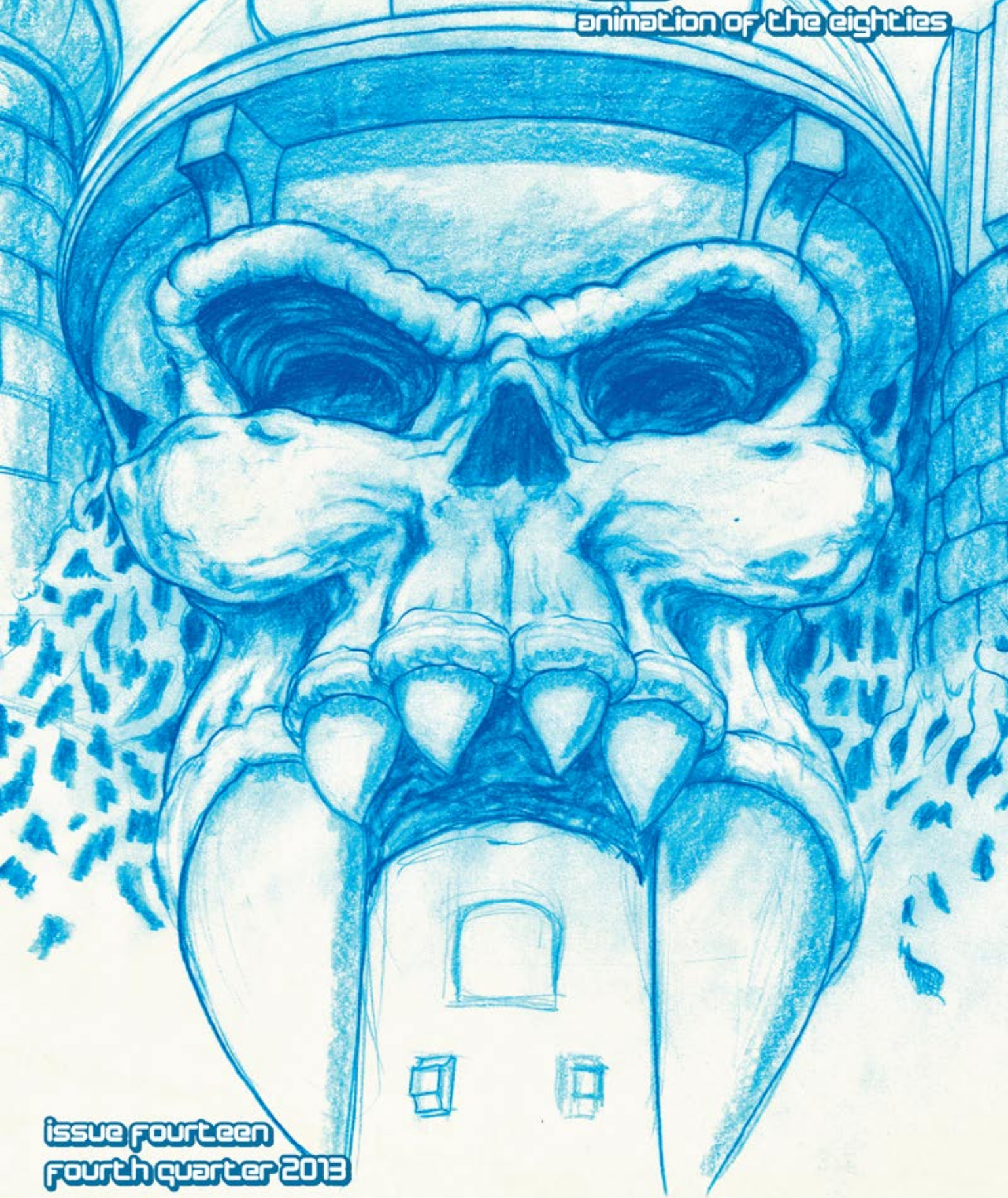


# cereal:geek<sup>®</sup>

animation of the eighties



issue fourteen  
fourth quarter 2013



## ISSUE FOURTEEN CREDITS

### EDITOR--

JAMES EATOCK

### DESIGN AND LAYOUT--

JAMES EATOCK

### WRITERS--

JOHN BAIRD

JAMES EATOCK

DANIELLE GELEHATER

JON KALLIS

ROBERT LAMB

DAVID MONRO

MARTIN SMITH

JON TALPUR

### ARTISTS--

GARY BEDELL

VINCE CHUI

ADAM MOORE

MATT MOYLAN

FERNANDO PENICHE

JAMIE ROBERTS

EMILIANO SANTALUCIA

WAIS SMITH

JAMES STAYTE

DARREN TAYLOR

CHIA-CHI WANG

### COLORISTS--

ANDREW CRAMER

### ART CONTRIBUTORS--

DARIUS GALDEN

# editorial

Yes, you now hold issue fourteen of **cereal:geek** in your hands! As with issue thirteen 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.

And much like the last issue, 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.

I had a lot of fun writing the articles for this issue. You'll get to see just how severe the United Kingdom edits could be on the *Teenage Mutant Ninja Turtles* cartoon. Plus I take an in-depth look at the *Inspector Gadget* pilot, in which the lead character (at least in my opinion) is so much more awesome than the bumbling fool we ended up with!

You will notice that in order to showcase the lengthier articles in this issue that certain regular features are missing. Have no fear, those regular features will return in the very next issue!

This issue also features an article I've wanted to write for this magazine for years! Actually, I've been wanting to sit down and write about it since before **cereal:geek** even existed! If your turn to page fifty you will learn about *He-Man and the Masters of Space*, one of the last cartoons Filmation studios came incredibly close to producing. It's interesting to see what could've been.

I want to take a moment here in the editorial to thank Darius Galden, owner of the *He-Man and the Masters of Space* material. He managed to obtain it from Lou Scheimer himself, back in the late nineties at Lou Scheimer Productions. It is a truly wonderful piece of Filmation history, and one that not too many people have seen!

And speaking of Lou Scheimer, the man who entertained us throughout our childhoods with many an animated television series, sadly passed away on October 17th 2013. It would be an understatement to say that the animation world lost one of its greatest contributors. I pay tribute to the man, as well as share a few personal stories, on pages four and five of this very issue.

Now, let's keep our fingers crossed that issues fifteen and sixteen will be out sooner rather than later!

**James "Busta Toons" Eatock**



The cover of **cereal:geek** issue fourteen features an unused background illustration from the *He-Man* cartoon.

Printed by: **UAB BALTO print**  
[www.baltoprint.com](http://www.baltoprint.com) - +370-650-37677  
**with thanks to:**

**Lou Scheimer** (1928-2013), for being one of the most influential people in my life, and the lives of many, many others! 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](mailto:cerealgeek@googlemail.com)**

cereal:geek, issue fourteen, fourth quarter 2013. Published quarterly by Busta Toons Productions. Copyright © 2013. All rights reserved. Any statements made, expressed or implied in cereal:geek are solely those of columnists or persons being interviewed and do not represent the editorial position of the publisher, who does not accept responsibility for such statements. All characters, artwork and editorial content shown in cereal:geek are trademark and © of their respective owners and authors. Entire contents © copyright Busta Toons Productions. PRINTED IN THE EUROPEAN UNION.



## REGULAR FEATURES

06 NEWS FROM THE EIGHTIES 08 ANALYZE THE INTRO  
12 SAME EPISODE DIFFERENT STYLE 14 ANIMATION  
NATION 19 VOICE ACTOR SPOTLIGHT 27 5 THINGS WE  
LOVE ABOUT... 28 WHO WILL WIN?! 35 MASK: FATA  
MORGANA 41 UNLIKELY TEAM-UP 42 ANIME IN THE  
EIGHTIES 46 THE BOUNDARIES OF BELIEVABILITY  
47 SIDEKICKS OF THE EIGHTIES 48 ROBERT LAMB 64  
INTERVIEW WITH... 66 TRIVIA OF THE EIGHTIES 68  
THE DESIRED EPISODE 84 LOVE IN THE EIGHTIES 86  
TOP TEN 88 TOP TRUMPS 89 NOW THAT'S WHAT I CALL  
AN ENDING! 94 WHAT IF AN EPISODE WERE A COMIC  
COVER? 96 FLAMEFOXES 97 THE OFFICIAL HANDBOOK  
OF THE ~~MARVEL~~ EIGHTIES UNIVERSE 98 LIL FORMERS  
99 THE END

## FEATURES

04 LOU SCHEIMER 1928-2013 20 EDITORS ON TRIAL  
30 THE COMPETENT INSPECTOR 50 HE-MAN AND THE  
MASTERS OF SPACE 90 DUNGEONS & DIFFERENCES



# ANALYZE THE INTRO





Having ran for one season on ABC, accompanied by an immensely popular sixty-five episode syndicated series, the decision was made by ABC to pick up *The Real Ghostbusters* once again for a second season, but with numerous changes. One of these changes was to make Slimer the star of the series, which was reflected in the show being renamed *Slimer!* and *The Real Ghostbusters*. Having had the same introduction sequence for seventy-eight episodes the show was blessed with a new one...

And now, highlighting specific shots and pieces of directing I attempt to give this introduction the attention and praise that it so rightfully deserves...

#### 1.

At first glance this shot may appear to be exactly the same as the opening shot of the original introduction sequence. However, it soon becomes apparent that the animation is completely new, as the strides taken by the feet of the ghost aren't as big. It also appears that the due to the way in which the ghost's legs are animated he appears to be carrying a little more weight! This time around the animation is not timed to the opening bars of the score, as a newly inserted heavy drum introduction precedes the main score.

#### 2.

Another shot that pays homage to the original is revealed, as the ghost is shown from the waist up, confidently walking down the street. Again the animation is new, and the ghost appears to be strutting at a much slower pace than before. Also, from this shot, it becomes apparent that the ghost has put on some weight when compared to his original look.

#### 3.

Interestingly, in the original introduction the ghost sidestepped a couple of garbage cans, even though the storyboards for that sequence had him avoid a child's bike and a single garbage can. Here the introduction borrows the original storyboards as the ghost avoids a child's bike and a single garbage can!

#### 4.

As before the camera pulls away from the ghost who cannot keep up, prompting him to once again leap a great distance into shot to catch up, at which point he is trapped within the famous "no ghost" logo. Now the logo may appear to be the same, but it's not quite as perfect as the original one was. And there is a reason for this which becomes apparent mere frames later.

#### 5.

Suddenly the black background turns blue, as we see a beautifully animated spark penetrate the corner of the logo, prompting the ghost to turn in horror. As the destructive spark begins to circumnavigate the entirety of the logo the ghost reacts to every frame. The animation of the ghost in this sequence, alongside the rendered special effects is fantastic!

#### 6.

Finally the spark completes its course, and before we and the ghost have had time to react, the logo falls forward, as a large circle of light becomes evident, with blue beams of light shooting fourth. Again, the expression of the ghost as he takes one final look above as he falls forward is incredibly well rendered.

#### 7.

As an early indicator to the new direction of this series the first character we see is Slimer, who comically bursts fourth from the circle of light and races past the camera. The beams of light continue to shoot fourth from an unseen source.

#### 8.

The next character to appear is a surprising one, as Slimer's enemy Professor Dweeb suddenly emerges with his pet dog Elizabeth. As this character was designed for the *Slimer!* shorts (and thus has an overtly comically-designed look) it is quite jarring for fans of the original series to see this character feature so prominently.

#### 9.

As Professor Dweeb and Elizabeth look around for Slimer they are animated perfectly, both displaying a sense of frustration at not being able to capture Slimer. The timing is perfect as the pair take a look to their left only to collide with Slimer. In a nice touch the slime from the impact between Slimer and Dweeb crashes down onto the head of Elizabeth, who is almost crushed under its weight. Slimer realizes who he has crashed into, before hurriedly leaving the scene.

#### 10.

A collection of ghosts suddenly appear on screen bearing down on Professor Dweeb and Elizabeth who react with wonderful comic timing! The collision between the pair and the ghosts transitions to the cover of a magazine.

#### 11.

Some twenty seconds into the introduction sequence we finally see one of the Ghostbusters! Peter Venkman is reading a magazine and reacts to the alarm sounding.

#### 12.

In a brief panning shot we see certain personality traits of the Ghostbusters in place. Peter is reading a magazine, Ray is already sliding down the pole, Egon is examining his PKE meter, and Winston is climbing into Ecto-1, as the car becomes his pet project from now on. And in the background we see the newly designed Janine Melnitz.

#### 13.

Surprisingly, we next see a Terror Dog, one of the creatures famously featured in the original movie, but that only made one appearance in the syndicated series! The design of the Terror Dog for animation is fantastic, and it's a great shame that it was not utilized more during the series.

#### 14.

Out of a garbage pail emerge both Slimer and Manx. Manx was a scruffy orange alley cat that in the *Slimer!* series often tried to get Slimer in trouble. Here he attempts to take a swing at Slimer with his claws, but misses, only to be confronted by a large ghost, prompting him to leap forward out of shot.

#### 15.

The next shot shows the Ghostbusters in Ecto-1 racing to their next job, sirens blazing. Interestingly, next to Ecto-1 we see Peter piloting Ecto-2.







**16.**

Again, we see another overly comically designed character in Bud, the bellboy for the Sedgewick Hotel in the *Slimer!* series. Regardless of his design, the animation of this shot in which a woman in a trench coat reveals herself to be a ghost is beautifully animated. For one frame we even see a shock take painted around the head of Bud!

**17.**

Another cast member of the *Slimer!* series is showcased in close-up, as Luigi is being attacked by an off-screen ghost. Again, the design, when compared to those featured in *The Real Ghostbusters* is jarring, but as with the other characters, the animators do attempt to bring a little more realism to their overly comical designs.

**18.**

We then see that Luigi is being attacked by a large pizza monster, which must be said is one of the most hilarious designs the series has ever seen! Of course this ghost ties into Luigi's place of work, that being a chef in an Italian restaurant. Luigi, leaps out of harms way and into Chilly Cooper's ice cream truck, which Slimer is also clinging onto.

**19.**

Suddenly we see Slimer, Luigi, Chilly, and Bud trapped in an alleyway, as the ghosts featured earlier in the introduction menacingly loom over them. The show's makers were clearly keen to paint Slimer in a more heroic light, and so during this shot Slimer leaps in front of his friends with his arms outstretched in an effort to protect them from the ghosts.

**20.**

Many of the ghosts featured in this introduction sequence, and showcased in this panning shot, appeared during the first and syndicated seasons of *The Real Ghostbusters*. We see Hob Anagarak ("Cold Cash and Hot Water"), Samhain ("When Halloween Was Forever"), a Terror Dog (Egon's Ghost"), and the Boogieman ("The Boogieman Cometh").

**21.**

Although it is a brief shot, the moment the Ghostbusters arrive to save Slimer and his friends is wonderfully directed. We slowly see an iridescent blue glow, accompanied by streaks of light, appear over Slimer's body, prompting him to react with joy to the arrival of the Ghostbusters.

**22.**

A fantastically directed shot has the low angle show the ghosts bearing down on Slimer, only to turn as an ecto trap lands in shot, implying that their demise is close at hand! Again, as with the previous shot, we see streaks of light indicating an off camera light source. The level of detail in this shot, specifically on the way in which the ghosts are illustrated is particularly good.

**23.**

A close-up of a confident Peter Venkman waving goodbye to the ghosts is one of the most memorable shots of this introduction. Not only is the character illustration perfectly on model, but the way in which his face is shaded and lit up by the glow of Ecto-1's siren makes this shot stand out. Peter's smile exudes

the cockiness of his character, as if he already knows this fight is won. During this sequence we see that Ray is wearing the helmet used when piloting Ecto-2, which is confusing as Peter was the one piloting the vehicle. Regardless, it is a nice touch that one of the Ghostbusters is sporting a slightly different costume.

**24.**

The Ghostbusters then fire their proton beams at the collection of ghosts and for the first time we see a new stylistic choice. Previously the proton beams were illustrated as a yellow/white-hot beam of light with a blue electrical current encompassing it. Here we see that the decision has been made to render the beams red.

**25.**

By far the most jarring shot of this introduction sequence is the moment in which Slimer flies down to the feet of the Ghostbusters and activates the ecto trap. This is clearly the makers of the show trying to hammer home the point that Slimer is now an integral part of the Ghostbusters team, something that would (at times) sadly be reflected in the new direction of the series. That said, the animation and direction, especially on the lighting, of this shot are spectacular!

**26.**

The animation of the ghosts being collectively sucked into the ecto trap is incredibly fluid with the forms of the ghosts distorting along the way. The camera pan down to the trap is both energetic and smooth.

**27.**

At the bottom of the panning shot we see a beautifully rendered and lit shot as the Ghostbusters watch the ecto trap do its work. The cast are painted in such a way that you can see that the light source from the trap is a powerful one. As the trap shuts the background and the lighting on the Ghostbusters shifts back to normality.

**28.**

Much like the original introduction sequence, we see the Ghostbusters victorious, with Peter holding up the ecto trap full of ghosts. In the background we see a large version of the Ghostbusters logo, and upon careful inspection, you can see letters either side of it. Slimer floats above the Ghostbusters waving enthusiastically. Before the shot ends, Slimer zips out of shot.

**29.**

We are next presented with one of the more infamous images in the history of the Ghostbusters brand as Slimer, though beautifully animated, writes his name above the text of the existing show. Fortunately the creative team behind the scenes didn't try and disguise the new direction with this rather blatant image.

**30.**

Even more offensive to some, Slimer then takes pride of place center of the screen, as the tiny figures of the Ghostbusters are dwarfed by his presence. At this point, there can be no doubt as to who the network believed to be the star of the show.



# VOICE ACTOR SPOTLIGHT

## SUSAN BLU



In male-dominated and targeted series such as *The Transformers*, female characters naturally tended to be marginalized. One of the most memorable exceptions towering over that particular franchise is Arcee, as voiced by the incomparably talented Susan Blu.

Susan's early career as an actress took off in the mid-seventies, initially in guest spots in popular live-action series of the day, such as *Kojak*, *The Waltons*, and *Three's Company*. By the late seventies, Susan had transitioned into voice acting work, with an early regular voice role being Kim in Ruby-Spears' *Fangface*. Further smaller roles in *Scooby-Doo and Scrappy-Doo* followed, before Susan was cast as in another regular role in 1982's *The Incredible Hulk* as Rick Jones' girlfriend Rita. Further roles in Hanna-Barbera's *The Dukes* and their mid-eighties revival of *The Jetsons* would follow, at the same time being supplemented by live-action appearances in *Newhart*, *St. Elsewhere*, and *Knight Rider*.

By 1985, Susan had secured her next major animated role as the juvenile Mexican con-artist, appropriately named Flim-Flam, in *The 13 Ghosts of Scooby-Doo*. At the same time, Susan began the first of several regular roles in toy-based series from Marvel Productions, initially in *Jem*, as Stormer and Lin-Z Pierce. The following year, Susan would continue this association with a few guest appearances in *G.I. Joe's* second season, as Buttons in *My Little Pony 'n Friends*, and lastly, and perhaps most famously, as Arcee, the forceful female Autobot in both *Transformers: The Movie*, and the third and fourth seasons of *The Transformers* television series. That same year, Susan also worked on Filmation's *Ghostbusters*, playing Belfry the Bat, Futura, and Jessica Wray across the series. Back on network television, Susan played the cowardly Brutus in *Wildfire*, and the talented Earth girl Aimee Brighttower in *Galaxy High School*.

Susan would subsequently play the poor little rich girl Dreamchip Gemstone in *The Flintstone Kids* across 1986 and 1987, before returning to more toy-based programming as the heroic Spectral Knight, Galadria, in

*Visionaries*. Susan's next major role was as Judge J.B., the love interest of the title character in *BraveStarr*, Filmation's elaborate, and final, action-adventure television series. She would also memorably play the same role in the series' origin feature film.

As the eighties wound down, Susan could be seen on-screen in *Friday the 13th Part VII: The New Blood*, where in true Friday tradition, her character meets a grisly end. Susan also continued to voice act in much lighter fare such as *The Smurfs*, as Granny Smurf, and *DuckTales*.

In 1987, while continuing her work as a voice actress, Susan began her foray into the world of voice directing, with early shows she worked on in this capacity being the original *Teenage Mutant Ninja Turtles*, *The California Raisin Show*, and *The New Adventures of He-Man*, the latter of which's voice work was done in Canada, the first of many productions Susan would work on whose troupe would become the famous Ocean Group of actors. Susan would duly perform double-duty on the animated version of *New Kids on the Block*, *Where's Wally?*, and *Toxic Crusaders* in the early nineties. As the decade progressed, while Susan would continue to be heard in series such as *Phantom 2040* and *Invasion America*, much of her most significant work during this time was as a voice director on series such as *Street Fighter*, *Extreme Ghostbusters*, and *Men in Black*.

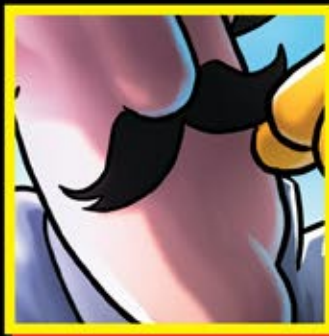
In 1996, Susan returned to the world of the *Transformers* as the dialogue director of *Beast Wars: Transformers*. Her presence on the series' staff as the only voice actor from the original series to work on the new one did not go unnoticed by fans, and in the series' second season, she finally voiced a new Transformers character for the first time in a decade, as the doomed Transmutate. Susan would continue her association with the franchise, as *Beast Wars* gave way to *Beast Machines: Transformers* in 1999.

Susan's continued voice directing work in the early 21st century included a return to the *Teenage Mutant Ninja Turtles* in their 2003 revival series, *Spider-Man: The New Animated Series*, *The Life and Times of Juniper Lee*, and the *Robotech: The Shadow Chronicles* animated movie. In late 2007, Susan once more returned to the world of the Transformers, as the voice director of *Transformers: Animated*, and also more significantly, reprised her signature role of Arcee in several appearances throughout the series, some twenty years after she had last officially played the character.

Susan's latest association with the *Transformers* to date was as the voice director on the first half of the first season of the acclaimed *Transformers: Prime*. Susan continues to be in demand as a voice director, most recently working in that capacity on *Special Agent Oso*, *Ben 10: Omniverse*, and *Dragons: Riders of Berk*.

Her career shows no signs of slowing down. That said, to a generation of fans, she will always be the strong-willed first female Transformer.





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



**THIS FILE WAS PROVIDED BY**



**SPOOKCENTRAL.TK**