

their exhausted human counterparts. *The Terminator* (1984) is a killing machine made of flesh and chrome. *Robocop* (1987) is a cyborg policeman with residual flesh and subjectivity. These films dramatize malaise, euphoria, and irony about the transformed nature of human consciousness, identity, memory, and embodiment—all of which we recognize, like Arnold Schwarzenegger's science fiction presence, as, in various ways, constructed and mediated by technology. The hero of *Total Recall* is never sure his memories or identity are truly his own. Indeed, in these and films like *The Abyss* (1989) and *Terminator 2*, using advanced computer-graphic effects now familiarly called "morphing," the morphology of body and consciousness become almost completely fluid to both pleasurable and disturbing degree.

The science fiction film has over the last decade become fascinated with the nascent technology of "virtual reality"—where violence doesn't hurt and sex is safe. Although one could argue that science fiction cinema is itself a virtual reality, its explicit computer-graphic visualization of an interactive virtual space is becoming increasingly popular in films like *The Lawnmower Man* (1992), *Demolition Man* (1994), and *The Matrix* (1999).

From 1950 to the present day, the science fiction film has given concrete narrative shape and visible form to America's changing historical imagination of social progress and disaster, and to the ambiguities of being human in a world in which advanced technology has altered both the morphology and meaning of personal and social existence. In sum, the genre functions as a map of contemporary American culture—symbolic not only of the terrain of our possible futures but also of our grounding in the historical present.

Bibliography

Brosnan, John. *Future Tense: The Cinema of Science Fiction*. New York: St. Martin's, 1978.

Bukatman, Scott. *Terminal Identity: The Virtual Subject in Post-Modern Science Fiction*. Durham: Duke UP, 1993.

Kuhn, Annette, ed. *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. London: Verso, 1990.

Peary, Danny, ed. *Omni's Screen Flights/Screen Fantasies: The Future According to Science Fiction Cinema*. Garden City: Doubleday, 1984.

Sobchack, Vivian. *Screening Space: The American Science Fiction Film*. New York: Ungar, 1987.

Vivian Sobchack

See also

Space Exploration

Scooby-Doo (1969-1989) was a mystery-sniffing Great Dane, the last of what Hanna-Barbera calls its classic cartoon characters. Scooby-Doo appeared on Saturday morning TV under several titles for over 20 years. The main cast and formula was assembled in 1969, with *Scooby-Doo, Where are You?* Scooby (Don Messick) and his four teenage friends toured the country in their van, "The Mystery Machine," finding mysterious doings at each stop. Ringleader Freddy (Frank Welker), Daphne, the cute one (Heather North), nerdish Velma (Nichole Jaffe), and hippie Shaggy (DJ Casey Kasem) split up and investigate. Shaggy and Scooby go

looking for food, but instead encounter the monster and flee in terror. Freddy discovers clues and sets a trap for the monster, but Scooby has to be encouraged to bait the trap with a handful of "Scooby Snacks." A chase scene follows involving lots of sight gags. They catch the monster (inevitably a bad guy in disguise) and everybody guesses who it could be.

In 1972, CBS aired *The New Scooby-Doo Comedy Movies*. It was one of the first cartoon shows with hour-long single episodes, and it teamed Scooby and crew with celebrities like Phyllis Diller, Don Knotts, "Mama" Cass Elliot, Dick van Dyke, Jerry Reed, Jonathan Winters, and Sonny and Cher. The *Comedy Movies* ran for two seasons, then ABC picked up the first *Scooby-Doo* series and re-ran it in the 1974 and 1975 seasons.

Hanna-Barbera produced new episodes in 1976 as half of the *Scooby-Doo/Dynomutt Hour*. For this show, the gang teamed with Scooby's country cousin, Scooby-Dum, who was obviously none too bright.

In 1977, dozens of Hanna-Barbera characters competed against each other in *Scooby's All-Star Laff-A-Lympics* on ABC. Tough-talking nephew Scrappy-Doo appeared in 1979's *Scooby and Scrappy-Doo*. For the 1980 and 1981 seasons, they became half of the *Richie Rich/Scooby-Doo Hour*. Next season, they were half of *The Scooby and Scrappy-Doo/Puppy Hour*, teamed with a project from Ruby-Spears, a studio formed by a pair of directors who had broken away from Hanna-Barbera.

In 1983, Fred and Velma were dropped, leaving Shaggy and Daphne in *The All-New Scooby and Scrappy-Doo Show*, as well as 1984's *The New Scooby-Doo Mysteries*. In *The Thirteen Ghosts of Scooby-Doo* (1985), the gang chased "real" demons, aided by Vincent Van Ghoul (Vincent Price). Finally, *A Pup Named Scooby-Doo* (1988 and 1989), showed the entire cast as children—presumably with no one driving the Mystery Machine.

Bibliography:

Lenburg, Jeff. *The Encyclopedia of Animated Cartoons*. Rev. ed. New York: Facts on File, 1991.

McNiel, Alex. *Total Television: A Comprehensive Guide to Programming from 1948 to the Present*. New York: Penguin, 1991.

Mark McDermott

Scorsese, Martin (1942-), along with Steven Spielberg, George Lucas, and Francis Ford Coppola, was a pioneer of a new generation of American cinema in the seventies. Unlike the previous generation of former theater directors and the like, they were graduates of film schools. Although he was a key member of this "film-school generation," Scorsese's influences were largely drawn from cinema's golden age, specifically the films of directors such as John Ford, Akira Kurosawa, Michelangelo Antonioni, and Jean-Luc Godard. His desire to emulate the golden age directors was successfully married with a unique, deeply personal vision.

His first baby steps, *Who's That Knocking at My Door* (1967) and *Boxcar Bertha* (1972), displayed themes that would run through his entire body of work: a bleakly matter-of-fact perspective of urban life filtered through the eye of an Italian-American Catholic. Among his other early efforts,