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# T-800

*T-800 sculpture by Joe Simon; lathe and machine detailing by Ralph Cordero; molding and casting by Earthbound Studios; T-800 build-up and photo by Steve Parke; profile layout by David Fisher.*

# T-800 PROFILE



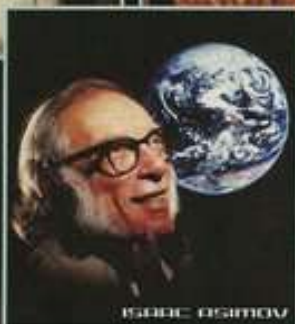
THE GOLEM



COLD CLIVE



MARIA



ISAAC ASIMOV



ROBBY



GORT



C-3PO

R2D2



OGI



WESTWORLD



RE-DEEMED



ASH



THE BORG



CYLONS



TERMINATOR

In 8 A.D., the Greek poet, Ovid, wrote of Pygmalion, a sculptor who carved a woman out of ivory after determining that he was not interested in real women. He fell in love with it, prayed to Venus/Aphrodite, and persuaded the goddess to take pity on him and to bring his statue to life. They married, had a son, and lived happily ever after. Through the centuries since Ovid, the creation of life from inanimate material has continued to fascinate fans of literature and film.

However, such happy endings are not usually found in recent literary and film treatment of the subject. Most tales of man-created life teach the inadvisability and futility, if not the danger, of taking on the role of "the creator." A 17th century Hebrew legend is the basis for the three silent films entitled *Der Golem* (1915, 1916, and 1920). The Golem was created by a Rabbi to protect his people from persecution but the monster had to be "deactivated" when his killing went beyond protecting the people. The legend teaches us that even artificial life, once created, cannot be controlled.

Mary Shelley's novel, *Frankenstein* (1818), and the Boris Karloff film adaptation (1931) taught us the perils of playing God. And, Fritz Lang's silent film, *Metropolis* (1926) introduced us to Maria, a robot created by a scientist to help destroy the idyllic city inhabited by the privileged class. That film was a huge financial failure and box office disappointment but that did not deter other filmmakers from jumping into this science fiction sub-genre.

While Maria appears to be the first "robot" to appear in film, the term "robot" first appeared in the Czechoslovakian play, *R.U.R.* (Rossum's Universal Robots) written in 1920 by Karel Čapek. In the play, artificial living beings learned violence from their human creators and then revolted. The play introduced the word "robot" into languages all over the world. It is derived from *robota* which means "drudgery" in Czech and "work" in Slovak.

In 1942, one of science fiction's most beloved authors, Isaac Asimov, introduced us to the three laws of robotics: 1) A robot may not injure a human being or, through inaction, allow a human being to come to harm; 2) A robot must obey any orders given to it by human beings, except where such orders would conflict with the First Law; and 3) A robot must protect its own existence as long as such protection does not conflict with the First or Second Law. Human interactions with these man-made intelligent beings was a favorite subject of Asimov.

But someone forgot to teach Asimov's laws to the robots of more recent literature and film...and thank the Gods for that! Sure, we enjoy slave robots like Robby in *Forbidden Planet* and our favorite droids from the six *Star Wars* films (1977-2005). But for science-fiction enthusiasts who enjoy a more cynical portrayal of man's future, those robots were not nearly as interesting as the imposing Gort (*The Day the Earth Stood Still*-1951) who threatened to destroy Earth if we humans didn't get our act together. We love menace in our sci-fi.

Remember Yul Brynner as the original "terminator" in *Westworld* (1973)? Written and directed by Michael Crichton, the film is about a group of men vacationing at an amusement park populated by "slave" robots programmed for their pleasure and entertainment. But, one robot malfunctions and starts hunting them. Now that's what I'm talking about! Or how about Ash, the android programmed by "the company" to protect the newly discovered life form, in *Alien* (1978)? Where's Asimov when you need him?

Famed sci-fi author Phillip K. Dick, featured robots and androids prominently in his novels and short stories, stories that often involved cynicism and irony, hallmarks of science fiction. Who could forget the desperate and ruthless "replicants" in *Blade Runner* (1982) based on Dick's 1968 novel, *Do Androids Dream of Electric Sheep?* Determined to extend their artificial life expectancy, they had no compunction about killing whomever they needed to ensure their survival. More cynical than *Blade Runner* was *Robocop* (1987) which featured Peter Weller as Murphy, a robotic policeman who was more human than the sociopathic criminals he encountered. And he proved to have more conscience than the ruthless corporate types who created him but who were unable to control him.

Even fans of the most mainstream American science fiction found their favorites in the Cylons, a race of insurrectionist robots (*Battlestar Galactica* 2004-2009) and the Borg, an alien race that used its advanced technology to assimilate and "improve" life forms they encountered (*Star Trek: The Next Generation* 1992-1996).

Still, if menace and terror are what you like, there has been no cybernetic organism more frightening than Arnold Schwarzenegger as the relentless T-800 in *The Terminator* (1984). We like our artificial intelligence with evil intentions. Robots and androids and cyborgs. Oh my!



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