

# BANZAI INSTITUTE FOR BIOMEDICAL ENGINEERING AND STRATEGIC INFORMATION

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## WORLD WATCH ONE NEWSLETTER OF TEAM BANZAI

THE BLUE BLAZE IRREGULARS  
The Official Buckaroo Banzai Fan Club  
Twentieth Anniversary Edition 2004

APPROVED FOR DISTRIBUTION TO GRADE B CLEARANCES

### EDITORIAL STAFF

Buckaroo Banzai  
Reno of Memphis  
Mrs. Johnson  
Blue Blaze Irregular Big Shoulders  
Blue Blaze Irregular Dragon  
Associate Editor BBI the Ice Queen

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BBI Big Shoulders: [WWOne CHI Bureau@aol.com](mailto:WWOne CHI Bureau@aol.com)

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"Hey, hey, hey. Don't be mean. We don't have to be mean because, remember, no matter where you go, there you are."

## Introductions from the Editors

The spring of 1990 issue was the last World Watch One newsletter, and the last I was co-editor of, a little over 14 years ago. A few things have remained the same, but a lot has changed in nearly a decade and a half. I'm still married to BBI Abacus, but she was not my co-editor on this new project. BBI Big Shoulders was. Back in the very earliest of the 90's, the newsletter was done with now-archaic tools, whereas now such projects are done on computers. For the last WW1, contributions were sent to us from around the world through the postal service. Now, in the age of the internet, only one or two items were sent through the US Postal Service. Back in 1990 there was little hope for anything new from Team Banzai. In the fall of 2004 there is at least reason to be optimistic and patient. The flame still burns bright.

I hadn't really known my co-editor before this project. I'd seen his handle posted a few times on the lists, but that was all. When he proposed this idea of doing an anniversary newsletter, I saddled right up without hesitation. BBI Big Shoulders is a kindred spirit, someone like myself, who saw beyond the surface of this twenty year old quirky cult movie. He has turned out to be a great guy, a super sounding board to bounce ideas off, and a decent writer and artist in his own right. Most importantly, I now call him a friend and comrade.

For this newsletter we got a very nice collection of contributions from the fans and BBIs, and they are all much appreciated for taking the time and thought to put their ideas into text and share with us all. A special shout goes to WD Richter, Earl MacRauch, Sharkey and Mike, and to Billy Vera. I'm sorry to say that the response was a bit overwhelming and we were not able to include everything in this publication. There are plans to put this online at a later date, and we'll include all the other items we couldn't include.

Team Banzai and this film, what about it?

There are going to be as many ideas of what it means to be a fan of Buckaroo Banzai, to be a Blue Blaze Irregular, as there are individuals drawn to Team Banzai, from one end of the spectrum to the other. From the person that hears the name "Buckaroo Banzai" and replies, "I've seen that film. It was fun. I liked it," to those that get involved online and in their communities sharing their thoughts, feelings, and enthusiasm.

Personally, being a Blue Blaze Irregular means: not being content and satisfied with how things "just are," contributing, volunteering, teaching and sharing with others, stretching and growing beyond my self set walls of comfort.

I've had the pleasure to work with such rare like-minded and spirited people while doing this newsletter, and I'm proud to call them friends.

Always True Blue,  
BBI Dragon

Had you walked up to me back in January and said that I would be teaming up with an unfamiliar Blue Blaze Irregular to bring back a 20th anniversary issue of World Watch One, I probably would have smiled, shrugged my shoulders, and silently prayed that you didn't drink any more eggnog past the expiration date.

But life is a funny thing. By February, it became a, "Maybe I'll send an e-mail to the World Watch On-line mailing list and see if anyone wants to put something together for the docudrama's 20th anniversary," kind of funny.

I'm not sure why I sent out that e-mail, or what I was expecting afterward. All I know is that BBI Dragon was interested enough to say "Sure, let's give it a shot," and a good thing too, since he was an old hand at World Watch One. We did some brain storming, then he began the process of creating the newsletter's physical look. I wrote a couple of e-mails to see if anyone at the Institute could tell us how to get a hold of the actors' agents and set up interviews.

A couple of days later, I received an e-mail that read, in part:

"W.D. "Rick" Richter said he's delighted at your interest in Buckaroo Banzai and he has volunteered to do a brief phone interview for your zine, if you're interested..."

That was the moment for Dragon and me where, all of a sudden, the idea of doing this newsletter took a mad leap off of the "What if?" turnpike onto the twisty back roads of "Holy crap, this is really happening!" and straight through the mountain by way of the Eighth Dimension. Were we interested? Hell yes!

And that, of course, is when the work began in earnest. Before long Dragon and I were both doing a little bit of everything, from interviews to graphic design, illustration, cooking, writing, editing—you name it. When July rolled around we stopped for a moment to look through our files and thought, "What are we going to do with all of this stuff?"

Now, after many e-mails, a lot of scrutinizing, numerous instant messages, and a few late nights at our computers, this is the product of our doings. Fortunately, we did not labor alone. Special thanks go to Mike Okuda and Jim "Sharkey" Van Over at the Institute website for all of their assistance, contributions, and good wishes. Very heartfelt thanks and appreciation go to W.D. Richter and Earl Mac Rauch for volunteering their interviews, for the attention they spent in shaping those articles during the editing phases, and for being terrific guys in general.

As the Boss once said, "The world is full of friends we haven't yet met," and this project has proven that statement true time and again. During this newsletter's production, the difference between success and failure often weighed heavily upon the kindness of strangers to win the day, but the first one to make that leap of faith was Dragon. In these cynical and suspicious days, that faith is much appreciated.

All the best,  
BBI Big Shoulders

## World Watch One: The Early Years

By Dan Berger

Today their names are the stuff of legend. Hollywood. Catnip. Clyde Von Drake. Silver Fox. These and a very short list of others were the original BBI Directors of World Watch One, the official Buckaroo Banzai Fan Club newsletter distributed to Grade B clearances beginning in 1985. The pages you hold in your hands today owe a small debt to the efforts these people began those many years ago.

To give you some idea of what things were like back then, we caught up with Dianne "Hollywood" Wickes, Denise "Catnip" Okuda, and Steve "Clyde Von Drake" Lee to talk a little bit about the newsletter's glory days; when a second Buckaroo Banzai film seemed like a real possibility and publications of this kind were still only one step beyond the mimeograph machine.

As Dianne recalled, "The World Watch One 'glory days' were issues *literally* cut and pasted, with glue sticks, onto copy paper and run off on the behemoth copier in my old office at 20th Century Fox. We received permission from The-Powers-That-Be, not because they were kind-hearted, but because they figured, 'Why the hell not?'"

"Actually, we spent most of our time stuffing envelopes," said Steve. "Dianne would go through a lot of the mail, set aside all the things that could be used in a newsletter, and whenever we had enough stuff, she'd put one together. She did most of the typing, cutting and pasting. She was a great cartoonist too, and did many fun drawings, but everyone threw stuff in. We also had a ton of artwork Rick Richter and Dan Lupovitz had given her. We would really just throw it together 'whenever.' We did all this on our own time, so we didn't really feel we were on any kind of a schedule--just a self-imposed one."

According to Dianne, it was the fan mail piling up at Twentieth Century Fox in the wake of the film's release that created World Watch One's initial impetus. "I'd been a fannish type for a while already, and I couldn't bear to throw all of those great letters in the trash...especially when I knew there was neat stuff down in the storeroom, waiting to be trashed. It seemed only logical to connect the leftover promotional material with those people who would appreciate it. The fun of writing the newsletter was my bit of 'lagniappe' to myself."

"Even though the studio regarded Banzai as a failure, there was a lot of fan mail," said Denise. "I think there were some studio types who were surprised at the amount of mail for the film. The original World Watch One was our way of staying in touch with all the fans who cared enough to write in. And it allowed us to share some of the goodies that we'd gotten from Rick (Richter) and Dan (Lupovitz)."

"The office got a *lot* of mail," agreed Steve. "There were little clubs popping up all over, and we sent them things from the film's campaign, like the headbands and such. Since the film didn't really get much promotion from the studio, there was a lot of stuff left over, and we distributed it to the people who cared. Mostly we just wanted to promote the movie we loved, and all the people involved in it. We had the resources of the publicity office at Fox, so we used them as best we could to get the word out."

Answering fan mail soon expanded to include a newsletter filled with material written by the staff, along with contributions received from the fans. "I did ask Dan Lupovitz, who was Rick Richter's assistant producer, for material for the newsletter, which both Richter and Rauch (who I never met) generously provided me," Dianne added. "But the content of World Watch One was mainly the creation of myself and, later, a few others."

"The fan support just kept building, and as we'd hoped, it led to serious talk of a Banzai sequel," Denise remembers. "All of the cast said they'd do it, and Rick (Richter) and Earl Mac Rauch very definitely wanted to do it, too. And we came *that* close to making it happen. The studio was interested, and there was financing in place. But studio politics intervened. Banzai was caught up in some nastiness that had nothing to do with the film. But it was enough to stop the project."

In its heyday, a day on the job at the Banzai Institute's West Coast Offices was something to look forward to. As Steve describes it, "We would meet practically every Sunday morning at the studio, 'work' until a little after lunch time, then go to El Coyote in West Hollywood for Margaritas. We did a lot of work, but we kept it really loose and fun; kind of the way we thought the Banzai Institute itself would have actually been like."

"Dianne invited us up to the studio on Saturdays, and we all pitched in with fan mail," said Denise. "I remember that Sharkey (Jim Van Over) came down whenever he could. He stuffed envelopes and went on runs to keep us fueled with pizza and chicken. He also represented Banzai at Northern California conventions."

The original World Watch One continued in this fashion for three years. Then, in the summer of 1987, matters changed.

"Dianne was assigned to other promotional projects at Fox," recalled Stephen Walker of Starland, a company based in Denver, Colorado dealing in the sale of sci-fi related merchandise and the promotion of an annual convention in Denver. "It wasn't long before she found running a club with

about 3000 members rather difficult. She had lots of help from the other staffers, but things were getting harder for her and she didn't have a budget for photocopying the newsletter."

"As a licensee for the film, we had a vested interest in the fan club continuing past the release of the movie," he continued. "I remember Dianne being OK about turning over the publishing of the newsletter, as long as we assured her that it would be distributed at no charge to members. With merchandise sales to offset the cost, that was not a problem for us. What was a problem was time."

Dianne Wickes left Fox soon afterward, and material for the newsletter suddenly became scarce. Most of the remaining contributions came from a small but prolific group of fans in Portland, Oregon--Nancy "Abacus" Smith and Alan "Dragon" Smith among them. "That's when we decided to talk to Dragon and Abacus about taking a more active role in the magazine," Stephen concluded.

By this time, fan club members had received the Spring '87 issue of the World Watch One BBI Directory, an invaluable resource connecting fans with one another in the days before e-mail. "We wrote around one hundred letters to random names of nearly one thousand contacts in the directory," said Nancy. "Through our efforts, we established a local troop of BBIs and a fair sized pen-pal group that we corresponded with regularly. As a result, we gathered a lot of material that could be used in a newsletter. Long story short, the folks at Starland in Denver told us that the Founding Directors were not going to do another issue. They had the mailing list, but didn't have the time running a business to create a newsletter. We put two and two together and went to work. Over the next two years, from 1988 to 1990, we managed to get out two more issues of World Watch One.

By 1990 however, the end came at last. "We stopped because the deep pockets of the generous folks at Starland had run dry with the waning sales of their BB merchandise," Nancy recalled. "It was very understandable. They'd covered all the printing and bulk mailing costs while we kept contact with the BBIs and created the masters for the publication."

Many Buckaroo fans still recall the quirky offerings of World Watch One with great pleasure. Yet in spite of the box office disappointments, the absence of a sequel, and the relentless march of time, Banzai fandom remains as vital as ever. "The funny thing is that Banzai fans wouldn't take 'no' for an answer," added Denise "They've stayed loyal to the film for all these years. Look at the sales figures for the re-release of the Banzai novelization. Or the Banzai DVD! Even today, the Banzai Institute website (<http://www.banzai-institute.com>) gets thousands of visits every month. Sooner or later, Banzai will return, just as the film promised. And when it does, I'd like to think that World Watch One had a little to do with making it happen."

So, to quote Dr. Banzai, as you, "...move with grace and leisure among these sundry offerings," take a moment to remember where it all began. Hollywood, Clyde, Catnip and the rest have left us with some mighty big boots to fill. It is our hope that we've done right by 'em.

### From the Banzai Institute's annual Basho Haiku Festival

Haiku: a form of Japanese poetry in three lines of five, and seven, and five syllables.

Spirit, Mind and Thought  
The Essence of Human Life  
Found inside all things

Watermelons of life  
Sweet, juicy, falling to earth.  
To bring you chicken.

Hong Kong Cavaliers  
Are ready to rock and roll!  
But where is Tommy?

Who wants to go home?  
Emilio Lizardo  
King of bad hair days.

Buckaroo Banzai  
Just hot off the world watch wire  
No Strike Teams Tommy  
By BBI LordTZero

We've lost Buckaroo.  
But "no matter where you go  
There you are," he said.  
BBI Cats

Right Place and Right Time  
Because somebody should be  
Team Banzai is there  
By BBI Dragon

Buckaroo Banzai  
The 8th dimension today  
Tomorrow the world

My overthruster  
Opens other dimensions  
Caution is required.

The brown people lived  
Heroes they were, not fodder  
"The Three Loves" see me  
BBI Zulu

Written in response to the lack of diversity in  
science fiction films, and in thanks that TABB  
celebrates diversity.

### Help The Community - Volunteer

Volunteermatch.org helps Blue Blaze Irregulars find opportunities to donate their time and talents for the public good.

Check out your local area options at [www.volunteermatch.org](http://www.volunteermatch.org)

Dr. Banzai approves heartily.

The year was 1984, what was it like back then...then...then...then...

By Beverly Martin akaBBI Komish aka John Mr. Pibb

I remember my first view of the trailer when I went to see *Ghostbusters* in one of our four theaters in town, the UA Cine Six to be exact. My response: "Whatever the hell that is about, I wanna see it!"

It became *the movie* of my summer, where at the young age of 22, I connected with it all. I found the book, drew art, and basically grabbed every one of my friends--asking the big question: "Have you seen 'Buckaroo Banzai' yet?" No matter the answer we went and saw it, again...and again. I probably saw it over a dozen times in the theaters. By the second viewing we were strutting out with the end credits after every performance, noting all details, quoting the lines we loved ("Lithium is no longer available on credit," et al), basically just enjoying the entire experience.

Wanting more, I connected with my buddy April Anderson (John Nevermore) who knew somebody, who knew somebody, etc. and we got hooked up with her friends who worked at Twentieth Century Fox--the beginning of the semi-clandestine BBI's. The fortunate were sent headbands, press kits, the *secret* press envelope and the early, primitive, but exciting World Watch Ones. They tried their best to address the fervent desires of Buckaroo Banzai fans, and tried their best to supply as much as they could sneak out.

I met Silver Fox later that next year when he attended WorldCon 1985 in Austin, the budding fandom just beginning as patches and shirts were coming from Starland, fanzines were churned out by those smitten with BB's characters and stories yet to be told. "The Penny Paradox" was the zine that came out of Corpus Christi, with a small team of folks writing and drawing art for the masses- including myself.

What did I get out of Buckaroo Banzai all these years later? I still look to the fun of the characters, the excitement of Earl Mac Rauch's tales and the feeling of it being "our" own special world. Every time I watch the docudrama or read the teleplay/novel, I find more and more layers to immerse myself within.

Now we have so many resources in which to share with others, and I am glad to this day that we do.

BBI Komish signing off...still in Texas after all these years...and waiting for my ride through matter!



## **BBI CALL TO ACTION!**

(Please write a letter)

By BBI Hard Rock

Bill Mantlo, the writer of the Buckaroo Banzai comic book adaptation, needs our help! Bill was a talented and prolific writer for Marvel Comics during the mid-seventies and eighties. Bill left comics to attend law school and become a practicing lawyer. Unfortunately, while rollerblading in 1992, Bill was struck by a hit and run driver. Bill sustained a closed head injury in the accident, which has left him cognitively impaired. Bill's brother, Michael, describes his condition as something like in the movie *Memento*, but not so Hollywood. Bill's memories prior to the accident are intact, but he cannot retain new information or control his thought processes. Michael describes this as a tornado of thoughts swirling in his head. Bill has been in and out of hospitals and institutions since the accident.

Michael says the last thing Bill needs is pity or sympathy, but he loves to get fan mail. So, if you have fond memories of Bill's runs on Alpha Flight, Cloak and Dagger, The Hulk, Iron-Man, Marvel Team-Up, Micronauts, Rom, The Spectacular Spider-Man, and especially his Buckaroo Banzai adaptation, write him a letter and let him know about it! It will be nice if Bill gets a spike in the volume of his mail from the BBIs after this newsletter appears, but remember, this is a fight Bill will be in for the rest of his life, so those of us who can remember to write in the years to come will be especially appreciated. Write to Bill at:

Bill Mantlo  
c/o the Mantlo Family  
1995 Miller Place  
Merrick, NY 11566

## The Saga of a Hollywood Orphan: An Interview with W.D. Richter

By Dan Berger

We're all in this together, whatever 'this' is.

Five years ago we all held our collective breath as the drama unfolded. PolyGram owned the rights. Twentieth Century Fox Television was interested. A pilot script was commissioned, then written. Notes on the script were returned. Revisions were made. Then silence.

Some rumblings surfaced shortly afterward regarding possible interest from the SciFi Channel. Then the murmurs and vague hopes ceased altogether.

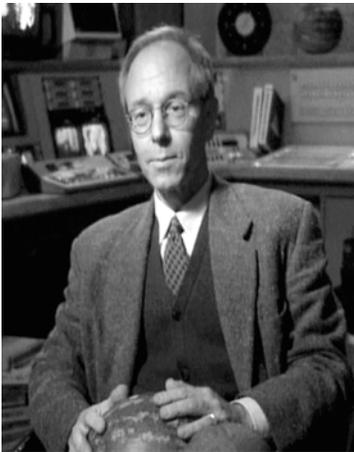
It was a difficult time for fans of The Adventures of Buckaroo Banzai, but even more so for Banzai director W. D. Richter. While discussing the fate of the proposed television series Buckaroo Banzai: Ancient Secrets and New Mysteries, the emotion in Richter's voice was subtle but clear as he said, "I've been around this too many times- these laps you do, only to find that somebody gets cold feet at the end. They say, 'This is going to be strange, isn't it?' 'Well, it's going to be like the movie. You can call it what you want.' Then they back out at the last minute."

Richter's sentiments are familiar to anyone who has taken a shine to the adventures of Dr. B. Banzai over the last two decades. For years, Against the World Crime League seemed just barely out of reach, yet close enough to hold promise. Then Heroes in Trouble, another television series proposed by Richter and Banzai scribe Earl Mac Rauch and cast in the image of Buckaroo Banzai, showed a fighting chance of finding a home at ABC, only to be passed up in favor of Max Headroom. Ancient Secrets & New Mysteries came gloriously close to a weekly run on the Fox Network before following in the footsteps of Heroes in Trouble.

I've been around these laps too many times...

Lately, however, there have been reasons to hope.

A strange, elusive figure, his name whispered in barrooms and boardrooms...



The first thing you should know is that W. D. Richter is one of the kindest persons you are likely to meet. I did not, in actual fact, find it necessary to ask him for an interview. He stepped forward and volunteered on his own initiative, sight-unseen; taking time from his busy schedule to talk with a fan about something that has remained dear to him for over two decades.

Our interview was conducted by phone on March first this year, the day after director Peter Jackson's The Return of the King pulled off a grand sweep in all of the categories for which it was nominated at the Academy Awards. I was curious about Richter's take on the Lord of the Rings films as someone working in the industry for the last thirty odd years. "I really don't have any emotion invested in the Tolkien series," he said, speaking to me from the office of his home in Vermont. "I liked the first movie, but I'm not obsessed about them. I'll admit it: I haven't even seen the last two yet." He then clarified, "I don't have the film-going habits that people often think I would from the films I've made. I don't get to see everything. Living in rural Vermont, you get more selective, and I've always been a really big fan of smaller movies...the more eccentric films out there, whether European or American. I'll get around to seeing the more traditional stuff, but, for better or worse, I'm not one who has to be there the first week so I can get lost in a grand saga."

This isn't to say that Richter has gone out of his way to avoid Tolkien's books, or the film adaptations, on principal. "I love that sense of the past that we carry with us all the time. I'm talking with you right now from an unusual house we're building. It looks like a fifteenth or sixteenth century Anglo-Norman manor farmhouse. It could be late-medieval. We have a little conceit that, on this hilltop before us, the rock terraces and wall fragments we're building today may have actually been fragments of a civilization that preceded this house. So I enjoy what Tolkien is doing in those books, warping time and place, creating myth and legend out of thin air. I just never got around to reading them, and yet kind of wish I had. There's never enough time, is there?"

W. D. Richter's beginnings in film are as fascinating as his tastes in architecture. "I dabbled in movie-making when I was very young. I got an eight-millimeter camera for Christmas. I got a projector and, with some friends, made small movies in junior high school- maybe even a little earlier than that. But then I just dropped it and went off to college and majored in English. I always watched a lot of movies, though. I went to them constantly in high school and in college, but I never saw myself winding up in that business until, I think, my junior year when I really confronted the notion of life after college and thought, 'Do I want to be an English teacher? Not really.'"

At about the time Richter graduated from college, film schools such as NYU and the Annenberg School of Communications in Pennsylvania and USC and UCLA were beginning to appear on the radar. "That's when it snapped into focus for me that I could possibly write for film. And part of it, I know, was, 'Oh, I fill out an application and keep going to school.' That's a different attitude from desperately wanting to get in a car, drive to Hollywood, and try to, you know, 'make it.'"

It was after Richter and his wife Susan moved to Southern California, he to attend USC and she to pursue a teaching job, that the events leading up to their introduction with Earl Mac Rauch took place. Richter recalled reading through the book reviews in his Dartmouth alumni magazine, "...and there was a review for a book called *Arkansas Adios* that sounded very funny to me. So I ordered the book, and my wife and I loved it. Mac went to Dartmouth, and we were there for two overlapping years, and I thought I'm going to write this guy a fan letter and just basically say, 'I don't think we've ever met but thank you for writing such a terrific book, and I don't know what you're doing now, but if you have any, any inclination to come and write for the movies, I think you'd be really wonderful.' His dialogue--the whole thing he did with language--was just inspired. So Mac wrote back and said he certainly would consider it, because he wasn't satisfied with what he was doing. He had dropped out of law school and was selling mobile-home finance contracts, I believe, on a mobile home lot. I think he had a lot of time to himself, sitting in a mobile home for an office, basically writing. But then he just appeared one day in L.A., cold called us from a motel and said, 'I've taken your advice and I've come to Los Angeles.' Fortunately we were home to take the call because this was pre-answering machines. I went and picked him up. We had dinner, and the three of us tried to sort out what it meant that he was actually sitting there in our apartment, ready to attack Hollywood. "

### **Buckaroo Banzai-If he's not one thing, he's another.**

Shortly afterward, Richter introduced Mac Rauch to a producer/director he knew, Irwin Winkler. Winkler, on the weight of Richter's recommendation, made the impetuous decision to front the cash-poor Mac Rauch rent money for six months- time enough to demonstrate his talents and establish a foothold in Los Angeles. Mac Rauch set up shop in an apartment across the street from the Richters and went to work. "We'd have dinners and talk a lot, and he started telling us about this character, Buckaroo Bandy, that he was thinking of doing a screenplay about."

The thought of a Buckaroo Bandy film was an instant hit with the Richters, so much so that they decided to pay Mac Rauch to develop a script. "Susan and I paid him fifteen hundred dollars, which was a decent amount of money then for us to risk. Mac went off and started writing."

Of course, nailing down Buckaroo wasn't as simple as all that. "Mac's working technique then was sort of improvisational," Richter recalls. "He would write thirty pages and then give them to us. We'd comment on them, and he'd take them away and so radically alter them no matter what we said that he'd come back with a new story line, new characters. We had a reference book while we were making the film that we called 'The Essential Buckaroo.' It became sort of a curiosity in the production department because it was essentially all of those false starts Mac had made over several years. Anyway, one day early on the pages came in with Mac's latest changes, and Buckaroo Bandy was now Buckaroo Banzai. And Mac said, 'I'm going to change that,' and we said, 'No, no! Don't change that! We know you're going to change everything else, you're going to do it no matter what we say, but keep Buckaroo Banzai.' Then the Hong Kong Cavaliers made an appearance, and the story started taking shape, but it never really went to a completed script. Mac wrote and wrote but never wrote the end."

Years passed from the time Mac Rauch first proposed a Buckaroo Bandy screenplay to the release of *The Adventures of Buckaroo Banzai Across the Eight Dimension!* in theaters during the summer of 1984. Others have written about those years in some detail; the incidents spanning that time form the basis of an entire interview in their own right. (Editor's Note- A good example of one such article was written by John L. Flynn and published in a 1995 issue of *Sci-Fi Universe*. A copy of this article can be found on the web at <http://www.towson.edu/~flynn/banzai.html>) What has been less frequently acknowledged is the place of the film's novelization in the broader context of Buckaroo's genesis. This has led to some confusion of the 'chicken or the egg' sort regarding the relationship between the film and its adaptation into book form, mostly because the novelization effectively doubles the boundaries of the Banzai universe in comparison to the film. Were ideas such as "the Penny Paradox," Death Dwarves on the Calypso, and dealings between Hanoi Xan and Lord John Whorfin artifacts from 'The Essential Buckaroo' that never made it into the film due to budgetary and time constraints, or additions to the tale written after the film was already in the can?

"Mac wrote the book while we were cutting the movie," Richter clarifies, "because he had a real low-ball deal to 'novelize' his script. If he didn't crank it out, somebody else would. But Mac doesn't crank anything out. I think it would've been boring for him just to translate that script into a prose version of itself. And what came out of his head while he wrote the novel were things I would have loved to have put into the movie, and we laugh about that now because it does look like I made him leave an awful lot of good stuff out while he developed the script. But it just didn't exist yet."

It is noteworthy that Mac Rauch was legally able to publish subsequent Banzai adventures after the release of the movie. This was due to "Separation of Rights," a Writers' Guild negotiated clause basically stating that writers are free to publish any book they wish based on their original characters so long as the book is not based on any film storyline containing those characters. It is unfortunate, though understandable, that other Buckaroo novels did not make their way into bookstores twenty years ago. "Mac was basically not writing novels because nobody asked him to," Richter explains. "The movie wasn't successful, so nobody rushed over and said, 'Now let's do a series of novels.' He could have ended up writing a second novel, like a spec script, but the interest wasn't there, so he was never motivated to do that; I think, probably, because it takes him a bit of

time to produce a fresh adventure. I think he felt he was either going to be hired to do it or not do it. Writing a new Buckaroo book and taking it around to publishers after the movie failed to set the world on fire seemed close to pointless."

Some confusion surrounds the circumstances of Against the World Crime League's fate as well. "There was never the slightest movement or activity on a sequel," recalls Richter. [Film Executive] David Begelman was convinced that he was producing a new version of Indiana Jones-based on what, I don't know. I didn't pitch it that way to him. The script didn't read that way. The dailies didn't look that way. But his concept was that we would always suggest that this was the first of many, and we loved that idea because we thought, 'Maybe it is.' So we gave him a title, but we had no plot for the sequel, just the title. When the film came out and failed in most people's eyes because it didn't have a huge box office, there was never anything done about another movie. I suppose people had in their contracts some kind of negotiated price for a sequel, but nobody ever approached anybody. Nobody from Sherwood Productions ever said to us, 'Would you start developing a story?' because they were the only people who could have authorized one. Begelman owned all the rights, and he was really disgruntled. He thought we'd screwed him over some how, and he decided that he was going to do everything in his power to kill Buckaroo."

### Condemned to spend eternity in the desolation of the Eighth Dimension?

It is a supreme irony that David Begelman, the man who gave Across the Eighth Dimension the green light for production, also became Buckaroo's greatest nemesis. An incident that occurred in 1986 illustrates in stark relief Begelman's determination to see Buckaroo dead and gone. As Richter recalls the episode, "ABC stepped forward and said, 'If you're not going to do another feature, we'd love to do a series,' and Begelman said, 'I won't do a Buckaroo TV show.' And we said, 'You mean to say you own this title, Sherwood Productions would be the beneficiary of this, and you're not going to allow ABC to spend their money to develop it and maybe give you the good news that they want to order episodes?' And he said, 'That's right.'"

So much for reason. But if Begelman proved to be an impediment to Buckaroo in life, it is nothing compared to the impenetrable wall of legal ambiguities his legacy built in death.

To fully understand the broad tapestry of confusion smothering the Banzai franchise, one must go back to the mid-eighties, shortly after the release of Across the Eighth Dimension. It was then, some time in 1985 or '86, that Begelman dissolved Sherwood Productions and assumed co-ownership of Gladden Entertainment, which in turn inherited the rights to Buckaroo Banzai. By 1994, Gladden was forced to file for bankruptcy. A year later, David Begelman committed suicide.

As Richter remembers, "Begelman was, to put it nicely, a strange individual and a deeply unhappy man. He finally put a bullet through his own head in a Beverly Hills hotel room. He felt we'd betrayed him by not giving him his Raiders, so he was going to destroy Buckaroo. Instead, he destroyed himself. Sad life."

After a lengthy settlement process the film rights to Buckaroo Banzai, along with the rest of the Gladden Entertainment catalogue, landed in the lap of Gladden's financial backer, French national banking institution Crédit Lyonnais. In effect, the government of France owned Buckaroo at that time. Not long afterward, "...PolyGram Entertainment bought the Crédit Lyonnais library to get at some of the music titles that the bank had. And an executive in PolyGram's television department, Steve Gelber, noticed that, as a result of their acquiring the whole Crédit Lyonnais library, they'd wound up owning Buckaroo Banzai! And Gelber was a big Buckaroo fan. So he called our agent and said, 'Would your clients be interested in developing this with PolyGram TV?' and we said, 'Of course, if it's going to be done in the spirit of the original movie.' So we all attempted to figure out who exactly owned what rights. Did the TV rights go with the movie rights to Universal? Which then sold everything it had to MGM. No documents could be found anywhere because Sherwood Productions, it turned out, had used its sources of independent financing in rather questionable and, one suspects, personal ways and had had, as a result, an aversion to traditional bookkeeping. In that sense they were a cutting-edge company, very Enronish, ironically very World Crime Leaguish."

It is this lack of a clear paper trail that has continued to haunt Buckaroo, Richter, and Mac Rauch ever since. "For instance," continues Richter, "we'll get a call every now and then from somebody who wants to do some Buckaroo merchandising. Somebody will say, 'I want to make a Jet Car model,' and they'll call our agents, and we have to say, 'Well, we don't think we own those rights, but we may. Let's call MGM and see, now that they clearly own the movie, what their lawyers say about what rights they purchased from Universal.' Invariably, you get a call back when somebody's finally had the time to go through the tangle of contracts, and they'll inevitably say, 'We can't find any relevant paperwork on that point, so we don't want to tell you we own it or we don't. You're not going to trick us saying we don't own the rights because we might, but then again we might not and you might or maybe you don't; so there, take that.' Bottom line: the Buckaroo franchise, the Buckaroo brand, is this strange little orphan. It seems like nobody owns it, but somebody somewhere must, even if they don't know it, and what if they find the document that says they do?! In an attic somewhere? Inside a mountain? In an old pair of pants in a charity jumble sale! So nobody new will take the chance of investing in Buckaroo for fear that somebody from Buckaroo's past will raise a hand right after they do and say, 'Whoa, ho, ho! I own that property! Cease and desist!'"

### Supersize those fries!

Fortunately, the people at PolyGram Television were willing to bet on the probability that Buckaroo's TV rights had not been separated and sold to persons unknown sometime in the past. "So we went out to meet with PolyGram and agreed to write a pilot for them, worked out a small thread of a story and then, with them, went around to the big television development companies PolyGram might want to partner with. We went to ABC and NBC and CBS and Fox and we got Fox to say, 'Wow! Yeah, we think this is a great idea. Let's do it.' Other places were either on the fence or frightened of it: 'No way, it's too bizarre for us. Thanks.' So Fox was the one to write the pilot for because they were the only folks interested in developing it. Easy call."

And so it was that, in the later part of 1998, Richter and Mac Rauch went to work on 'Supersize Those Fries,' the pilot script eventually submitted to Fox Television for consideration. The only question, how to deal with the fifteen year lapse between *Across the Eighth Dimension* and *Ancient Secrets*? "Well, we did it facing the fact that the movie's cast was no longer going to be available," as Richter recalls. "You might be able to get a guest appearance from John Lithgow or Jeff Goldblum, but you really weren't going to be permitted to cast those people, twenty years older now, as the leads in a TV series. The networks want younger casts. So that gets you into a strange corner where you're picking up after the movie, but not the next day, and with a brand-new cast...so what about the die-hard fans? We owe them some continuity, some explanation in the fictional world of Buckaroo- even though we know he's not a fiction at all, that he's real and all this is just biography in disguise, but that's another, extremely sensitive issue. Anyway, Mac did want to have some continuity, a thread leading back to the original movie, so there was in his pilot script a sense of Buckaroo's having dropped out of the public eye, gone away and either having had a nervous breakdown or gotten married. The missing years, if you will. And when he comes back in the pilot, we find new characters, new Cavaliers, younger people who would have cycled through the Institute, and they make references to the legendary Reno, New Jersey, and stuff from the past. Does that let you to bring those people back for special appearances? You're always worried about internal logic. How do you walk Jeff Goldblum in and have a new actor playing Buckaroo Banzai sitting there talking to the old New Jersey? So you wind up re-imagining the whole thing all over again and assume you're going to re-cast every person. They're going to feel about the age they felt in the original movie, and that gets us to the real Buckaroo again. I can't avoid that, can I? Look, he's out there. The commentary on the DVD makes that pretty darn clear. And, like it or not, Buckaroo had cast approval in eighty-four, and he has it today. It's in his contract. He signed off personally on all of those actors in the movie, and we'd have to get his approval today on any new cast. That can make any actor playing Buckaroo a little gunshy because if Buckaroo turns against him, say, after the first season? Bye, bye."

In the end, it simply was not to be. By the Spring of 2000, Buckaroo's journey to the small screen came to an end. "Sandy Grushow, who was then the head of Fox Television, was the final decision maker after the people reporting to him had said, 'We want to shoot this pilot,' and he decided not to, which left us sort of orphaned. You'd have to go around town after that thumbs-down and try to make people think, 'You should do this rejected Buckaroo pilot.' The SciFi channel was actually interested, though...for about ten minutes. Maybe twelve."

(Pinky Caruthurs Unknown Fact: Sandy Grushow's body was actually modded in a suit and tie to hold Peter Weller's head on the movie's terrible "official" poster. Sandy was a young exec at Fox at the time and was "recruited" for the job. He promised himself that years later, when he became powerful, he would kill the TV series in retribution for being made to do something so ridiculous and degrading.)

In retrospect, one can only wonder what might have happened had the Fox Network put *Ancient Secrets* into production. It is no secret that Fox has a history of chronically killing off eccentric programming like *The Adventures of Brisco County Jr.*, *The Tick*, and *Sliders* in the way some people go through potted plants. Another troublesome aspect is the fact that Mac Rauch and Richter have no ownership interest in the Banzai franchise. "You see, that's the other thing that's lurking in the background: we would always be for hire," explains Richter. "I would have to go right now to MGM if, say, the SciFi Channel had been really interested in moving forward and say, 'Do you think you guys would like to be the creators of a TV series based on Buckaroo Banzai,' because creator means owner. 'Would you hire us to make this at the SciFi Channel or even go with us and pitch this to other networks?' Then that means you're going to work like crazy if you get it off the ground, but you're not really going to be the owner of the series, which means you're replaceable, too. If they don't like what you're doing with Buckaroo, they can get somebody else. All of that sort of makes you wonder whether it's worth the effort and the potential disappointment of finding yourself on the outside of your own creation...all because when you write a script for hire for a movie studio, even if it's your own original idea, you sign over ownership. You are not the legal 'creator' of your own original screenplay."

"All of this stuff considered, I do think it was an unreasonably fortunate moment when David Begelman actually told us, 'Go make the version of this that you want to make,' because now it exists. Cat's out of the bag. But I don't think the movie is necessarily a template for a BB TV show. Actually, what Mac and I really wanted to do on television was a country-western-rock'n'roll-sci-fi variety show. Each episode would feature a ten-minute serialized chapter of a new on-going adventure as well as edgy contemporary music acts and provocative thinkers and doers from all fields sitting on a couch next to Reno chatting up the madness and excitement in the world outside the studio. Ever see the old Gene Autry serial *Radio Ranch*? Our show, even if the SciFi Channel had made it, was going to be produced by the Banzai Institute on BB TV, and we thought we could go backstage during the live broadcasts to see the Cavaliers and Buckaroo, when he was in town, dealing with developing real-world crises outside the studio while the variety show just kept on a'broadcasting. At one point, the World Crime League was going to seize the channel and put Hanoi Xan on BB TV threatening this or that extreme nastiness. Could've been fun. But nobody had the urge to try it."

All of these things have left Richter pragmatic about any future Buckaroo Banzai television projects. "I have an attitude now of, 'Let any new incarnation materialize on its own, by the power of its unstoppable good heart. Trying to pound The Wonderful World of Buckaroo into non-believers' noggins, just to have them, again, at the final minute, get cold feet, isn't worth the energy wasted. So you sit back in the saddle and say, 'I'm gonna lay back on this for a spell, Reno. Just can't keep chasin' shadows.' Who knows? Maybe when Mac's new book comes out a development executive sitting somewhere will have an unexpectedly ballsy attitude or realize this might be commercial and ring us up again."

We will return to the subject of the new book shortly. But first, let us ponder for a moment the eldritch mysteries of...

### Chicken in a Watermelon?

Good news followed quickly on the heels of Buckaroo's television misfortunes when, in 2001, MGM announced their intention to release *Across the Eighth Dimension* on DVD. No one was more surprised to hear the news than Richter himself.

"They didn't even tell us they were going to do a DVD, and a fella who was hired to cut the tracks for the DVD, Chris Johnson is his name, was a fan. He worked for an independent sound cutting company that would routinely get jobs like this, and he went in all excited, I gather, but saw they were just going to slap together a soundtrack and do a real third-rate version of the DVD. Chris jumped on the Institute website, and got through to Mike Okuda, a Blue Blaze Pivot Point (that's a high-ranking, trust me), and that's how we learned that Buckaroo was going to be a DVD! I immediately started calling MGM. I said, 'Can I do anything convince you that you're throwing this away? That this is a title you really shouldn't squander or treat this lightly?' But they didn't even know there was a website. So we got the people at MGM to visit the Institute website, and they said, 'Whoa, wait a minute. What's going on here? Who are these people...and how many more of them are there?' 'Millions,' we said, 'Perhaps billions!' Excited at the prospects, MGM actually scrapped the entire cheap-and-dirty DVD project and rescheduled a release date for a new version, and said, 'We have a small budget, but if you folks will help, we'll let you guys spend it all to do the best DVD you can manage.' Originally, they were just going to use the best version of the earlier video tape they could get, or a moldy release print, I can't remember, but it wasn't going to be a pretty sight. We tracked down the original negative and all the sound tracks. Then those Buckaroo fans working at special effects houses around town jumped on board to help the cause and donated their time and professional computing power and helped us create new, original content for the DVD. It is what it is only because a lot of extraordinary people really cared enough to generate exciting material in record time. And the disc sold really well. And MGM was all pumped up about it. Not that they now had a Next Step, mind you, but at least they knew that they'd done the right thing by not just dumping BB on the marketplace like Sherwood did with the theatrical release in '84."

The final DVD product was undeniably worth both a delay in release date and the efforts of those who labored to fill the disc with so many wonderful extra features. Astonishingly, there was material to spare. "Oh, there's more," Richter says. "There's always more with Buckaroo, and it's not all stuff Mac and I are writing. What's always going on with Buckaroo, because of the kind of guy he is, because of the way he inspires us all, is the spontaneous and near-miraculous appearance of fresh bits, facts, anecdotes...ancient secrets and new mysteries, if you will, of Buckaroo's world. I think an enthusiastic fan-base is behind a lot of it, but I can't prove it because they're so sneaky. I will confirm, though, that when we made the DVD, certain special Friends of the Institute over at Star Trek just went creatively berserk. The album covers, website content, models of the jet car, God, I know they were behind it all. There's so much wonderful stuff being done because this thing just excites people beyond all reason, gets juices flowing, and that's just been the biggest delight for Mac and for me. We really didn't see it coming. When you say you're going to make a Buckaroo DVD, look out...you have no shortage of comrades in arms! You know why? Because it's fun."

Speaking of extras, the burning question on every fan's mind can finally be answered! Chicken in a Watermelon recipe: truth or fiction? "It's true," says Richter. "And it is so frightening. Just the other day we had some friends over for dinner, and I pulled the recipe out, and I said, 'Let's just think about what the heck this would actually look like if we made it.' People panicked, refused to go there. But I've vowed time and again to make it. I just lack the courage. I'm afraid of the recipe. My wife believes it will blow up our oven, take the house down around it. 'The idea of it is unnatural,' we say. But then we think, 'We're overreacting. It's just a chicken and a watermelon.' But, still, some combinations...as Vishnu said, 'I have become death, the destroyer of worlds...' Am I being even remotely coherent about this? I mean it's not exactly an atomic chicken bomb in your oven. I just can't describe it. Somebody had to go ahead and make it! And somebody did. Blue Blaze Irregular Big Shoulders, against all reason, gained the permission of his wife to turn their kitchen into a culinary weapons lab! He sent me pictures. They're...they're... stupifying."

(Recipe and project review to follow. - Editor)

### Now it is in the lap of the gods.

For the moment, Dr. B. Banzai's future remains as mercurial as the man himself. For those wondering, "What's next?" Richter's reply is, "Well, I think three books for sure, because that contract exists and Mac is writing the first one. Then it's going to be dependent upon the performance of those books, whether they'll spawn any other form of Buckaroo." The first of these books was going through a re-write at the time of this interview. That said, getting Buckaroo back on the big screen will be no mean feat, even if the new book proves successful. "To convince someone they should get all pumped up about making a sequel to Buckaroo is as hard as anything I could imagine trying to sell out there because, in fairness, they can always look to the failure of the first film," Richter adds. "It's not only twenty years old, but it didn't set the box office on fire in the eighties, and it won't

be the same cast that everybody loves. So, how does some development exec go to The Supreme Commander of production at a studio and say that, in spite of all the above, 'Oh, by the way, I'm developing a sequel to that weird old movie Buckaroo Banzai?'"

This isn't to say that all hope for a sequel is lost. "Stuff happens," Richter continues. "There's a wonderful gentleman named Terry Erdman who was my publicist on Buckaroo and has since gone on to write big movie books working with the studios. His wife is a publicist and works in that world, too. She was doing publicity on Sky Captain and the World of Tomorrow and when the guys making it realized that her husband was the publicist on Buckaroo, they sent her an e-mail saying, 'We would walk through walls to help these guys get a sequel made.' Who knows, right? All it ever takes in Hollywood is the enthusiasm of someone who has leverage at just the right moment and would, for whatever reason, rather do Buckaroo than anything else. We responded to the Sky Captain guys, told them their enthusiasm was a really gracious and wonderful thing. We're delighted that it means that much to them because it's vital that filmmakers have risky movies they adore to inspire them to reach for the impossible in their own work."

Keep in mind that any talk of a new Buckaroo film is only speculative, but not wildly so. It would be willfully self-deceptive to believe that a Buckaroo Banzai sequel would be guaranteed by the box office success of Sky Captain. By the same token, it would be unreasonable to dismiss the possibility. In any event, the immediate future of the Banzai franchise seems firmly focused on one thing. "I think it all hinges on the success of Mac's new books, and we'll utilize the Institute website to alert people when it's coming out. And if they buy the book and like it and encourage others to buy it, then the owners of the underlying rights to the material who, as I said, seem today to be MGM, might be interested to read those sales figures and be encouraged to think about the inherent value of the whole BB franchise. Then again, they might not. I don't get all worked up about it anymore, but those are still the moments you try to take advantage of...the DVD coming out, somebody paying for a pilot script to be developed, a new book being published. And those are also the moments when Buckaroo's fans can best lend a hand by sharing their renewed passion through, say, a letter writing campaign directed at the rights holder. But it has to be heartfelt, and there definitely has to be genuine performance for the book," Richter emphasizes, "a sincere fan base saying, 'Can't you give us a new movie? We really are hanging on to DVDs and reprints of original novels and the new novel, but can't we see a new movie?' It'll really take some serious effort, though, to get a new script into development because studios only go forward, obviously, when they perceive there's profit to be made. And I do understand that. If we were investing our own money in a new script, like Susan and I did in the first one, we wouldn't want it to lose on our investment. Financing a sequel means believing that Buckaroo was always a potentially profitable venture that was poorly marketed twenty years ago, maybe even a concept a few decades ahead of its time...because today sure isn't yesterday. The idea of Buckaroo Banzai and the Hong Kong Cavaliers and the Banzai Institute and the Jet Car (it flies now!) and Hanoi Xan and the World Crime League seems much more plausible in the sinister now than it ever did in the merely dangerous then. Still, it's always resonated deeply with a surprisingly wide range of people, and that's the reason the thing has been able to sustain itself over all this time with no support from a studio or a publicity machine: it's completely fan-driven. And fans put their money where their hearts are."

Speaking with W. D. Richter, one senses that he and Earl Mac Rauch have shared the same disappointments and anxieties over the fate of Buckaroo that we have as fans. "Oh, certainly," Richter agrees. "I think, yeah, there's no doubt about that. It's never been different. I think people have assumed that we had a lot more control over Buckaroo's future than we do. I think that is the single most frustrating thing about the rights, the lack of a really solid legal paper trail. Your hands are tied. If it's not one thing, it's another. Or another."

One thing is certain; though the time for Ancient Secrets and New Mysteries is behind us for the moment, the adventures of Buckaroo Banzai will continue.

Believe it.



**Livestock from the Eighth Dimension?** Not at all. "We live at the end of a dirt road in rural Vermont," explains W. D. Richter, "and we have wonderful vegetable gardens and flower gardens and this house that looks like it's four hundred years old. Now we're starting to add animals, and I think that Buckaroo would do this. They're rare breeds, so we have Americana chickens that lay green shelled eggs, and my wife is very serious about trying to keep a reasonable number of animals. We also have some Nubian goats. Their ears are about a foot long, and they look like space aliens. You look in their eyes and think, 'This is marvelous. These guys didn't come from this planet.' It all really comes back to a sense of feeling connected to the land. That may sound like a joke, or a cliché; but it's really wonderful to be taking a walk with two goats. It's Zen-like in a sense. I mean, Buckaroo would have a pair of Nubian goats and sort of clear his head walking with the goats."

*The following excerpts were collected from lab reports and Phase 2 Design Team minutes filed over the last twelve years. All text and images have been declassified by the Banzai Institute for Biomedical Engineering and Strategic Information.*

## **Watermelon Airlift Delivery Project—Phase 2 Report**

By BBI Big Shoulders

**July 24, 1992—Design Team minutes: Meeting #2**

With the successful completion of the WAD Project's initial design goals, our research expands to accommodate the demands of Phase 2's primary objective: The introduction of a protein source to the High-Impact Watermelon.

Debate ranges widely on the subject in typical Institute fashion. New Jersey is keen on Agritech switching gears to genetically modify the High-Impact Watermelon itself, engineering plants capable of producing protein-rich fruit for more "fleshy melons." Reno wonders if beer should be deployed to complete the dining experience. Perfect Tommy gingerly picks at his fingernails.

Mrs. Johnson suggests the possibility of inserting a high-protein food into the melon prior to deployment, then using the melon itself as a vessel for cooking. Someone suggests a chili recipe, but is quickly voted down when beans are mentioned as one of the key ingredients. Pinky Carruthers proposes Escargot in a Watermelon. Faces of all others in attendance turn visibly green. Clearly there is still work to be done.

*Between October of 1992 and August of 2000, a series of Rind Test Trials were conducted to determine the safety of using a High-Impact Watermelon as a vessel for cooking the still undetermined protein source. A typical report follows.*

### **February 17, 1998—Rind Test Trial #145 Culinary Munitions Lab, Chicago Annex**

13:15—A Tofu Test Object is inserted into a specially prepared High-Impact Watermelon (hereafter referred to as a HIW).

13:20—Modified HIW placed in an oven pre-heated to 400°F.

14:57—*Internal Alarm:* HIW pressure exceeds "Caution" threshold.

15:22—*Internal Alarm:* HIW pressure exceeds "Warning" threshold.

Oven temperature reduced to 300°F.

15:44—*Internal Alarm:* HIW pressure approaches "Critical" threshold.

Tarps are deployed to cover all lab surfaces and equipment.

15:46—*Internal Alarm:* HIW pressure exceeds "Critical" threshold. Lab evacuated. Pressure doors secured.

15:47—*Critical Event:* The HIW explodes, blowing the oven door across the lab and covering the tarps with a slurry of watermelon and tofu, just like the last 144 times. Crap.

### **August 1, 2000—Design Team minutes: Meeting #188**

After what seems like an eternity, New Jersey saves us from further debate by discovering the following recipe in an obscure cookbook. Say goodbye to corn dogs, fugu, and goulash in a watermelon. Chicken in a Watermelon is here to stay!

### **Chicken in a Watermelon**

Total time: 5 hours

- 1 very large watermelon
- 1 roaster chicken, about 5 pounds
- Salt and freshly ground pepper to taste
- 1 lemon
- ½ cup soy sauce
- 1 teaspoon five-spice powder
- 2 tablespoons chilled butter

1. Cut a ¼-inch-thick horizontal slice off bottom of watermelon, so it won't roll. Discard. Cut off the top third of the melon horizontally, then scoop out seeds and enough of the pulp from both remaining parts to make room for the chicken.

2. Season cavity of chicken with salt and pepper. Prick lemon with a fork and insert lemon, along with 1 tablespoon of the soy sauce, into chicken. Brush outside of chicken with remaining soy sauce, and sprinkle with five-spice powder.

3. Place chicken in the larger part of the melon, and position the other piece of the melon on top, securing with long metal skewers. Place melon in roasting pan.

4. Preheat oven to 400 degrees and bake 2 hours. Then, reduce heat to 300 degrees and bake 2½ hours longer.

5. Place watermelon on a tray and show to guests. Return to kitchen, remove chicken, and carve. With a ladle, remove juices from watermelon and reduce in skillet until thickened. Whisk in cold butter and spoon over chicken before serving.

Yields 8 servings

As a junior member of the Phase 2 team, the task of test cook has fallen upon me. Fortunately, I am now spared the potential trauma of sampling Liver and Onions in a Watermelon.

### **June 24, 2004—Taste testing: Big Shoulders' residence**

And the verdict is...a very pleasant surprise! I can say up front that this doesn't taste remotely like chicken infused with essence of watermelon. That's probably the first reaction for many people as they read the recipe, but it just isn't the case.

The chicken mostly takes on the flavor of five-spice powder, but not overwhelmingly so. The taste is very mellow overall, and the chicken is so tender that it actually pulls apart at the middle as I try to remove it from the melon.

The sauce doesn't taste like watermelon juice either. There is a hint of sweet and spice, with the chicken and butter flavors in just the right proportions. It goes perfectly with the meat.

If a day comes when you have time to put Chicken in a Watermelon together for dinner, give it a try. It's pretty darn tasty. Bon Appetite!

## Watermelon Airlift Delivery Project—Phase 2.5 Report

By BBI Dragon

### Variation of the Chicken in a Watermelon Recipe

1 Watermelon, smallish( 6.5 pounds give or take)  
1 Cornish Game Hen (22 oz.)  
Salt and ground pepper to taste  
½ Lemon (cut one end off, then cut in half, remove any seeds)  
1/8 Cup Soy Sauce  
¼ Teaspoon ground Cinnamon  
¼ Teaspoon ground Ginger  
1/8 Teaspoon ground Cloves  
1 Tablespoon chilled butter

Yields 2 servings

Same basic "chicken in a watermelon" recipe as above with the following changes:

Step 1: I opted to use the flat side where the melon laid on the ground. It was naturally flat enough to suit my needs.

Step 4: Preheat oven to 375 and bake for 1 hour. Then, reduce heat to 325 degrees and bake for 1 more hour longer.

Cinnamon, ginger, and cloves were substituted because I didn't have five-spice and, except for the licorice flavors (fennel, anise and licorice root), these are the ingredient of five-spice. I found that even 1/8 cup of the soy sauce was too much to try to brush on the game hen, so after I shoved, yes shoved, the hen into the watermelon cavity (it made a nice gurgling sound too), I drizzled the remaining soy sauce around the outside edge so it would run down into the sides and get into the meat of the melon and next to the hen. I used the steel skewers from a turkey lacer kit to seal the lid over the hen.

**BBI Abacus' review:** Excellent, moist and flavorful. A bit labor intensive for what it's worth, but a fun novelty item, and you can toss the baking receptacle away.

**BBI Dragon's review:** It was surprisingly good, just like BBI Big Shoulders said it would be. The watermelon flavor was subtle, the hen meat moist, the over all taste slightly Asian. The sauce, the reduced juices from the watermelon and hen, added a wonderful sweet spiciness to the dish. I'd recommend this recipe, either version, to all my Blue Blaze Irregular friends.



Left to Right: In the over, Out of the oven with "Rokit" the Jack Russell looking on, Taking the first look inside, Presentation.

For pictures of BBI Big Shoulders test see the Official Banzai Institute website  
[www.banzai-institute.com/0301news.html](http://www.banzai-institute.com/0301news.html)

*Two watermelons walk into a bar. One dares the other to go skydiving, but it refuses. The first replies "You're just chicken!"*  
From BBI Cats

## Who was the Co-Pilot of the '50s Jet Car?

By BBI Hard Rock

Dr. Masado Banzai's mysterious Caucasian co-pilot of the 1954 (or is it '55?) version of the jet car is identified differently in various "official" versions of the events portrayed in the movie BUCKAROO BANZAI. We are told he is:

"Sir Alan Motley of Cambridge, a brainy, affable limey"—from the screenplay; "Sir Godwin Lloyd-Jones of Cambridge, a brainiac of a limey"—from the director's workprint; and, "the fastest man alive, British race car driver, George Campbell"—from the DVD.

The novel, which is usually the most complete and accurate version of the events in question, leaves this person suspiciously unidentified and adds another unknown Caucasian to the scene. Now, the source material goes to great lengths to protect the privacy

of the Hong Kong Cavilers. Their names have been changed. Their true identities are shrouded in secrecy for understandable reasons. But why the multiple layers of deception about a man who has been deceased for fifty years? (or is it forty-nine?) Why is there this level of protection for a man Buckaroo hasn't seen since he was four years old? (or is it five?) Who, actually, was the third person killed along with Buckaroo's Mother and Father on that fateful day in the American southwest? An internet search for the above names revealed nothing of significance.



Captions



"Why would anyone throw out this stuff?! How did you want your batteries toasted?"

"Monkey-boys? Who invited them?"

"Better throw another box on the barbie, John SurferDude. Looks like we've got company."

"The food is ready. Line up by 'first name.'"

"Who has the damn marshmallows? We can't have s'mores without the damn marshmallows!"



"So that's your secret! Tapping women on the wrist right there drives them wild!?"

"Do you guys remember where we parked?"

"Y'don't suppose there's any of these guys in the CIA...?" (It \*would\* explain a LOT of intel failures since 1984, wouldn't it?)

"Suck in the guts, boys. We're the Ghostbusters."

"Hey, want to go out and get drunk? After killing aliens and saving the Earth, I'm thirsty!"



Perfect Tommy was warmly greeted at today's knicker-tape parade.

Tommy, after the Victoria Secret's fashion show.

Perfect Tommy's experiments with psychically coaxing women's underwear off proved to be a resounding success in theory, but in practice, resulted in many a thrown shoe as well.

"The next time I catch you trying on my underwear..."

"Oh Mr. Tommy, can you see anything you'd like to purchase, or do you need some more time to look?"



"The Boss said this would clear up my acne!"

"Uhhh guys....About the watermelon...well..."

"I'm never ordering prescription glasses and frames from Walmart again!"

"Buckaroo? BUCKAROO. ...I'M BATMAN."

"No, this is NOT helping my cold!"

## Strike Team Credit Hours Offered Online

By BBI Dragon

BBI Bolt (**B**anzai **O**n-**L**ine **T**raining) is being offered for those BBIs that wish to take extra credit hours toward maintaining their Strike Team status or as a prerequisite for Institute training.

This program is a mixture virtual reality role playing and cooperative story writing. Those enrolling are expected to make the time commitment read and post to the game daily.

A few quotes from your fellow BBIs who have participated:

A great game that allows a player to experience the world of BBIs. I enjoy taking part because it helps me through my writer's block. - BBI Micky Maus

As someone new to the role playing game genre, I've enjoyed meeting & working off other player's contributions, working on who I think my character should be. I've enjoyed the new friendships that were developed outside the game. Within the game, the idea of using mental and physical skills that I rarely touch upon in my fan fiction writing. - BBI Tommy Boy

After a long hard night at work, nothing helps me unwind like blowing away bravos, terrorists, zombies, red lectroids, death dwarves, and nautiloids. - BBI ArcLight

### The Missions

#### Mission #1 - The Hostage

A bank CEO asks Team Banzai for help. His wife has been kidnapped and is being held for ransom by World Crime League members. When it comes to the money drop-off, things hit the fan.

#### Mission #2 - Capture a Death Dwarf

The Strike Team is sent out to capture a Death Dwarf using an experimental device that can short circuit the radio controlled detonation device implanted in them.

#### Mission #3 - The Rest Stop Bandits

A string of highway hold ups at rest stops has Team Banzai suspicious that something even more sinister is going on, so the Blue Blaze Irregulars are sent out to investigate.

#### Mission #4 - The Dinner Party

Team Banzai is asked to dress up and attend an upper class dinner party in the roll of discreet security. The host is a well known business woman and friend of B. Banzai who has secrets that others would pay well to know.

#### Mission #5 - The Mall

A Strike Team is sent to intercept a drug drop off at a shopping mall. The local authorities are unwilling to get involved because of the direct connection with the World Crime League.

#### Mission #6 - Sparky's

The Strike Team is sent in to help the local volunteer fire fighters rescuing one of their men who fell through the floor board while fighting a small fire in the facility. The closed battery recycling facility is the suspected hang-out of a Red Lectroid nest.

#### Mission #7 - The Witness

Team Banzai must infiltrate a World Crime League strong hold, extract a kidnapped witness, and safely get them back into protective custody. This Mission calls for stealth and creative solutions to problems. The Mission takes a strange twist when the Strike Team finds themselves traveling by car through UFO country.

#### Mission #8 - Superbowl Sunday

The Banzai Institute is honored to receive a Good Citizen's Award in the city of San Diego California. Perfect Tommy is representing the Institute and a small group of BBI's are accompanying him to the awards party in the penthouse of the city's mayor. Things go a little crazy when a news crew is kidnapped, the Strike Team meets a Federal agent that resembles a lost comrade, and together they unravel a plot involving a weapon of mass destruction.

#### Mission #9 - Bugged

A Strike Team has assembled to deal with a hostage situation involving an office building and a psychotic husband. After this operation the Team heads to New Mexico and a way out of the way town to investigate the disappearance of a University professor and to find out what all the bugs are about. They find themselves confronting a few interesting personalities as well as getting into the middle of something that is really none of their business, but they make it their business all the same.

#### Mission #10 - Super Size Those Fries

Doctor Banzai is asked by a colleague to help with a surgery in Boise Idaho to reattach an arm severed in a potato gun accident. A small Strike Team is assembled as an escort. Buckaroo sends the team into the field to investigate the accident and they discover an Earth moving plot, a mysterious Archbishop and a nemesis from the past who is very much alive and up to no good, again.

#### Mission #11 - TO BE ANNOUNCED

This mission has yet to be started as of Fall '04. If you would like to join or for more information, contact BBI Dragon at [BluBlazDragon@aol.com](mailto:BluBlazDragon@aol.com) with the subject: BBI Bolt Mission.



BBI BOLT Insignia

## Were Buckaroo Banzai and Hanoi Xan Based on Real People?

By Steve "Hard Rock" Mattsson © 2004

Portions of this article originally appeared as answers to questions on the Buckaroo Banzai mailing list [World\\_Watch\\_OnLine@yahoo.com](mailto:World_Watch_OnLine@yahoo.com)



"It's the latest issue!" - Artwork © 1984 by Michael Wm. Kaluta

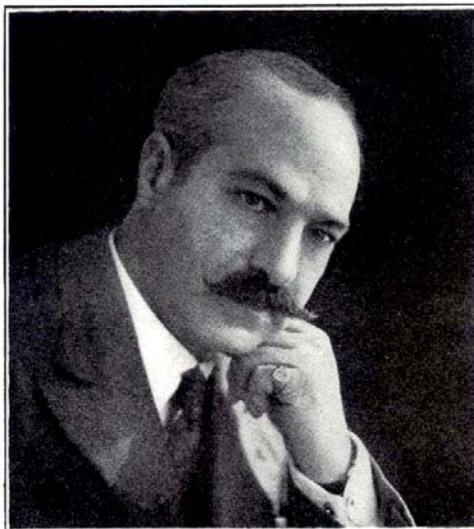
Oddly enough, a search of the literature will give you more information about the enigmatic Hanoi Xan (pronounced "Shan") than the much more public figure, Buckaroo Banzai.

Hanoi Shan was first described in criminologist H. Ashton-Wolfe's *Warped in the Making, Crimes of Love and Hate* (Houghton Mifflin, 1928). Shan was a handsome and virtuous governor in China who had his spine crushed in a savage encounter with a wild elephant. At a French hospital in Saigon he "healed" into a twisted and evil fiend. He was next heard from in Paris in 1906 as the mastermind of a brutal crime and murder spree. (Ashton-Wolfe urges those who wish to verify his stories about Shan to refer to the "Compte rendu des procès en Correctionnelle," Paris edition of the "Chronique des Tribunaux," 1907-08.)

At this point Sax Rohmer possibly picks up Shan's trail in his series of stories about the brilliant and sinister Fu Manchu. (The *Buckaroo Banzai* DVD states that both Xan and Buckaroo are of Mongolian ancestry.) It is speculated that Rohmer used "Fu Manchu" as a pseudonym for Hanoi Shan and highly fictionalized his stories to protect himself from Shan's wrath.\* The innuendo that Fu Manchu was actually Pharaoh Seti I of Egypt is most likely a complete fabrication, but Rohmer's stories probably give a pretty good indication of Shan's character and methods at least as they existed in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

What is Xan like today at over 160 years old? It is unlikely that he'd even be recognizable as a human being. The DVD gives him the title "The Face That is No Face" and describes him as "perhaps the most evil man, force, state of being the world has ever known."

Are Ashton-Wolfe's Hanoi Shan, Rohmer's Fu Manchu, and Earl Mac Rauch's Hanoi Xan all based on the same vile sociopath? Check out Michael Wm. Kaluta's cover for "the latest issue" of the *Buckaroo Banzai* comic book as featured in the movie and DVD and decide for yourself.



II. ASHTON-WOLFE AS HIMSELF

Photo © 1928 by Harry Ashton-Wolfe

Was Buckaroo Banzai also based, at least partially, on a real person? Harry Ashton-Wolfe, arch-enemy of the actual Hanoi Shan, was a criminologist, disguise artist, interpreter at the British Civil and Criminal Courts, and assistant to the famed Dr. Bertillon and the Sûreté in Paris circa 1900. Note how he describes his background in this heavily edited version of his preface to *Warped in the Making*: "...It was quite by chance that I became involved in scientific investigation and began to study the psychology of crime. Probably because I come from a mixed ancestry, many languages are as mother tongues to me...I have always been a wanderer from land to land, roaming the earth since my boyhood...It was in the west that [my father] met my mother...Thus, although I was born in London during a visit of my parents to England, I spent my early days on the vast ranges of Colorado and Arizona, and was taught how to ride and shoot by the red-skinned Souix warriors, who, strangely enough, enjoyed showing a white boy their tricks. Until I was fourteen, I went to school in Denver, and later completed my education in France and Germany, taking a degree in Heidelberg. In this way a love of travel and the craving for excitement and danger were stimulated in me from childhood..."

Now compare the previous to the following description of Buckaroo Banzai's early years from the Character Profiles section of the DVD: "It was quite by chance that he became involved in scientific investigation, first studying the psychology of crime. Although he was born in London while his parents were visiting England, he spent his early days on the vast ranges of Colorado and Arizona and was taught how to ride and shoot by the redskinned Souix warriors, who strangely seemed to enjoy showing an American boy their tricks. Until he was fourteen he went to school in Denver and later completed his education in Massachusetts, Texas and England, taking his medical degree from Harvard. In this way a love of travel and the craving for excitement and danger were stimulated in him from childhood."

Was the adventurer Harry Ashton-Wolfe one of the models for a fictional Buckaroo Banzai? Or is this deliberate literary obfuscation by Earl Mac Rauch and the other creators of the Buckaroo Banzai movie designed to protect Buckaroo's privacy? Perhaps it would be best if a definitive answer remains elusive.

*Buckaroo Banzai and Hanoi Xan are both of Mongolian ancestry – Artwork © 2004 by Paul Gulacy*



\*See Addendum 1 of Philip Jose Farmer's *Doc Savage His Apocalyptic Life*. If you're a Buckaroo fan and haven't discovered Farmer's Wold Newton Family yet, you're in for a treat.

(Copies of the out-of-print *Warped in the Making, Crimes of Love and Hate* by H. Ashton-Wolfe are often available on amazon.com for \$10.00 to \$25.00. The book is 323 pages long with a 4 page preface. It has ten different stories with illustrations based on cases Ashton-Wolfe worked on including two featuring Hanoi Shan: "The Suicide Room" and "The Scented Death". Other non-Hanoi Shan chapters possess intriguing titles like, "The Death Planes", "The Bogus Death Ray", and Mata Hari—Hindoo Dancer and Spy".)

**Steve Mattsson** is a paramedic and special deputy working in Portland, Oregon. He saw *THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE EIGHTH DIMENSION!* during its initial release in Hollywood, California. He has written *SUPERBOY AND THE RAVERS* and colored *GREEN LANTERN* for DC Comics. During their first date his wife and he told each other their favorite movie was *BUCKAROO BANZAI*. They've been married for eleven years and have two children.  
E-mail him at [stmattsson@aol.com](mailto:stmattsson@aol.com)

**Paul Gulacy** pencils the monthly adventures of *CATWOMAN* for DC comics and is no stranger to drawing a certain "Devil Doctor". See [gulacy.com](http://gulacy.com) for more.



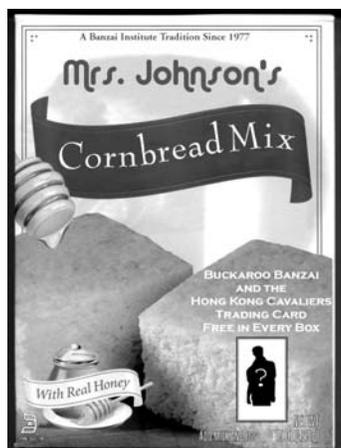
## Buckaroo Banzai and the Hong Kong Cavaliers Trading Cards

By special arrangement, the editors of this newsletter were able to acquire some of the collectable cards normally only available in boxes of Mrs. Johnson's Cornbread mix.

The full set of 88 cards can be used to play the Team Banzai Strike Team game, either as a solitary game or with a friend.

Collect, trade, play, and have fun.

The manufacturers of Mrs. Johnson's Cornbread Mix have authorized the inclusion of a Buckaroo Banzai and the Hong Cavaliers Trading Card with this newsletter.



## An Interview with Earl Mac Rauch

By Dan Berger

Perhaps one of the more frustrating thoughts for Buckaroo fans these days is that somewhere, out there, a small number of people have read the pilot script "Supersize Those Fries," the adventure that could have put *Buckaroo Banzai: Ancient Secrets and New Mysteries* on the small screen every week. It is like the rumor of water after twenty years of drought, and still no water comes.

Fortunately, with the help of W.D. Richter, I was able to track water to the source and interview Earl Mac Rauch, the man responsible for writing *The Adventures of Buckaroo Banzai Across the Eighth Dimension!* screenplay and novelization, the aforementioned "Supersize Those Fries," and another Buckaroo novel now approaching completion, titled *The Devil's Own Hole* at the time this newsletter went to press. The following interview was conducted by e-mail from the middle of June to the middle of August this year. To avoid various security issues and legal concerns, our interview was governed under the conceit that Buckaroo Banzai and his companions are 'characters' occupying a 'fictional' universe.

**DB-**Twenty years is a long time, and Buckaroo as a character has been around even longer. Where does Buckaroo fit in the broader context of your life since you first dreamed him up?

**EMR-**I doubt that Buckaroo has anything to do with my life. 'The death of the author, the birth of the reader'...that kind of thing. Buckaroo is part of the ether, that's all. He belongs to you as much as to me. Interpret him as you will.

If you're looking at a real world context, I guess you'd have to say that the past two decades have not been kind to selfless crusaders. On almost most every front the real Hanoi Xans of this world seem to be winning, and like everyone else I watch and feel powerless.

**DB-**Where does Buckaroo fit within your professional life? There are many things you could choose to write about. Buckaroo is one of them, but there are a number of other avenues you could, and have, investigated over the course of your career. Where does Buckaroo fall for you within that continuum?

Also, in pursuing Buckaroo, you have had quite a ride following the ups and downs of the Hollywood System roller coaster. What has that ride been like, and where has it taken you?

**EMR-**I'm not really the person to ask about Hollywood, and I have trouble with the word 'career.' I never consciously thought about having a career doing anything. Certainly if I had, I would not have chosen to write for a living.

I'm mainly a slacker, writing for my own pleasure and then finding that what I'm writing gives me no pleasure at all and moving on to something else. I've started dozens of things, but bore myself easily.

In any case, I don't believe in letting 'career' define you. Too many Americans are work-driven and fall into that trap. I'm convinced the world would be a much better place if we all just did less. Despite appearances, Buckaroo doesn't really work that hard. If we play by the rules of hierarchy, then George W. Bush is arguably the most successful human being on the planet.

Think about it.

**DB-**The parameters by which success is sometimes defined in this society are pretty damn unhealthy, no question. What effects have things like the current state of world affairs, your restlessness as a writer, and your view of Buckaroo as an altruistic anachronism had on things like the television script and the new novel?

**EMR-** I think the most formidable challenge facing Buckaroo these days is that he is a modern man with all that implies, with a passion and curiosity that almost no one shares anymore in a post-modern world, where all that matters is money and celebrity.

As a result, Buckaroo is at constant risk of becoming a kind of quaint caricature. Most people don't really care anymore about ideology; it's all about life style. They just want to know about Buckaroo's love life and what kind of diet he's on.

And the same goes for the rest of the Hong Kong Cavaliers. They're famous for being famous. Meanwhile, Hanoi Xan takes over the Trump Organization and people shrug, thinking Xan's a billionaire so he must be a pretty cool guy.

**DB-** At the same time, people more and more are showing outrage over the abuses of big money; examples being the Enron scandal, Anderson Consulting, various mutual fund scandals, and the list goes on. Granted, these stories blow over and fade from the minds of many Americans rather

quickly, but it is difficult to make broad generalizations on that score. In short, Hanoi Xan may have won the apathy of contemporary society, but I do not think that he has quite yet won its heart.

**EMR-** I don't share your optimism, but I hope you're right. One of the problems, as you say, is our collective short attention span. Beyond that, it's the obsessing over trivial things and a lack of interest in larger issues. It's all part of the post-modern drift to meaninglessness, where nothing matters except being a consumer.

Buckaroo bemoans this state of the world and preaches a contrary message that the purpose of life is a life of purpose. It's hard to say how many are listening, but it's encouraging to know that there are at least a few.

I don't mean to turn the discussion toward politics. It's too depressing. What Buckaroo finds most abhorrent is the total fascination with surface in our society. Even if life is fundamentally pointless, individuals should at least scratch the surface to seek a meaning beyond self.

**DB-** Then let's turn to something a little lighter for the moment. One of the great joys about the novelization you wrote for *Across the Eighth Dimension!* is the way it celebrates its own invention. The references to Buckaroo's many adventures, the ambiguity of Penny's status as Peggy's sister or, very likely, Peggy herself, the affairs aboard the Calypso with Pecos and the Death Dwarves, the digression during which Perfect Tommy testifies on the subject of the MX dense-pack concept; the book goes places the movie obviously either didn't or for the most part couldn't. How much, if any, of what ended up in the book were things that you had considered for the film, but later abandoned during the script writing process for whatever reason?

**EMR-** Sorry, I don't really know what to say about the creative process. Buckaroo is a highly energetic guy with his fingers in a dozen pies at once. The problem is that I am not so energetic or conscientious about writing it all down, although there is certainly no shortage of raw material.

Organization, addition by subtraction, is always the difficult part for me. Much of what interests me about Buckaroo is interior, but I'm not sure people want their action adventure heroes to be overly analyzed. Nobody wants to suffer through pedantic pulp fiction, so I try to err on the side of brevity.

**DB-** By "raw material," do you mean ideas floating in your head or things that you have already collected over the years?

**EMR-** I throw all kinds of odds and ends into the Buckaroo file, both stuff I dream up and stuff I rip off from the real world. Since Buckaroo knows pretty much everything about everything, nothing is really out-of-bounds. Over the years Rick and I have faxed each other enough stuff for easily a hundred TV episodes.

A book is a little more work, which is why it's taken so long. As I've said, the problem is not with Buckaroo. The man is as alive and vibrant as ever. The problem is with his poor biographer, that lazy-ass Reno, who typically tumbles out of the rack around noon, sips Old Granddad for a couple of hours, ropes a sheep or two and goes back to bed. If a sheep's not available, he might troll for a Hong Kong Cavalier groupie.

Actually, a book about Reno might be interesting.

**DB-** I don't think you'll hear any complaints about writing a Reno novel.

Before getting back to the new book though, and that's definitely a topic we'd all like to hear more about, I was wondering if you could tell us a bit about *Heroes in Trouble*. Was Dick Ready, Doktor Wanko and the rest conceived as an extension of the Buckaroo Banzai lexicon or more a re-imagining of the Banzai universe, or something else altogether?

**EMR-** As far as *Heroes in Trouble* goes, my recollection is that ABC originally wanted to do a Buckaroo Banzai TV pilot, but there was always that nagging question about the underlying rights, since Bruce McNall and David Begelman hid their felonious paper trail so well that no one could find even legitimate things.

Anyway, ABC couldn't do the original Buckaroo, so decided to do something 'like Buckaroo'. Rick and I pitched them this concept involving a team of elite corporate warriors, anti-industrial espionage agents, who basically fought against a particularly evil corporation, even though they were corporate themselves.

The script was kind of cynical and subversive and we were still exploring where things might lead, but unfortunately in the real world there are scheduling deadlines and other considerations, and ABC decided to do *Max Headroom* instead.

As far as the characters are concerned, they absolutely were from the Buckarooovian world and would have only gotten better as time went on and they became fleshed-out, but we didn't get the go-ahead, so they all died in painful isolation, writhing in agony and cursing their creator.

That's about it.

**DB-** As Plato once put it, "That sucks eggs." Sounds like it would have been a lot of fun.

Was your experience in putting together 'Supersize Those Fries' similar to the lead up to *Heroes in Trouble* in that the killer in the end was an ambush on the McNall/Begelman Paper Trail? It seemed for a long time like Fox and PolyGram were willing to say, "All right. If we do this, the chances of someone coming out of nowhere waving a piece of paper at us and screaming 'litigation!' are about the same as someone's ass turning purple and falling off." What happened?

**EMR-** With 'Supersize Those Fries', we went in a more broadly comedic direction. It was a pretty funny script, with a crazed Lizardo returning from the 'dead.' Actually, he kind of grew himself back together like a regenerating reptile.

We got great responses from all the people at Fox, who kept passing it upward, until it reached the top guy--whose name I forget and of course he isn't there anymore--and he passed on the project.

There isn't much else to say. We were one penstroke away from getting to shoot the pilot, but that's the way it is. It's always one big corporate guy, like Jason in a hockey mask, guarding the net and blocking your shot. But that's why he gets the big bucks, you know, for being careful with the company's money.

**DB-** I was wondering if you ever read this review of 'Supersize Those Fries' that hit the internet back in December of 1999? (Attached to the e-mail is a copy of the review by Glen Oliver, formerly of the Ain't-it-Cool-News website, found at [www.figmentfly.com/bb/q37.html](http://www.figmentfly.com/bb/q37.html).)

**EMR-** I liked that 'Supersize' review. It made me want to see the show. It's nice to know someone cared enough to take the time to read the script.

**DB-** Will the Buckaroo novel you are currently writing be based on 'Supersize Those Fries,' or be a brand new adventure?

**EMR-** I don't want to talk about the book until it's really done and I'm happy with it, so I'll just make a couple of excuses instead. The difficulty with writing Buckaroo Banzai or any type of speculative fiction is that you're not 'just' writing about characters in the recognizable real world. To be interesting, speculative fiction should be about creating new language and self-contained communities, alien worlds not necessarily having anything to do with aliens. I'm not sure I can do it, but that should be the goal.

If I could write Buckaroo as a private eye with an office in gritty L.A., really all that needs to be invented is a plot. But Buckaroo doesn't exactly live in the real world. He does and he doesn't. He and the Hong Kong Cavaliers work and study at the Banzai Institute, where West meets East and the future and ancient past intersect in some bizarre way. There is also a constellation of characters with histories of their own, and all of this needs to be sort of in place from the beginning, since you can't go changing the rules as you go. Things can be added, but the foundation has to be already laid.

**DB-** In some ways the world doesn't look much different than it did twenty years ago, but in many ways it is almost unrecognizable by comparison. Has Buckaroo's character changed in response to the shifts in our nation's culture and situation over the last two decades?

**EMR-** I'm not sure he has evolved. He continues to struggle between the extreme poles of his personality, between Eastern mysticism and an outdated Western belief in progress toward a utopian world based upon reason and a simple cowboy ethic of right and wrong.

Now, the cowboy mystique ain't what it used to be. George Bush has probably pounded the last nail in John Wayne's coffin, and the great American cowboy lives on only among an aging white male caste in this country. Having said that, I am no less of an Orientalist for being aware of the fact that I am one. Do you know what I mean? We are all by-products of cultural arrogance.

Keep in mind that Buckaroo may be half-Asian, but he grew up on the American frontier, so his psychology is complicated. He sees his Asian side through blue eyes and vice-versa.

Finally, I think Buckaroo has always been about pushing the limits of the possible, penetrating mysteries to get at the Truth. And yet the more he penetrates these mysteries, like Penny Priddy or the 8th Dimension, new riddles emerge. Truth with a capital 'T' is always elusive, and at the end of the day Buckaroo must ask, like the rest of us, just what the hell is the point of it all.

That's the real challenge, to get up every day and go penetrate something.

**DB-** Rick Richter mentioned a while back that an initial draft of the new Buckaroo novel had been submitted to Simon and Schuster. If I remember correctly, they sent the novel back to you with comments for a re-write. What happened exactly, and what were their comments to you all about, generally speaking?

**EMR-** Simon and Schuster was right. The novel wasn't ready. When I'm not busy protecting the Homeland, I'm working on it.

**DB-** Does the thought of doing two more Banzai novels fill you with anticipation? Fear? Great happiness? A happy anticipation of fear? Or do you just not think too much about it since you're still working on the first in the series?

**EMR-** I'd say probably the latter. I try not to get ahead of myself by thinking of things down the road. To me, writing, even as a daily event, is a little like an amnesiac approaching a swimming pool. Only when you're in the water, do you remember that you remember how to swim, but there's no way to convince your brain beforehand.

**DB-** Stepping into Buckaroo's world for one final moment, what can we expect to see in the good doctor's future?

**EMR-** Tough to say what's ahead for Buckaroo. In some ways the old linear storytelling model seems outdated. People are reading less than ever, and you never know if he'll get another shot at the silver screen or TV...but that's okay. With the internet the culture is becoming less hegemonic, if that's a word...less hierarchical.

What I do find strange is how Buckaroo has managed to live on in the popular culture, especially the internet culture, based on only one movie and a paperback novelization twenty years ago.

I'm constantly hearing lines from the movie and seeing production design ideas that have obvious Buckaroo origins. It's really people like you who have been driving the simulacrum, keeping him alive. It's like I've said: you can write him as well as I.

**DB-** Thank you very much for the interview. It's been a real pleasure trading e-mails with you.

## Adder Culture in Brief

By Earl Mac Rauch

(Editors' Note: In order to better understand the differences between Red Lectroid and Adder culture, we asked Earl Mac Rauch to briefly describe Black Lectroid society. As it turns out, it is the similarities between Red and Black Lectroids that are quite surprising.)

You asked about Adder culture. This could be a book in itself, but Adder culture, just briefly, is our individual-obsessed culture turned on its head. On the one hand it's collectivist and insect-like, and yet their values are in many ways superior to our own. They are self-sacrificing and care nothing about pleasure, as we know it. Pleasure to the Adder simply involves withstanding pain and inflicting it upon others. As the Adder adage goes:

PAIN = POWER = PURPOSE

In the same way, death is superior to life in Adder culture, and poverty is the greatest virtue. To give an Adder a gift insults him. If you want to please him, take something from him, or, better yet, destroy something he owns, because his goal is to own nothing.

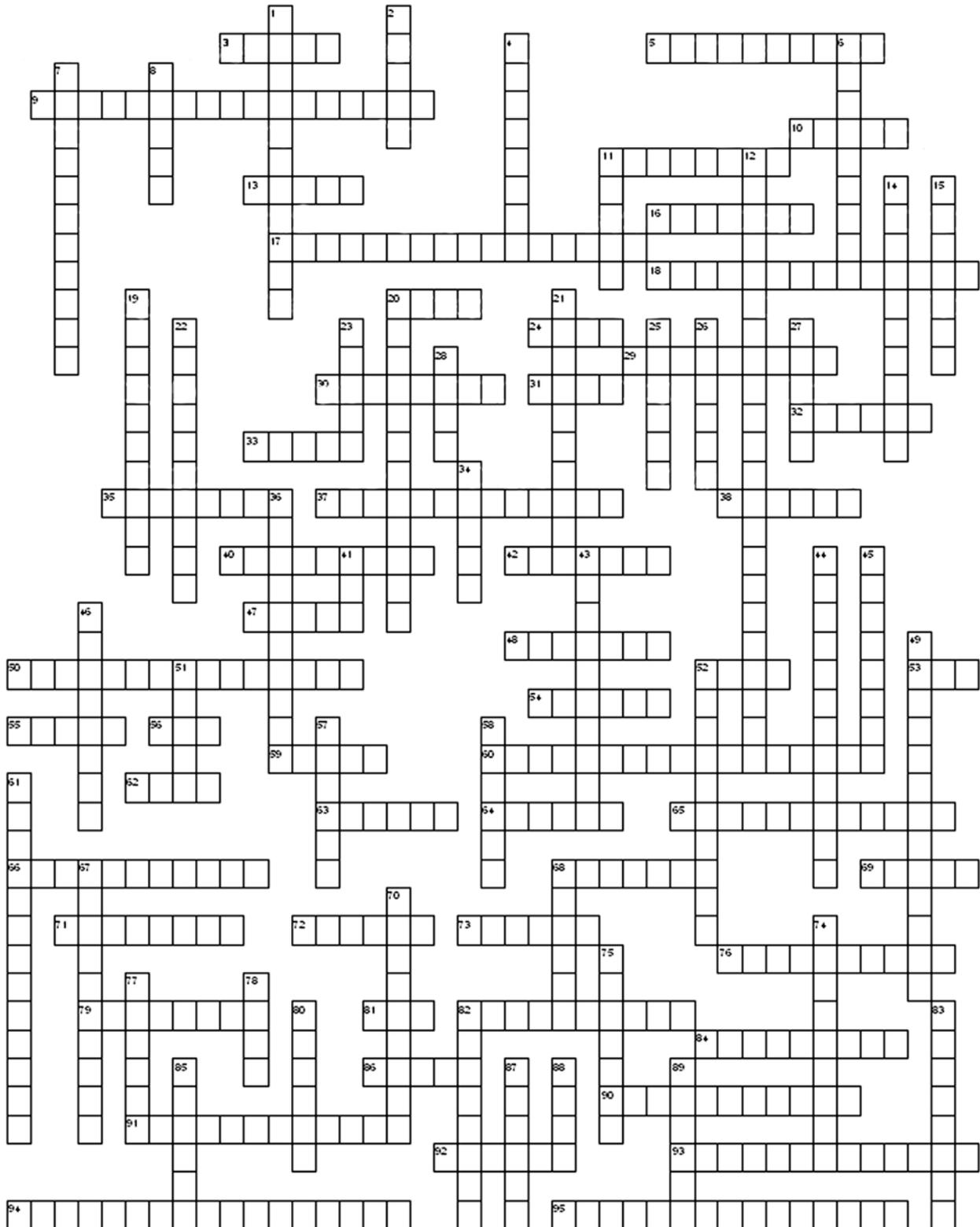
To our way of thinking, they are cruel, but this is a value judgment and a particularly human one. Kindness does not enter the Adder mentality. It is not rejected; it is simply unknown. A weak Adder will be stoned by others, and yet paradoxically a powerful Adder will seek to be stoned to show his strength of will and love of pain.

As I say, someone should do an entire sociological study of these fascinating creatures, and if someone wants to do that and has the academic training, it's okay by me. Maybe I'll even get around to it myself someday.



**BUCKAROO BANZAI CROSSWORD PUZZLE  
EXPERT LEVEL**

Note: Some answers use more than one word with no spaces. Permission granted to photocopy.



"Curse-ah thiz damn crossword puzzle... it's-ah too hard!"



## ACROSS

- 3 Packed in Buckaroo's briefcase for the Jet Car are the OVERTHRUSTER, Albert Einstein's \_\_\_\_ and a tuna sandwich.
- 5 Reno's job before Team Banzai was a government \_\_\_\_ business.
- 9 "I have heard it said that fame is the sum of \_\_\_\_\_ that accumulate around a well-known name." Reno
- 10 Reno's favorite saying: "When the \_\_\_\_ is ready, the master will appear."
- 11 The scene in Artie's Artery was filmed in this location: Bill \_\_\_\_ Bldg - 440 Seaton St., Downtown, Los Angeles, California, USA
- 13 John Endall holds what position with the Adders?
- 16 Rawhide's car.
- 17 What killed B. Banzai's parents?
- 18 Planet Ten is in this star system.
- 20 What B. Banzai did in the Jet Car?
- 24 How old was B. Banzai when both his parents died?
- 29 "He'd just as soon kill you as \_\_\_\_." Rawhide says this to Perfect Tommy, regarding Whorfin.
- 30 Reno's first wife was ordered from a catalog of \_\_\_\_ brides.
- 31 Who told B. Banzai his wife was still alive?
- 32 Who was Mrs. Johnson married to?
- 33 "Young blood needs little \_\_\_\_ to boil." B. Banzai
- 35 "How could you take vengeance on \_\_\_\_?" he railed. "Are they your enemy?" Lord Whorfin to his troops.
- 37 What did Mrs. Johnson find behind Penny's ears?
- 38 The kanji on the headband reads "\_\_\_\_ in everyday life."
- 40 B. Banzai and Xan's ancestors were this race of people.

- 42 According to the coroner, what was the cause of Peggy's death?
- 47 An associate of Hanoi Xan's.
- 48 "No positive \_\_\_\_ can be built on a negative foundation." A saying on Planet 10.
- 50 An invention by the Banzai Institute.
- 52 What Buckaroo never has enough of.
- 53 What did John Bigboote want to do with Lord Whorfin's brain? \_\_\_\_ it.
- 54 Snacks at the Banzai Institute include biscuits of toasted \_\_\_\_ flour.
- 55 The motto of the Blue Blaze Irregulars: "Treat me good, I'll treat you better. Treat me bad, I'll treat you \_\_\_\_"
- 56 Mrs. Johnson's pet peeve: "Watches costing more than my \_\_\_\_."
- 59 "After the first \_\_\_\_ there is no other." B. Banzai
- 60 At the press conference, B. Banzai glimpsed these for the first time.
- 62 Buckaroo taught Casper how to kill a man with this.
- 63 Hikita once build an atomic bomb using only this.
- 64 Captain \_\_\_\_ was suspected of involvement with Peggy Banzai's death.
- 65 Lizardo-Whorfin stole this.
- 66 Where is the hologram disc from Planet Ten kept?
- 68 What Earth language did John Parker speak more clearly than English?
- 69 Red Lectroids actually have tongues that are plump and this color.
- 71 The Banzai Institute in New Jersey overlooks this river valley.
- 72 At the time of Whorfin's return, Yoyodyne was about to open a new branch in this city.
- 73 One of the adventures mentioned in the novelization was: The Strange Case of Mr. \_\_\_\_ and it was about a big, huge, King Kong-size robot, some big secrets, some exotic locales and Hitler's \_\_\_\_.
- 76 The name of the Red Lectroid's God.
- 79 What is banned from being in the World Watch One (bus)?
- 81 John Bigboote called this agency in an attempt to cop a deal and turn over John Whorfin.
- 82 Lectroids do not bathe but twice in their life times but they do have a ritual of self-\_\_\_\_ involving a fire fueled by their own excrement. They shake their clothes over the flames and small parasites fall of their clothes and explode in the fire.
- 84 Name of the Adder's father ship/fleet commander, John \_\_\_\_.
- 86 One of Perfect Tommy's pet peeves: People that can't do this.
- 90 Lectroid's live \_\_\_\_ and this is where their bivouac was at Yoyodyne.
- 91 Radio controlled bad guys.

- 92 "Walking in the \_\_\_\_ ways." training Xan's warriors receive.
- 93 The name of the Chinese perfume Penny Priddy wears.
- 94 A discussion exercise practiced at the Banzai Institute
- 95 What type of film did the young Buckaroo shoot?

## DOWN

- 1 A favorite long-standing beverage of the band.
- 2 "All of us have \_\_\_\_\_. Some of us just don't know what they're for. B. Banzai
- 4 Who Perfect Tommy confused Whorfin with.
- 6 The Banzai Institute is a \_\_\_\_\_ enterprise.
- 7 Lectroids have this crude primitive form of writing.
- 8 What doctor title does B. Banzai have?
- 11 Side effects of using the OVERTHRUSTER that B. Banzai experienced included; violent \_\_\_\_ vomiting spells.
- 12 John O'Conner was Vice President of what department at Yoyodyne?
- 14 Unknown Fact #89: \_\_\_\_ is the mother of all mistakes.
- 15 The Shock Tower was known to the Lectroids as the "Chair of \_\_\_\_\_."
- 19 Lectroids use a form of electronic \_\_\_\_\_.
- 20 The study at the Banzai Institute is enclosed in this.
- 21 Call sign for Buckaroo and the Jet Car during the test.
- 22 "The only reason for time is so \_\_\_\_ doesn't happen at once." B. Banzai
- 23 Rawhide didn't actually die, but was put "\_\_\_\_\_."
- 25 John Bigboote was once called an "innovative CEO" by this magazine.
- 26 Side effects of using the OVERTHRUSTER that B. Banzai experienced included damage to the \_\_\_\_\_ system of the brain (the seat of emotions).
- 27 What did Whorfin actually use to kill the orderly in the asylum?
- 28 Billy's pet peeve: \_\_\_\_ walls.
- 34 Where is Xan's stronghold?
- 36 The form of music the Hong Kong Cavaliers play.
- 41 "Now it's in the \_\_\_\_ of the gods." Professor Hikita
- 43 The Jet Car was \_\_\_\_\_.
- 44 What does Perfect Tommy keep as a pet and uses to practice his reaction time?
- 45 The unofficial mascot of the Banzai Institute is Mrs. Johnson's Mexican \_\_\_\_.
- 46 On average, how many years of combat experience did the Lectroids have, according

- to B. Banzai and the information he received from the phone call from the father ship?
- 49 Forbidden by Whorfin of his minions because it sapped the fighting spirit and was considered "unnatural".
- 51 Buckaroo rarely plays what instrument at gigs?
- 52 Cutaneous (pertaining to or affecting the skin) system functioning as well as a main sentient organ in the Adders.
- 57 B. Banzai's Dad.
- 58 "Pound for pound, they (Xan's bravos) are the most \_\_\_\_ fighters in the world."
- 61 According to Professor Hikita's revolutionary thesis, what is the fifth basic force governing all matter in the universe?
- 67 An instrument at the original Jet Car test in the 50s that is used to surveying.
- 68 Roughly translated from Lectroid texts, Whorfin means: "the \_\_\_\_\_."
- 70 Quixotic and yet strangely sensible projects or ideas at the Banzai Institute are called this.
- 74 Artie's job before becoming the nightclub owner, \_\_\_\_ salesman.
- 75 No longer available on credit.
- 77 The nickname for the creature taken off the Jet Car after its passage through the 8<sup>th</sup> Dimension.
- 78 One of the duck hunters.
- 80 Where is a Red Lectroid's mortal spot?
- 82 Side effects of using the OVERTHRUSTER that B. Banzai experienced included walking through walls and disappearing from view called "\_\_\_\_ episodes" which lasted several minutes and he could not speak or move.
- 83 New Jersey's pet peeve: " \_\_\_\_ on fruit."
- 85 Hikita's favorite thing: "Any game of \_\_\_\_\_."
- 87 The first scene shot for the film on location at Lakeview Medical center on \_\_\_\_ July 12, 1983.
- 88 Penny's father gave her this made of gold.
- 89 What liquid was used to cool the superconducting magnets essential for the operation of the OSCILLATION OVERTHRUSTER ?



## An Interview with Billy Vera aka Pinky Carruthers

By BBI Dragon



**BBI Dragon-** Buckaroo was your first movie. How did you get the gig?

**Billy Vera-** Director Rick Richter and Dan Lupovitz were scouting music for the picture and came to see my band. They later told me they liked the way I ad-libbed on-stage and called me in to read for the part that eventually went to Clancy Brown and wound up giving me Pinky instead.

**BBI D-** Was there much ad-libbing?

**BV-** Quite a bit, actually. Rick just told me to do whatever came to me. The only rule was that I had to tell him in advance if I was going to move to a different spot than rehearsed, so he'd know where to place the cameras.

**BBI D-** What was the deal with Pinky and his fetish for pink?

**BV-** There was nothing in the script about that, so like all good little actors, I made something up for myself in private. I told myself that Pinky's beloved grandma's favorite color was pink and he wore it in honor of her. This worked out well in one of the many scenes that got edited. At the end, when we fought the bad guys, I told Rick I wanted to try something. When we searched for weapons, we kept finding candy in their pockets, which was what they ate for nutrition. One of the stuntmen/bad guys had a pink snow cone and, when I found it, I looked at it, fondled it and started to cry, for my grandma. Rick loved it and laughed (he was a great audience!), but the scene had to go.

**BBI D-** So having to recreate the character Pinky without any coaching from the Director or the real Pinky Carruthers must have been interesting, if not a little weird. Was there any time that the real Pinky came to the set to watch the production, did you two speak, is there even a little resemblance between you two?

**BV-** Well, the real Pinky was on the set for a few hours one day, and I did get to talk with him briefly. He seemed like a nice enough guy, a little intense and he obviously had things on his mind, but an interesting man. I recall Rick (Richter) pulling me aside afterward and instructing me not to use anything I got from the real Pinky when in character, for security reasons. As for any resemblance between the two of us, not really, no.

**BBI D-** As a matter of course, how often does the subject Buckaroo Banzai come up these days?

**BV-** Only rarely does anybody mention it anymore.

**BBI D-** At the risk of sounding a little silly, how does Buckaroo Banzai fit in with the larger body of your work?

**BV-** Buckaroo was the first movie I ever did and the most fun I ever had acting.

**BBI D-** Did you ever think over the last twenty years that someday you'd be doing an interview for the docudrama's 20th anniversary?

**BV-** I always knew the movie meant a lot to a lot of people and am happily surprised that there is still so much interest in what we did so long ago. We all felt at the time that we were doing something special, so it's nice to see that it's held up.

**BBI D-** We've heard that the movie was greatly edited.

**BV-** Yes, it was intended to be much longer. The original cut was almost three hours and was one of those rare instances where the longer version is better, like 'Once Upon A Time In America.' The studio wanted it shortened to normal length, so theaters could run it more times a day.

**BBI D-** They were expecting a big hit?

**BV-** They thought it was going to be so big that they signed us up for five sequels! Imagine? All that talent, contractually bound for five more pictures? Just about everybody in that cast went on to successful careers.

**BBI D:** Richter and Lupovitz certainly had an eye for talent!

**BV-** You ain't kiddin'. Just look at that cast list.

**BBI D-** You later worked with Peter Weller?

**BV-** Yes, on a cable movie called *Rainbow Drive*, a noir mystery with the beautiful Sela Ward. We played the band in a night club scene, shot at the old Mayan Theater, where Duke Ellington appeared in the only musical featuring his music, *Jump For Joy*, in 1941.

Peter was a big fan of the Beaters. That's how I met Bruce Willis. Bruce came up to me one night, right after *Moonlighting* first aired, and told me he used to bartend at Peter's bar in New York and Peter had bought 250 copies of our album to give to friends. I told him I'd seen *Moonlighting* and predicted he was going to be a big star. He loved to play harmonica with us, until he got so big so fast that the fans wouldn't leave him alone.

**BBI D-** You're an expert on old jazz and rhythm & blues, aren't you?

**BV-** Yes, I've put my knowledge to good use, producing reissues of old forgotten stuff. It's like historical preservation, keeping the flame alive. I even did a two CD set a few years ago of Bill Henderson's complete Vee-Jay recordings from the late 50s and early 60s. He's a great jazz singer, you know. And Jeff Goldblum's a good jazz pianist, too.

**BBI D-** So what's Billy Vera up to these days?

**BV-** My main income is from voice-overs on TV commercials and network promos. It's easy and quick work and very lucrative, leaving me a lot of time for my record collecting. Funny thing, just when I thought I was out of the contemporary record business, I got a call last year from Lou Rawls's manager, saying he was having trouble finding a label willing to sign Lou. Can you imagine? A big star like that? I'd co-produced three albums for Lou in the early 90s which brought him back to the jazz charts, so the manager thought I might have an idea.

I told him, "How about *Old Brown Eyes Sings Old Blue Eyes*, an album of Lou singing Sinatra favorites?" Well, he loved it and I produced it for Savoy Jazz and the CD's been on the charts for half a year, Lou's first hit album in ten years!

Then, my old song, *I Really Got The Feeling*, a #1 hit for Dolly Parton in 1979, is included on her greatest hits package, *The Ultimate Dolly Parton*, which has been on the country charts for over six months. Not bad for an old geezer, huh?

And, my band, Billy Vera & the Beaters, is celebrating its 25th anniversary this year, with 80% of the original members still with us, including sax man Jerry Peterson, who played Rugsucker in *Buckaroo*. So we must be doing something right.

**BBI D-** Thanks, Billy, for the interview.

**BV-** My pleasure. And thanks to all the *Buckaroo* fans who've made our little movie a classic.

### Bad Crop Cancels Tour Dates

Several dates for this summer's "Perfect Tommy: In an Imperfect World" tour were canceled when solo artist and Hong Kong Cavalier guitarist Perfect Tommy was called away to assist in the investigation of a curious crop circle formation in Spanish Fork, UT, this past June.

The crop circle, resembling the Banzai organization's familiar 'flying B's' logo, was discovered in a barley field in unincorporated Spanish Fork on June 27. The pictogram continues to puzzle Team Banzai. "We still can't say for sure if this is some kind of message, or a threat, or just a big hoax. But Tommy wasn't too happy about leaving the tour to go poking around a grain field in Utah," said team member Pinky Carruthers by telephone from the Banzai Institute's West Coast Campus. "I haven't seen Tommy that cheesed-off since the time someone put honey in his hair gel."

Alternate tour dates have not yet been announced for shows canceled in Pittsburgh, Toledo, and Detroit. When reached by phone, the offices of band manager Jack S. Tarantulus assured us that refunds would be made available for those unable to attend rescheduled show dates.



A rough drawing of a comic book cover from the production of TABB, from Stephen Walker's collection.

## Buckaroo Banzai fandom on the Enet, the FAQ and the Special Edition DVD

By Sean Murphy aka BBI Figment

I sit here, in 2004, holding a copy of the Buckaroo Banzai Special Edition DVD in one hand (and the new videotape on the shelf) and a reprint of the Buckaroo Banzai novel in the other (and a second book on the way), and I'm amazed and overjoyed at how different the Banzai world is from when I joined it in 1996.

Try to imagine a world where you could only rent the long out of print (since 1985) panned and scanned videotape of the film. You could easily spend twenty-five dollars for the out of print novel, thirty dollars for the bootleg soundtrack CD, or one hundred dollars for the panned and scanned laserdisc. This was the world I found myself in when I was privileged to see Buckaroo Banzai Across the Eighth Dimension for the first time on the big screen in 1996. My friend Elyse took me to a midnight showing and I walked out of the theater thinking, 'I've got to find out everything I can about this film.' There had obviously been a lot of thought and energy put into the film and I loved the world it presented.

I searched high and low for information on AOL, the usenet newsgroups, and the web, which was still in its infancy at that point. I stumbled upon the excellent, and sadly no longer with us, Blue Blaze Station #23. I was very glad to know I wasn't alone in my quest for Banzai information. Unfortunately there wasn't much else out there.

I joined a Banzai newsgroup on AOL (which also had an archive of cool information from the previous version of the newsgroup) and there I met my future FAQ co-maintainer Chris Wike aka BBI ArcLight. We both started Banzai FAQs independent of each other. Mine focused on the facts surrounding the film. His focused on the good doctor and the Banzai Institute. Since we were addressing the same information from two different directions, we decided to join forces and create one complete FAQ.

My desire to create a FAQ originally grew out of the need to find a copy of the out of print (at the time) novel, the (bootleg) soundtrack CD, the (bootleg) workprint videotape, the various versions of the script, and to finally discover what the watermelon was all about. What I discovered was that the rights to the film had floated in legal limbo ever since the theatrical release.

Other websites popped up (Strike Team sites, Lectroid sites, fan fiction sites) and fans from around the world were finally finding places to meet and discuss the film they loved. What they all wanted was a new release of the film on video and (at the time) laserdisc, a reprint of the novel, and the soundtrack. A sequel to the first film wouldn't have hurt either.

I looked at the FAQ as a way to raise awareness about the film and, if necessary, mobilize the troops to help get the film released. I was able to convince Tim Lucas, the editor and publisher of Video Watchdog magazine, to allow me to write a Buckaroo Banzai article about the differences between the theatrical cut and the workprint in the hopes of spurring interest in a special edition release of the film.

The article gave me the opportunity to interview director W.D. "Rick" Richter. He is a joy to talk to and very into the world of Buckaroo Banzai, along with screenwriter Earl Mac Rauch. I talked to Richter about the idea of a special edition laserdisc that would have a letterboxed version of the film. He was interested in what extras could be put on the laserdisc to expand on the Banzai information already out there. He continued to track the rights to the film, still in limbo at Crédit Lyonnais, and the years passed. My article, like the film, sat in limbo. Then the film rights were purchased by MGM.

One day, out of the blue, I got an e-mail from a Banzai fan who was a sound engineer working on the sound mix for the first video release of Buckaroo Banzai in 15 years. He just wanted to let me know that the video was already in the pipeline and that he was trying to get the same job for the DVD that was going to be released.

I quickly got the sound engineer in touch with Richter and this led to Richter speaking directly with MGM, which led to his involvement with the DVD. Although I was not involved in the making of the DVD itself, I feel like I was one fan in a chain of fans at the right place at the right time to make a difference. There was a quickly organized letter writing campaign on the FAQ to let MGM know how special we thought the film was and how we thought it deserved a special edition release. Then an amazing thing happened; MGM actually listened to the fans. The people who worked on the DVD release with Richter were Banzai fans and it clearly shows in the quality and quantity of the extras.

We now live in a world full of Buckaroo Banzai goodness: the special edition DVD with a ton of extras, a video release, a reprint of the original novel, a new novel on the way, the official Banzai Institute website, and two different attempts to start a Buckaroo Banzai TV show. I even got my Banzai article published in Video Watchdog to coincide with the release of the DVD. The world of BB is very different than it was in 1996 and much richer for it. Now, if we could just figure out how to get the soundtrack officially released, I would be a very happy man indeed.

The BB FAQ site is at: [www.figmentfly.com/bb/bbindex.shtml](http://www.figmentfly.com/bb/bbindex.shtml)

## An interview with a Red Lectroid

A short interview with Keith Chrismon, a crew member from *The Adventures of Buckaroo Banzai*. By BBI Dragon

**BBI Dragon-** What specifically was your roll on the set?

**Keith Chrismon-** I was hired as an extra for a crowd scene in the bar. It is the scene where Buckaroo meets Penny. After that day I was asked to come on as a featured player. They liked my build for the red alien. I then worked in the steel mill in LA for about three weeks. I had a trailer across from Chris Lloyd and spent most of time in it due to the makeup's tendency to melt!

**BBI D-** I've always wondered, was anyone really playing music in this scene or was there any music in the background for the crowd to 'jam' to? I know that Billy Vera and one of the other band members were actually musicians.

**KC-** Yes, the band played and Peter sang (badly) It was repeated, of course, many times. There was little to no volume on the equipment, however, so that the directions could be heard.

**BBI D-** What were your thoughts about the movie while it was being filmed? Did you like it?

**KC-** I thought it was a hoot! Of course, I am a sci-fi fan, so the concept was great to me. We really all had fun with the filming. The crew was nice and helpful, the directors and producers were excited and happy. It was great. I remember talking to one of the producers, and he said, "We hope this becomes like a cult film." I remember at the time thinking how odd that was to target cult status, but here we are.

**BBI D-** Was the movie filmed strictly according to the script, or were the actors allowed to improvise?

**KC-** Well, for my part *nothing* was scripted. We improvised nearly everything and had a ball. There is so much footage that did not make it on the screen. We were grilling Twinkies, taking apart TV sets, trying on odd combinations of clothing, fighting over stuff, generally creating a society of aliens on earth.

**BBI D-** Were there actual guidelines for the Lectroid's behavior or direction? What was the idea or premise for taking apart TV's, grilling Twinkies, and the like?

**KC-** Improv, and tons of it. We just let it go with a few bits of sub text, like, they like sweets and are fascinated by clothing and wheels.

**BBI D-** So you are telling me that you didn't receive any real coaching from the director, let alone have any from any of the real Lectroids?

**KC-** No I didn't. There was, however, this Rasta woman that showed up the day they were filming Rosalind Cash for the yellow record scene. Some of us extras thought she might have been an Adder. The mystery woman spent her time with the director and a little with some of the actors with speaking parts playing Lectroids, but nothing was ever confirmed one way or another.

**BBI D-** What was the worst part and best part about working on this film?

**KC-**The worst part was the makeup adhesive and the heat. Plus, they made us walk around in ski boots to add to the alien look.

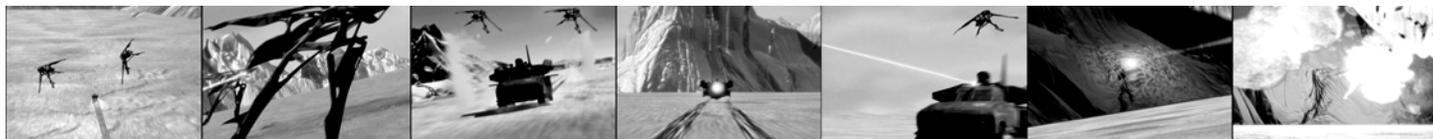
**BBI D-** What scenes stick out in your mind?

**KC-**The Penny Priddy scene was fun. Also, when Lithgow addressed the aliens. I was standing next to him in full costume as a security guard. The scene was long and it was great to be there. John. Lithgow is just fun to be in a scene with because he is *so* into it. He helps create a reality in an unreal setting.

Acknowledgments to BBI Crazy Horse for many of the questions.



The banner from the docudrama in Yoyodyne



### Mrs. Johnson's World Famous Cinnamon Buns

Many a chef has made offers to obtain this recipe, which has been handed down from generation to generation in Mrs. Johnson's family.

"I know great-grandmamma might be turning over in her grave right now, but the demand has grown so much over the years. There are countless hundreds, even thousands, who have simply had to go without tasting these delicious pastries. I agreed to finally share this recipe in hopes that this will make the ghosts of my ancestors content knowing the world can share it with their own family and friends." Mrs. Johnson.

This makes a very large batch and can be cut in half or quarter. (measurements in parenthesis for ¼ batch)

4 Cups milk, scalded (1C)  
4 Cups brown sugar (1C)  
4 Tablespoons of dry yeast (1TB)  
1 Cup water, warm (1/4 C)  
2 Teaspoons salt (1/2 tsp)  
2 Teaspoons cinnamon (1/2 tsp)  
12 Cup flour (4 C)  
12 Tablespoons butter (3 TB)  
1 Tablespoon fresh orange zest finely chopped (3/4 tsp)

Optional:

8 tablespoons currants (2 TB)  
2 cup raisins, chopped (1/2 C)  
8 tablespoons citron, finely chopped (2 TB)

Method:

Dissolve yeast in warm water, and then add to milk which has been allowed to become lukewarm. Add sugar (about 12 Tbsp full batch, 3Tbsp for ¼ batch), salt, and flour and knead thoroughly until it becomes a soft dough. Divide in two, place the dough in buttered bowls, and butter the top of the dough. If you are making a half or quarter recipe, depending on the size of your bowl, you may not need to divide the dough in half. Cover bowls and put in a warm place.

Permit it to stand until the dough becomes three times its original size, about 1 to 2 hours.

Mix cinnamon, orange zest, and remaining brown sugar and set aside. Roll until it is one fourth of an inch in thickness, brush with butter and sprinkle generously with the brown sugar, cinnamon, and orange zest mixture. Sprinkle on optional raisins, currants, citron now too. Roll as a jelly roll and cut into slices 3/4 inch thick. Place slices in buttered pans, sprinkle well with brown sugar.

Place into the preheated oven and bake at 400 F for 20 minutes. Oven temperatures may vary, so watch closely the last 5 minutes. Remove when becoming golden brown.

### Mrs. Johnson's World Famous Cinnamon Buns

**The Icing:** (measurements in parenthesis for ¼ batch)

2 Cup butter (1/2 C)  
6 Cup powdered sugar (1 1/2 C)  
4 oz. cream cheese (1 oz.)  
8 Tablespoons whipping cream (2 Tbsp) (milk works, but icing won't be as fluffy)  
4 Teaspoons vanilla extract (1 tsp)  
1 Teaspoon orange flower water (1/4 tsp)  
3 Pinches of salt (1 pinch)

Beat all ingredients together until fluffy.  
When rolls are hot, spread lots of icing on them.

Tip: The dough can be made the night before needed. Skip the final rising step. Let rise overnight in the refrigerator. Bake in the morning.

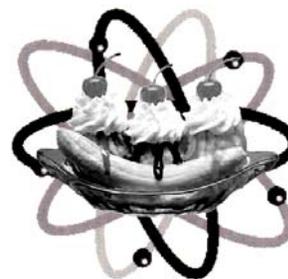
### Forget Splitting Atoms, Split a Banana for Energy

AUSTRALIA: June 2, 2004

Reuters News Service recently reported that Australian scientists will be conducting a government-funded study to determine whether or not bananas can be used to provide energy to 500 homes. The process of converting rotten fruit to electricity was compared to a big stomach. Bananas will be combined with bacteria to produce methane, turning a waste product into a resource.

The head scientist said of future projects, "Potentially you could use other ingredients, like freezer burned ice cream, expired chocolate syrup, and stale nuts. We just have to find suppliers for these and see if they'd be willing to let us haul their refuse to our facility." With a chuckle in his voice he said, "That's right mate, why go splitting atoms when you can create energy from banana splits?"

When reached by phone at the Banzai Institute for Biomedical Engineering and Strategic Information, Professor Toichi Hikita shouted in Japanese, then said in English, "How did you get this number? You never call here again," and hung up the phone.



**The TWINKIE Fund**

The Women & Infant Nourishment Kampaign Interest Earning Fund.

All proceeds from the purchase of merchandise\*\* on this page go into the TWINKIE fund, a bank account that earns interest. Several times a year, money is forwarded on to help feed needy women and infants. Buy a lot, buy for your friends, and support this great charity.



Cloisonné Pin (Try saying that with a heavy Italian accent)



Embroidered Patch  
Magnificent for jackets, hats & backpacks  
Home is where you where your hat!



Tee Shirts, Two Styles  
Yoyodyne Excuse (sayings) or Company Logo  
A Growing Excited Company  
Wear these when barbecuing Twinkies

You go to [www.twinkiefund.com](http://www.twinkiefund.com) for all the information you need.. This is ah REAL website, you better believe it! To the shock tower with you if you don't! Where are you going? You are going to [www.twinkiefund.com](http://www.twinkiefund.com) reel sunel!

\*\*Rumors that our items were stolen from the Starland booth at Science Fiction conferences are imaginary. This is a real charity fund and no way is it being secretly used to fund my escape from this miserable planet so I can get back to Planet Ten. Believe me, would I lie to you monkey boys and girls? This is a GREAT cause, ~~getting me back to Planet Ten~~ feeding the hungry mothers and children of this planet.

Sincerely,  
John W.,CEO  
The Twinkie Fund – [www.twinkiefund.com](http://www.twinkiefund.com)

**BUCKAROO BANZAI MERCHANDISE**  
At [www.starland.com](http://www.starland.com)



Postcards, T-shirts in several designs, Buckaroo at Artie's poster, patches, and many more cool items for every Blue Blaze Irregular.

HB88 HB88

Few will have the greatness to bend history, but each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope. And crossing each other from a million different centers of energy and daring, those ripples build a current which can sweep down the mightiest walls of oppression and resistance. - Robert F. Kennedy

## Enemy Mime

SEA ISLAND, GEORGIA--Disaster was narrowly avoided June 9<sup>th</sup> when security personnel foiled an assassination attempt on US Secretary of Defense Chase Turnbull at this year's G8 Summit. Security intervened quickly on a tip from Perfect Tommy of the renowned musical group Buckaroo Banzai and the Hong Kong Cavaliers.

"I noticed that one of the mimes was acting funny, which is kind of unusual," explained Perfect Tommy. "Then I saw him drop something into Secretary Turnbull's drink and thought, 'Summit entertainment my ass.'"

Security managed to corner the suspect when his head inexplicably detonated, injuring three and rendering identification of the assailant through dental records impossible. Two of the guards were listed in critical, but stable condition upon arrival at St. Joseph's/Candler Hospital in Savannah. The third was treated for minor lacerations and contusions, then released.

The suspect is believed to have been a member of the Phantom Legion, an elite assassination corps rumored to be in the service of shadowy World Crime League boss Hanoi Xan. It is believed that members ritually remove their tongues and offer them to Xan as a token of their demoniacal loyalty. These ruthless killers then return to the ranks of common society posing as mimes. They are silent, but deadly.

"As if mimes weren't bad enough on a good day," said Banzai Institute spokesperson Reno Nevada in response to the atrocity. "What next, killer circus clowns?"

Homeland Security officials confirmed that they stand ready should Xan tap into humanity's antediluvian fear of big-top harlequins.

## Lepers from Saturn?

June 30, 2004--NASA's Cassini probe began its historic exploration of the Saturnian system with a successful 90-minute engine burn designed to slow the spacecraft enough for planetary orbital insertion. The probe's four-year primary mission seeks answers to questions regarding Saturn's system of rings, the planet's numerous satellites, and the magnetic environment generated by the massive gas giant.

Speculation amongst members of the Banzai Institute and the space exploration community continues to run rampant regarding one of Saturn's most intriguing satellites, Mimas. Some suspect that Mimas may well be the site of a Lectroid penal colony. Many wonder if the moon's most prominent attribute, a crater 180 kilometers wide named 'Herschel,' is actually a titanic engine built in secret by the Lectroids and cleverly disguised as a massive geological feature. An alternate theory maintains that Crater Herschel may actually house a particle beam weapon capable of destroying entire planets with a single shot. Representatives of Planet Ten's Nova Police were unavailable for comment.

The Cassini mission represents yet another amazing opportunity for discovery in a year that has already yielded tremendous scientific victories on Mars, as well as a historic first in privately funded space flight.



A world nearly shattered by a catastrophic impact, or alien satellite of doom? Cassini hopes to set the record straight. Photo by NASA/JPL

## Watermelon Technology Advancements

The Banzai Institute's ongoing campaign to fight world hunger was advanced significantly in the summer of 2001 with an innovative breakthrough in the shipping and handling of watermelons.

"We've had melons that could withstand aerial deployment to famine stricken areas for a while now," explained Team Banzai member Reno Nevada in an interview outside the World Summit on Sustainable Development in Johannesburg, South Africa on August 28th, 2002

By placing the growing melons in square glass containers, members of the Institute's agritech team managed to coax the normally oblong fruit into a roughly square shape ideal for shipping.

"There used to be a heap of wasted space stacking watermelons in



their natural shape," said Reno. "With the development of a square watermelon, our delivery capacity has increased by 37%. We can pack them a lot tighter now."

The Banzai Institute, a leader in biomedical engineering since the 1970s, is an innovator of such common day items as high-impact, low cholesterol eggs, boneless trout, and the shatter-proof whole wheat taco shell.

Above: Hungry villagers line up for a square meal, courtesy of Team Banzai.

**BUKAROO BANZAI**

## Dressed to Kill

At the Banzai Institute for Biomedical Engineering and Strategic Information, advancements in body armor have been a serious pursuit for several decades. Research has led to the development of a non-toxic fabric dye similar to a "shear thickening fluid," or STF, currently under development at the University of Delaware in Newark. The experimental fabric dye is a blend of microscopic silica particles suspended in a non-toxic liquid medium.

The silica particles are absorbed when a bullet-resistant material, such as Kevlar, is immersed in the dye. The particles are held in place by the fabric's fibers. Though the material dries to the touch and will not smear or bleed during washing, the dye remains in a semi-liquid state, allowing the fabric to retain its flexibility during normal movement.

But when the material is placed under sharp and sudden stress—such as from the force of a projectile—the silica particles "line up" to automatically stiffen the material, providing additional protection.

Caught coming out of a fashion show in Milan, Italy this past February, Perfect Tommy of Team Banzai said, "Our Strike Teams constantly find themselves in situations when lightweight body armor, particularly something fashionable, can really come in handy. You never know where a World Crime League operative is going to show their ugly mug."

When asked to describe the Institute's efforts in this endeavor, Tommy elaborated, "Our first round of prototypes worked all right, but you couldn't exactly go out to dinner in them—at least not anywhere I'd want to be seen. So I got Giorgio Armani on the horn to see what he could put together."

Armani's 'Perfect Tommy' line of body armor is set to appear at the Institute in time for the Fall 2004 collection. Tommy promises that it will be, "...guaranteed to get you all the looks you deserve and then some, plus stop a bullet dead in its tracks. It's the best of both worlds."

## Man Survives Shock, Disappears

DEXTER, New Mexico - Police were baffled after a 44-year-old man climbed an electrical tower and survived a 69,000-volt shock, then disappeared from a local area hospital.

Police and an Energy Services employee found John Graham Saturday, asking for help as he emerged from behind a building at a substation. Though there were no obvious signs of burn marks on Graham's body, his pants appeared to have exploded said paramedics on the scene.

According to police, Graham, a Dexter resident and bartender at the Woebegone Cactus Lounge, is believed to have scaled the fence around the tower, then climbed 25 feet up the tower itself before receiving a dose of electricity that knocked him to the ground.

"Contact with that level of voltage is almost always fatal," Energy Services spokesman Jerry Ohm said. The incident disrupted power to 4,700 customers for 60 minutes. The fence Graham climbed was 7 feet tall with three strands of barbed wire on top and several clearly visible signs marked 'Danger/High Voltage.'

Staff at the hospital said that Graham was asking for toaster-strudel and a chocolate milkshake upon his arrival at the ER. Five minutes later, he vanished.

"We didn't even get a chance to draw samples for a toxicology report, he was gone that fast," said a hospital employee who did not wish to be identified. Police continue to investigate the disappearance.

## Sicilian Shocker

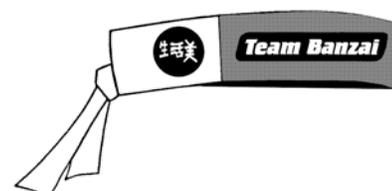
CANNETO DI CARONIA, Sicily – An uneasy peace has settled over the quaint Sicilian village of Canneto Di Caronia after a series of unexplained fires began consuming electrical appliances in mid-January of 2004. 20 houses, well over half of the village's standing structures, were the sites of these spontaneous blazes last winter through mid spring. Nothing appeared safe as air conditioners, fuse boxes, even unplugged lamps inexplicably burst into flames during January, February, and then again in April after a brief respite from the mysterious immolations in March.

"Someone wrote to us saying the solution was to sacrifice a black goat and collect its blood", said Canneto di Caronia's mayor Pedro Spinnato while speaking to reporters in April of this year. "At some point, that's going to start looking like a good idea."

Now, after nearly seven months of data collection and analysis, members of Team Banzai have stepped forward to reveal some disquieting news.

"We were as skeptical as anyone when our science team went in last February," said celebrated neurosurgeon and multidisciplinary science guru Dr. Buckaroo Banzai from the Banzai Institute's press room in New Brunswick, NJ. "But, after reviewing the data, this is looking a whole lot like Grover's Mill circa October 31, 1938, all over again. Based on fermion counts observed at Canneto di Caronia, we believe that the incidents of spontaneous combustion may be the result of an artificially created extra-dimensional juxtaposition similar to the workings of an oscillation overthruster."

With the fate of supposedly dead criminal mastermind Dr. Emilio "Lord John Whorfin" Lizardo in doubt since rumors of his return surfaced in 1999, the question on everyone's mind becomes clear. Is this all just a coincidence? Only time will tell.



## DNA Test to Check for Genghis Khan Kin

July 2004

LONDON, England - Associated Press Writer Jill Lawless reported on Shish, a London restaurant that is offering diners a free meal if DNA tests prove they're descended from Genghis Khan. The promotion has been very popular, reflecting the change in attitudes toward the ancient Mongol ruler. Because there are no known DNA samples from Khan, the tests are based on probabilities. This is all part of the growing field of bioarcheology.

Restaurant owner Malik tells the press, "We've had a few well known people of Mongolian ancestry step in and tell us about their heritage, including singer Urna Chahar-Tugchi, artist Tsugo, and business man Hanoi Xan. We gave free meals to all of them on general principle without testing."

## Crop Formation from: [www.blresearch.com](http://www.blresearch.com)

Location: Spanish Fork, UTAH

Date Found: Sunday, June 27, 2004 (by landowner's son)

Date Formed: Most likely night of June 26-27 (according to landowner's son)

Crop: Barley

Description: A pictogram-style formation with an overall length approx. 300 ft. Flattened paths range in size from 9 ft. to 12 ft. in width. There are no tramlines in this field and the plants are seeded closely together, making it impossible for the field workers to walk through the crop without leaving a trail.



Owner's son reports no visible sign of entry (no damaged crop and no footprints in the damp soil) on Sunday morning when he discovered it.

BLT field-team reports the following: No compass anomalies noted. Apical

node-length changes are subtle and plant samples were obtained to evaluate this parameter.

Landowner's son reported seeing small bright balls of white light in and around the field the night before the discovery. He also said that his cell phone failed to work in and near the formation on Sunday. BLT field workers report that, while trying to photograph lay details on Tuesday, they had to replace 3 sets of batteries (4 batteries each time) in their camera. A local witness has also reported unusual aerial light phenomena, but this report has not yet been confirmed.

Nancy Talbott, BLT Research Team Inc.



## "FIND THE JET CAR," SAID THE PRESIDENT

About ten years ago, an interesting Jet Car anecdote appeared in the "Buckaroo Banzai Trivia and References" page of Vincent Mora's now defunct website "Synth's House of Web." The story, currently on the web at <http://kumo.swcp.com/synth/text/bb.references/>, was credited to Denise Tathwell (now Denise Okuda) and the original Buckaroo Banzai Fan Club run out of the offices of Twentieth Century Fox.

According to Mora et al, "For a year or so after the movie was released in 1984, the folks at Lucasfilm's Industrial Light & Magic and the BB folks at 20th Century Fox liked to play gags on one another. ILM's particular favorite was to repeatedly steal the Jet Car and store it up at the ILM warehouse! Apparently they wanted to keep the car for themselves."

Intrigued, we decided to ask W. D. Richter where the Jet Car rotates its tires these days.

"Extraordinary mystery!" was Richter's reply when reached by e-mail in September. "People have searched for it. The closest I came was talking to one of the designers a few years ago who heard it was scooped up during post production by some teamster type with back-channel connections to Sherwood Productions and that he had it hidden away in a garage in the San Fernando Valley. The jet engine itself was leased and sent back to the racing company that owned it and helped build the car. Someday...on ebay..."



## FOR THE RECORD...

To honor the docudrama's twentieth anniversary, the Banzai Institute, in conjunction with the Smithsonian, recently kicked off a return engagement of the popular exhibition "Everyone is a John on Planet Ten." Highlights include a Nova Police uniform, the famous Yellow Record, and an interactive Shock Tower exhibit. BBIs will be admitted free of charge upon the presentation of proper ID.

## BULLETIN BOARD

(NOTE: ALL ENTRIES SUBJECT TO EDITORIAL APPROVAL - RENO)

### FOUND IN LABORATORY #3

One hot pink bra, size 34B, looks nearly new. Perfect Tommy has been questioned and admits knowing nothing about it. If this is your bra, come claim it at Mrs. Johnson's desk in the front lobby.

**IM chat on Thursday at 5:00** to try and untangle the legal rights issues to get the soundtrack to the docudrama released - Hosted by Pinky C. and Billy T.

**On Tues.**, Hard Rock will be doing a workshop on using bags of potato chips as fire-starters in survival situations, along with recognizing the use of potato chips as crude incendiary devices by The Red Monks.

### LOST last seen at the Institute spa

A pearl comb, very clean, may have some natural blond hairs in it. Comb looks like it only cost \$5, but actually cost \$55 (plus tax). REWARD...I will let you buy me dinner, and hang out with you for the night (or longer if finder is a female). Please contact Perfect Tommy if you find it.



Image of the Metropolitan Junior Blue Blaze Irregular Decoder Badge circa 1976-89

### Weekly Featured Menu Items In The Cafeteria:

Sunday – Pizza and cheesy bread  
Monday – Salisbury Steak and mashed potatoes  
Tuesday – Chili and corn bread  
Wednesday – Mac & Cheese  
Thursday – Chicken in a Watermelon and green salad  
Friday – Sloppy Joes and corn on the cob  
Saturday – Lasagna (veggie & meat) and garlic French bread

### Scotch and Cigar Night

By popular demand, I'm holding another casual gathering in meeting room #2 this Thursday from 7 to 11PM. There will be four scotches and several cigars to sample. Come and try one or bring your own. Windows will be open per Mrs. Johnson's request--sure don't want her mad again for stinking up the outside hallway. After last time's little fire, the waste basket will be emptied before we light up. - BBI Dragon

**On Wed.**, Hard Rock will do a five minute demo on treating sucking chest wounds in the field with empty potato chip bags. This will be followed by a twelve hour seminar by New Jersey on the surgical repair of sucking chest wounds in the O.R. using sid-zee dual-lumen catheters and zwibelotronic pulse oximeters.

**Once again**, the boss kindly requests that all Class of 2004 interns approaching Commencement please refrain from the dubious tradition of yak tipping in Biosphere A. 'Nuff said.

**FOR SALE:** VW Super Beetle, 1974. Same owner since 1984. Runs great, looks great. This car definitely has a personality all its own! Contact: S. Witwicky.

**WANTED:** Carpool/caravan partners for cross-country road trip. Leaving June 6<sup>th</sup> '05. Contact BBI Convoy or BBI Rubber Duck for more info.

### Institute members search for extraterrestrial life

Members of the Banzai Institute have banded together to join the scientific search for extraterrestrial life. They have done this by installing the SETI@Home screensaver on their personal computers. The screensaver makes use of idle computer time to perform scientific analysis on actual data gathered by the huge Arecibo radio telescope. These analyses look for signs of radio signals that might have come from extraterrestrial civilizations. Some 4.6 million people have signed up for SETI@Home, making it the largest distributed computing project in history.

Institute members wishing to join the Banzai Institute team should first download the SETI@Home screensaver from:  
<http://setiathome.ssl.berkeley.edu/download.html>.

After you've installed the screensaver, you can join the Banzai Institute team by signing up at:  
[http://setiathome2.ssl.berkeley.edu/cgi-bin/cgi?cmd=team\\_join\\_form&id=161712](http://setiathome2.ssl.berkeley.edu/cgi-bin/cgi?cmd=team_join_form&id=161712).

You can get current statistics for Banzai Institute team members at:  
[http://setiathome.ssl.berkeley.edu/stats/team/team\\_161712.html](http://setiathome.ssl.berkeley.edu/stats/team/team_161712.html).

More information on SETI@Home and the scientific search for extraterrestrial life can be found at:  
<http://setiathome.ssl.berkeley.edu/> and at the SETI Institute website:  
<http://www.seti-inst.edu/>

**Have:** Sheep  
**Need:** Grain or lots of Rock  
See CatAnn for details



**MISSING:** Grey wolf-hybrid. Answers to Silverbolt. If found, please return to BBI Black Widow

**ATTENTION:** Whoever keeps eating my lunches, please knock it off.  
- BBI Hardcore

Pecos and Reno Nevada renew their vows at the Nondenominational Chapel at the Banzai Institute. Karakoumiss will be provided. All are welcome to attend.

**If we can accept:**

Multiple Channel Radio-TV  
Multiple Personalities (Schizophrenia)

**THEN WHY NOT:**

Multiple Realities (Dimensions) Simultaneity!

**Volunteers Needed**

The Zero-G Gymnasium is up & running. I'm looking for volunteers to test out the new facility. A good old-fashioned volley ball game would be fun. If you are interested in being a guinea pig, sign up here. - BBI Featherweight

**[On letterhead of Arthur J. Peabody, Esq., Attorney at Law]**

Dear Ms. Priddy:

I regret to inform you that our ongoing conversations with that particular gentlemen's magazine have stalled. At this point, they plan to print all objectionable photos accompanying Mr. Xan's article, "My Night with Penny Priddy."

The remaining option is to mount a covert operation to recover all photographic negatives from the magazine's Los Angeles headquarters.

Please advise.

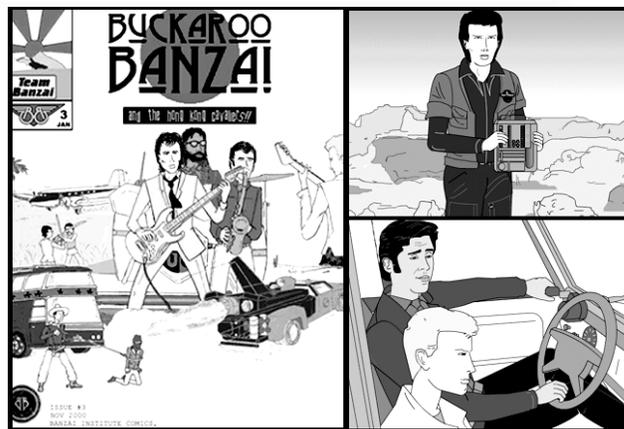
Yours sincerely,  
Arthur J. Peabody, Esq.

**WANTED:** Ichiban Ltd. is looking for a few brave men and women to join it's Destucto Force Special Tactics Unit. Are you up for the challenge? Contact Euro Showgirl at Ichiban's corporate headquarters for details.

**A Reminder:** Open beverages are no longer allowed in the studio. That means you, Reno.



Oregon State License plate on BBI Dragon's Ford Truck



Images by BBI Fiero

[www.angelfire.com/zine/TheLatestIssue](http://www.angelfire.com/zine/TheLatestIssue)

**[On letterhead of Wolfram and Hart., Attorneys at Law]**

Dear Arthur J. Peabody, Esq.:

Please be advised that we have this situation concerning the article for this so called "gentlemen's magazine" under control. Our best people are on this and expect to have all images and copy in our possession well before it ever goes to print.

Just one more ingredient needed and the spell will be ready. Do you know of a wholesaler of Eltham Copper Butterfly wings (*Paralucia pyrodiscus lucida*)?

Yours sincerely,  
Dido Smith

**To Whom It May Concern:** Hard Rock wants his potato chips (plain and wavy) back before Tuesday! No questions asked, except—What is the sound of one hand clapping?

**Has anyone seen** my pet boa constrictor? Answers to the name Cuddles. Probably very scared and hungry. If found, please bring her to the infirmary. Thanks. - James.



T-shirt found in '89 raid of a Lectroid nest.

The Banzai Institute does not believe that the famous Reggae musician was a Lectroid, more likely this was just wishful thinking on the part of the Lectroids.

## A FEW FINAL WORDS

### BONUS ITEMS:

These were a one-run-only deal. We do not have more available. In some cases, however, we may make the files available for download online so that you can create more at home on your own PC or take them to a professional to have made.

### Stickers

To use the bonus stickers, bend an edge over and separate the backing from the sticker, peel off the backing and place on surface.

### Parking Window Sticker

The Banzai Institute parking passes stick to glass surfaces using a post-it note style adhesive. Clean glass surfaces before applying. Remove the protective plastic strip from the printed side of the pass and place where desired. Handle the pass gently when transferring from one surface to another.

### Concert Tickets

As indicated on the tickets, redeem at the box office for admission and a VIP packet at any venue during the concert tour. Please follow all venue rules and set a good example. Be smart, be kind, and rock on.

### Collecting Cards

The full set of 88 cards is only available free with the purchase of Mrs. Johnson's Corn Bread mix. Trade doubles with your friends until you have the full set. With the full set you can play the Strike Team game. For game rules, mail a SASE to any branch of the Banzai Institute, or online at the official World Watch One website.

**SPECIAL APPRECIATION** to anyone we didn't manage to thank personally. Over the years we've received a lot of files and might have lost the actual originator's name associated with them. So here is a warm "thank you very much" for the un-named sources of any material used in the newsletter. BBI Cragrat, thanks for the very clean Institute logo.

### PROFUSE APOLOGIES FOR WHAT WE DIDN'T PRINT

Unfortunately we had to make not one, but later on in this process, a second pass at cutting items from this edition of World Watch One. We are very sorry that it had to be done, and we did not take the task lightly. Due to publishing and mailing costs, it became necessary to limit the page count so that we could afford keep this newsletter free of charge. Many fine essays and the like will be made available in the internet/online version of this newsletter, including pieces by BBI's Micky Maus, WACNY, Lowlight, Hardrock, and stuff we wrote, as well as dozens of images created for this project that were cut or not used.

### THANK YOU TO OUR WIVES

Special thanks go to my wife, Terry, and to my sons, Ryan and Alec, for putting up with all of the obsessing and time that has gone into this publication over the last six months. Their patience and support have been a marvel. Thank you! BBI Big Shoulders

BBI Abacus has been my best friend and wife for more than half my lifetime. She has been supportive in my efforts taking on various projects for Team Banzai over these long years. Thank you so very much for your understanding and kindness. BBI Dragon

### GET REGISTERED AND VOTE

History tells us that even with important elections only about 50%, that's half of those eligible, even bother to vote. In other elections the percentage is far less. We aren't going to suggest how you vote, just that you do. Let your voice be heard. In a world of complacency and dishonesty, the few are making decisions for the many. If you feel this should change, VOTE.

### ABOUT THAT SEPTEMBER DEADLINE...

Somewhere along the line the September 2004 issue of World Watch One became an October 2004 issue instead. This was primarily due to the materialization of some last minute business, a few editorial issues, the absence of an abundant Jolt Cola supply, and an incident involving Mexican take-out, Siamese twin midgets, and—well, never mind. Let's just say Xan isn't likely to pull a stunt like that again any time soon.

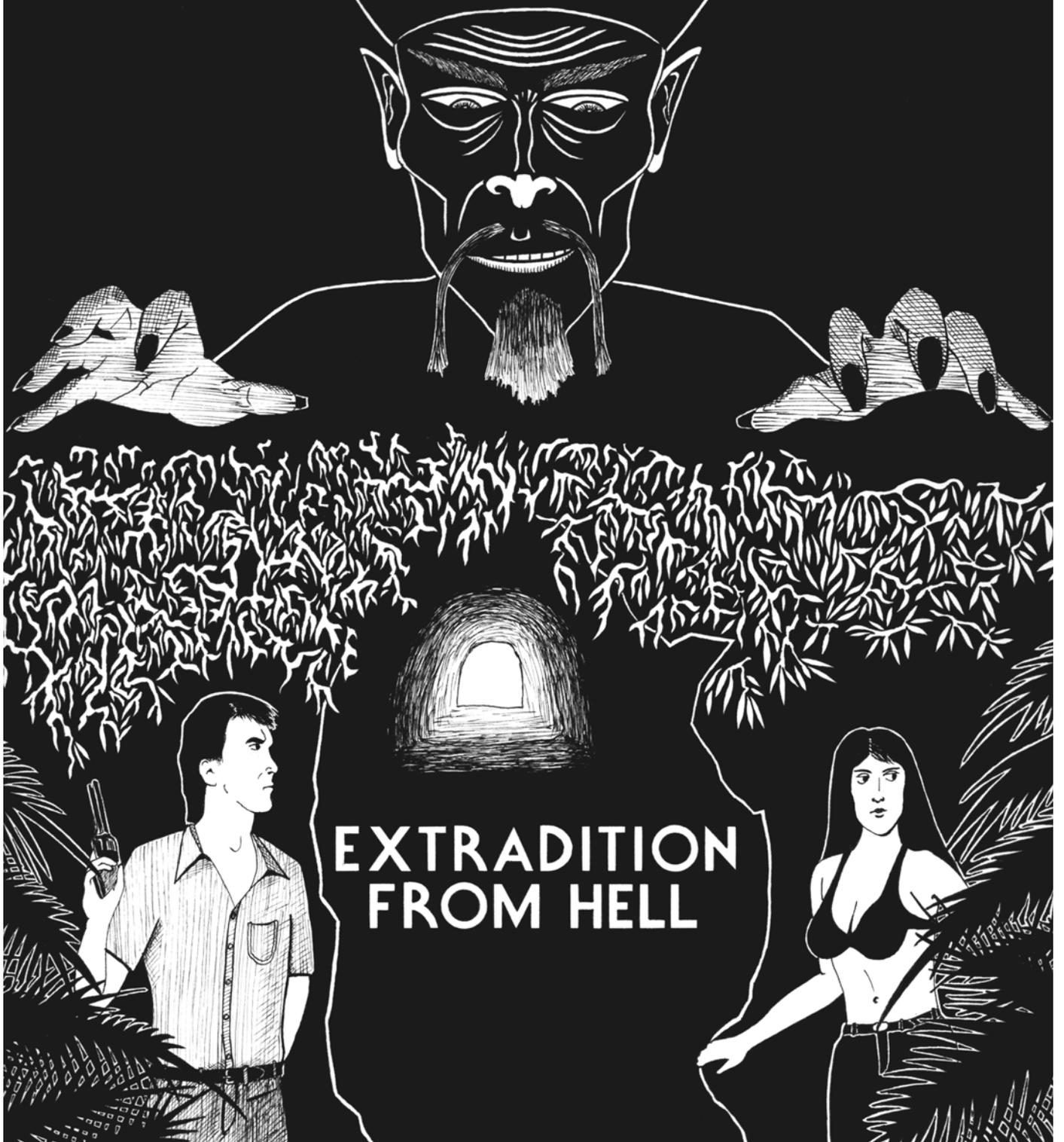
### NEXT ISSUE?

We've toyed with the idea of doing another, smaller issue of World Watch One to commemorate the release of Earl MacRauch's next Buckaroo Banzai novel. We encourage everyone to send your ideas, essays, interviews, artwork, and all things Banzai to: BBI Dragon: [BluBlazDragon@aol.com](mailto:BluBlazDragon@aol.com)  
BBI Big Shoulders: [WWOne CHI Bureau@aol.com](mailto:WWOne CHI Bureau@aol.com)



Until next time, remember to saddle up. You're on the clock.

THE ADVENTURES OF  
**BUCKAROO**  
BANZAI



**EXTRADITION  
FROM HELL**