

**Paul McComas' pre-screening introduction of *Logan's Run* (1976)
Music Box Theater, Chicago, 12:01 a.m., July 19, 2012**

Good evening . . . good night? [*checks watch*] Good *morning*, actually. My name is Paul McComas; I'm the co-author of the newest Logan novel, *Logan's Journey*, which will be coming out on the coattails of the Warner Bros. remake of *Logan's Run*. I'll talk about the remake in a moment, but I want to start by giving you a message from William F. Nolan, my co-author on *Logan's Journey*, and the co-author with George Clayton Johnson of the novel *Logan's Run*. Bill Nolan is now 84, living and writing in Vancouver, WA, and he wrote this specifically to everyone in the room here tonight:

“I want to thank each and every Logan fan for 'hanging in there' over all these years, and especially over the last 15, while Warner Bros. dithered about whether or not to do a big-budget remake. I'm convinced it's finally going to happen now, with filming to commence some time in the next year. It promises to be a far-more-faithful adaptation of the novel, this time around.

“As for *Logan's Journey*—the new novel to be released alongside the new film—I *know* that it's fantastic, because we've already finished writing it. For some time, I'd been turning over some ideas for a fourth Logan novel—the first since 1980—and in 2005, I suggested to Paul McComas that we write it together, due to his knowledge of and abiding fascination with Logan and his world. I suspected that Paul would make a good collaborator. What I didn't realize was that he and I would wind up writing the best Logan book since the *first* one . . . in fact, possibly the best of them all.

“As for the film you're about to see . . . well, it's a great popcorn movie. *Logan's Run* was MGM's big hit of 1976, and although it represented a watered-down, less complex, shallower version of the harder-edged novel, it's nonetheless a fast, colorful, sexy, exciting film. I still enjoy the first half, right up till Peter Ustinov [*groans from audience*]; the sets are spectacular; and the music and performances are strong throughout.

“I dearly wish that I could be here with you tonight, in person, at the Music Box—but I assure you that I am with you in spirit. Thanks for your support of Logan, *and* of me, his 'papa.' Keep running! – William F. Nolan”

He makes reference to the Warner Bros. movie, which has long been delayed and backburnered by such “worthy” efforts as *Speed Racer: The Motion Picture*. [*laughter from audience*] It is going to star Ryan Gosling as Logan. [*appreciative whoops from the women*] It's going to star Rose Byrne as Jessica. Ryan turns 32 this November, and Rose turned 33 earlier this week, so if they want to do this movie about a death-at-30 society, starring those two people, they'd better get on it. [*laughter from audience*] It will be directed by Nicolas Winding Refn, who directed *Drive* [*appreciative whoops from audience*], and written for the screen by Alex Garland, who did a fantastic job adapting Kazuo Ishiguro's brilliant speculative-fiction novel *Never Let Me Go* into a fine film a couple of years ago. I'm excited about the talent Warner's has assembled for the new version—particularly Garland.

The new version will be closer to the novel: for instance, it will be the entire world that's subject to a death-at-30 dictate, as opposed to just a City of Domes. Retained from the '76 version, and something that was *not* in the novel, will be Carousel. Bill doesn't care for Carousel, which he didn't write. I don't care who wrote it; I just really dig Carousel!—it's one of my favorite parts of

the original movie. Will the new film be in 3D? Maybe, maybe not; it'll be up to the head honchos at Warner's, and will be based on how marketable 3D appears to be at that time. Will it be a mega-budget Hollywood blockbuster? Warner Bros. certainly hopes so—but *I* hope, mainly, that the new version will be a smart science-fiction film with the heart of the '76 version. I want the romance of the original, but within a more-successful work of speculative fiction.

The '76 version was adapted by David Zelag Goodman, who died this past year. I think he got the relationships just right, particularly between Logan and Jessica, and between Logan and his Sandman partner, Francis. But this was Goodman's first science-fiction script, and he didn't quite know what he was doing. Nolan hits the nail on the head in terms of the movie we're going to see tonight, and a lot of that is because of the script.

I saw the movie six times in the summer of '76, because I was 14, and it's a perfect movie for a 14-year-old. Jerry Goldsmith's score is fantastic; there are strong lead performances from Michael York, Jenny Agutter, and Richard Jordan; the sets and special effects are wonderful. The effects won an Oscar that year, and they're “practical” effects—this is pre-CGI—so, when we dolly in on those Domes at the beginning, the camera is actually dollying toward a series of miniatures. And once we get inside the City, sure, you can see the water moving a little bit—a body of water that's supposed to be the size of a lake is rippling as if it's something far smaller—but personally, I find that charming. For these are real sets and real miniatures, occupying real physical space. In SF movies these days, examples of that “practical,” *real* approach are few and far between.

Of course, at the three-fifths mark, the movie kind of goes off the rails, as Bill alluded to with his Ustinov reference. But, *until* then: Wow! It's quite an experience, and one that promises to make 14-year-olds of each and every one of us, all over again. So, enjoy . . . [*applause starts*] . . . and thank you.