated procedures to insure that **GHOSTBUSTERS** will have a positive impact, beyond sheer entertainment value, on the young people who watch it.

One of the most surprising lessons we gleaned from the phenomenal reaction to **HE-MAN** is that children (and parents) *respond* to the messages, morals and lessons which are an integral part of each episode just as much as they respond to the action! The best of all possible worlds is to continue to offer our audience *both* of these elements: action and substance. To that end, we have consulted with Dr. Gordon Berry, noted Educational Psychologist and acknowledged expert on the effects of television upon children. What follows are some of Dr. Berry's thoughts and guidelines which will insure that **GHOSTBUSTERS** achieves its goal of enrichment along with entertainment.

Our significant themes present themselves as areas of importance for children which can be positively impacted by the **GHOSTBUSTERS** series:

- 1) IMAGINATION
- 2) FANTASY
- 3) FEAR
- 4) FUN AND PLAY

These themes can be treated as follows:

- Show that it is good for young people to use their imaginations.
- Never dismiss a fear, but learn to confront it and try to understand it.
- Show examples of character role models using their creative ability and testing their imagination in order to solve problems.
- Insure that a character who is appropriately imaginative or fearful is not ridiculed unless he or she is vindicated by the end of the story.

- Show characters being praised for achievements in the use of imagination and overcoming fears.
- Encourage characters to talk about their normal fantasies related to imaginative play and thought.
- Include stories in which a character shows how he or she actively got involved in overcoming fears.
- Demonstrate how one character can and should listen to another character who has a fear.

Finally, Dr. Berry has identified a number of "macro-themes" which will help to make GHOSTBUSTERS truly unique in the type of subject material covered. Because of the flexibility of a fantasy program in which our protagonists can travel into any era or dimension, we can present some powerful and timely issues on an allegorical basis. For example:

- 1) The value of living in a world free of war.
 - 2) The importance of a "one world" concept where people can respect individual differences and cultures.
 - 3) The importance of preventing notions related to a "master race" to be advanced by a man or woman.
 - 4) The importance of handling and sharing resources in such a way that it will save the environment.
 - 5) The importance of solving the world hunger problem.
 - 6) The value of keeping machines in perspective as they relate to human-kind.
 - 7) The importance of knowledge and the sharing of it.
- This all sounds like pretty heady stuff, so let us re-emphasize: GHOSTBUSTERS is first and foremost an *entertainment* program. We will be presenting zany comedy-adventures with bigger-than-life ghosts, creatures and goblins whom you've already met (and many whom you haven't!). It is only within that context that we will incorporate many of Dr. Berry's recommendations.

TOP TRUMPS OF THE EIGHTIES

TRACY



illustration by Emiliano Santalucia

INTELLIGENCE:

5

STRENGTH:

4

SPEED:

2

FIGHTING ABILITY:

3

EIGHTIES VALUE:

2

5 THINGS WE LOVE ABOUT... *GHOSTBUSTERS*



5. FUTURA

One thing Filmation did better than most studios during the eighties was design female characters. And one of the most visually-pleasing during this time was Futura. Hubba-hubba. Those two words are the only way to describe this luscious violet vixen from the year 2960 AD. Don't pretend you didn't want to jump on her Time Hopper and gaze at that red body suit. Always up for helping the Ghostbusters, she competed with Jessica Wray for Jake Kong's heart. You didn't care about that, though, as all you wanted to do was remove her headphones and take it from there!



4. DEMATERIALIZER

Those "real" Ghostbusters just have way too many steps to catch ghosts. I mean, you need to blast them with a proton pack, suck them in to the trap, then get them back to the firehouse to put in the containment unit. Just thinking about that makes me want to take a nap. The incredibly overly-complicated technique of catching ectoplasmic entities was made a great deal simpler in this show. Jake, Tracy, and Eddie just get it done! Basically, the dematerializer does all that in just one step. Zap! Back to the spirit world with ya! Although we do at times question the proficiency and accuracy with which our heroes use this important piece of equipment.



3. GHOST BUGGY

Move over Ecto-1, you may be the coolest hearse-looking ambulance with added fins, but you couldn't turn in to a plane, boat, or time travel. You couldn't talk either! And, nothing makes a long trip go by fast than a sassy-talking run-down jalopy. Complete with ski mode, this rad ride was even ready for a vacation on the slopes. Cue incoherent yodeling. Although Ghost Buggy had a tendency to complain, and had a constant war of words with Tracy, there's no doubting that this "Ghost Coaster" was as much a part of the team as any member.



2. TRANSFORMATION SEQUENCE

Roll that beautiful, time consuming, and money-saving stock footage! Taking right off of the success of *He-Man and the Masters of the Universe* and *She-Ra: Princess of Power*, Jake and Eddie went through a beautifully animated, and quite lengthy, transformation sequence (complete with some fantastically-rendered and downright bizarre backgrounds) to get in to their ghostbusting gear and head on out in the Ghostbuggy. "Let's go Ghostbusters!" may not have caught on as much as "Who you gonna call?", but it ignited the sense of fantasy and magic within the series, something the "real" Ghostbusters never focused heavily on.



1. FILMATION

Never underestimate the power of Lou Scheimer. When the 1984 live action *Ghostbusters* movie came out, Filmation stepped up to the plate to protect their property (a live action *Ghost Busters* series they produced during the seventies). Winning the suit, but failing to retain animation rights, Filmation developed this series alongside Columbia moving forward with their "real" *Ghostbusters* cartoon. They beat Columbia to the television syndication market and Prime Evil and his gang of ghosts were haunting up eighty-two percent of the United States. These Ghostbusters may not be the best remembered of the two. But they were here first!



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