INDIANA JONES & THE TEMPLE OF DOOM
Plus The Rest Of 1984's Hottest Films

STARLOG®

DGS
UK
£1.75
K49112
$2.95 U.S./$3.50 CANADA
APRIL NUMBER 81

GREYSTOKE
The Ultimate Tarzan Swings Into Action

DAVID GERROLD
Previews
THE SEARCH FOR SPOCK

SF OSCAR WINNERS
From JEKYLL & HYDE To E.T.

TV's CHOPPER WARS
Will AIRWOLF Shoot Down BLUE THUNDER?

BUCKAROO BANZAI
Fantasy Meets Rock'n'Roll

ALAN DEAN FOSTER
STAR WARS' Outspoken Novelist

VERONICA CARTWRIGHT
"I Got Raped By The ALIEN!"

DREAMSCAPE
A Psychic Assassin Invades The President's Mind

STARLOG GROUP

POSTER: STAR TREK II
THE WRATH OF KHAN

BE PART OF THE ROCK VIDEO EXPLOSION! SUBSCRIBE TODAY!

Rock Video is the magazine of today—brand new and happening this very minute! More color photos than any other rock magazine—plus 4 giant color posters in each issue! Star portraits! Scenes from your favorite videos!

Rock Video brings you the latest rock video news, exclusive interviews with the biggest rock stars—plus regular MTV coverage!

FOR A LIMITED TIME ONLY! FREE T-SHIRT!

If you subscribe to **Rock Video** right now, we will send you FREE a handsome black T-shirt with the **Rock Video** logo in white.

A $9.98 value—yours free!

Newsstand price (12 issues) -	$27.00
Regular T-shirt price -	9.98

A $37 value—yours for only $21.98!
OVER $15 OFF!!

Clip or Copy

Send cash, check or money order to: Lamplight Enterprises, Inc.
475 Park Avenue South New York, NY 10016

Please enter my subscription to **ROCK VIDEO** for 12 issues and send me a FREE T-shirt in size

☐ small ☐ medium ☐ large ☐ extra large

I have enclosed $21.98 ($26.98 Foreign)—special subscription rate.

Name

Street

City

State Zip

STARLOG®

Science Fiction Classic #16
Star Trek II—
The Wrath of Khan

U.S.S. RELIANT

STARLOG®

APRIL 1984
Number 81
THE MAGAZINE OF THE FUTURE

The Right Stuff—Page 59, 62

David Gerrold & Trek III—Page 56

DEPARTMENTS

SCIENCE FICTION CLASSIC #16
"Star Trek II—The Wrath of Khan" — **Gatefold**

FROM THE BRIDGE — 7

COMMUNICATIONS
Letters From Our Readers — 8

LOG ENTRIES
Latest News From The Worlds Of Science Fiction & Fact — 11

SPACE-AGE GAMES
"This Sporting Life" — 16

L.A. OFFBEAT
"Airwolf" & "Blue Thunder" Fight TV Chopper Wars — 38

FAN SCENE
The World Fantasy Convention — 42

DAVID GERROLD
"Star Trek III"—An Exclusive — 56

CONVENTION CALENDAR — 57

CLASSIFIED INFORMATION — 64

LASTWORD — 68

FEATURES

GREYSTOKE
Director Hugh Hudson On Creating The "Ultimate" Tarzan Movie — 19

THE TARZAN CHRONICLES
Follow The Jungle Lord's Adventures Through The Decades — 24

DREAMSCAPE
Are You Ready For Psychic Assassins & Subway Mutants? — 28

THE SF OSCARS
The Genre Award Winners, From "Dr. Jekyll" to "E.T." — 32

SAMURAI CAT
Feline Savagery In A Parody Universe — 36

BUCKAROO BANZAI
A Rock'n'Roll Renaissance Hero Saves The Galaxy — 44

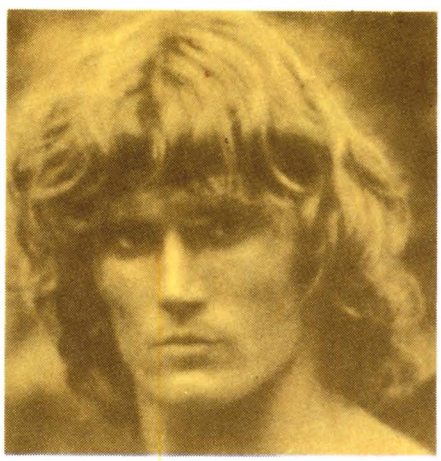
ALAN DEAN FOSTER
SF Filmdom's Ace Novelizer Discusses His Craft — 51

FRED WARD
On "Screwing The Pooch" & Other Cinematic Achievements — 59

VERONICA CARTWRIGHT
Chats About Aliens, Body Snatchers & Having "The Right Stuff" — 62

Greystoke—Page 19

Buckaroo Banzai—Page 44



Tarzan Chronicles—Page 24

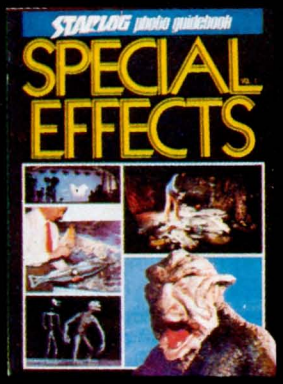
Dreamscape—Page 28

STARLOG is published monthly by O'QUINN STUDIOS, INC., 475 Park Avenue South, New York, N.Y. 10016. STARLOG is a registered trademark of O'Quinn Studios,Inc. (ISSN 0191-4626) This is issue Number 81, April 1984 (Volume Seven). Content is © Copyright 1984 by O'QUINN STUDIOS, INC. All rights reserved. Reprint or reproduction in part or in whole without written permission from the publishers is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos, art, or other materials, but if freelance submittals are accompanied by a self-addressed, stamped envelope, they will be seriously considered and, if necessary, returned. Products advertised are not necessarily endorsed by STARLOG, and any views expressed in editorial copy are not necessarily those of STARLOG. Second class postage paid at New York, NY and additional mailing offices. Subscription rates: $27.49 one year (12 issues) delivered in U.S. and Canada, foreign subscriptions $36.49 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept. P.O. Box 132, Mt. Morris, IL. 61054-0132. Printed in U.S.A.

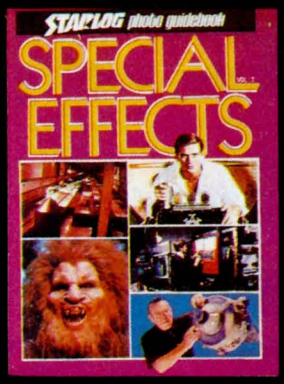
NEW STARLOG photo guidebooks

RARE BOOKS! 8¼" x 11" FORMAT! HIGH-GLOSS PAPER!

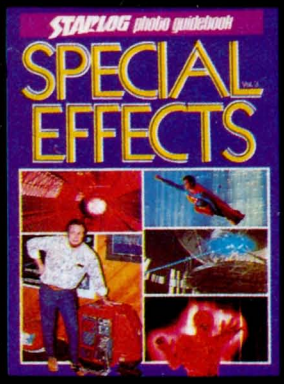
FANTASTIC 3-D, $11.95
96 pages. 3-D viewers!



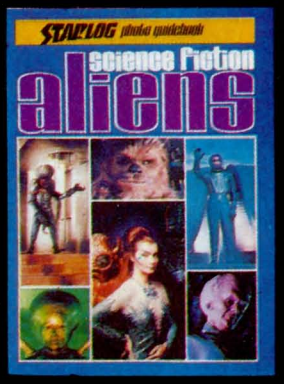
SPECIAL EFFECTS, VOL. I
$8.95, 96 pages, full color.



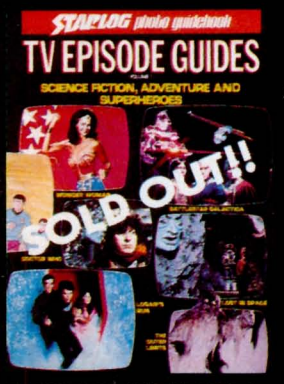
SPECIAL EFFECTS, VOL. II
$8.95, 96 pages of FX.



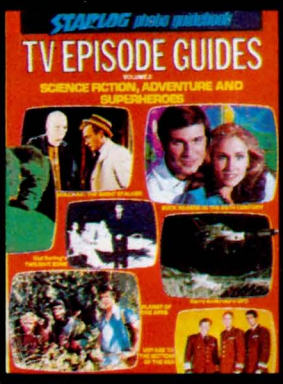
SPECIAL EFFECTS, VOL. III
$8.95, 96 pages. FX, etc.



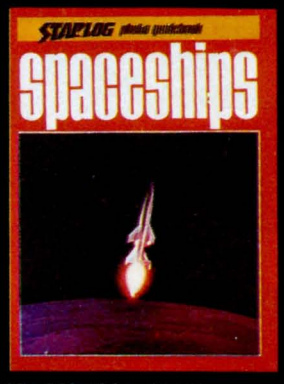
ALIENS $7.95
96 pages, over 200 photos!



TV EPISODE GUIDES, VOL. I
$7.95, 96 pages. Plots, etc.

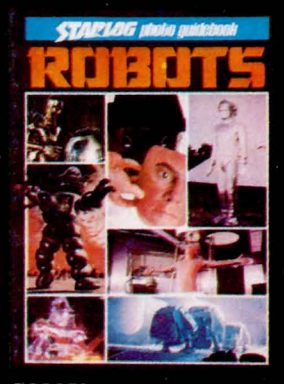


TV EPISODE GUIDES, VOL. II
$8.95, 96 pages. Photos.

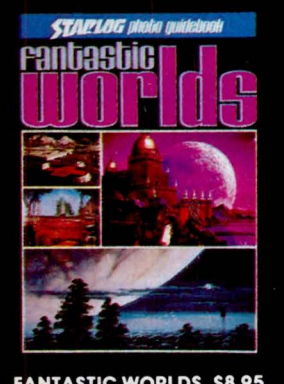


SPACESHIPS I $2.95
34 pages, over 100 photos!

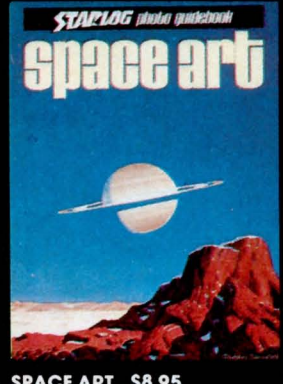
SPACESHIPS II,
$8.95, 96 pages. Enlarged.



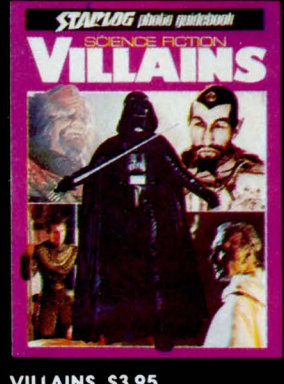
ROBOTS
$7.95, 96 pages, full color



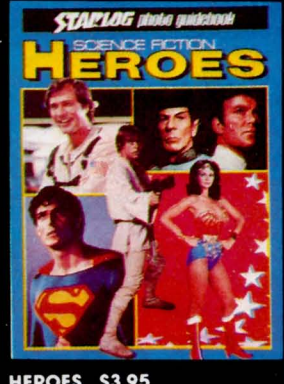
FANTASTIC WORLDS $8.95
96 pages, over 200 photos!



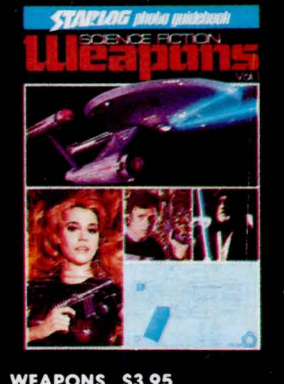
SPACE ART $8.95
(Deluxe $13), 196 pages.



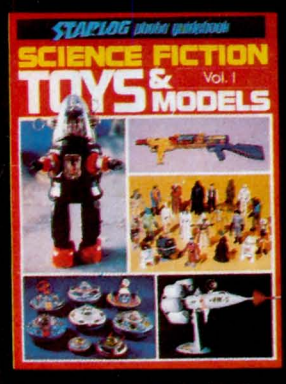
VILLAINS $3.95
34 pages, full color



HEROES $3.95
34 pages, all your favorites!



WEAPONS, $3.95
34 pages, full color



TOYS AND MODELS, $3.95
34 pages, for collectors!

Available at Waldenbrooks, B. Dalton and other fine book stores, or order directly, using this coupon.

___HEROES	$3.95
___VILLAINS	$3.95
___SPACESHIPS I	$2.95
___WEAPONS	$3.95
___TOYS & MODELS	$3.95
Add Postage for Above	
___3rd Class	$1.00 ea
___1st Class	$1.25 ea
___Foreign Air	$2.25 ea
SPACE ART	
___Regular Edition	$8.95
___Deluxe Slipcase Edition	$13.00
Add Postage for Above	
___U.S. Book Rate	$2.00
U.S. Priority	
___Reg. Edition	$2.50
___Deluxe Ed.	$3.30
Foreign Air	
___Reg. Edition	$7.00
___Deluxe Ed.	$8.50

___FANTASTIC 3-D	$11.95
___SPACESHIPS II (new enlarged edition)	$8.95
___TV EPISODE GUIDES, Vol. II	$8.95
___ALIENS	$7.95
___FANTASTIC WORLDS	$8.95
___ROBOTS	$7.95
SPECIAL EFFECTS	
___Vol. I	$8.95
___Vol. II	$8.95
___Vol. III	$8.95
Add Postage for Above	
___3rd Class	$1.55 ea
___1st Class	$1.75 ea
___Foreign Air	$2.50 ea

Add postage to your order:

Send to:
STARLOG Press.
475 Park Avenue South
New York, NY 10016

total enclosed: $ _____
NYS residents add sales tax
Please allow 4 to 6 weeks for delivery of 3rd Class mail. First Class delivery usually takes 2 to 3 weeks.

Name _____

Address _____

City _____

State _____ Zip _____

ONLY U.S., Australia and New Zealand funds accepted.
Dealers: Inquire for wholesale rates on Photo Guidebooks.
NOTE: Don't want to cut coupon? Write order on separate piece of paper.

STARLOG®

APRIL 1984 #81

Business and Editorial Offices:
O'Quinn Studios, Inc.
475 Park Avenue South
New York, NY 10016

Publishers
NORMAN JACOBS
KERRY O'QUINN

Associate Publisher
RITA EISENSTEIN

V. P., Circulation Director
ROBERT R. RACHOI

Assistant Publisher
MILBURN SMITH

Editor
HOWARD ZIMMERMAN

Art Director
W. R. MOHALLEY

Managing Editor
DAVID McDONNELL

Science & SFX Editor
DAVID HUTCHISON

Associate Editors
ROBERT GREENBERGER
LESLIE STACKEL

Associate Art Director
NEIL HOLMES

Senior Designer
DENISE LEWIS

Art Staff
MARILYN PIERCE
GEORGIA KANELOUS

Photographer
JOHN CLAYTON

Columnists
DAVID GERROLD
LENNY KAYE

Financial Manager: Joan Baetz
Production Assistants: Andrea Passes, Christopher Kwiath, Eddie Berganza, Shawn Hodes, Nicholas Diaz, Elizabeth DeJesus, Teresa Pariselli

Contributors: Jill Bauman, Dick Brooks, Thomas McKelvey Cleaver, Eddie Egan, Mike Flynn, Tim Fuller, Sid Ganis, Lee Goldberg, Jean Goodwin, Donald Grant, Cynthia Grisolia, Alison Hanau, Chris Henderson, Chuck Jones, Jay Kay Klein, George Kochell, Jean-Marc Lofficier, Randy Lofficier, Craig Miller, Ellen Pasternack, Tom Phillips, Ann Marie Riccitelli, Marcia Robertson, Jill Roland, Reid Rosefelt, Steve Saffell, John Sayers, Dan Scapperotti, Jim Sirmans, Chris Steinbrunner, Anne Thompson, Bill Thompson, Susan Trembly, Jeff Walker, John West.

About the Cover: Christopher Lambert is the apeman in **Greystoke: The Legend of Tarzan of the Apes**, (see page 24), an epic directed by Hugh Hudson (see page 19) while Harrison Ford as Indiana Jones welcomes 1984's other blockbuster films, all **coming soon** (see page 12).

INDIANA JONES PHOTO: COPYRIGHT 1984 LUCASFILM LTD.
GREYSTOKE PHOTO COPYRIGHT 1984 WARNER BROS.
TREK II PHOTO: COPYRIGHT 1982 PARAMOUNT PICTURES.

For Advertising Information: (212) 689-2830
Advertising Director: Rita Eisenstein
Classified Ads Manager: Eileen Dempsey

FROM THE BRIDGE

You're Invited!

Last year, I attended about 20 science fiction, comics and other types of conventions—more than one a month —all across the country, from Seattle to Memphis to Toronto (just north of the border). I had a great time! I talked with scores of fans, met new friends and learned a great deal.

But, this year, I will attend only *three* conventions.

Some of you already know the reason why. Our publishing company has teamed with Creation Conventions, an organization which has been producing fan events for more than 10 years. We decided to combine *their* expertise in managing live gatherings with *our* expertise in pleasing fans, in order to produce a series of major conventions which will be unique, worthwhile and tons of fun!

So, this year, I will attend *only* our own conventions. (One exception: OmniCon V, held in Miami in February. I accepted months ago, and I love the gang down there so much—Paul Cordsmeyer and his dedicated staff—that I just couldn't say no.)

Right from the start, I was determined that any convention with our magazines' names attached would have to be *different*. And they will be. Our programming will be carefully planned and original (not the ordinary stuff), our guests will be selected because of their professional accomplishments, their eye-to-eye relationship with fans, and their personal qualities (no one who's aloof, cold or egotistical), and our scheduling will be professional (not the usual chaos).

Even the name is different. We aren't calling them conventions (because they *aren't*); they are celebrations, and the name is "The Official STARLOG Science Fiction, Horror and Fantasy Festival." They are presented by the staff of FANGORIA, CINEMAGIC and STARLOG magazines, and editors from all three publications will join me at each Official STARLOG Festival. They will be there to meet *you*, the readers, and talk with you in person.

Each magazine will hold a film festival (in the case of CINEMAGIC, we'll screen the best winners from the Short Film Search), and we will feature "Major Studio Preview Presentations," both days, for movies such as *Indiana Jones and the Temple of Doom, The Last Starfighter, 2010—The Odyssey Continues, Dune, Supergirl, Star Trek III—The Search for Spock* and other important future films.

We will have a special "3-D in Film" presentation, and everyone will get his/her own pair of free 3-D glasses. We will have "Career Workshops" in SF writing, illustration, and other categories, taught by some of the country's top professionals. We will have a "Museum Gallery" featuring original paintings from the STARLOG collection and preproduction art from major movies. Of course, we'll have celebrity panels, video and slide shows, demonstrations of makeup and special effects, entertainment, merchandise for sale, games, contests, prizes and souvenirs for everyone.

But the main thing you'll take away with you is *not* something you can hold in your hand. You see, my most profound goal for the Official STARLOG Festivals is that we *create an emotional structure* to the whole weekend, so that you will leave feeling refreshed, informed and inspired.

If you remember reading my account of the Ultimate Fantasy (STARLOG #64), you know that I have had some *rotten* experiences at poorly-run conventions. I guess we *all* have. Recently, we asked you, our readers, to give us ideas on what kind of convention you want, and we have combined those responses with my own ideas, and those of the magazines' staffs and Creation personnel. We have created a weekend festival that will let everyone attending return to everyday life with a new "tingle" in their blood.

This is *not* the kind of gathering you attend for just one day. Come, join us for the entire weekend, stay at the hotel, and put yourself in our tender, loving hands. Tickets will be strictly limited, so I suggest you make plans and reservations right now (see address in ad on page 17).

Please consider this public letter as a *personal* invitation to all my friends who read and enjoy FANGORIA, CINEMAGIC and STARLOG. I know you'll find the Official STARLOG Festival to be a rare and stimulating experience—and I truly look forward to meeting many new friends and sharing memorable times together. Hopefully, the *best* of times. . . .

Kerry O'Quinn/Publisher

COMMUNICATIONS

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions and suggestions of general interest are appreciated and may be selected for publication. Write:
STARLOG COMMUNICATIONS
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

FX CORREX

. . . I just finished reading STARLOG #78 (which I enjoyed very much). There is one point with which I take issue, however.

In his article about the new Indiana Jones film, Gerard Raymond states that George Lucas revived the VistaVision process for *Star Wars*. While *Star Wars* certainly made extensive and excellent use of the VistaVision process, it had *never* been abandoned by visual effects technicians.

Following in Farciot Edouart's footsteps, Bill Hansard and Charles Staffle continued to use VistaVision for full-scale projection backgrounds prior to *Star Wars*. The Disney Studios has used VistaVision continually since the mid-1950s when Ub Iwerks devised a system for projecting VistaVision live-action footage into glass paintings by Peter Ellenshaw and Albert Whitlock. As head of the Universal matte department, Albert Whitlock frequently uses VistaVision for ingenious optical effects, an approach which he adopted 10 years before *Star Wars*. About 1965, I designed and budgeted VistaVision effects for Edgar Ulmer's unfilmed *Five Billion, B.C.* and I used VistaVision several times prior to *Star Wars*.

When Bill Taylor and I later met with George Lucas and Gary Kurtz to discuss the possibility of our handling the effects work for *Star Wars*, one of my primary objectives was to sell them on the advantages of using VistaVision. Unfortunately, George and Gary had already decided that the Panavision film would use normal (flat) 35mm background projection plates. My interest in the *Star Wars* effects shrank to almost nil when I contemplated just how fuzzy normal 35mm star backgrounds would look when blown up to fill the Panavision format. Fortunately, something or someone changed the minds of Lucas and Kurtz, perhaps it was John Dykstra.

The increase in visual effects (including VistaVision) is certainly due to the *Star Wars* phenomenon and while *Star Wars* used the VistaVision process admirably, I don't think *revived* is the appropriate word. VistaVision has never been dead (or even unconscious).

Jim Danforth
Effects Associates, Inc.
Van Nuys, CA

. . . In regard to your article on *Deal of the Century* (STARLOG #77), please note the following corrections: Prior to production of the special effects, Bruce Logan replaced Jim Vielleux as visual effects director. The effects were created by Dream Quest Images, an independent special effects company, and by Bruce Logan. Contrary to the statement in the article, Dream Quest is *not* affiliated with Jim Vielleux nor did Dream Quest have anything to do with *Firefox*. For the record, Dream Quest set up a 144-foot motion control stage and a 128-foot motion control stage to photograph about half of the visual effects scenes. The remaining shots were done with front projection supervised by Bruce Logan on a soundstage at The Burbank Studios.

In regard to other Dream Quest projects, you may be interested to note that we are nearing completion on special effects for *Buckaroo Banzai*, which definitely *is* a science fiction/fantasy picture. *Buckaroo* effects will include motion control, matte paintings, opticals, animation and other effects. We also did one matte painting for *Dreamscape* as a subcontractor to Peter Kuran of Visual Concepts Engineering.

Keith Shartle
Production Manager
Dream Quest Images
Culver City, CA

MORE HEROIC ERRATA

. . . I'm sure you discovered your mistake in STARLOG #74 when you said Dirk the Daring lives three lives instead of five. I'm pretty good at *Dragon's Lair* and hoping to see more of it.

Jason Tyus
210 West Caldwood
Beaumont, TX 77706

No mistake. The games are designed so that arcade owners can make specific *adjustments, tailoring the game to their individual needs. Dirk can live and die any number of times with five as the limit. The ultimate game tailoring is Atari's* Star Wars *game which allows the owner to change the number of deflector shields, intensity of blasts and speed of play.*

. . . A small mistake in STARLOG #74 concerning the movie being made from the book *Hiero's Journey:* what the story is about. *Hiero's Journey* tells the story of Per Hiero Desteen and his quest to find a computer which will help the Abbeys rebuild society. Opposing Hiero is the Brotherhood of the Unclean, who also want the computer—but to use as a weapon against the Abbeys. Nowhere, are humans "struck dumb." Also, nowhere in the book did "large animals rule the population." And the story takes place *5,000* years in the future instead of 3,000 years. If they do make this movie, I'll be first in line to see it! The book was awesome, and if the movie can convey the same feeling, then it will be greater than *all* of the *Star Wars* pictures put together!!!

Kevin Hall
Route 1 Box 216
Castlewood, VA 24224

. . . In STARLOG #76, a glaring error! In the log entry entitled "Third Doctor Hits American Screens," it is stated: "Science fiction fans in the United States savored their first taste of Doctor Who in 1978. . . " Really? Then, my friends and I must have been imagining things when we saw the Doctor—alias Jon Pertwee—in 1974-1975! The show was aired in early afternoon on our local then-ABC station. It was cancelled when it did not attract the same kind of following that reruns of *Star Trek* did!

I also take exception to the remark that "Baker remained the only Doctor Who American fans knew. . . " Sorry, but in 1978 when Tom Baker hit the screens as the Doctor, I, for one, was thinking, "Who is this person trying to *replace* Jon Pertwee?" So many Doctor Who fans I know consider Tom Baker to be their ideal Doctor. Well, mine is Jon Pertwee and I hope that those re-introduced to him will enjoy his performance as the Doctor as much as I have.

Karen L. Jones
315 Arora Boulevard
Orange Park, FL 32073

. . . Matthew Waterhouse's role in *Doctor Who* is Adric from E-Space, an alternate universe, not Adriatic, a body of water off Italy.

Carlton Gordon
PO Box 54
Peck Slip Station
New York, NY 10272

WHAT ABOUT KIRSTIE?

. . . I'm writing to express my disappointment at the "powers that be" who have replaced Kirstie Alley in the next *Star Trek* film. What these men in pinstriped suits don't realize is that what made Saavik so popular was Kirstie Alley's portrayal. Alley was wonderful as Saavik and it'll be sad to see her missing from *Star Trek III.*

Henry Gonzalez
3722 146th Avenue SE
Bellevue, WA 98006

. . . I enjoy your fine magazine, and I appreciated reading "*Star Trek* Braves Obstacles on the Search for Spock" in issue #77, especially because it features an old friend of mine, Robin Curtis, as the new Lt. Saavik in *Star Trek III—The Search for Spock.*

Robin's mother and I have been friends since grade school in Utica, New York, and I have followed the upward course of Robin's career with much interest.

I just want to make one small correction. Instead of listing Oswego, New York—which is actually her college site—as her home town, Robin

SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicate issues? Questions about your subscription? Write directly to:

STARLOG Subscriber Services, P.O. Box 132 Mt. Morris, IL, 61054-0132

NEW SUBSCRIBERS ONLY: Do not send money and order to the above address. See subscription ad elsewhere in this issue.

Label Goes Here

Subscription inquiries addressed to the editorial offices will only delay your request.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

was born and brought up in New York Mills, NY, a small town upstate, a suburb of Utica. She attended college at SUNY, State University of New York at Oswego.

Helen R. Browning
Belton, MO

. . . The *Los Angeles Times* article referred to in STARLOG #77, indicated that Kirstie—or her agent—had priced herself out of the role she had created. I was astounded, as her other fans must be. Whatever Paramount's initial salary offer may have been (her agent called it "insulting"), to instantly multiply that by 10 seems an overconfident maneuver for an actress who, however good, is still at the beginning of her career. If this is indeed what happened, then someone please look up the definition of "hubris" and pass it along. On the other hand, it was indicated that the extremely high figure was only a bargaining ploy and not meant to be taken literally by Paramount. In that case, it is difficult to believe that a compromise was impossible. Oh well, whatever really did go on, Kirstie is now out of the role and Robin Curtis is in, and she is the *real* reason for this letter.

Before anyone throws a tantrum over the substitution of one actress for another as a character who already is popular with the fans, please consider this: Harve Bennett did a hell of a job on *Star Trek II*, so I think we can trust him and the people who work for him. Leonard Nimoy, as the director, must have had a great deal of say in this decision. *Star Trek III* is very important to him; as his *first* feature film, it will be his professional calling card as a film director. He is not about to botch it with an ill-considered or unnecessary casting choice.

If these people selected Robin Curtis to take over for Kirstie Alley, then we are, once again, getting someone good. She has the doubly difficult task of creating her own interpretation of Lt. Saavik and of following in the footsteps of the very strong personality who created that role. We cannot do Robin the injustice of expecting her to be a stand-in for Kirstie; we *can* expect that she will be a terrific Saavik.

There will be complaints, I know, and opposing camps of who-is-the-better-Saavik. But all we can do now is wish Kirstie Alley the best of luck in her career and be grateful that we saw her get her professional start. As most reviewers seemed to agree, it was a "memorable debut" and I do regret that we will *not* have a chance to see her expand on Saavik. But we will see her again, never fear, in many other roles. As for Robin Curtis, she has a tough job. I am sure she is up to it, but the fans should *not* be the ones to make it even harder. To quote from a terrific film that I just saw—the name escapes me—I am certain that she will prove to have "The Right Stuff." So, let's not just accept this new Saavik, let's welcome her.

Judith Swanson
1240 Yale Street #111
Santa Monica, CA 90404

RE: REVIEWS

. . . Bravo! The #76 Special Review Issue of STARLOG was excellent. Goulart, Spinrad, Gerrold, Bloch, Hutchison, Foster and the rest did an extraordinary job in reviewing *Twilight Zone, Jedi, Superman III, WarGames, Spacehunter* and *Wicked*. They reviewed the films honestly, fairly and with great perceptiveness, qualities which many of the pompous, overpraising or mindless common reviews and reviewers lack (you know who you are, Maltin, Lyons, Gabler and Kael). The professionalism and quality evident in every page of STARLOG makes it shine above anything else found in other "future" magazines on the stands.

Daniel Lee
1087 Seth Court
San Jose, CA 95126

. . . I think it's a shame that your magazine has to try and downgrade other magazines and entertainment writers in order to justify your special film review issues. Genre film fans *are* uncontrollable individualists, which is why reviews are never more than a guide to help people form their *own* opinions about a film. Frankly, don't you think it's a wonderful thing that there are so many reviews these days? Remember the days when the only people who actually talked about science fiction and fantasy were other fans? Now, with the greater number of reviews through all the media, more people than ever are being exposed to genre films and differing opinions of them. A good film critic never tries to tell anybody what to "think" about a film, but merely shares an opinion, which, if backed with knowledge and intelligence, can be invaluable in helping to promote the genre we love.

It's more than just a little coy to try and call what are in fact movie reviews (as your own editor admits it) "personal essays" as if there was something pejorative about calling them movie reviews. Of course, it is entertaining to read Norman Spinrad's perceptive comments about *Return of the Jedi*, but then Spinrad is fascinating to read in just about anything he writes about. Despite this fact, it does not necessarily mean that a professional fiction writer is automatically going to be a good film critic. Are you going to say that Andrew Sarris or Pauline Kael are lesser talents in talking about films?

If it's so good that genre fans speak out about the films they enjoy, it's a little puzzling why you deny the same chance to your staffers, who should certainly be able to offer many varied and interesting opinions about the films that STARLOG deals with. Would it really hurt that much to devote two or three pages to reviews?

I believe STARLOG is starting to enlarge its critical coverage, and for the most part, it has been excellent; but the magazine's approach still seems to give with one hand and take back with the other. You wouldn't be afraid that you would get your wrist slapped if you did more, would you?

Michael Mayo
P.O. Box 70905
Pasadena, CA 91107

Michael Mayo, as a correspondent for that magazine, reviews films for Cinefantastique.

YOUNG AT HEART

. . . Someone ought to suggest that Robert Bloch lighten up a bit. In his review of *WarGames* (STARLOG #76), he goes on for a page-and-a-half about the history of films which appeal to the younger audience and practically condemns moviemakers for "pandering" to this audience. Would he rather have filmmakers produce movies that no one wants to see? Producers *do* make movies to make money.

Being in the category of the young moviegoer myself, I resent the fact that all Mr. Bloch seems to think we appreciate are films with gratuitous sex and violence. I was surprised to see him talking in stereotypes.

Jennifer Redel
2235 State St.
Santa Barbara, CA 93105

Robert Bloch is certainly aware why *films are made—since he has also led a successful career as a screenwriter of such commercial films as* Straitjacket, The Psychopath, *and* The House that Dripped Blood. *And not appreciating the young? Well, as he has often noted (in jest), he* does *have "the heart of a small boy"—locked safely away in the bottom drawer of his desk.*

"BRAINSTORM" REPORTS

. . . Well, all I can say is, "Will Mr. Douglas Trumbull please take a deep bow?" I have just seen *Brainstorm* and am still recovering from this total sense encompassing movie. Being a Trumbull fan, I had always hoped that he could produce and direct a film and he didn't let us down. *Brainstorm* is a fantastic accomplishment in the

motion picture industry and challenges others in the field to keep up with such ingenuity and creativeness as was seen in this *work of art*!!! It was quite gratifying to sit down and watch a movie which actually made you feel that you were a part of it, instead of contemplating when would be a good time to get up and get more popcorn.

Carl E. Titius
1951 Via del Rio
Corona, CA 91720

...Doug Trumbull's directorial effort *Brainstorm* is truly mindblowing. From the opening moments when the credits bow outward into the audience to the final moments of heaven, the film is a visual masterpiece. What Trumbull's camera did in this picture really threw the audience completely off their chairs, "oohh's" and "aahh's" from all sides. Trumbull is to be congratulated for saving the picture from the studio after Natalie Wood's tragic death. Her final work is stunning.

Roger Brown
5340 Clifton Road
Richmond, B.C. Canada V7C3B9

...*Brainstorm* was a brainstorm! Even though I am a *Star Wars* fan, I think *Brainstorm* is equal to the *Star Wars* movies.

Robert Coddington
1936 Cunningham Road
Indianapolis, IN 46224

...Many of us have been grossly disappointed in the science fiction films which have been released to theaters this summer, but—take heart. Two late arrivals, *Brainstorm* and *Strange Invaders* are *excellent* and interestingly enough, Louise Fletcher is in both. I hope she will win awards for her stunning performance in *Brainstorm*. Is there a chance that STARLOG will do an article on this extremely talented lady in the near future?

Doug Little
32 Park Avenue
West Orange, NJ 07052

We agree. Fletcher's performances—especially in Brainstorm*—were terrific. We hope to drop in on her for a chat soon.*

...*Brainstorm* is Doug Trumbull's best picture yet. To me, it was a dazzling sight and sound experience.

John Wagner
606 Stoneleigh Road
Baltimore, MD 21212

...Douglas Trumbull has done it again, this time enhancing a movie with visual effects so stunning that you actually feel as if you've experienced the *Brainstorm* effect. There was also a rather unique style of filming live-action scenes, such as a wide angle tour of a lab that had me hoping there was glue on the seat.

Far from being just a stunning effects movie, one must credit all the actors for a superb job. Particularly good were Louise Fletcher and Natalie Wood, whose untimely death did not at all detract from the film's quality. I felt it a fitting end to her sadly abbreviated career.

Alas, the perfect movies are few and far between and *Brainstorm*, as good as it was, suffers from one major flaw. Part of the storyline involves the Department of Defense wanting to get a piece of the new technology. We watch a scene in which the prospect is discussed between DOD reps and the project people, with no real resolution. Then, *poof,* DOD has monitors and phone bugs galore around the lab with the lab supervisor going right along with them! Why the sudden switch in attitude? And who authorized all this? And why an overriding interest in stopping the play of *one* tape inconsequential to DOD Interests?

These are questions that may never be answered. Answered or not, ***Brainstorm*** is a movie which literally takes you **on a trip through** inner and outer space beautifully, and I thank all those involved for giving us this film.

Bill Downs III
USS Goldsborough DDG-20
FPO San Francisco, CA 96666

...Whilst I certainly share the general admiration for the work of Douglas Trumbull, and I hope that he achieves his ambition to make his directorial mark as effectively as he has already made his special effects career, I do not think that *Brainstorm* will be regarded as more than a stepping stone in that direction when the emotional hysteria surrounding the film as a result of Natalie Wood's death, and MGM/UA's attempt to bury it, has subsided.

It surprises me that no one reviewing or describing this film, your David Hutchison included, has remarked on the fact that its basic premise, which all concerned are touting as such a revolutionary new science-fiction plot concept, is totally lifted from Michael Reeves' British-made Boris Karloff film *The Sorcerers* (1967). Karloff played an aged scientist who devises an electrical machine whereby he can record and physically experience the emotions and activities of other persons, eventually directing them to do his bidding and enjoying the sensations derived from them. Both sex and violence are involved, although not to the permissive extent available to *Brainstorm* in the 1980s.

Furthermore, in the late 1950s, there was the film made from Charles Eric Maine's novel *Escapement,* in which an unscrupulous promoter devised a method of fulfilling people's desires by filming their fantasies and "feeding" the films into their subconscious while they are asleep, giving them realistic dreams in which they could enjoy those fantasies as if they were real life. This low-budget film, which starred Rod Cameron and Mary Murphy, with Peter Illing as the blackmailing promoter, was released by Columbia in USA under the unlikely title of *The Electronic Monster.*

Richard Gordon
New York, NY

You're correct in your citations, Richard, but the concept of "feelies" comes from the (pulp) literature of science fiction and predates the films you cite by decades. There are no new ideas *in SF—just new amalgams and approaches.*

WE REMEMBER SUPERMAN

...I had thought I would never write to you anymore, but Paul Mandell's article, "TV's Superman Remembered," (STARLOG #74-76) moved me too much. I'm 31 now. Normally, I would have called Mandell's article heavy-handed (certainly not sledge-hammer wit), but it was more. It cut like a knife.

When I read it, I remembered tying a towel around my neck and flicking myself on the chest as "bullets bounced off my chest." And I ate the cereal in the commercials, from the box, as I watched the show. Superman is a deep brand because I was completely innocent and completely believing. Batman was Adam West, but Superman *was* Superman. When George Reeves died, the newspaper ran a picture...of Superman.

Bruce Howe
RT 2 Box 260
Ashland, KY 41101

(continued on page 18)

LOG ENTRIES

Compiled & Edited by David McDonnell
Designed by Denise Lewis

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION & FACT

"SPLASH" FOR MERMAID LOVE

It was producer Brian Grazer's life long fascination with mermaids which brought him together with his *Night Shift* director Ron Howard for a second time to create *Splash*, a contemporary fantasy comedy about a young man who unwittingly falls in love with a mermaid.

"I think I'm like most people in that I've often wondered whether they exist. Mermaids have always represented a romantic idea to me," he confesses. "I've *always* wanted to do a movie about them."

The story involves dashing, successful Alan Bauer (Tom Hanks of *Bosom Buddies*) who believes that true love has shoved him aside.

"Something in here is not working," he moans to his flashy, superficial sibling, Freddie (John Candy), while pointing to his heart. "My life is a shambles." There are worse organs which could fail, his brother chides him, unsympathetically.

As it happens, Alan does meet the woman of his dreams in the fishy shape of Daryl Hannah, recently seen as Pris, Rutger Hauer's acrobatic android companion in *Blade Runner*. In *Splash*, she portrays the ethereal Madison, an inhabitant of the deep who risks eternal banishment in pursuit of mortal love.

For the role of Madison, Grazer explains that "we really needed somebody with acting experience, talent and athletic abilities, because the character must have two very diverse qualities. She has to be intelligent—this mermaid assimilates and learns our language and customs very, very quickly. She also has to embody a certain naivete and child-like curiosity—like a kid exploring an amusement park for the first time. We feel that Daryl Hannah is capable of both."

Joining Hanks and Hannah are *SCTV* regulars John Candy and Eugene Levy. Levy portrays Walter Kornbluth, a young, mad scientist obsessed with proving the existence of mermaids to a mocking world.

The Disney special effects department, now under the supervision of Ron Tantin, has built and designed a particularly alluring tail fin for the aquatic heroine. Disney's computer camera and effects animation departments also contributed their expertise to this Buena Vista release.

Splash was lensed on location in New York City. Additional soundstage work was completed in Los Angeles with underwater sequences filmed in the Bahamas. The somewhat wet comedy, mermaids and all, will swim into theaters on March 9, hoping to hook moviegoers with its fishy tale of marine love. ☆

Booklog returns next issue with a look at Walter Tevis' *The Steps of the Sun*.

SPLASH PHOTOS: COPYRIGHT 1984 BUENA VISTA DISTRIBUTION CO., INC.

Daryl Hannah is the lovely lady with the golden tail.

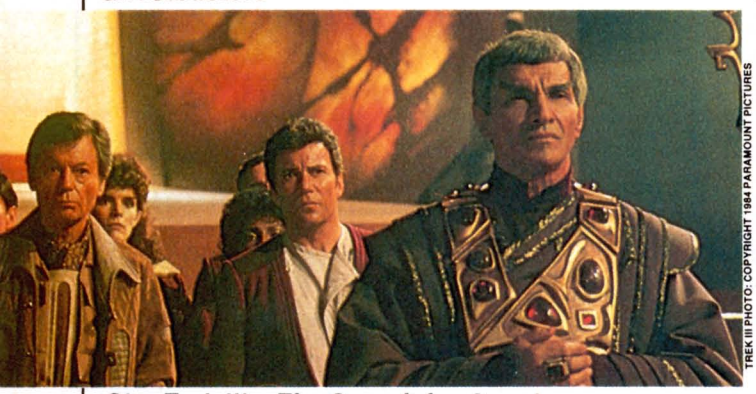
It's dinner for two as Tom Hanks and Daryl Hannah get to know each other—before wolfing down half-a-school of seafood.

LOG ENTRIES

GHOSTBUSTERS PHOTO: COPYRIGHT 1984 COLUMBIA PICTURES

Ghostbusters

Indiana Jones and The Temple of Doom



TREK III PHOTO: COPYRIGHT 1984 PARAMOUNT PICTURES

Star Trek III—The Search for Spock

MUTANT PHOTO: COPYRIGHT 1984 FILM VENTURES

Mutant

"COMING SOON" CALENDAR

Listed below is an updated release schedule for genre films premiering in 1984. *All* dates are *extremely* subject to change; those listed as *especially* tentative are marked by an asterisk*. Several films on this list may also go through title changes. "TBA" denotes films whose specific release dates are "To Be Announced."

March 9
Splash

March 16
The Ice Pirates

March 23
Mutant

March 30
Greystoke: The Legend of Tarzan, Lord of the Apes
Romancing the Stone

Also this Spring (TBA)
Hearts in Armor
*Slapstick**
*The Brother from Another Planet**
*Children of the Corn**

April 13
Iceman

May 11
Firestarter

May 18
*Friday the 13th, Part 4**

May 23
Indiana Jones and the Temple of Doom

June 1
Star Trek III—The Search of Spock

June 8
Gremlins
Streets of Fire

June 15
Ghostbusters

June 22
Buckaroo Banzai
The Last Starfighter

July (TBA)
The Philadelphia Experiment

July 6
Supergirl

July 13
The Muppets Take Manhattan

July 29
*Return of the Dead**

August 17
Sheena, Queen of the Jungle
Cloak and Dagger

Fall (TBA)
*Creepshow 2**
*Conan II**

October (TBA)
The NeverEnding Story

December 7
Dune
*2010: Odyssey Two**

Christmas (TBA)
*Starman**
*Annie II**
Baby
Ladyhawke

/COPYRIGHT 1983 LUCASFILM LTD.

Sheena

SHEENA PHOTO: COPYRIGHT 1984 COLUMBIA PICTURES

Dune

DUNE PHOTO: COPYRIGHT 1983 UNIVERSAL CITY STUDIOS

Buckaroo Banzai

BUCKAROO BANZAI PHOTO : BRUCE MCBROOM
COPYRIGHT 1983 SHERWOOD PRODUCTIONS INC.

ICE PIRATES PHOTO: COPYRIGHT 1983 MGM/UA ENTERTAINMENT

The Ice Pirates

FIRESTARTER PHOTO: COPYRIGHT 1983 UNIVERSAL CITY STUDIOS/COURTESY FANGORIA

Firestarter

STONE PHOTO: COPYRIGHT 1984 20TH CENTURY-FOX

Romancing the Stone

Iceman

The Last Starfighter

PHOTO: COPYRIGHT 1983 UNIVERSAL CITY STUDIOS
PHOTO: COPYRIGHT 1983 UNIVERSAL CITY STUDIOS

VIDEOLOG

PRICE-SLASHING BLASTS OFF IN 1984

Industry rumors have it that Media Home Entertainment plans to break the $20 barrier for pre-recorded videocassetes sometime this year. Industry officials hope that a lower price tag ($19.95) on selected feature film titles will take the edge off the booming rental market. CBS/Fox Video has already dropped prices on all its CED videodiscs (about 225 titles are involved) to $19.98 to make them more attractive as a purchase item. More companies have been seriously considering price cuts in the wake of Paramount's success with *Star Trek II* and *Raiders of the Lost Ark*. (Sales have topped 800,000 on the latter.)

Seven of MCA Home Video's biggest-selling videocassette titles were reduced in February to $39.95. Among them: *The Sword and the Sorcerer* (original price $89.95) starring Lee Horsley and Katherine Beller, *Flash Gordon* (once $79.95) starring Sam T. Jones and Max von Sydow, and Steven Spielberg's *1941* (originally $79.95).

Warner Home Video trumpeted the premiere of Sean Connery's widely hailed return to the world of James Bond in *Never Say Never Again* (STARLOG #75) along with Chevy Chase in William Friedkin's *Deal of the Century*. Both titles are available in stereo sound in *all* formats.

Laserdisc devotees will be pleased to learn that *Raiders of the Lost Ark* is being released in full "interactive" CAV format, allowing them to use *all* the features on their players. Most films are released in the more limiting CLV format, though, originally, almost all discs were released CAV. This "experimental" CAV release may be a response to increasing pressure from laserdisc machine owners, who are annoyed at having half their equipment's resources denied them by the CLV format.

Vestron Video has been bolstering the laserdisc catalog with such horror/SF releases as: *The Amityville Horror, The Changeling, Dressed to Kill, Godzilla, Gulliver's Travels, I Spit on Your Grave, The Incubus, Love at First Bite, The Raven, Rodan, Squirm, Strange Invaders* and the ever-popular *Texas Chainsaw Massacre.*

Also from Vestron Video in all formats and stereo sound is *Michael Jackson: Making the Thriller Video*, a one-hour compilation which highlights the *Thriller* rock video, excerpts from a previously unreleased Michael Jackson music video, live concert footage and behind-the-scenes looks at the cast, crew and the actual rehearsals for the phenomenal *Thriller* video directed by John Landis. Thrills and chills galore for $29.95. (for more on *Thriller*, see FANGORIA #34; for more on videos, see the first issue of STARLOG PRESS' ROCKVIDEO.)

Embassy Home Entertainment has released *Wavelength* (VHS and Beta, $69.95), a 1983 spin-off of *CE3K* and *E.T.* It's about a typical couple—a Hollywood rock star and his girl friend—who stumble into an ultra-secret government project involving aliens recovered from a recent UFO crash site. On the more sobering side from Embassy is ABC's controversial *The Day After* (STARLOG #78). It's unusual that a film with such significant TV exposure would be released to the home video market, but Embassy executives believe that an attractive price ($39.95 videocassette, $29.95 videodisc) will gain sufficient sales.

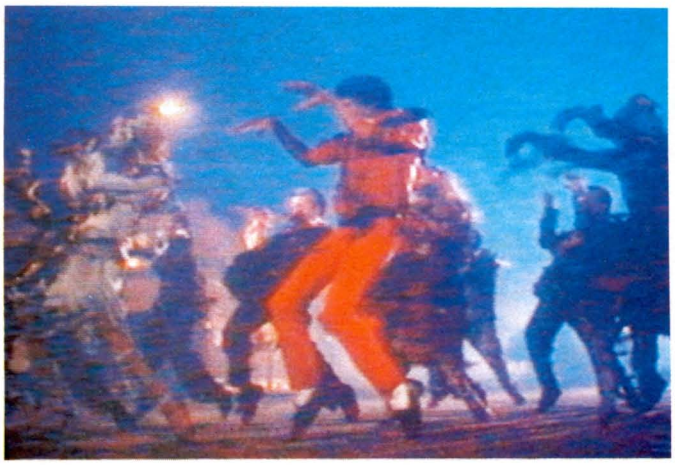
The Greatest Adventure surveys the Space Age with 54 minutes of NASA footage narrated by Orson Welles. Released in all formats by Vestron Video, this assemblage offers a behind-the-scenes look at America's Space race including interviews with astronauts, technicians and other personnel who add a personal perspective.

For space shuttle fans, Video Vision

INDIANA JONES PHOTO: KEITH HAMSHERE/COPYRIGHT 1983 LUCASFILM LTD.

Harrison Ford pauses in *Temple of Doom* action as *Raiders* video sales take off.

What a *Thriller*! Michael Jackson breaks out with the dance of the disco dead.



THRILLER VIDEO PHOTOS: COURTESY EPIC RECORDS & ROCK VIDEO MAGAZINE

Association, Ltd. has produced Volume 1 of their Space Archive Series: *Space Shuttle Mission Reports—STS 5, 6, & 7*. This unique CAV laser videodisc includes 55 minutes of video and movie clips as well as 800 color photographs stored as video still frames. Making full use of the laserdisc's interactive potential, the programming is organized in chapters with menus and picture stops. A printed image directory, packaged with the disc, provides a guide to the starry-eyed visuals. It's a bargain at $39.95. ☆

ATTENTION: FAN CLUBS

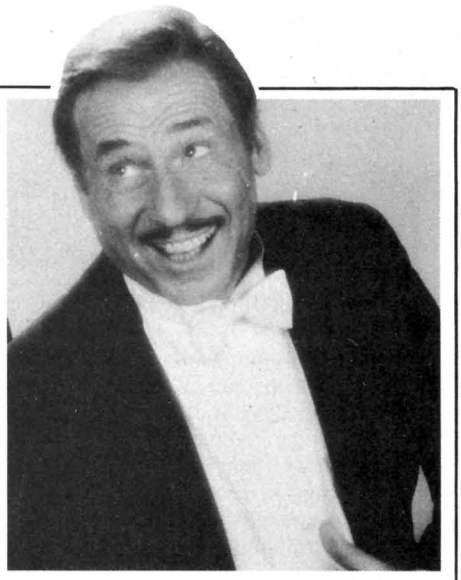
STARLOG plans a "Guide to SF/Fantasy/Adventure Fan Clubs" tentatively scheduled for issue #84. The following information is needed: the club's title, whether or not it is officially sanctioned, where and to whom interested parties should write (*current* addresses please), any membership fee/yearly dues, and exactly what membership includes (a kit, newsletter). Fan club presidents or secretaries *only* should send these details, preferably on club letterhead (if any), to STARLOG, Fan Club Listings, 475 Park Avenue South, New York, NY 10016. *All* information **must** be in our offices by April 1. ☆

MEDIALOG

MEL BROOKS & SPRINGTIME FOR ALIENS

RONNIE ROCKET is director David Lynch's follow-up project to his multi-million dollar adaptation of *Dune*. Dino De Laurentiis has agreed to produce the SF/rock fantasy based on Lynch's own script. Carlo Rambaldi, finishing his *Dune* work, will provide FX in this tale of aliens visiting Earth and becoming involved in rock and roll fanaticism... *THE PHILADELPHIA EXPERIMENT*, the long-awaited SF thriller previously assigned to some of the genre's top directors, is now rolling under Stewart (*The Ice Pirates*) Raffill. It stars Nancy (*Strange Invaders*) Allen, Kene (*Carter Country*) Holliday, and Michael Pare—who's soon to race down Walter Hill's *Streets of Fire*... MELISSA (*E.T.*) MATHISON is scripting *Winter's Tale* for Koch/Kirkwood Productions. The fantasy, to be produced at Universal, spans a century and features such mythical creatures as a winged horse... BILLY DEE WILLIAMS will star in *Time Bomb*, an upcoming NBC TV-movie about the hazards of nuclear waste... DOUGLAS RAIN—who voiced HAL in *2001: A Space Odyssey*—will reprise that role in *2010*... JOHN SCOTT has scored *Greystoke*... STEPHEN KING hasn't finished teaming with Dino De Laurentiis; they'll do several projects—both new and adaptations of existing material. King has already fashioned a

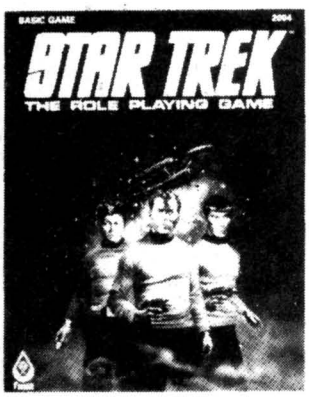
(continued on page 65)



TO BE OR NOT TO BE PHOTO: COPYRIGHT 1983 20TH CENTURY-FOX

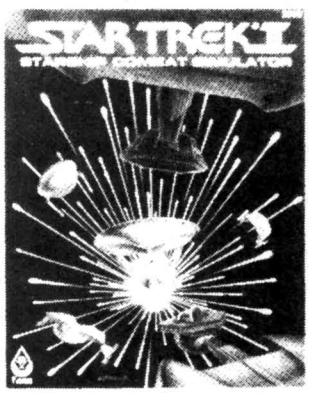
Mel Brooks ponders the fate of his SF spoof. Is it *To Be or Not to Be?*

FASA INTRODUCES THE FUTURE



STAR TREK: THE ROLE-PLAYING GAME, BASIC SET. Everything you need to begin playing STAR TREK is included in this exciting game. Play the role of a Federation officer aboard a starship seeking out strange new worlds and civilizations. Only $12.00 for hours of enjoyment.

***STAR TREK II:* STARSHIP COMBAT SIMULATOR**. All the rules and playing pieces you need to play four different games of space combat. Included are a role-playing game in which players attempt to save the *Kobayashi Maru* and three games of starship tactics. Only $12.00.



The gaming universe of **STAR TREK** is already alive with adventures, rule supplements, data books, and starship miniatures. These new games are compatible with FASA's existing products and are an excellent introduction to gaming in the final frontier.

Available at better hobby, game, toy and book stores.

If ordering by mail include $1.00 for postage and handling.

fasa

fasa

FASA Corporation • P.O. Box 6930 • Chicago, Illinois 60680 • (312) 243-5660

Copyright © 1966, 1983 Paramount Pictures Corporation
All rights reserved
STAR TREK is a trademark of Paramount Pictures Corporation

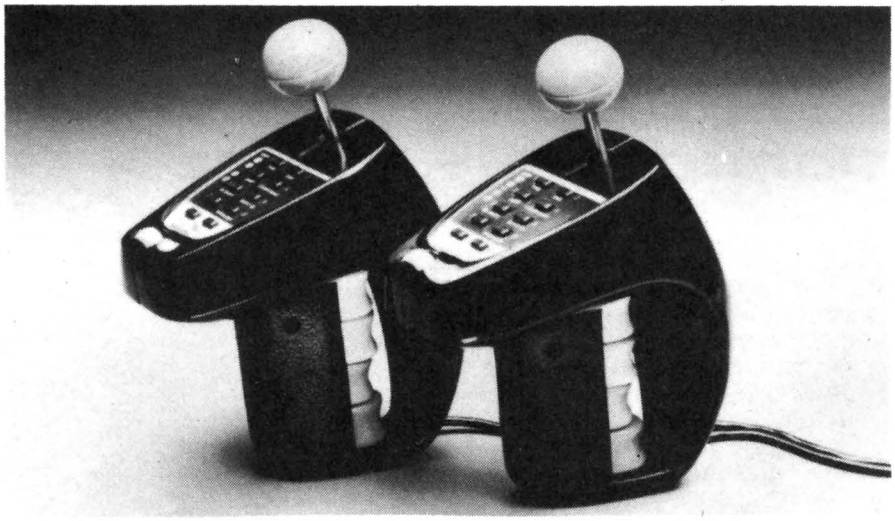
Copyright © 1983 Paramount Pictures Corporation
STAR TREK is a trademark of Paramount Pictures Corporation
STAR TREK II: The Wrath of Khan is a trademark of Paramount Pictures Corporation

This Sporting Life

Games within games within games. One of the more conceptually interesting sidelights of video game evolution is how the computer adapts itself to games already existent in another medium.

It's one thing to design a game which lends itself to binary code—perhaps *Donkey Kong* as a climbing contest or *Pac-Man* as a maze—and another to break down complex human call-and-response into easily pushable buttons. In fact, if there's one thing the unplanned obsolescence of most games proves, it's that their novelty quickly wears off once the game is mastered.

Most video games give you only one or two choices of movement or strategy, but let's face it—even our hero in *Dragon's Lair* could profit from doing more than dodge to the left or right in any given circumstance. The more choice, the more commands must be given to the computer, and most video consoles or joysticks ony have room for the most basic of instructions: slow, fast, turn, shoot, don't shoot, etc.



Coleco's Super-Action Controllers make videogaming a breeze.

Coleco has attempted to broaden this range of possibilities with its Super Action Controllers. I must say that they're very *handy* (ulp!) when the action heats up. A sturdy pistol grip, an easily grasped joystick and four individual triggers along with a keypad increase what you can do in a given game.

The controllers come packed with Coleco's **Super Action Baseball,** which works as a powerful demonstration of the controllers' capabilities. Each trigger-button affects a different section of the field, where you can manipulate your players with every crack of the bat. The buttons also alter the pitch's speed and type: you can throw a high inside curve, and the batter can swing at it either high or low. From there, it's *anybody's* game. A player can steal a base, can be picked off, must tag up after a fly ball is caught; he can wait on a pitch (no bunting), and once on the basepaths, a rotary speed roller can wing him over to second if a fielder misjudges the ball.

There's everything, practically speaking, that's part of baseball. True fanatics might like to take hitting or fielding practice—which works out to controller practice. The goal is to reach a point where you short-circuit the conscious mind, knowing which button triggers which play by second nature.

It can make a game like Coleco's **Rocky** a true test of pugilistic skill and determination. You can be Rocky, or Mr. T's Clubber Lang, and either battle it out against the computer or one-on-one against another player. My downstairs neighbor, Arthur, came by, and since he's approaching his black belt in karate, I thought he would be a good candidate to step into the ring.

Using the four controller buttons, we were able to swing at the head, punch the body, block jabs and crouch defensively. Head punches increase daze; body shots work on the fatigue factor. Too much of one or the other and you're down, perhaps for the count. I fought recklessly, flinging my fingers over buttons in an abstract pattern. Arthur waited patiently, preferring to "counter-punch." He won, and bloody but unbowed, we both agreed that a karate game where the fighters could also use their feet would be an exciting next step. Even better, if you became good enough, you could take on yourself, a two-fisted combat resulting in either schizophrenia or nirvana.

Still, I must admit that I prefer video games *as* video games. To me, physical sports are meant to be physical, and I look to video games to provide me with thrills I'm not likely to stumble over in this universe.

Coleco's **Omega Race** places me in a starship trapped within the weightless confines of a deep-space training field. Bouncing off trampoline-like barriers, whirling and accelerating, fighting Droids, and in a two-player game, each other, the effect is exhilarating, ala *Asteroids*. The craft's centrifugal rotation dates it as a Bally original from 1981—practically a lifetime ago in the video game field—and yet, its translation to the home screen is continually riveting. Coleco's smoothness of play and bouncy opening theme music help.

For a true **Omega Race,** pit Coleco's version against CBS Electronics' game entrant for the Atari 2600. Attempting to compete with the sophistication of larger systems, CBS here introduces its RAM Plus expanded memory, with a Booster-Grip which fits over your existing joystick, thus plugging in even more functions. Your ship, like the Coleco version, has thrust, firepower, and movement around its own axis which—particularly in these gravity-free conditions—makes coordination a spinning delight, a ricochet romance.

And speaking of true love, **Battlezone** will always remain one of my favorite vector arcade games, a golden age symbolized by the divine *Tempest* and continued today by the unfailingly exciting *Star Wars*. The company responsible for all of these games is Atari, and if that giant has been undergoing acute growing pains of late, it's only to be expected given the early turbulence and groundbreaking achievements of Atari's birth. A re-liaison with founder Nolan Bushnell might provide some wild-card ideas (his chain of pizza-video parlors is a stroke of parmesan genius); but, in the rush to find a scapegoat for the industry's problems as a whole, I think Atari has taken it a bit too much on the chin.

The vivid colors of *Battlezone* for the 2600 can't approximate the original's tri-D black and blue. And I miss the abstract geometric

shapes which gave this valley of the killer tanks its own surreal quality. But the joy of ready-aim-fire as you swivel from one attacker to another is *limitless*, and as a special bonus for getting blown up, you're treated to quite an eye-appealing implosion.

In terms of arcade translation, Atari's new **Joust** for the 5200 comes as close to perfection in any game carry-over I've yet seen. I always thought *Joust*—with its medieval sparring of ostriches and flapping beings not to mention Middle Ages imagery (the heaven of flight, with the Earth burning away to reveal a fiery hell beneath)—would be impossible to recapture on the home screen.

You must play and savor this game, though, replete with such touches as your winged steed skidding as it lands to pick up an egg or gain a launch point, a true work of video art down to its closing finale: "Thy Game Is Over." In a field where novelty is often a trademark for let's-see-how-many-times-we-can-do-the-same-old-thing, *Joust* stands alone as a beautifully thematic idea tastefully conceived and thought through. It has a gentle, elevated sense of grace that will come to mean as much to the video game field as the latest technological innovation or fad.

CHIP CHAT

Inside The World of Computers

Why is a section on computers regularly appearing in *Space Age Games?* Simply, at this point in time, the difference between a video game and an integrated software program which performs an allotted task, is one of degree rather than type. You may play one, and use the other for work, but I like to maintain that work *should* be play, and vice-versa, and always the twain shall meet.

The computer field—once characterized by the same cut-throat competition and frontier-like mentality as video games—is beginning to stabilize. No longer do you have several incompatible systems vying for attention and consumer dollars. Although we're not likely to see uniformity for awhile, the dust is slowly settling. As some manufacturers are forced out of business, others adapt, and what we will soon see is less confusion, less duplication of services, and more computer benefits for *us*.

Home and personal computers are entering their adolescence. While some may mourn the loss of child-like innocence which characterized the boom of the '70s and early '80s, I, for one, am glad that total anarchy is being guided by a touch of common sense. At the recent COMDEX international computer trade show in Las Vegas, the manufacturers themselves seemed relieved that a semblance of order had entered a field where—in the rush to slash prices and throats—hardly anyone was enjoying themselves.

It took IBM's entrance to straighten things out, and that giant firm's pair of microcomputers, both personal (PC) and home (PC jr.) are already attracting widespread interest from software manufacturers. Part of the reason is IBM's reputation—you know it's not about to pull an Osborne or Texas Instruments bail-out—and the rest is supplied by the quality of IBM's components. Although one might find fault with the keyboard touch of the PC jr., the IBM *does* perform spectacularly, and because the company has time to allow its new products to mature, it can steer clear of the suicidal cost-cutting (in the name of cashflow) that had nearly one-third of all newly bought TI computers being returned for service.

Even IBM's leading competitors in the personal field—Kaypro and Apple—are responding to IBM's challenge. The Kaypro IV, sporting a keyboard, screen, 64K of working memory and 800K of disc storage memory, sells for *half* the cost of IBM's similar model. The Kaypro II had already effectively wiped out Osborne's portable by doubling the word-processing potential of that once-state of the art machine, all for a list price of $1,795. Still, the company has found itself rising to IBM's challenge by optionally installing the Microsoft internal operating system, so that programs utilizing MS-DOS can be run as well as those designed by Kaypro.

Apple has also introduced a disk drive to enable Apple II users to utilize programs designed for IBM's MS-DOS. Although it costs $2000 for the twin drives (Kaypro's electronic board only adds an extra $400), this move does bring Apple up to technological spec, while admitting IBM's *de facto* setting of the industry standard.

Down at the "home" end of the market, where Commodore's 64, Atari's various XL models, Coleco's Adam, and a host of others hold sway, IBM has yet to make an impact. Perhaps we've seen the limit of how far these machines can be updated *without* graduating into the next sphere of computer sophistication. Adam retails in the $600-700 range, and for that price, you get a serviceable letter-quality printer for smaller writing tasks, an updated game system, and enough memory to help you sort out the essentials of life.

If you don't need more memory and versatility, *don't* get a large computer. But I have a feeling, as this fascinating machine edges its way into everyday life, that it only gets *bigger* and *better* from here. ★

YOUR FAVORITE MAGAZINES COME TO LIFE!

THE OFFICIAL STARLOG

SCIENCE FICTION HORROR AND FANTASY

FESTIVAL

Presented by Creation Conventions and the staff of FANGORIA, CINEMAGIC and STARLOG

CHICAGO
APRIL 14-15
Saturday 11:00 am - Midnight
Sunday 11:00 am - 7:00 p.m.
CONTINENTAL HOTEL
505 NORTH MICHIGAN AVE.

YOU are invited to this NON-STOP WEEKEND Of **FAN**TASTIC FUN Featuring:

In-Person Celebrities Tentatively Include:

NICHELLE NICHOLS
(Star Trek's *Uhura*)
TOM SAVINI
(Horror Film FX Creator)
RON MILLER
(Dune *Production Artist*)
DAVID GERROLD
(Distinguished SF Author)

...and many more surprise guests, plus:

STARLOG Staffers in Person!
Informative Workshops!
Giant Merchandise Emporiums!
FANGO'S Horror Film Festival!
Monster Make-Up Demonstration!
Stump our SF Trivia Team!
Auction of rare SF Collectables!
The Best of the CINEMAGIC Film Search!
Create a Comic Book!
SF, Fantasy, Space Artshow!
The STARLOG Birthday Film!
DOCTOR WHO Salute!
CINEMAGIC 3-D in Film Show!

Studio Preview Presentations on Major Upcoming Movies:

STAR TREK III: SEARCH FOR SPOCK
DUNE
INDIANA JONES & THE TEMPLE OF DOOM
2010: THE ODYSSEY CONTINUES
GARY KURTZ FILMS
THE LAST STARFIGHTER
and TEN MORE!

FREE GIFTS, PRIZES GALORE & CONSTANT SURPRISES!

Advance Tickets Are On Sale at all CHICAGO Area **TICKETRON OUTLETS** for $9.00 daily.
At the Door Tickets Will Be $12 daily.

For Complete Info Send A 20¢ Stamp to
STARLOG FESTIVALS
Box 7155
Garden City, N.Y. 11530

For Special Hotel Room Rates or more info call (516) 747-2033

COMING TO THESE CITIES:

LOS ANGELES May 19, 20
BOSTON, MA. June 23, 24

DOCTOR WHO

20th ANNIVERSARY SPECIAL

A celebration of the TV series that has won world acclaim!

EXCLUSIVE! THIS FANTASTIC ALBUM AVAILABLE ONLY THROUGH STARLOG PRESS!

A complete history of DOCTOR WHO

DOCTOR WHO'S JOURNEY THROUGH ETERNITY!

THE FIVE DOCTORS!

The Doctor's Companions: An A to Z Guide

ALIENS & MONSTERS

A chilling new, illustrated adventure! Never before published!

FULL-COLOR PULL-OUT DOCTOR WHO POSTER!

GIANT 18¼" x 22½" SIZE!

64 pgs. plus poster–9"x12" format!

COLOR PHOTOS THROUGHOUT!

ONLY $4.95 plus postage & handling!

Clip or Copy

Send cash, check or money order to
STARLOG PRESS
475 Park Avenue South New York, NY 10016

DOCTOR WHO SPECIAL Quantity:_____

Please enclose $ 4.95 plus $1.55 postage
for each DOCTOR WHO SPECIAL ordered.

NAME

ADDRESS

CITY

STATE ZIP

Please allow 4 to 6 weeks for delivery.

Communications

(continued from page 10)

. . . Although Paul Mandell states that Reeves' body was found in the bathroom (STARLOG #76), according to the coroner, it was actually found in Reeves' bedroom.

Jeff Rovin
Connecticut

It's true that when George Reeves allegedly killed himself, the papers all reported his body being slumped over his bed. However, in my interviews with cast members, the site of George's death was always referred to as the bathroom. It may have well been the bedroom, despite the fact that the newspapers were rife with erroneous information. To me, it's a rather belabored point in the overall tragedy. Though Reeves' mother had Jerry Geisler investigate, who finally reached a suicide verdict, there were many loose ends that reportedly were never tied. Reeves' death will always remain a mystery, especially to those who knew him well.

—Paul Mandell

SO MISUNDERSTOOD

. . . I say *bravo* to Joseph Colgan who wrote in response to STARLOG's interview with June Lockhart (issue #72) and perceived snipes at *Lost in Space*. Though I'm not a *Space* fan, I know how he feels. As a fan of *Space: 1999*, I have read the same criticisms of *1999*. And STARLOG's response is a good example of a tap dance around the issues Joseph brought up. I have *never* seen one article where STARLOG has taken a real hard, critical look at *Star Trek*. And yet, their staff is quick to take pot shots at other shows, as David Gerrold did in #26 and as Howard Zimmerman did in other issues.

I have challenged these people in other letters, but I have yet to see criticism. What's wrong? Afraid? I would like to read O'Quinn's feelings on *Trek* (all three years), or Gerrold, or whomever. I'm almost coming to believe that STARLOG isn't a magazine but a *Trek* fanzine. STARLOG has had more interviews with *Trek* people than with any other show. I'm waiting to see how you treat *Space: 1999* in the future. Disappoint me. Say something nice about it for once.

Kerry Keene
417 NE 18 Avenue
Pompano Beach, FL 33060

There seems to be some basic misunderstanding about when we do feature coverage *on a movie/book/TV series and when we take an* editorial stand. *David Gerrold's column, Kerry O'Quinn's From the Bridge and Howard Zimmerman's Lastword are clearly marked as representing the* **personal opinions** *of these three men. When we allow someone to take a personal stand, we let you, the reader,* know *that fact. Look back at issue #76, the Summer Review issue. You'll see* all *the reviews were clearly labeled "reviews." Rarely, if ever, does a personal opinion creep into a feature interview. As for* Star Trek's *prominence, its adventures continue in films, while* Lost in Space, Space: 1999, Battlestar Galactica *and others have not. The* Trek *cast have fresh comments to make. We still continue to cover, where possible, the casts of defunct TV series* not *involved in new episodes. If the* Lost in Space *movie becomes a reality, you* will *see further interviews with its other principals. If you want* Star Trek *criticism, reread David Gerrold's*

(continued on page 66)

STARLOG INTERVIEW

Hugh Hudson

Making "Greystoke: The Legend of Tarzan, Lord of the Apes"

Christopher Lambert as the legendary jungle lord.

The director of "Chariots of Fire" is now swinging from the treetops, re-creating a popular myth with the "definitive" Tarzan film.

The uncivilized ape man (Christopher Lambert) and the director bringing his legend to the screen, Hugh Hudson.

By ROBERT GREENBERGER

Hugh Hudson likes epics. He is also partial to intimate stories about people. The 46-year-old British director combined both interests in his first feature film, 1981's Academy Award-winning *Chariots of Fire*. Hudson is about to show audiences how he can once again interweave those opposing approaches in *Greystoke: The Legend of Tarzan, Lord of the Apes*, which premieres this month.

The $30 million film has been in development for years, beginning as the brainchild of screenwriter Robert (*Chinatown*) Towne who had always wanted to fashion the *definitive* screen version of Edgar Rice Burroughs' *Tarzan of the Apes*. He penned a script which made the studio rounds with executive after executive praising it as one of the finest screenplays they had ever read. When Towne signed with Warner Bros. to write and direct *Personal Best, Greystoke*, his dream project, was part of the deal. Later, director and studio parted company in disputes involving *Personal Best*, but Warner Bros. retained the rights to make the Tarzan film.

Born Amid Apes

At about the same time, the studio was involved in picking up Hudson's *Chariots of Fire* for domestic distribution. Execs showed Hudson the *Greystoke* screenplay and he agreed to make the movie. Today, the director says that screenplay was "unfinished" and needed shortening. "I met Towne," Hudson relates. "He didn't want to go on working. He was bought out by Warners. The script needed rewriting. I restructured it and brought in another writer, Michael Austin, who worked on the film's British-Scottish elements. Of course, the script's great power was the growing-up part of it, the whole concept of *contrast*. Fundamentally, it was all Towne's idea, but he *never* completed it. In my own way," states Hudson, "I have been faithful to Robert Towne." Towne, nevertheless, removed his name from the script, replacing it with the pseudonym P.H. Vazak.

"No one has ever done justice to the myth of Tarzan or what the myth means; why it *is* a myth, why it has always been read. Every film that comes out has been popular, there have been comic books, television series, but no one has really adapted the books correctly," Hudson observes.

"No one has really done justice to what Burroughs intended when he first wrote *Tarzan of the Apes*, although there have been 40-odd films [for a filmography, see page 24]. Surely, someone can do the real story of Tarzan, how he was *really* brought up by the apes. And where his allegiance lies: towards blood and nurturing.

"When Burroughs wrote the first book, there was a resonance which people were immediately attracted by—the feral child and the idea of the ideal way of life; man is free, forever free. Maybe that's what people needed during that time period, around the first World War. That's how I feel now and that's why I made *Greystoke*."

Hudson finds it a bit odd how America so readily adopted the idea of a British noble being brought up among apes to become a hero. This intrigues the director, because "I came from a similar sort of British background as the one depicted for the Greystoke family. I like the dual family relationship. What is your family: the people who give you love or your family itself? Many of my own experiences as a child with family, love and a family separated through divorce are here in this legend. I had a great deal of hardship within my own family. It's all reflected in the film, although I'm trying not to be heavy about it.

"It's very emotional for this boy whose parents are killed at birth. He has no knowledge of who he is, except that he thinks he *is* an ape because he has been suckled by a she-ape. Ultimately, he grows up and dominates the apes. It's the extraordinary nature of man to be able to overcome everything—all the problems, all the hardships. Then, Tarzan is discovered and taken *out* of the jungle, brought home—to his supposed home—and I find that whole contrast of environments very interesting. *Greystoke* is done as an intimate story, a tale of choice and dilemma."

After accepting the assignment, Hudson began assembling a cast and crew willing to

GREYSTOKE PHOTOS: COPYRIGHT 1983 WARNER BROS.

Adopted by the apes, the infant Clayton is cradled by a primal madonna, Kala.

endure both vigorous location shooting in Africa and those most troublesome of moviemaking elements: children, animals and the weather. Casting began with such distinguished names as Ian (*ALIEN*) Holm and the late Sir Ralph (*Dragonslayer*) Richardson. On the technical side, Hudson hired Oscar-winning makeup wizard Rick Baker (FANGORIA #14,34) to create the apes and the legendary Albert Whitlock (STARLOG #60) to execute numerous matte paintings. John (*2001: A Space Odyssey*) Alcott signed on to serve as cinematographer with John (*Gandhi*) Mollo on board to design the costumes.

"Many of these people are old colleagues of mine from my documentary days," Hudson says. "John Alcott and I worked together 20 years ago. I used many actors I've used before, so I know them very well. I can communicate very quickly with them. We understand each other; in a way, it's like a road company."

The one position he was unable to fill was the producer slot. At first, Hudson's *Chariots* partner, David Puttnam, planned to undertake that job "but with all his other commitments, *Greystoke* was too big a project to give it his full attention," Hudson explains. "I couldn't find anyone else with whom I really wanted to work. I tried various people in America and England, but nobody was available on such short notice. So, I said to Warners, 'Look, it's a Warner Bros. production. You are basically the producers; you're financing it. There's no intricate financing structure—it's all budgeted, so it's just a question of getting a real top associate line producer to make sure it stays on budget and gets completed on time.' That's what happened."

Filming the movie took seven months, including work on locations in Africa, England and Scotland. "Africa is a pretty primitive place," Hudson states. "We were there for only three months but you tire easily. It was hard with 150-160 people out there. There were many problems: boats on the river, continual rain, mud constantly bogging us down. Disease was a problem, with malaria in the back of everyone's mind." Still, there were no serious injuries or illnesses during those months in Africa. A number of the ape scenes were lensed on location, although most were shot on a British soundstage. A crew of athletic actors, dancers and mimes *became* the apes—in the Rick Baker-designed costumes—after seven months of intensive training. In certain scenes, they interact with *real* apes and actual baby chimps portraying the ape infants.

"The apes are *not* the most important characters," Hudson warns, "but they are important. It was difficult to create identification with them in that, fundamentally, they all look the same to the human eye. We always said, 'If we can get the apes right, we've won the battle.' The film's whole first section concerns the apes. The apes have been an absolute *triumph* and, I must say, slightly patting one's self on the back, it was the central problem of the whole project. Artists and mechanics, like Rick Baker, are brilliant."

The film's most important character is John Clayton, Lord Greystoke—a.k.a. Tarzan of the Apes. Hudson acknowledges that the title role was cast in a deliberate attempt to *avoid* the public's perception of the army of actors who have previously worn the loincloth. After investigating the students and alumni of numerous acting schools throughout Europe, Hudson finally chose 26-year-old French actor Christopher Lambert. "We built him up for three months before we started filming," Hudson reveals. "Although he was a handsome man, Johnny Weissmuller was flabby and not particularly lithe. He didn't look like a man who grew up among 25 apes. Tarzan *isn't* a musclebound character. He's a scarred man; he has been living in the wild for 20 years and would be covered with scars, bites and bruises from that kind of life. Weissmuller's body was *perfect*.

"Our object was to get someone who wasn't built up. Lambert was a weakling,

TARZAN: TRADEMARK OWNED BY EDGAR RICE BURROUGHS, INC./USED BY WARNER BROS. INC., BY PERMISSION

A young man and his ape mother: the boy Tarzan and his adoptive mother, Kala.

Tarzan (Christopher Lambert) gets a close shave of a lesson in the ways of civilization from friend D'Arnot (Ian Holm)...

And the apeman (Christopher Lambert) learn the civilized ways of passion with a beautiful Jane (Andie MacDowell).

but we turned him into a lithe, full-bodied man with a dancer's grace, so he could really move through the trees. He could also be *you*. It's not beyond your dreams to grow up and be like the Lambert Tarzan. That's very important because I didn't want to put that option out of the realm of possibility. I didn't want to make it laughable like that Bo Derek character [Miles O'Keeffe]."

Another movie newcomer in *Greystoke* is model Andie MacDowell, the Southern-accented model who promised that "*Someday,* they're going to see Atlanta" in the Calvin Klein jean commercials. As Jane Porter, she is "meant to be one of those members of society of that period, a Gibson girl as they were called. She has been through school and is to marry into English gentry, bringing some money into the impoverished English upper class of the time.

"I wanted both Tarzan and Jane to be completely unknown, completely virgin to the audience. That's what he would be, coming out of the jungle. You look at Richard Gere—he has been to high school, in the military and all these other films, so you wouldn't believe him as Tarzan. You would believe it *less*," Hudson adds.

The movie takes certain liberties with the Burroughs novels, while using elements from the first three volumes: *Tarzan of the Apes, The Return of Tarzan* and *The Beasts of Tarzan. Greystoke* opens as John and Alice Clayton journey to Africa. The couple struggle to survive against the elements, the cannibalistic pygmies and the local ape tribe, led by the giant Silverbeard. Shortly after their son, John, is born, Alice dies. Clayton is later attacked and killed by the apes. Kala, a she-ape who has just lost her own child, finds the human infant and takes him for her own. The film traces Tarzan's growth and grudging acceptance into the ape tribe. Finally, a French traveler, D'Arnot, encounters the young Tarzan and establishes a form of communication with him. The two leave for England to see Tarzan's grandfather, the Earl of Greystoke. There, Tarzan meets Greystoke's ward, Jane, and he falls in love.

However, in Burrough's first apeman adventure, Jane and Tarzan meet in Africa when she is separated from her safari. Jane is betrothed to an American, and Tarzan follows her to America where he eventually gives her up and renounces his English heritage. In the second novel, Jane follows Tarzan to Africa where, after a shipwreck, they declare their love and are married by Jane's father (ordained a minister in his youth) at the book's end. The couple returns to England to assume control of the Greystoke estates at the third book's beginning. The Earl of Greystoke *never* meets his grandson.

"There is a slight variance," Hudson admits. "It was actually Towne's choice. He's right, too, because it's just *so* unbelievable that there's this beautiful creature struggling around the jungle. I suppose it's possible, but we wanted to make it slightly different. In this film, Tarzan meets Jane in England, they fall in love, he realizes what is occurring, rejects authority and gives her up. And *anything* can happen in the next film."

In fact, Hudson shot two different endings, one in which Tarzan and Jane go back to Africa and one where Tarzan returns alone. Hudson says he knows which ending will be seen in the final print, but, at the moment he isn't telling. Both climaxes set up events for a possible sequel. "There were 23 more books, so there could be 23 more movies. I think the next film should be *Greystoke 24* and jump to the end when he's old." But Hudson won't direct it: "I've said what I wanted to say in this movie."

Beyond the Apes

One topic Hudson explores in *Greystoke* is the nature of Tarzan's relationship with D'Arnot (Ian Holm) and what D'Arnot *really* means to the story. "He's the serpent in the Garden of Eden in the sense that he brings *the word*," the director says. "Once Tarzan, in his pure state of innocence, is given the word, he's actually lost. On the other hand, he can't do *without* the word. So, you see the irony. There is a duality to the story. D'Arnot comes in and gives Tarzan the apple. Once the apple has been bitten, it's the end, if you like, but it's also the beginning. It's knowledge and everything that goes with knowledge.

"*Greystoke* is an epic story, but at the

same time, it's quite intimate. It's set in an epic background, but not against epic backdrops. Not only is *Greystoke* Tarzan's journey of self-discovery, but it is D'Arnot's as well."

Hudson's early cuts of the film were of epic proportions, first four and then three hours. Although he is still editing the movie, he indicates that the final cut will last about two hours and 20 minutes. This long post-production process forced rescheduling from a Christmas opening to Easter. "We didn't finish shooting until mid-June," Hudson says. "I hadn't edited anything at all. As of September, I had actually only been editing for four months; that's average for a normal film, but *Greystoke* is on a larger scale. My preference has always been Christmas, but such is life."

During its editing last Fall, the movie was test-previewed in several American cities. Hudson feels good about the feedback he received from the 1200-1500 people who saw the unfinished film, commenting: "Some of the reactions were strong because of the film's violent nature. We wanted to see how the apes would be accepted. There has never been any recall at all of any moment in which the audience *didn't* believe they were watching apes. I was staggered by the reaction. The audience would get frightened by them and then upset when the apes were wounded. People complained that there were too many violent things done to them, thinking the apes are *real*." It's that feeling of realism that Hudson strove for from the very beginning, and now, with *Greystoke* almost finished, he is happy with the results. "Absolutely, this is the picture I wanted to make.

"It's a powerful melodrama with interesting action. It should attract the public and make them think," he says. "*Greystoke* has a turn-of-the-century English castle, a touch of royalty and sumptuous dinners, a paddle steamer with a group of white hunters attacked by pygmies and threatened by cannibals. You live with a tribe of 25 apes, you are exposed to spectacular African scenery and, at the same time, you experience death—your father dies, your grandfather dies; there's hardship and love. You experience these things in this movie. *Greystoke* is filled with emotion and spectacle, all contained in the life of one person growing up—it could be you, it could be me. There's a great deal to be attracted by."

Hudson isn't sure what his next project will be. There are several ideas, but first comes *Greystoke's* opening, then a rest. For now, he says, all he wants to do is direct, but sometime in the future, he may take a break and produce a few projects, drawing on his extensive experience making British documentaries and commercials. "Ambitions beyond that?" he asks himself. "No." But be assured that whatever follows *Greystoke*, it will *not* be a simple entertainment. Hugh Hudson likes epics, intertwined around intimate stories concerning people who could be you or me or anyone else. Even a man raised among the apes. Even Tarzan. ★

SUBSCRIBE TODAY!

CINEMAGIC

The only complete guide in magazine format to Super-8 and 16mm fantasy filmmaking!

LEARN HOW THE EXPERTS DO IT!

EXCHANGE TIPS AND TECHNIQUES WITH OTHER YOUNG FILMMAKERS!

•Scripting
•Storyboarding
•Set building

•Casting
•Directing
•Matte shots
•Puppet animation

•Final prints
•Video transfer

•In-camera effects
•Animation opticals

•Front and rear projection
•Post production

•Make-up effects
•Model construction

CINEMAGIC is your magazine!

Join the community of young filmmakers!

CINEMAGIC/Starlog Press
475 Park Avenue South,
New York, NY 10016

SUBSCRIPTION

☐ One year (6 issues) $9.98
(U.S. and Canada)
☐ One year foreign surface $14.48

Enclosed, $ _____. Send cash, check, or money order drawn to Starlog Press
Allow 7 to 9 weeks for first delivery.

NAME

ADDRESS

CITY

STATE ZIP

The EDGAR RICE BURROUGHS' Tarzan® Chronicles

Assembled by MILBURN SMITH

Tarzan in the Books

Tarzan was created in 1911 by Edgar Rice Burroughs. His first magazine appearance came in a 1912 issue of *All-Story* (as the cover story), followed by later book publication by A.C. McClurg. Almost all of Burroughs' Tarzan tales have gone through a similar publishing history: first, magazine serialization, then, hardback publication (by McClurg in the early days, later by the author's own firm, Edgar Rice Burroughs, Inc), with eventual cheap hardback reprints, foreign editions translations and paperback editions. Most notable in the '60s are a series of unauthorized Ace paperback editions (with covers by Frank Frazetta and Roy Krenkel, see STARLOG #73) and the complete authorized Tarzan series from Ballantine (repackaged several years ago with Neal Adams and Boris covers; editions still available in bookstores).

The following list, in *official* series order, includes book title and first year of book publication, Burroughs' working title for the tale (listed *only* if different from book title) (WT), magazine title (also listed *only* if different from book title) (MT), and first magazine publication (MP).

1. **Tarzan of the Apes.** 1914. MP: *All-Story*, October 1912. This classic first novel follows Tarzan's birth through young manhood and his eventual meetings with D'Arnot and Jane. Basis of the Tarzan legend and the novel most often filmed.
2. **The Return of Tarzan.** 1915. WTs: "The Ape Man" and "Monsieur Tarzan." MP: *New Story*, June-November 1913. After many adventures, Tarzan and Jane are married.
3. **The Beasts of Tarzan.** 1916. MP: *All Story-Cavalier,* May 16-June 14, 1914. Tarzan, assisted by his beasts, pursues the kidnappers of Jane and their infant son, Jack. (Tarzan, Jane and Jack also cameo in Burroughs' *The Eternal Lover,* published in *All-Story* magazine in 1914; in book form in 1925).
4. **The Son of Tarzan.** 1917. MP: *All-Story Cavalier,* December 4-25, 1915. Tarzan's son, Jack, now a young adult, eventually returns to the jungle, earning the name Korak ("the killer") for his exploits.
5. **Tarzan and the Jewels of Opar.** 1918. MP: *All-Story Cavalier*, November 18-December 16, 1916. Tarzan revisits the lost land of Opar and its priestess, La, who unrequitedly loves him.
6. **Jungle Tales of Tarzan.** 1919. MT: "The New Stories of Tarzan." MP: *Blue Book*, September 1916-August 1917. Twelve tales of young Tarzan and the lessons he learns growing up. In the tradition of Kipling's *The Jungle Book*.
7. **Tarzan the Untamed.** 1920. WT: "Tarzan and the Huns." MP: *Red Book* March-August 1919; *All-Story Weekly*, March 20-April 17, 1920. During WWI, German troops invade Tarzan's plantation, "killing" Jane. A vengeful Tarzan begins his own personal and bloody war against the Germans, visits another lost city, Xuja, and ultimately discovers that Jane is not dead, but kidnapped. He vows to rescue her.
8. **Tarzan the Terrible.** 1921. MP: *All-Story*, February 12-March 27, 1921. Tarzan visits the strange, lost land of Pal-ul-don and is eventually reunited with Jane—who had escaped her German captors.
9. **Tarzan and the Golden Lion.** 1923. MP: *All-Story*, December 9, 1922-January 20, 1923. On their way home from Pal-ul-don, Tarzan and Jane adopt an orphaned lion cub, Jad-bal-ja ("golden lion" in Pal-ul-donese). They must foil a criminal gang's plot to steal Opar's treasure, a scheme employing a crooked actor who impersonates the apeman.
10. **Tarzan and the Ant Men.** 1924. MP: *All-Story*, February 2-March 17, 1924. The apeman crash lands an airplane, copes with a matriarchal society and later discovers another lost land, Minuni, peopled by miniature-sized human beings, 18 inches high. Tarzan—temporarily shrunk to that height—becomes involved in a war between two Minuni colonies.
11. **Tarzan, Lord of the Jungle.** 1928. WT: "Tarzan the Invincible." MP: *Blue Book* December 1927-May 1928. Tarzan copes with criminal invaders in his country and travels to a medieval-based lost land (with warring twin cities) in the Valley of the Sepulcher.
12. **Tarzan and the Lost Empire.** 1929. MP:*Blue Book*, October 1928-Feburary 1929. Tarzan searches for a friend's son lost in the African wilderness, following his trail to another lost land, one descended from ancient Rome, with arenas of gladiatorial combat and warring twin cities.
13. **Tarzan at the Earth's Core.** 1930. WT: "Tarzan and Pellucidar." MP: *Blue Book*, September 1929-March 1930. In a crossover with another major Burroughs series, Tarzan visits Pellucidar, the world *inside* the Earth where dinosaurs still roam, to help rescue its resident hero, David Innes.
14. **Tarzan the Invincible.** 1931. WT: "Tarzan and the Man Things." MT: "Tarzan, Guard of the Jungle." MP: *Blue Book*, October 1930-April 1931. While Tarzan—rumored dead—is off in Pellucidar, a Commie-backed gang invades his homeland, planning to plunder Opar's treasure hoard. Upon returning, Tarzan must aid La and disrupt the scheme.
15. **Tarzan Triumphant.** 1932. WT: "Tarzan and the Raiders." MT: "The Triumph of Tarzan." MP: *Blue Book*, October 1931-March 1932. Tarzan visits a lost city, located in an extinct volcanic crater in the Ghenzi Mountains and peopled by degenerate descendants of Christians who fled the Roman Empire.
16. **Tarzan and the City of Gold.** 1933. MP

Argosy, March 12-April 16, 1932. Written after *Leopard Men*, #18, in 1931-32, but published in both magazine and book form prior to it. In the lost land of Onthar, Tarzan becomes involved in a centuries-old war between Cathne and Athne, two warring twin cities, one of gold, one ivory.

17. **Tarzan and the Lion Man.** 1934. MP: *Liberty*, November 1933-January 1934. Written in 1933, after *Leopard Men*, but published in book form prior to it. The apeman tracks a film crew on location in Africa, lensing a Tarzan-type flick featuring the adventures of the Lion Man. At the story's end in Hollywood, Tarzan auditions to play himself in a *real* Tarzan film and is rejected because he's "not the type at all."
18. **Tarzan and the Leopard Men.** 1935. MP: *Blue Book*, August 1932-January 1933. Tarzan, suffering from amnesia, assists a native tribe which is battling a murderous secret society, the Leopard Men cult.
19. **Tarzan's Quest.** 1936. WTs: "Tarzan and Jane" and "Tarzan and the Immortal Men" (also its MT). MP: *Blue Book*, October 1935-March 1936. Tarzan travels to another part of Africa to avenge the death of one of his adopted native tribesman's daughters—and to save a kidnapped Jane. Ultimately, Tarzan and Jane take a witch doctor's immortality pills, thereby ensuring a certain youthfulness.
20. **Tarzan and the Forbidden City.** 1938. MT: "The Red Star of Tarzan." MP: *Argosy*, March 19-April 23, 1938. Written and published in magazine form after *Tarzan the Magnificent*, but published prior to it in book form. Tarzan is asked by his old friend D'Arnot to help find a missing explorer, a search ultimately leading to an underwater clime—the Forbidden City of Ashair—its treasured diamond, and war with its submerged sister city, Thobos.
21. **Tarzan the Magnificent.** 1939. A novel comprised of two combined novelettes: "Tarzan and the Magic Men." MP: *Argosy*, September 19-October 3, 1936 and "Tarzan and the Elephant Man." MP: *Blue Book*, November 1937-January 1938. Tarzan becomes involved with two battling tribes of warrior women, the Kaji and Zuli, who lure men into slavery, using two powerfully hypnotic power gems, and have enslaved the missing daughter of a dead nobleman.
22. **Tarzan and the "Foreign Legion."** 1947. Written in 1944. MP: None. During World War II, Colonel Clayton of the Royal Air Force (i.e. Tarzan) and his "Foreign Legion" (a group of American, British, Dutch, Chinese, Eurasian nationals) are trapped in Sumatra by occupying Japanese troops and must fight their way through the jungles to the coast and then cross the ocean to safety in Australia.
23. **Tarzan and the Madman.** 1964. Written in 1940, the manuscript was left forgotten in a vault, with other unpublished Burroughs material, until the '60s. MP: None. Another fake Tarzan roams around, blackening the apeman's reputation, and the real Tarzan must stop him, while traveling to yet another lost civilization.
24. **Tarzan and the Castways.** 1964. Contains three Tarzan short stories: 1) "Tarzan and the Jungle Murders." WTs: "New Tarzan Series 1939" and "Murder in the Jungle." MP: *Thrilling Adventures*, June 1940. Tarzan plays jungle detective. 2) "Tarzan and the Champion." MP: *Blue Book*, April 1940. Tarzan proves to a boxer who's the better fighter. 3) "Tarzan and the Castaways." MT: "The Quest of Tarzan." MP: *Argosy*, August 23-September 6, 1941. An amnesiac apeman is shanghaied, to be exhibited as an African wild man. His captors' ship is wrecked, and Tarzan and the castaways discover a lost Mayan colony on the island of Uxmal.
25. **Tarzan and the Tarzan Twins.** 1963. *Not* regarded as part of the official series, but written by Burroughs. Comprised of two juvenile Tarzan novels: 1)*The Tarzan Twins*. Written in 1926-27, published in 1927. Two young cousins (whose *mothers* were twins), Doc and Dick, are lost in Africa on the way to visit their distant relative, Lord Greystoke. 2)*Tarzan and the Tarzan Twins with Jad-bal-ja the Golden Lion*. WT: "Jad-bal-ja and the Tarzan Twins." Written in 1928, originally published as a Whitman Big Big Book in 1936. Doc and Dick rescue a missionary's daughter kidnapped by Oparians so she can become their priestess, Kla.
26. **Unnamed Tarzan Novel.** Unpublished. Dated September 7, 1946. At time of Burroughs' death, incomplete. 83 typewritten pages, approximately 20,000 words.
27. **"Tarzan and Jane: A Jungelogue."** Unpublished story. Dated March 9, 1933.
28. **"Tarzan's Good Deed Today."** Unpublished. Undated comedic playlet.
29. **Tarzan and the Valley of Gold.** 1966. A novelization, by Fritz Leiber, of the 1966 film. Published in paperback by Ballantine.
30. **Other and Unauthorized Tarzans.** There are Big Little Books versions (published in the 1930-40s) of various Tarzan adventures, collections of comic strips, foreign editions, a variety of imitative heroes (Bomba the Jungle Boy, Ka-Zar, Kaspa the Lion Man, etc.) by other authors, and a number of thinly-disguised cameos by characters who may or may not be the apeman.

Tarzan on Film

Films are listed in order of release, giving year of release, production company, running time or length (where available), actors portraying Tarzan (T) and Jane (J) and director (D).

1. **Tarzan of the Apes.** 1918. National, 8-reel. T: Elmo Lincoln. T as a child: Gordon Griffith. J: Enid Markey. D: Scott Sidney.
2. **Romance of Tarzan.** '18. National, 7-reel. T: Lincoln. J: Markey. D: Wilfred Lucas.
3. **The Revenge of Tarzan.** '20. Great Western, 7-reel. T: Gene Pollar. J: Karla Schramm. D: Harry Revier.
4. **The Son of Tarzan.** '20. National, 15-episode serial. T: P. Dempsey Tabler. J: Schramm. D: Revier & Arthur C. Flaven. Contains a scene in which Tarzan, in white tie and cutaway, and Jane are married in a proper church ceremony.
5. **Adventures of Tarzan.** '21. Great Western, 15-episode serial. T: Lincoln. J: Louise Lorraine. D: Robert F. Hill.
6. **Tarzan and the Golden Lion.** '26. FBO. T: Jim Pierce. J: Dorothy Dunbar. D: J.P. McGowan. Boris Karloff as the Waziri Chief.
7. **Tarzan the Mighty.** '28. Universal, 15-episode serial. T: Frank Merrill. J not portrayed. D: Jack Nelson.
8. **Adventures of Tarzan.** '28. Artclass. Feature re-cut from the 1921 serial. (See entry 5.)
9. **Tarzan the Tiger.** '29. Universal, 15-episode serial. T: Merrill. J: Natalie Kingston. D: Henry McRae. Released in a "semi-sound" version, which included a score, sound effects, a few lines of dialogue and, for the first time, Tarzan's yell.
10. **Tarzan the Ape Man.** '32. MGM, 99m. T: Johnny Weissmuller. J: Maureen O'Sullivan. D: W.S. Van Dyke. First "all-sound" film.
11. **Tarzan the Fearless.** '33. Lesser (independent), 71m. Feature was first episode of a 12-episode serial. T: Buster Crabbe. J not portrayed. D: Hill.
12. **Tarzan and His Mate.** '34. MGM, 105 m. T: Weissmuller. J: O'Sullivan. D: Cedric Gibbons & Jack Conway.
13. **The New Adventures of Tarzan.** '35. Burroughs-Tarzan Enterprises (independent), 75m. (also released as a 12-episode serial). T: Herman Brix (aka Bruce Bennett). J not portrayed. D: Edward Kull. Filmed on location in Guatemala.
14. **Tarzan Escapes.** '36. MGM, 105m. T: Weissmuller. J: O'Sullivan. D: James McKay, John Farrow & Richard Thorpe. McKay's original version, titled *The Capture of Tarzan*, was considered too gruesome. Farrow (who later married O'Sullivan) shot additional footage, but Thorpe changed and softened concept to final released form.

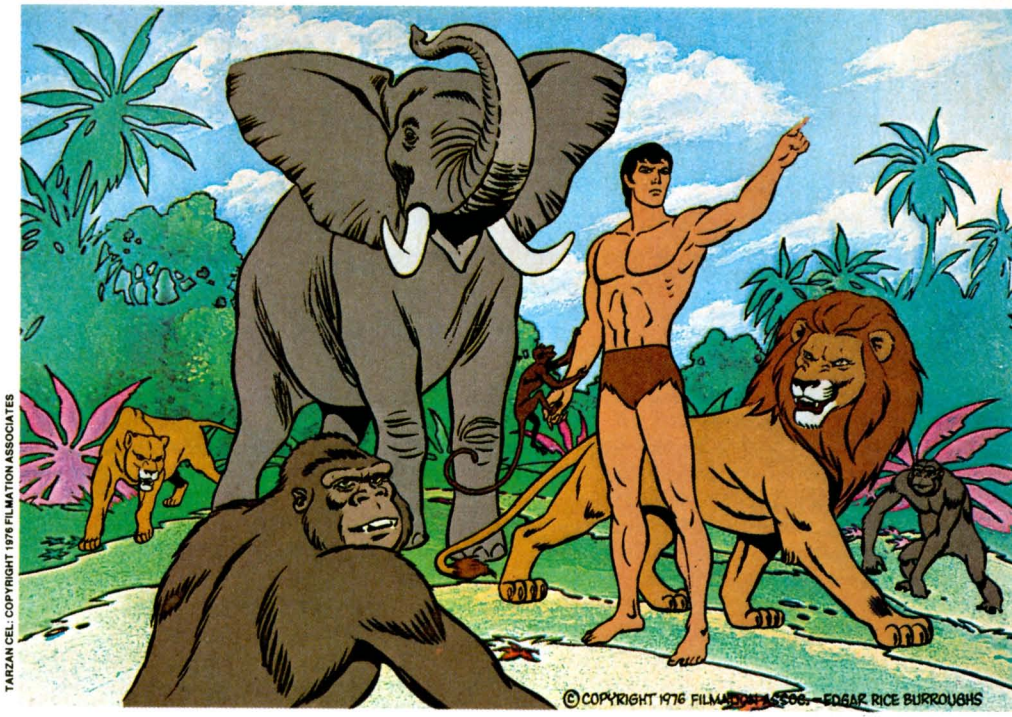
15. **Tarzan and the Green Goddess.** '38. Burroughs-Tarzan Enterprises (independent), 72m. A feature re-cut from last 10 episodes of *The New Adventures of Tarzan,* 1935. (See entry 13 above.)
16. **Tarzan's Revenge.** '38. Lesser (independent), 70m. T: Glenn Morris. J not portrayed. D: Ross Lederman. Swimming champion Eleanor Holm played femme lead—*not* Jane—and Hedda Hopper was her mother.
17. **Tarzan Finds a Son.** '39. MGM, 90m. T: Weissmuller. J: O'Sullivan. D: Thorpe. O'Sullivan, fearing she was becoming typed as Jane, asked to be written out of the series. Writers decided to kill off Jane in this film, originally titled *Tarzan in Exile.* To retain the family audience following Jane's death, it was decided Tarzan and Jane would adopt a child, Boy. Scenes were filmed of Tarzan and Boy at Jane's grave, then, following complaints by Edgar Rice Burroughs and fans, MGM scrapped the morbid ending, let Jane live and released film under present title. Johnny Sheffield made his first of eight appearances as Boy in this film.
18. **Tarzan's Secret Treasure.** '41. MGM, 81m. T: Weissmuller. J: O'Sullivan. D: Thorpe.
19. **Tarzan's New York Adventure.** '42. MGM, 71m. T: Weissmuller. J: O'Sullivan. D: Thorpe. This film ended MGM's 10-year association with Tarzan. World War II had dried up the studio's foreign markets, where Tarzan films had always been popular.
20. **Tarzan Triumphs.** '43. RKO, 78m. T: Weissmuller. J not portrayed. D: William Thiele. At the request of the State Department, which considered Tarzan an important propaganda weapon, he battled the Nazis.
21. **Tarzan's Desert Mystery.** '43. RKO, 70m. T: Weissmuller. J not portrayed. D: Thiele.
22. **Tarzan and the Amazons.** '45. RKO, 76m. T: Weissmuller. J: Brenda Joyce. D: Kurt Neumann. Maria Ouspenskaya played leader of Amazons protected by Tarzan.
23. **Tarzan and the Leopard Woman.** '46. RKO, 72m. T: Weissmuller. J: Joyce. D: Neumann.
24. **Tarzan and the Huntress.** '47. RKO, 72m. T: Weismuller. J: Joyce. D: Neumann. This film marked the final screen portrayal to date of Boy.
25. **Tarzan and the Mermaids.** '48. RKO, 68m. T: Weissmuller. J: Joyce. D: Robert Florey. Filmed on location in Mexico. It featured a score composed and conducted by Dmitri Tiomkin. Angel Garcia, Weissmuller's double for a diving sequence off the Acapulco cliffs, was killed when a wave dashed him against the rocks. Weissmuller's *last* film as Tarzan.
26. **Tarzan's Magic Fountain.** '49. RKO, 73m. T: Lex Barker. J: Joyce. D: Lee Sholem. Elmo Lincoln, the first screen Tarzan, was cast in a bit role.
27. **Tarzan and the Slave Girl.** '50. RKO, 74m. T: Barker. J: Vanessa Brown. D: Sholem. Supporting cast included Robert Alda, Denise Darcel and Hurd Hatfield.
28. **Tarzan's Peril.** '51. RKO, 79m. T: Barker. J: Virginia Houston. D: Phil Brandon & Byron Haskin. Released in Great Britain as *Tarzan and the Jungle Goddess.* Partly filmed in Africa in color, it was finished in Hollywood (due to bad African weather) and released in black-and-white when a large portion of the color film was spoiled on location. Brandon directed location sequences, then quit and was replaced by Haskin when company returned to California. Dorothy Dandridge played Melnendi, the native queen.
29. **Tarzan's Savage Fury.** '52. RKO, 80m. T: Barker. J: Dorothy Hart. D: Cyril Endfield. Barker, in beard and moustache and dressed as a white hunter, posed for a snapshot used in film showing Tarzan's father, Lord Greystoke. In an effort to rebuild Tarzan's family, Joey, a jungle waif, played by Tommy Carlton, was introduced. The character does *not* reappear in subsequent films.
30. **Tarzan and the She-Devil.** '53. RKO, 76m. T: Barker. J: Joyce MacKenzie. D: Neumann. Raymond Burr played an ivory poacher.
31. **Tarzan's Hidden Jungle.** '55. RKO, 73m. T: Gordon Scott. J not portrayed. D: Harold Schuster. Jack Elam played an evil hunter, Vera Miles, a jungle nurse. She and Scott fell in love during filming and were married before the picture's release.
32. **Tarzan and the Lost Safari.** '57. MGM, 84m. T: Scott. J not portrayed. D: H. Bruce Humberstone. First Tarzan film released in color, as would be all future films. When RKO became Desilu, producer Sol Lesser took Tarzan back to MGM. Filmed on location in Africa. George Coulouris and Wilfred Hyde-White were among supporting cast. Scott's leg was torn open by a supposedly tame lion, requiring 32 stitches.
33. **Tarzan's Fight for Life.** '58. MGM, 86m. T: Scott. J: Eve Brent. D: Humberstone. Intended to launch a TV series. Jane was re-introduced and a second attempt was made to re-create Tarzan's family. Rickie Sorenson played Tartu, Tarzan and Jane's adopted son.
34. **Tarzan's Greatest Adventure.** '59. Paramount, 86m. T: Scott. J not portrayed. D: John Guillermin. 60% filmed on location in Africa, with interiors in a London studio. Cinemascope. Villains were Anthony Quayle and a pre-007 Sean Connery. Director Guillermin and producer Sy Weintraub decided Tarzan should be more articulate, contemporary and realistic; result was actually closer to Burrough's original character than had been Weissmuller grunt-and-groan version.
35. **Tarzan the Ape Man.** '59. MGM, 82m. T: Denny Miller. J: Joanne Barnes. D: Joseph M. Newman. Contained scenes from MGM's 1932 version, including vine-swinging shots in which Weissmuller is clearly recognizable, and the crocodile fight from *Tarzan and His Mate,* '34, tinted to match color. Wardrobe and stock shots from *King Solomon's Mines,* '50, were also used. Miller was only blond Tarzan to date.
36. **Tarzan the Magnificent.** '60. Paramount, 88m. T: Scott. J not portrayed. D: Robert Day. Filmed on location in Africa with interiors in London. Supporting cast included John Carradine, Lionel Jeffries and Jock Mahoney, soon to take over as Tarzan.
37. **Tarzan Goes to India.** '62. MGM, 86m. T: Jock Mahoney. J not portrayed. D: Guillermin. Filmed in India in Cinemascope, it became biggest commercial hit. A former stuntman, Mahoney did his own stunts. Score was composed by Ravi Shankar. Jai, an Indian street child, played Jai, the elephant boy befriended by Tarzan.
38. **Tarzan's Three Challenges.** '63. MGM, 92m. T: Mahoney. J not portrayed. D: Day. Filmed in Thailand. Woody Strode played dual role as a spiritual leader and his evil brother.
39. **Tarzan and the Valley of Gold.** '66. Banner (independent), 90m. T: Mike Henry. J not portrayed. D: Day. Filmed on location in Mexico. Manuel Padilla, Jr. played Ramel, a child befriended by Tarzan.
40. **Tarzan and the Great River.** '67. Paramount, 99m. T: Henry. J not portrayed. D: Day. Filmed in Brazil. Henry was bitten on the chin by Dinky the chimp and required 20 stitches; Dinky was destroyed and his role recast. Manuel Padilla, Jr. played Pepe, a child on a riverboat steamer.
41. **Tarzan and the Jungle Boy.** '68. Paramount, 99m. T: Henry. J not portrayed. D: Day. With this Tarzan film, his fifth, Day had directed more apeman epics than any other director. Filmed in Brazil. Illness during shooting made Henry decide not to go on as Tarzan.
42. **Tarzan's Deadly Silence.** '70. National General, 99m. T: Ron Ely. J not portrayed. D: Robert L. Friend. A theatrical feature edited from episodes of the NBC-TV series. Jock Mahoney, a former Tarzan, Woody Strode, Mahoney's nemesis from *Tarzan's Three Challenges,* Nichelle Nichols and Manuel Padilla, Jr. (as Jai) supported.
43. **Tarzan's Jungle Rebellion.** '70. National General, 92m. T: Ely. J not portrayed. D: William Witney. Edited-together episodes of the NBC-TV show, released theatrically one month after *Tarzan's Deadly Silence.* Sam Jaffe and Manuel Padilla, Jr. (as Jai) were in supporting cast.
44. **Tarzan the Ape Man.** '81. MGM, 112m. T: Miles O'Keeffe. J: Bo Derek. D: John Derek. Told completely from Jane's POV, with Tarzan as an inarticulate supporting character. Lengthy sequences of Bo in the nude earned an R rating and the ire of the Burroughs estate. Filmed on location in Sri Lanka, Richard Harris played Jane's father. Bo also produced the film, which came in under its $6 million budget and grossed over $31 million in its first weeks of release, making it the top moneymaking Tarzan film to date.
45. **Greystoke: The Legend of Tarzan, Lord of the Apes.** '84. Warner Bros. T: Christopher Lambert. J: Andie MacDowell. D: Hugh Hudson.

Tarzan on Television

1. **Tarzan and the Trappers.** First telecast: 5/5/1966. 74m. T: Gordon Scott. J: Eve Brent. D: H. Bruce Humberstone. Filmed in 1958 immediately upon completion of *Tarzan's Fight for Life,* this film is actually *three* TV pilots edited together. The proposed series, produced by Sol Lesser, did not sell. Though filmed in color, it was first telecast in black-and-white. As in *Fight for Life,* Rickie Sorenson is featured as Tartu.
2. **Tarzan.** NBC-TV. Premiere: 9/8/1966. One-hour format. T: Ron Ely. J not portrayed. Various directors including: Robert L. Friend, Harmon Jones, James Komack, William Witney & Ely. First five episodes filmed in Brazil with balance of first season shows filmed in Mexico. Shows for second season filmed in Mexico, London, Guatemala and Mozambique. First season guests included Jock Mahoney, former screen Tarzan, as a game warden; later he played a villain in a two-parter filmed in Mexico. Second season guests: Neville Brand, Julie Harris, Helen Hayes, Sam Jaffe, Fernando Lamas, James MacArthur, Ethel Merman, Diana Ross, Woody Strode and James Whitmore. Manuel Padilla, Jr., who had appeared as separate characters in *Tarzan and the Valley*

of Gold and *Tarzan and the Great River*, played Tarzan's ward, Jai, the name of the actor and character befriended by Tarzan in *Tarzan Goes to India*. In this series, Tarzan returns to the jungle after 14 years of schooling. Ely used the Weissmuller yell, but did his own stunts and suffered several injuries, including bites from a lion, scratches from a puma and a leopard, a separated shoulder, a second broken shoulder, three fractured ribs and two sprained wrists. Even before the first episode had aired, he had sustained 17 different injuries. In addition, a berserk elephant killed its trainer during early filming in Mexico. Early Nielsen ratings found the show in 55th position, but by the mid-point of its first season, it had climbed to 20th. By season's end, it had the largest audience of women 18 to 34 of *any* primetime show. Nevertheless, the series ran for only two years, though CBS-TV picked it up for a summer of reruns in 1969. In all, 64 episodes were filmed; some were cut together and released as two theatrical films, *Tarzan's Deadly Silence* and *Tarzan's Jungle Rebellion*.

3. **Tarzan.** CBS-TV. Premiere: 9/76. Filmation, cartoon series. T (voice): Bob Ridgely. J not portrayed. A total of 34 cartoons were made and aired on Saturday mornings during 1976-80. The early shows were 30m and played with a *Batman* cartoon series. Later shows, which aired with *Lone Ranger* and *Zorro* cartoons, were only 20m.



Above: The beasts of Tarzan as animated by Filmation. Below: an apeman in love: Johnny Weissmuller and his best-known Jane (Maureen O'Sullivan).

THE APE DIRECTORIES

If you would like to read more about Tarzan of the Apes and his creator Edgar Rice Burroughs, STARLOG recommends *Edgar Rice Burroughs: The Man Who Created Tarzan* by Irwin Porges (Ballantine, a two-volume trade paperback boxed set biography, 1976), *Edgar Rice Burroughs, Master of Adventure* by Richard A. Lupoff (Ace, biography, 1968) and *Tarzan of the Movies* by Gabe Essoe (Citadel Press, 1968). Also of special interest: *A Guide to Barsoom* by John Flint Roy (Ballantine, 1976, an examination of Burroughs' other major series character, John Carter of Mars) and *Tarzan Alive* by Philip Jose Farmer (Playboy, 1982, a biography of the apeman treating him not as if he was a *fictional* character, but a *living* human being—which, of course, he is). ★

Adventures in the Nightmare of "Dreamscape"

Producer Bruce Cohn-Curtis and FX wizards Craig Reardon and Peter Kuran engineer a fantastic voyage into human imagination, where fantasy and reality intermingle—and death is only a daydream away.

By RANDY & JEAN-MARC LOFFICIER

What would happen if someone invaded another person's dreams? There's an old wives' tale which warns that if you die in your sleep, you also die in *reality*. . . .

This subject is explored in *Dreamscape*, the story of a young man who can enter others' dreams at will, and who must use his power to aid an American President endangered by an assassination attempt. This fantasy theme, rarely handled by Hollywood, is being brought to the screen by director Joe Ruben and producer Bruce Cohn-Curtis of Zupnik-Curtis Enterprises. Curtis previously produced *The Seduction*, starring Morgan Fairchild and Andrew Stevens, and *Hell Night* with Linda *(The Exorcist)* Blair.

"I had *never* produced a science-fiction movie, or a film with special effects," Curtis says, "and I thought that would be a challenge. I loved the concept of *Dreamscape* when director Joe Ruben brought me the script. Being able to get into someone's head, to enter their dreams and participate in them was a great idea. *Dreamscape* is really an adventure story; it's close to *Fantastic Voyage*.

"David Loughery, Chuck Russell, Ruben and I all reworked the original script, retaining the original concept, but developing characters and adding more dreams, ones we thought would be easier to relate to for the audiences. Now, the story is more like science fact than science fiction. It *is* possible. It *could* happen in, perhaps, 50 years, because there are dream research centers operating today. In fact, Joe and Dennis Quaid visited one at U.C.L.A. We also hired a psychic as a technical advisor.

"We do different things so that the audience will know they're in a dream. Just before you go to sleep, you see spots before your eyes, and we use that effect. We go inside four different dreams—each photographed differently—and each time, we take the audience through what we call 'dream tunnels.'"

RANDY & JEAN-MARC LOFFICIER are California-based writers who have contributed to Twilight Zone, L'Ecran Fantastique *and other media magazines. They hit the L.A. Offbeat with Candy Clark in STARLOG #79.*

Dream Stars

To bring *Dreamscape* to the screen, Curtis assembled a dream cast led by Dennis (*The Right Stuff*) Quaid (STARLOG #79), as the film's hero, Alex Gardner. "Quaid was always my first choice," the producer explains. "We toyed around with some other actors, but we came back to him. He had all the right qualities for the lead."

The remaining casting, according to Curtis, "just sort of evolved." Max von Sydow, for example, portrays Dr. Novotny, a scientist heading an experimental dream laboratory. "I never knew that we would end up with von Sydow," comments Curtis. "It was a wonderful choice, which happened by accident. His agent read the script and asked us if we would be interested in von Sydow playing the role!" The actor may be best known to SF fans as Ming the Merciless in the 1979 *Flash Gordon* (STARLOG #41). His other genre credits include *The Exorcist, Conan the Barbarian, Never Say Never Again* and the forthcoming *Dune*.

Eddie Albert, the *Green Acres* star seen in *Escape To Witch Mountain, Airport '79* and *The Devil's Rain*, is the President of the United States. "Albert had been in our minds for the part of Blair, our villain," says Curtis, "but when he came in for a meeting, I realized that he should be the President. Then, Christopher Plummer's name came up, and he ended up playing Blair." Plummer, an impeccable Sherlock Holmes in *Murder by Decree*, appears as the head of a secret U.S. intelligence agency whose methods can be a bit extreme.

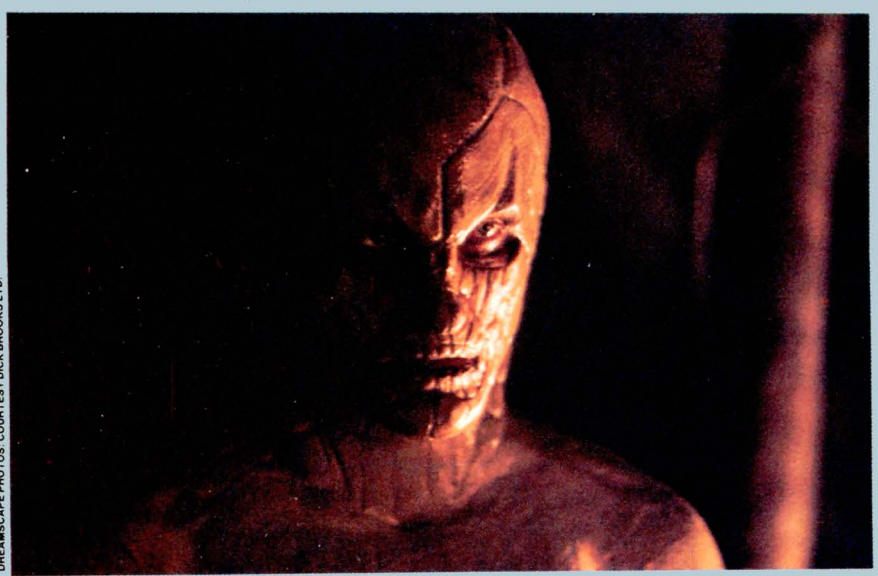
The female lead is Kate Capshaw, already bound for epic adventure as Harrison Ford's co-star in *Indiana Jones and the Temple of Doom* (see page 12). She's a dream researcher in love with Quaid. David Patrick (*48 HRS.*) Kelly is also on hand as a villainous psychic.

According to Curtis, shooting proceeded smoothly, but *Dreamscape* was delayed in post-production by special effects complications. "If I ever do another science fiction or special effects picture, I would do it differently," Curtis comments. "I've learned a great deal from *Dreamscape*. You really must be on top of the effects. It's not like dealing with actors, where you control the situation and once the film is finished, you cut it and that's all. With effects, you finish the picture, cut it, and you're still waiting . . . and waiting.

"We weren't as prepared as we should have been. So, it has taken a little longer in post-production. We had about eight months, working on the script plus two months of special FX preparation—which wasn't enough time.

"We started the film, leaving the effects until the end, thinking they could be prepared during shooting. If I had it to do over, I would have the prosthetics made, shot and

Below and opposite: *Dreamscape*'s SFX and makeup maven Craig Reardon created about 40 different snake heads, a full snake costume and an articulated model for animation.



DREAMSCAPE PHOTOS: COURTESY DICK BROOKS LTD.

Eddie Albert is the nightmare plagued President. Ironically, he was producer Bruce Cohn-Curtis's first choice for the film's *villain*.

tested to make sure they were functioning properly before any other filming began."

To make the movie's dream sequences as realistic as possible, Curtis and associate producer Chuck Russell called upon the considerable talents of Craig Reardon and Peter Kuran. Reardon created special FX makeups for *Funhouse, Altered States, Poltergeist, E.T.* and *Twilight Zone the Movie* (he discusses his work in FANGORIA #31,34). Kuran's career began in the animation rotoscope department of *Star Wars*. Since then, he worked on *Battlestar Galactica, The Empire Strikes Back, The Howling, Dragonslayer, Conan, The Thing, Star Trek II* and *Return of the Jedi*.

Kuran supervised the blue screen work required for the dream scenes. "We worked on the elaborate trolley sequence which kicks off the last dream," Kuran says. "There's the President and Dennis Quaid riding inside a trolley, traveling past the destroyed landscape of Washington D.C. Then, David Patrick Kelly arrives to assassinate the President.

"They also go into a subway car, and there are mutant people who pursue them. There, we used three-dimensional stop-motion animation. Then, in a number of other sequences, you see the full-body snakeman. That's all stop-motion with Craig Reardon basically handling the close-ups of the mechanical effects."

Dream Snakes

Reardon created the film's prosthetics, including the horrific looking snakeman who haunts slumberland. "When we talked about my doing *Dreamscape*, Chuck mentioned the snakeman, and said that they would like to have something a little different from recent films," remembers Reardon. "I suggested a three-dimensional, replacement-animation transformation of one shape directly into another, very different shape, something that has never been done before. Chuck was extremely enthused about that idea, and I was hired."

Dreamscape is the longest project on which Reardon has worked. "I was on it for more than nine months," he explains, "but a good third of that time was devoted to this snakeman transformation, which hasn't progressed quickly. It has been a trial and error process. I've never tackled anything like it before and it turned out to be extremely intricate and time-consuming. Before I'm done, I will have sculpted and painted approximately 40 separate heads. We had to do two snakemen, which involved making one enormous costume, with two different articulated heads.

"I started with a portrait sculpture of David Kelly, and altered it very slightly, one head at a time, until it got so far along that I felt I could take a mold. Then, I would generate the next 12 or so heads from that mold, progressing far enough until I was ready to take another mold. That way, I didn't have to completely duplicate everything from scratch from one head to the next. I just altered the cast and resculpted it at each stage, introducing little anomalies. Not only are you changing the shape in necessary ways, but you also add little anomalies as to head placement, its tilt and such.

"The heads were made from a special plastiline clay and painted with a base coat. But as the features change, the colors also change, gradually and subtly. That's the difficult thing to smooth out so that there isn't much 'chatter' when all the frames go whizzing by in the final product."

There were other problems concerning the selection of the snakeman designs. "We made an entire seven foot tall snakeman," Reardon reveals. "Ironically, they never photographed it from the waist down, except for about a half-second when it bursts through a window. It had always been planned to use an animated model for certain shots, but they wound up using it much more than they intended, because they didn't feel that the suit *reads* believably. My view is that a rubber suit is not necessarily an anathema; it all depends on how it's shot and how the performer uses it. I think we could have gotten more dynamism out of the entire suit, but that's just an impasse that sometimes happens.

"At one time, the snakeman's head looked pretty much like an everyday snake. I had wanted to make it a cobra's head, but they said it wasn't enough of a snake*man*, so I had to rotate the eyes from the side of the head, like a cobra, to more binocular, like a man. In my opinion, I don't consider this change to be an improvement.

"At the film's end, Quaid also turns into the snakeman. They decided that we would begin to see the transformation overwhelming him, then cut away, and we would go back to Alex's version of the snake monster. That's how it was executed. When they saw it, they were displeased. They didn't feel it had enough dramatic impact. So, they decided they would rather see Alex tear his face down the middle, like a paper bag, with the monster emerging from there. They went to Greg Cannom, because I was too occupied with this animation, and he executed the alternate version. I was pleased with what we did, and seeing it discarded was just another, incomprehensible disappointment for me."

Reardon details the other effects he did for *Dreamscape*. "Tommy Ray [Kelly] transforms with knives springing from his fingers. He uses these to tear out someone's heart, which sits beating in his fingers," the effects technician says. "We made a prosthetic hand and an artificial heart for this scene. In another sequence, Kelly looks like one of the mutants, which we did with an appliance makeup. Later, Kelly appears in a form halfway between himself and the snakeman. So, we did a very elaborate makeup which also concealed a device to depict his impalement. Bruce Kasson engineered all these mechanics for me on this film.

"At that point, Quaid also turns into a replica of Kelly's father, a transformation being handled by Pete Kuran, through optical effects. Quaid is later bitten by the snakeman and causes his wound to heal through mind power, since this attack occurs in the dream state. I designed a way to do that without a dissolve effect, all on *one* take. Unfortunately, they redid it with a more conventional optical/fade effect.

"I felt that some of the potential which was inherent in the script for *Dreamscape* was not realized," Craig Reardon offers. "I know that directors and everyone else on a set are placed under a great deal of pressure, having to get certain material done within certain budgetary considerations, but I feel that when necessary, they should delay to create these intricate and impressive effects, creating a sequence which will remain in the audience's memory. Yet, in spite of my own personal misgivings, I think that the audience will come in and be impressed all the same by *Dreamscape*."

Bruce Cohn-Curtis agrees. "The challenge of *Dreamscape* is what attracted me to it. I feel that I've met that challenge, and I hope that audiences will agree we've met it successfully. *Dreamscape* is not one of those films where you say, 'It has terrific special effects but a lousy story!' I tried to make an intelligent, exciting tale along with special effects, so that they all blend together for an entertaining 100 minutes at the movies." ★

So, you call yourself a science fiction fan?!? We'll see . . .

Each month STARLOG celebrates the colorful world of science fiction — the people, the action, the wonder! Edited in an exciting, intelligent style, STARLOG covers the news and personalities that make the SF field so lively and important. If you're not already reading *the most popular science fiction magazine in our solar system* please take advantage of this special limited offer — and join the celebration!

SUBSCRIBERS GET:

★Reviews of SF movies by writers like Robert Bloch, Norman Spinrad, Alan Dean Foster, Ron Goulart and others.

★News of NASA events, science and technology.

★Book news and interviews with authors like Ray Bradbury, Arthur C. Clarke, George R.R. Martin, David Kyle, Isaac Asimov, Roger Zelazny, L. Sprague and Catherine Crook de Camp, C. J. Cherryh, Sam Delany and Clifford Simak.

★Photo features of talents like Chesley Bonestell, George Lucas, BORIS, Gene Roddenberry, Alex Nino, Greg and Tim Hildebrandt, Doug Trumbull, Murray Tinkleman, Ridley Scott, Jerry Goldsmith, Virgil Finlay, Ralph McQuarrie and Don Maitz.

★Illustrated fiction by such popular SF authors as Philip K. Dick, Frederic Brown and David Gerrold.

★Fan activities, conventions, art, letters, cartoons.

★Lavishly designed with COLOR photos and art.

★The fastest, most authoritative news in the SF field.

JOIN THE SCIENCE FICTION CELEBRATION . . . AND SAVE!!!

Regular Newsstand Price: $37.40 a year

Special 6-month Trial Subscription — YOU SAVE $3.72!!!

Full year's Subscription — YOU SAVE $9.91

PLUS — We'll send you a $1.00 Gift Certificate with your 6-month subscription, and we'll send you a $2.00 Gift Certificate with your 1-year subscription. These Certificates are good toward any STARLOG merchandise advertised in the magazine.

Send to: O'Quinn Studios
475 Park Ave. South
New York, NY 10016

YES, I'm a true science fiction fan, and I want to join the monthly STARLOG celebration. Start my subscription at once.

___ Special 6-month Trial Subscription (U.S.) $14.98 (Includes one $1.00 Gift Certificate FREE!)
___ Foreign Trial Subscription $19.48
___ Special 1-year Subscription (U.S.) $27.49 (Includes one $2.00 Gift Certificate FREE!)
___ Foreign Subscription 1-year $36.49

Name _____

Street _____

City _____

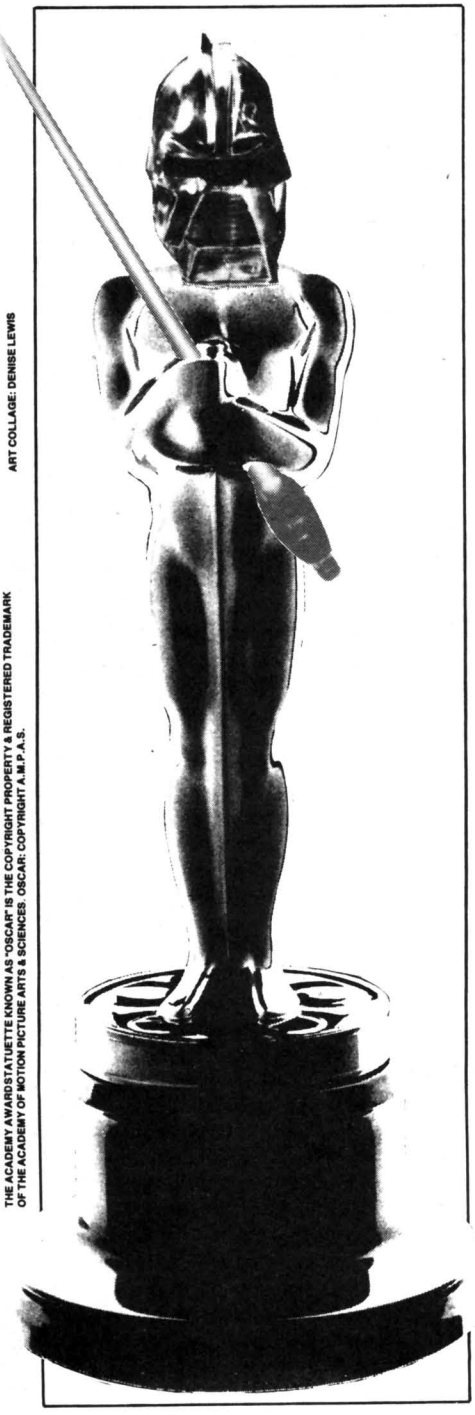
State _____ Zip _____

ENCLOSE PAYMENT—checks made out to O'Quinn Studios. Please allow 6-8 weeks for delivery of first issue.

The Oscar Winners: Science Fiction Fantasy & Horror

By MILBURN SMITH

On April 9, for the 56th time, the Academy of Motion Picture Arts and Sciences will hand out its annual awards, the Oscars, in recognition of outstanding artistic and technical achievement in the movie industry. The approach of what Hollywood calls "Oscar Fever" prompted STARLOG to go thumbing through lists to chronicle past SF, fantasy and horror award winners. Although there have been some lean years of genre excellence, there have also been some humdingers.



THE ACADEMY AWARD STATUETTE KNOWN AS "OSCAR" IS THE COPYRIGHT PROPERTY & REGISTERED TRADEMARK OF THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES. OSCAR: COPYRIGHT A.M.P.A.S.

ART COLLAGE: DENISE LEWIS

The vintage year for SF Oscars, for instance, was 1977, the year *Star Wars* took its seven and *Close Encounters of the Third Kind* received two awards. Fantasy films had their best year in 1941, with four films *(Here Comes Mr. Jordan, The Devil and Daniel Webster, Dumbo, Fantasia)* picking up a total of six awards. 1968 was the most diversified year, with one Oscar each going to a medical SF entry *(Charly)*, a satanic thriller *(Rosemary's Baby)* and two straight SF films *(2001: A Space Odyssey, Planet of the Apes)*.

The last two years have been well represented as two films have earned a total of five Oscars in each year. In 1981, it was *Raiders of the Lost Ark* (four) and *An American Werewolf in London* (one), while last year *E.T.* (four) teamed with *Quest for Fire* (one).

With its six regular and one Special awards, *Star Wars* is the most-Oscared SF, fantasy or horror film of all time. To round out the Top Ten, add *Mary Poppins* (1964) with five Oscars, *E.T.* and *Raiders of the Lost Ark*, each with four, and the triple winners: *The Thief of Bagdad* (1940), *The Phantom of the Opera* (1943), *Miracle on 34th Street* (1947), *The Red Shoes* (1948), *20,000 Leagues Under the Sea* (1954) and *Jaws* (1975).

Here Comes Mr. Jordan has the distinction of being the only SF, fantasy or horror film to earn Oscars both in its original version and for a later remake. First time out, it took two, while Warren Beatty's remake, *Heaven Can Wait* (1978), earned a single statuette. Incredibly enough, though the remake of *King Kong* (1976) received one award, the much-aped original (1933) went Oscarless.

Three leading players (Fredric March, Julie Andrews, Cliff Robertson) and three supporting (Edmund Gwenn, Josephine Hull, Ruth Gordon) received Oscars for their work in genre films. In addition, a Special Award was given to Judy Garland for "her outstanding performance as a screen juvenile during the past year"—1939, the year in which she appeared in the musical *Babes in Arms* and the fantasy classic *The Wizard of Oz*. Another Special Award went to James Baskette for his portrayal of Uncle Remus in *Song of the South* (1947).

Although the Academy had been handing out trophies since 1928, they did not establish an award for Special Effects until 1940. *The Thief of Bagdad* was the first recipient. A regular award for Makeup was not given until 1981—*An American Werewolf in London* was the first winner—although Specials had previously gone to *The 7 Faces of Dr. Lao* (1964) and *Planet of the Apes* (1968).

Several names appear twice on our list of genre winners; those making three appearances deserve to be noted. Composer John Williams, for instance, is a triple winner with his evocative scores for *Jaws, Star Wars* and *E.T.* In Special Effects, Carlo Rambaldi's three Oscars were earned on *King Kong*, *ALIEN* (1979) and *E.T.*, while Richard Edlund picked up his awards for *Star Wars, The Empire Strikes Back* (1980) and *Raiders of the Lost Ark*.

George Lucas and Steven Spielberg emerge as Oscar champs, although, ironically, neither man has yet received a statuette in his own right. Nevertheless, three of the films which Lucas has either directed, produced or co-authored, have taken a total of 13 awards *(Star Wars,* seven; *The Empire Strikes Back*, two; *Raiders of the Lost Ark*, four). Neck-and-neck, also with a lucky 13, is Spielberg (*Jaws,* three; *Close Encounters of the Third Kind,* two; *Raiders of the Lost Ark*, four; *E.T.*, four).

No clear champ has emerged in the horror category, but Walt Disney is the undisputed giant of fantasy films. Fifty-one Academy Awards were earned by Disney films during Walt's lifetime. Of those, he *personally* accepted 32 awards, some of which were presented to him in specific recognition of his own work and others for his staff.

The accompanying list is limited to feature-length films, and while the categorizing may seem in a few instances arbitrary, it hopefully follows a sort of logic. Disaster films, for example, are *not*, strictly speaking, fantasy films, even when they portray calamities which have not yet happened, such as the capsizing of an ocean liner as in *The Poseidon Adventure* (1972), which won two Oscars but is *not* on our list. *Breaking the Sound Barrier* (1952), on the other hand, is certainly not science fiction (it should probably be classified as a docudrama), but *is* included because the event dramatized is of primary importance to SF fans.

Around the World in 80 Days (1956) presents a special problem. Certainly, anything by Jules Verne is also of primary importance to SF fans, but *80 Days* is neither science fiction nor fantasy—even though the feat described had not yet been accomplished at the time Verne wrote. After a lengthy debate in the STARLOG offices, it was decided that the film would *not* be included on our list, but that we were obliged to state that it won five Oscars, including Best Picture, Writing (screenplay-adapted), Cinematography, Film Editing and Score.

Then, there's *Jaws*. Although that shark is *fantastically* large, the film is neither fantasy nor SF —nor is it really a horror film— but to exclude it seemed just plain wrong. And *Goldfinger* (1964) and *Thunderball* (1965) may be adventure films and *Whatever Happened to Baby Jane?* (1962) is undeniably more a psychological drama than horror film, but, like *Jaws*, these films simply *demand* to be included on our list.

And now, the envelopes, please....

SF, Fantasy & Horror Academy Award Winners*

1931-1932

Dr. Jekyll and Mr. Hyde
Actor: Fredric March

1935

A Midsummer Night's Dream
Cinematography:
Hal Mohr
Editing: Ralph Dawson

1937

Lost Horizon
Art Direction:
Stephen Goosson
Editing: Gene Milford,
Gene Havlick

LOST HORIZON PHOTO: COPYRIGHT 1937 COLUMBIA PICTURES

Lost Horizon **(1937)**

1938

Snow White and the Seven Dwarfs
Special Award:
Walt Disney

1939

The Wizard of Oz
Original Score:
Herbert Stothart
Song: "Over The Rainbow,"
Harold Arlen,
E.Y. Harburg
Special Award (acting):
Judy Garland

1940

The Thief of Bagdad
Cinematography:
George Perrinal
Art Direction: Vincent Korda
Special Effects:
Photographic,
Lawrence Butler;
Sound, Jack Whitney

Pinocchio
Original Score:
Leigh Harline,
Paul J. Smith,
Ned Washington
Song: "When You Wish
Upon A Star,"
Leigh Harline,
Ned Washington

1941

Here Comes Mr. Jordan
Original Story: Harry Segall
Best-Written Screenplay:
Sidney Buchman,
Seton I. Miller

The Devil and Daniel Webster
Scoring Dramatic Picture:
Bernard Herrmann

Dumbo
Scoring Musical Picture:
Frank Churchill,
Oliver Wallace

Fantasia
Special Award:
Leopold Stokowski
Special Award:
Walt Disney

1943

The Phantom of the Opera
Cinematography: Hal Mohr,
W. Howard Greene
Art Direction:
Alexander Golitzen,
John B. Goodman
Interior Decoration:
R.A. Gausman,
Ira Webb

1945

The Picture of Dorian Gray
Cinematography:
Harry Stradling

1946

Blithe Spirit
Special Effects:
Thomas Howard

1947

Miracle on 34th Street
Supporting Actor:
Edmund Gwenn
Original Story:

MIRACLE ON 34TH STREET PHOTO: COPYRIGHT 1947 20TH CENTURY-FOX

Miracle on 34th Street **(1947)**

Valentine Davies
Best-Written Screenplay:
George Seaton

The Bishop's Wife
Sound Recording:
Gordon Sawyer

Song of the South
Song: "Zip-A-Dee-Doo-
Dah," Allie Wrubel,
Ray Gilbert
Special Award (acting):
James Baskette

1948

The Red Shoes
Art Direction:
Hein Heckroth
Set Decoration:
Arthur Lawson
Scoring Dramatic Picture:
Brian Easdale

BABY JANE PHOTO: COPYRIGHT 1962 WARNER BROS.

Whatever Happened to Baby Jane? **(1962)**

Portrait of Jennie
Special Effects: Visual,
Paul Eagler,
J. McMillan Johnson,
Russell Shearman,
Clarence Slifer; Audible,
Charles Freeman,
James G. Stewart

1949

Mighty Joe Young
Special Effects:
RKO Productions

1950

Destination Moon
Special Effects:
George Pal Productions

Harvey
Supporting Actress:
Josephine Hull

1951

When Worlds Collide
Special Effects: Paramoun

1952

Breaking the Sound Barrier
Sound Recording:
London Films

Special Award
Merian C. Cooper

1953

War of the Worlds
Special Effects: Paramount

1954

20,000 Leagues Under the Sea
Art Direction: John Meehan
Set Decoration:
Emile Kuri
Special Effects:
Walt Disney Studios

1956

The Red Balloon
Original Screenplay:
Albert Lamorisse

1958

tom thumb
Special Effects:
Tom Howard

1959

Black Orpheus
Foreign Film:
Dispatfilm & Gemme
Cinematografica

1960

The Time Machine
Special Effects:
Gene Warren,
Tim Baar

1962

Whatever Happened to Baby Jane?
Costume Design (black-
&-white): Norma Koch

The Wonderful World of the Brothers Grimm
Costume Design (color):
Mary Wills

PHOTO: COPYRIGHT WALT DISNEY PRODUCTIONS

Multiple winner Walt Disney.

1964

Mary Poppins
Actress: Julie Andrews
Editing: Cotton Warburton
Special Visual Effects:
Peter Ellenshaw,
Hamilton Luske,
Eustace Lycett
Original Score:
Richard M. Sherman,
Robert B. Sherman
Song: "Chim Chimm
Cher-ee,"
Richard M. Sherman,
Robert B. Sherman

Goldfinger
Sound Effects:
Norman Wanstall

The 7 Faces of Dr. Lao
Special Award (makeup):
William Tuttle

1965

Thunderball
Special Visual Effects:
John Stears

*Feature-length

The Wonderful World of the Brothers Grimm **(1962)**

1966

Fantastic Voyage
Art Direction: Jack Martin Smith, Dale Hennesy, Walter M. Scott, Stuart A. Reiss
Special Visual Effects: Art Cruickshank

1967

Doctor Dolittle
Special Visual Effects: L.B. Abbott
Song: "Talk To The Animals," Leslie Bricusse

Irving G. Thalberg Award:
Alfred Hitchcock

1968

Charly
Actor: Cliff Robertson

Rosemary's Baby
Supporting Actress: Ruth Gordon

2001: A Space Odyssey
Special Visual Effects: Polaris

Planet of the Apes
Special Award (makeup): John Chambers

1969

Marooned
Special Visual Effects: Robbie Robertson

1971

Bedknobs and Broomsticks
Special Visual Effects: Danny Lee, Eustace Lycett, Alan Marley

1973

The Exorcist
Screenplay: William Peter Blatty
Sound: Robert Knudson, Chris Newman

1975

Jaws
Editing: Verna Fields
Sound: Robert L. Hoyt, Roger Herman, Earl Madery, John Carter
Original Score: John Williams

1976

The Omen
Original Score: Jerry Goldsmith

King Kong
Special Visual Effects: Carlo Rambaldi, Glen Robinson, Frank Van der Veer

Logan's Run
Special Visual Effects: L.B. Abbott, Glen Robinson, Matthew Yuricich

1977

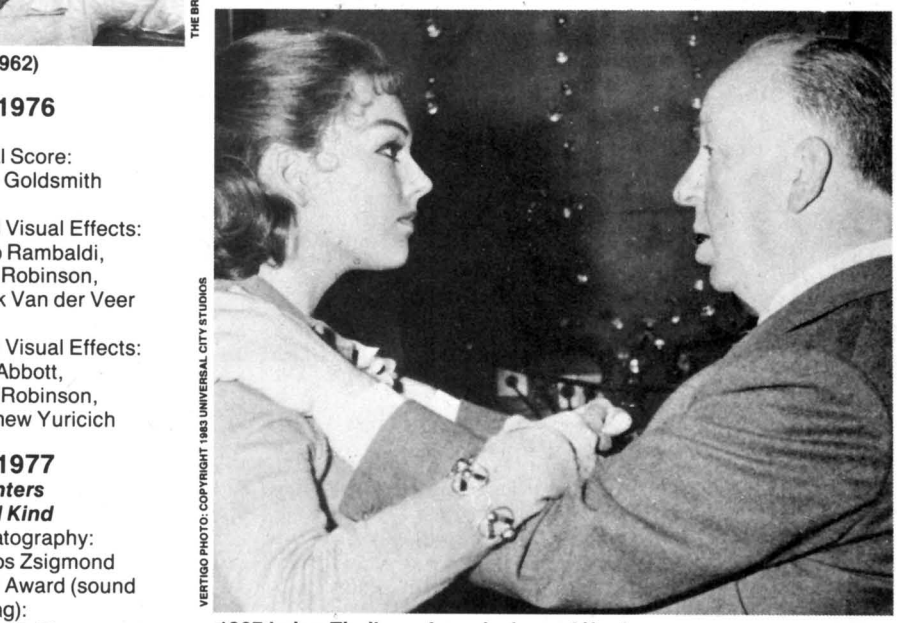
Close Encounters of the Third Kind
Cinematography: Vilmos Zsigmond
Special Award (sound editing): Frank E. Warner

The 7 Faces of Dr. Lao **(1964)**

Star Wars
Art Direction: John Barry, Norman Reynolds, Leslie Dilley, Roger Christian
Costume Design: John Mallo
Editing: Paul Hirsch, Marcia Lucas, Richard Chew
Sound: Don MacDougall, Ray West, Bob Minkler, Derek Ball
Visual Effects: John Stears, John Dykstra, Richard Edlund, Grant McCune, Robert Blalack
Original Score: John Williams
Special Award (robot voices): Benjamin Burtt, Jr.

1978

Heaven Can Wait
Art Direction: Paul Sylbert, Edwin O'Donovan, George Gaines



1967 Irving Thalberg Award winner Alfred Hitchcock with Kim Novak in *Vertigo*.

Superman the Movie
Visual Effects: Les Bowie, Colin Chilvers, Dennys Coop, Roy Field, Derek Meddings, Zoran Perisic

1979

The Tin Drum
Foreign Film: Seitz-Bioskop-Artemis-Hallelujah-GGB-Argos

ALIEN
Visual Effects: H.R. Giger, Carlo Rambaldi, Brian Johnson, Nick Allder, Denys Ayling

1980

The Empire Strikes Back
Sound: Bill Varney, Steve Maslow, Gregg Landaker, Peter Sutton
Visual Effects: Richard Edlund, Dennis Muren, Bruce Nicholson, Brian Johnson

1981

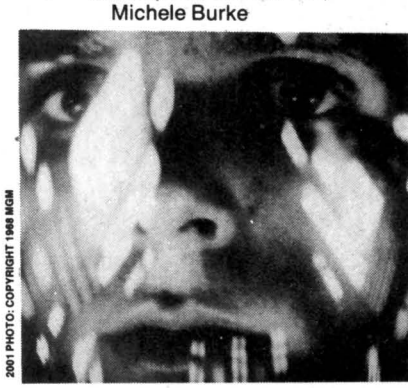
Raiders of the Lost Ark
Editing: Michael Kahn
Art Direction: Norman Reynolds, Leslie Dilley, Michael Ford
Sound: Bill Varney, Steve Maslow, Gregg Landaker, Roy Charman
Visual Effects: Richard Edlund, Kit West, Bruce Nicholson, Joe Johnston

An American Werewolf in London
Makeup: Rick Baker

1982

E.T. — The Extra Terrestrial
Sound: Buzz Knudson, Robert Glass, Don Digirolamo, Gene Cantamessa
Sound Editing: Charles L. Campbell, Ben Burtt
Visual Effects: Carlo Rambaldi, Dennis Muren, Kenneth F. Smith
Original Score: John Williams

Quest For Fire
Makeup: Sarah Monzani, Michele Burke



2001: A Space Odyssey **(1968)**

A collection of Oscar winners: Top: *Star Wars* and *Close Encounters of the Third Kind* (both 1977). Middle: *Jaws* (1975), *E.T.* (1982), *An American Werewolf in London* (1981), *The Wizard of Oz* (1939).

STAR WARS PHOTO: COPYRIGHT 1977 LUCASFILM LTD.

CLOSE ENCOUNTERS PHOTO: COPYRIGHT 1978 COLUMBIA PICTURES

JAWS PHOTO: COPYRIGHT 1975 UNIVERSAL CITY STUDIOS

E.T. PHOTO: COPYRIGHT 1982 UNIVERSAL CITY STUDIOS

AMERICAN WEREWOLF PHOTO: COPYRIGHT 1981 UNIVERSAL CITY STUDIOS

WIZARD OF OZ: COPYRIGHT 1939 MGM

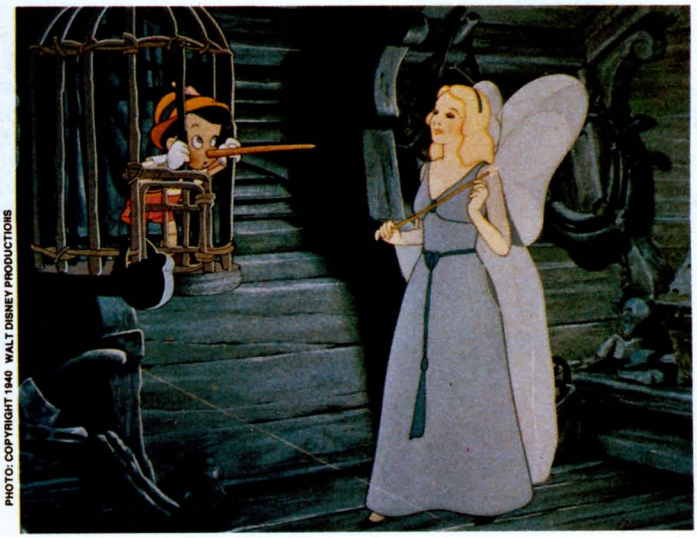


PHOTO: COPYRIGHT 1940 WALT DISNEY PRODUCTIONS

FANTASIA PHOTO: COPYRIGHT 1940 WALT DISNEY PRODUCTIONS

Disney Oscar winners *Pinocchio* (1940) and *Fantasia* (1941).

Samurai Cat
"The Fur-Ball from Hell"

He's Miaowara Tomokato, a feline fury striding out of the East and into satiric adventures at the end of the world and next door.

By DAVID McDONNELL

This cat ain't nobody's pussy. He's a mean, feline fighting machine, and an epic, if animalistic, hero. His exploits have been chronicled in a popular portfolio of prints by writer/artist Mark E. Rogers. And now, Rogers brings his creation to the printed page with *The Adventures of Samurai Cat* (Donald M. Grant Books, $20), a trade paperback graced by 80 illustrations, 20 in color.

The "fur-ball from Hell" began his career with a flourish of brushstrokes. "A friend asked me to do a painting of his cat in medieval armor, all that chain mail," Rogers

Samurai Cat watches as that famous barbarian, Con-Ed, delivers an electrifying lecture on the joys of being uncivilized. *The Adventures of Samurai Cat* is available in a $20 trade edition, and a $50 deluxe, signed, numbered edition from Donald M. Grant, Publisher.

recalls. "But just to make it interesting for me, I wanted to dress the cat in samurai armor. That's where the idea originated. Later, I was doing a short story collection and needed another story, so I let my mind become totally shapeless—and out came the adventures of Samurai Cat."

Those humorous exploits—as portrayed in the portfolio—have taken the warrior kitty far and wide. He helped sink the Spanish Armada (the True Story!). He dealt with Clint Eastwood and Eli Wallach in "The Good, the Cat & the Ugly." And he visited Edgar Rice Burroughs' Barsoom as "A Fighting Cat of Mars."

Many of the prints are specific artistic parodies of famed works by Frank Frazetta and other fantasy illustrators. "I did an apprenticeship with Frazetta," Rogers reveals. "Frazetta wasn't aware of that, though; I've learned from him, N.C.Wyeth, Howard Pyle, Jeff Jones, Roy Krenkel, J. Allen St. John, the painterly painters. I'm making fun of Frazetta's pictures, but I really *do* admire his work."

Rogers' paintings are the book's core, all executed with a stylish originality which perfectly complements the outrageously frenetic text. "The story is like *Harvard Lampoon's* satire of *Lord of the Rings*, *Bored of the Rings*. It's less cynical, more bizarre, a tall tale with, in short, *everything* exaggerated," the author explains.

"The cat is Miaowara Tomokato, 16th Century Japan's greatest samurai. He's an uncomplicated cat of a few intense loyalties, a moralistic character whose life is directed toward upholding his ideals. He's a cat of duty: cunning, grim, ascetic. He's on the side of the angels, although they do call him 'the fur-ball from Hell.'

"His nephew, Shiro, the one with the teddy bear, is a kill-crazy, foaming-at-the-mouth psychopath."

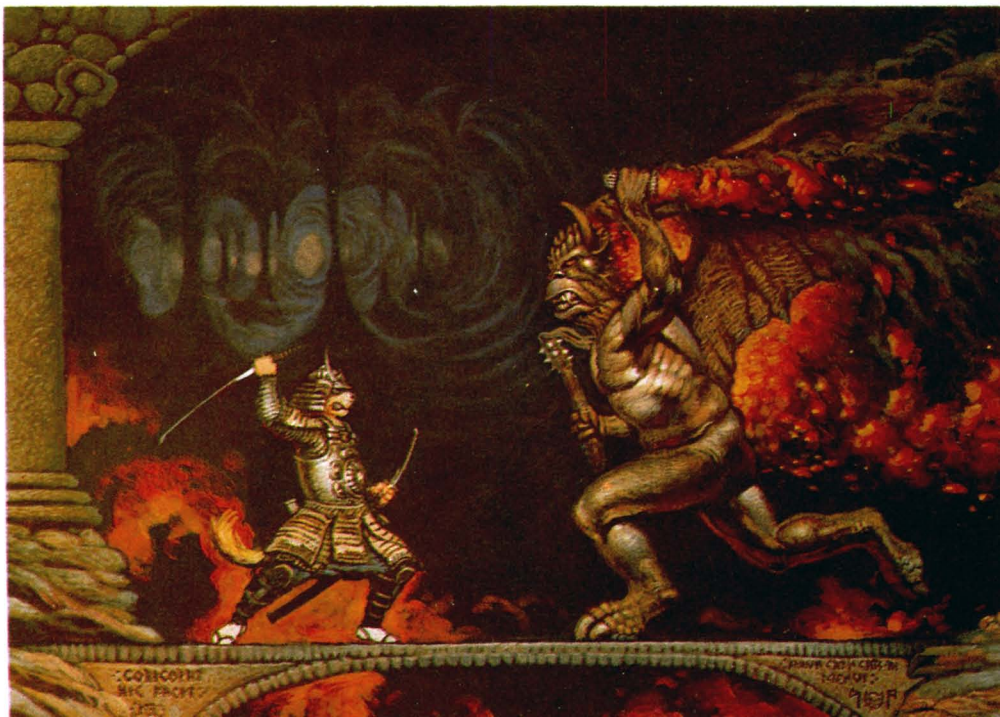
The *Adventures* commence in Japan with the murder of Tomokato's feudal lord by a force of wizards, warriors, gnomes and nasties, recruited from throughout fiction and fact. Accompanied by faithful Shiro, the avenging wildcat pursues the killers into a series of strangely satiric climes, lampooning the fantasy worlds created by Robert E. Howard, H.P. Lovecraft, and J.R.R. Tolkien. Ultimately, the saga reaches an end of sorts in Asgard, as the-puss-at-arms shows up at twilight time, Ragnarok.

"If *The Adventures of Samurai Cat* does click," Rogers announces, "I *do* intend to get more clicking out. I'll do King Arthur and *The Sword in the Stone* with *The Once and Future Cat*. And then, I want to write *Samurai Cat in the Real World* which explains what happens in the portfolio paintings about the Spanish Armada, 'The Kremlin Litter,' and 'Christmas Eve—Berlin 1944.' That's the one with Santa Claus and Samurai Cat fighting enemy bombers above Berlin from Santa's sleigh.

"And," Mark Rogers pauses, eyes twinkling, "that tale features a Bowie knife fight between Samurai Cat and Joseph Stalin. But that's *another* story." ★

ALL ART: COPYRIGHT 1983 MARK E. ROGERS/COURTESY DONALD GRANT

Above: The mightiest feline samurai of all, Miaowara Tomokato, and his rather bloodthirsty five-year-old nephew, Shiro. Below: Samurai Cat confronts a rarebit fiend out of a Tolkienish dream on the bridge at Catzad-Dum.



L.A. OFFBEAT

Death Duel on the Small Screen

BLUE THUNDER Battles AIRWOLF

A pair of superchoppers engage in explosive aerial combat as ABC pits its TV series adaptation against a CBS original imitation.

By LEE GOLDBERG

The television logic seems simple enough: hit movies make hit series, right? If audiences loved it in the theater on Saturday night, they'll love it *every* week on television—with just a few minor alterations.

There have been a staggering 85 television series based on movies, the bulk of them arriving in the last decade. And that doesn't count series which seek to somehow capitalize on the success of popular films.

Now, in fly *Blue Thunder* and *Airwolf*, adaptation and derivation, both aimed at the audiences who paid big bucks to see Roy Scheider fight crime in a weapon-laden, high-tech helicopter. And both are in a death duel on the small screen for ratings glory.

LEE GOLDBERG, veteran STARLOG correspondent, has written for Newsweek *and* Prevue. *He talked with Billy Dee Williams in STARLOG #80.*

"Blue Thunder" Storms

The only connection between *Blue Thunder* the movie and *Blue Thunder* the TV series is the chopper. In the 1983 film, (profiled in STARLOG #70), a secret government organization develops the supercraft as a way to covertly observe people and attack subversive groups and individuals. It is an *evil* device.

Scheider plays Frank Murphy, a renegade chopper cop plagued by bad memories of his tour in Vietnam. Asked to test fly *Blue Thunder*, Murphy discovers the government's plans for its use, exposes the conspiracy and eventually destroys the craft.

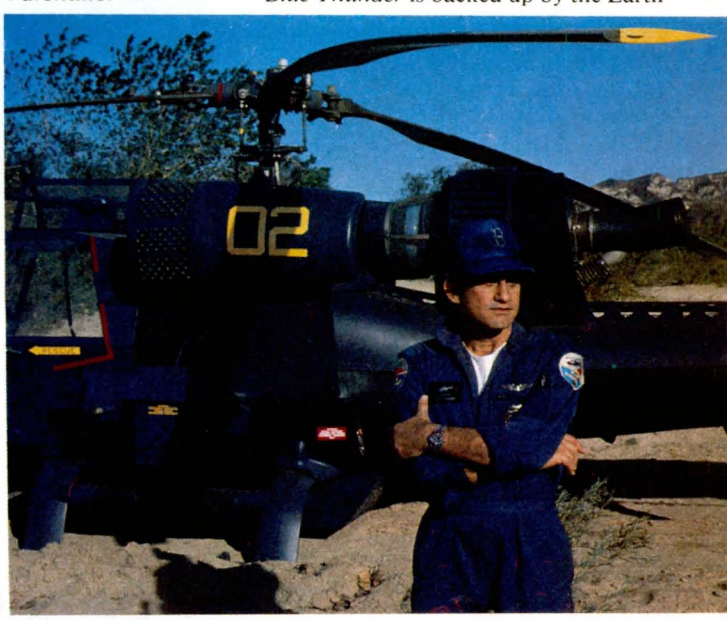
The series exists on its own, making no direct reference to events in the film (save for a few character names and use of movie footage in the title credits and certain episodes). Columbia Pictures drafted Roy Huggins, creator of such series as *Maverick* and *The Rockford Files*, to rework the concept for the small screen.

"Now, the machine is on the side of good," says producer Don Safran, "and loaned out to the LAPD by a government agency called APEX."

James Farentino stars as the pilot, Frank Chaney, an ex-cop who works for APEX and flies *Blue Thunder,* aided by a young computer wizard named Wonderlove, played by comic Dana Carvey, a "JAFO" (Just Another Frustrated Observer) described by co-producer Jeri Taylor as the "wacky one of the group."

Blue Thunder is backed up by the Earth-

The opponents. Right: The *Airwolf* team: Ernest Borgnine, Jan-Michael Vincent (seated, with cello), Alex Cord. Below: The *Blue Thunder* force leader James Farentino.



BLUE THUNDER PHOTO: COPYRIGHT 1983 ABC

AIRWOLF PHOTO: COPYRIGHT 1983 CBS

bound *Rolling Thunder*, a souped-up, computerized van operated by two former football players-turned-APEX-agents, played by football players-turned-actors Dick Butkus and Bubba Smith.

Roy Scheider (interviewed in STARLOG #73) had turned down an offer to play Chaney. The role initially went to Gil (*Buck Rogers*) Gerard, who departed the project due to "creative differences." Farentino replaced him.

"The hero Roy Scheider played was *not* appropriate for weekly TV, and he was too dark and troubled by problems from his Vietnam experience," explains producer Taylor, whose credits include *Quincy* and *Cliffhangers*. "We wanted an upbeat, roguish kind of feeling. Chaney is a maverick. He flew in Vietnam, but we really don't deal with that experience. He's the kind of person who wants to do things his way. He has great instincts for smelling out trouble and would rather go with those instincts than follow bureaucratic procedure."

And, in classic TV adventure show fashion, this leads to constant conflicts between Chaney and his "by-the-book" commander, Captain Braddock (Sandy McPeak in the role of the same name played by the late Warren Oates in the movie).

"We have a much cheerier show than the feature was, but it's not *The A-Team* in the sky," Taylor announces. "It isn't that frivolous."

Maybe not to her. Dan (*ALIEN*) O'Bannon, who co-scripted the *Blue Thunder* movie with Don Jakoby, calls it "*The B-Team*" and views Butkus and Smith as "two Mr. Ts."

"Dan O'Bannon is *always* upset," Safran says. "He said some unnecessarily cruel things about director John Badham when they were working on the feature [see O'Bannon's interview in STARLOG #71]. Dan says many things he has a tendency to wish he hadn't said an hour later. He expresses certain emotions which are not consistent emotions but are of the moment."

O'Bannon and Jakoby are billed as executive story consultants, although O'Bannon and Safran comment that the two are *not* involved in the series.

"There were some initial meetings with them, but they were only involved as advisors," Safran says. "The stories which have been generated came in without them.

"My biggest curiosity was how on Earth they would convert *Blue Thunder* to television standards," says O'Bannon, referring to his meeting with Huggins. "Well, it's *My Mother, the Helicopter*. I didn't expect it to be any better. Once they described the concept, it was hard for me to get excited. Roy Huggins wanted more ideas from us, bits of action regarding the helicopter."

O'Bannon and Jakoby wrote two scripts, "just to see what it was like to work in TV," O'Bannon says, but Safran notes those teleplays were *not* filmed as part of the initial seven episodes ordered by ABC.

"As a business deal, I'm excited about the series," O'Bannon says. "If the series does well, lasts a few years and hits syndication, I can stick a couple grand in my pocket everytime my 'Creator of *Blue Thunder*' credit airs. I would tune in every evening at 7 and 11 just to see my bank account swell."

And Safran and Taylor, naturally, think the show, which premiered in early January, *can* last, although it flies in the face of powerhouse competition from CBS' *Dallas*. After all, it was NBC's *Knight Rider*, another series built around a mechanical gimmick (STARLOG #79) that was the first Friday night contender to seriously threaten the Ewing clan's ratings stranglehold.

"What is appealing about the chopper is its sophistication. That's what people responded to in the movie. But, that would get boring week after week," Taylor says. "So, we've developed some nice characters. The equipment is *never* at the forefront."

"We feel we have a pre-sold commodity in *Blue Thunder*," Safran says, adding he doesn't expect the CBS chopper entry, *Airwolf*, to pose much of a threat. "*Blue Thunder* is now a generic term for helicopters. *Airwolf* must go out and sell itself."

"Airwolf" Howls

Oddly enough, *Airwolf*, which began its Saturday night flights in late January, is perhaps truer to the tone and intent of the *Blue Thunder* film than its authorized descendant.

Jan-Michael (*Damnation Valley*) Vincent stars as helicopter pilot Stringfellow Hawke, who is just the sort of troubled, dark character the *Blue Thunder* producers found unacceptable for television.

"He's a very quiet guy, a loner who is into classical music and plays the cello," says *Airwolf* producer/creator Donald Bellisario, who performed similar duties for *Tales of the Gold Monkey* and *Magnum PI*. "Hawke is very afraid to form relationships because the people close to him always die. He thinks he's walking bad luck. When he sees someone he is attracted to, he stays away from them.

"Hawke's parents were killed in a boating accident and he was raised by Dominick Santini [Ernest (*Future Cop*) Borgnine], the only guy who has survived around him. Santini rents choppers and stunt pilots to the film industry. Hawke is an ex-spy for The Firm, which has developed a special helicopter that has been stolen by Quaddaffi. The Firm asks Hawke to get it back. He agrees to do it if they'll find out what happened to his brother, an MIA. When they welsh on the deal, Hawke holds onto the copter."

Alex Cord, who starred in the Gene Roddenberry-created pilot *Genesis II*, plays Michael Archangel, Hawke's former Chief at The Firm. Archangel makes another arrangement with Hawke.

"He says, 'I'll let you know what the government is doing to trick you into getting back the chopper if you will do certain jobs for me,'" Bellisario explains. "What Hawke doesn't know is that the government isn't wild about The Firm using the chopper, either and would really rather it was destroyed or kept under wraps. The Firm can't build another one. Its inventor erased the plans and there's only one prototype."

Airwolf grew out of an unsold series pilot—a sample segment of a proposed weekly show—aired as an episode of *Magnum PI* (which, like *Matt Houston, The A-Team* and *Riptide*, regularly includes helicopters in the action).

"I had an on-air series commitment from CBS," Bellisario explains. "I had a *Magnum* spin-off I was working with called *Birds of a Feather*. It wasn't *Airwolf*, but it concerned a pilot. CBS liked that idea and said do a flying show for us."

Or did they say "do *Blue Thunder* for us?"

"No," Bellisario replies. "*Airwolf* owes the usual things a TV show does to the movies. If there was a major, very successful Western and the network then came to me and said do a TV Western, I won't hold back just because the big hit movie is also a Western. That's what opened the door. I own and fly helicopters. It's my love. So, when CBS comes to me and asks, 'Would you like to do a helicopter show?', Damn right I would!"

The *Blue Thunder* and the chopper piloted in *Airwolf* are, Bellisario says, two totally different helicopters with different functions.

"There are no guns showing on the *Airwolf* copter. All the equipment, rockets, missiles, 30 millimeter chain guns, cannons and all the standard armaments are developed from the helicopter. It looks like a fast, sleek chopper. It's *not* a cop-type machine," the producer says. "The big thing it has is the ability to go faster than sound and become a jet fighter. It's a tactical helicopter capable of streaking in like a jet, delivering like a jet and becoming a copter .

And Bellisario is quick to add, like his *Blue Thunder* counterparts, that *his* series is not "just a helicopter show. It is not a high-tech equipment program. I don't make that kind of series. And I use aircraft in anything I make—*Baa Baa Black Sheep, Galactica, Tales of the Gold Monkey, Magnum,* and now *Airwolf*. The novelty of a helicopter will *not* make the show go."

Airwolf, he predictably notes, "is a *people* show. This is no more a hardware show than *Magnum* is a detective show. One criticism of *Magnum* is he isn't really a detective. He stumbles around, he makes mistakes, he is boy-like, he giggles too much: all the things which make *Magnum P.I.* work."

If these two series fail, save your tears. There may be more high-tech superchopper adventures in the offing. Writer Dan O'Bannon says Columbia Pictures is toying with the idea of a *Blue Thunder* sequel—this vehicle designed, not for aerial duels on the cathode ray tube, but to once again streak across the silver screen. ★

SOUNDTRACK SPECTACULAR

THE TWILIGHT ZONE
Original soundtrack music from Rod Serling's classic TV series — released for the first time. Three volumes, complete with extensive notes on the episodes and composers.

VOLUME I:
Music by Bernard Herrmann, Franz Waxman, Jerry Goldsmith, Van Cleave (includes Main Title theme by Marius Constant).

VOLUME II:
Music by Fred Steiner, Bernard Herrmann, Jerry Goldsmith, Nathan Scott (includes Hermann's Main & End Title themes).

VOLUME III:
Music by Jerry Goldsmith, Bernard Herrmann, Nathan Van Cleave, Leonard Rosenman and Marius Constant's alternate Main & End Title music.

RETURN OF THE JEDI
John Williams' soundtrack for 3rd in *Star Wars* series.

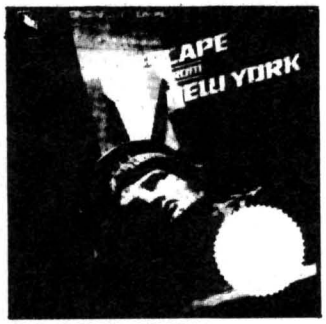
SUPERMAN THE MOVIE
John Williams's soundtrack on a two-record set

STAR TREK II: WRATH OF KHAN
James Horner's score for the popular film. Digital.

OUTLAND
Jerry Goldsmith's score for the Sean Connery SF film

HALLOWEEN II
Music to scream to, by the maker of Halloween.

CREEPSHOW
Soundtrack composed by John Harrison. Wild synethsizer music and effects.



ESCAPE FROM NEW YORK
Original soundtrack album from John Carpenter's hit film.

FLASH GORDON
Original soundtrack by Queen

CLOSE ENCOUNTERS OF THE THIRD KIND
John Williams's soundtrack score

BUCK ROGERS
The original motion picture soundtrack, composed and conducted by Stu Phillips.

MAD MAX
Dynamic, percussive music to futuristic adventure film.

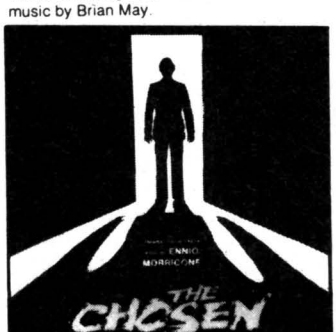
FORBIDDEN PLANET
Original electronic soundtrack music in stereo from the SF classic

THE ROAD WARRIOR
The hard-driving sequel to Mad Max with music by Brian May.

IT'S ALIVE 2 **SR1002**
Bernard Herrmann's 50th and last soundtrack score.

EMPIRE STRIKES BACK (Digital)
Specially arranged by John Williams and conducted by Charles Gerhardt

MUSIC FROM THE 21st CENTURY
Tangerine Dream, Neil Norman and others. Available in cassette or LP.



THE CHOSEN
Ennio Morricone's score musically links the mysterious events and violent deaths

THEMES FROM SF/HORROR FILMS
"This Island Earth," "Shrinking Man," "Revenge of the Creature" and 9 more!

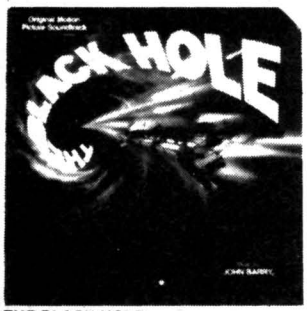
SOUNDTRACK SPECTACULAR

DRACULA
Composed and conducted by John Williams

HERCULES
Original movie soundtrack recording of Pino Donaggio's score.

BRAINSTORM
London Symphony plays movie score composed by James Horner

STAR WARS TRILOGY
For 1st time: the 3 themes on 1 album! John William's masterpiece!



THE BLACK HOLE
John Barry's soundtrack score in a digital recording

FANTASTIC FILM MUSIC/GLASSER
Original soundtrack suites: The Cyclops, Cisco Kid, Amazing Colossal Man 5 more!

BATTLE BEYOND THE STARS
Exciting orchestral score for humorous SF adventure RARE!

SILENT RUNNING **STV 81072**
Music by Peter Schickele; songs by Joan Baez. Newly remastered.

THE HOWLING
Pino Donaggio's latest horror score is exciting and richly symphonic.

MANIAC
Blended synthesizer & traditional instruments create nightmare music.

FIRST MEN IN THE MOON
Laurie Johnson's exciting soundtracks, including Dr. Strangelove and Hedda

THE AVENGERS
Themes from the series, plus THE NEW AVENGERS and THE PROFESSIONALS

SOUNDTRACK SPECTACULAR DISCOUNT COUPON—SAVE OVER 10%

_____**THE HOWLING**
List $9.98 Special: $8.98

_____**MANIAC**
List $9.98 Special: $8.98

_____**EMPIRE STRIKES BACK (Digital)**
List $15.00 Special: $12.00

_____**RETURN OF THE JEDI**
List: $10.98 Special: $9.98

_____**BUCK ROGERS IN THE 25TH CENTURY**
List $9.98 Special: $8.98

_____**MAD MAX**
List $9.98 Special: $8.98

_____**FORBIDDEN PLANET**
List $8.98 Special: $7.98

_____**BATTLE BEYOND THE STARS**
Special: $7.98

_____**OUTLAND**
List $9.98 Special: $8.98

_____**HERCULES**
List $9.98 Special: $8.98

_____**BRAINSTORM**
List $9.98 Special: $8.98

_____**STAR TREK II: WRATH OF KHAN**
List $9.98 Special: $8.98

_____**SILENT RUNNING**
List $9.98 Special: $8.98

_____**CLOSE ENCOUNTERS**
List $9.98 Special: $8.98

_____**FANTASTIC FILM MUSIC/GLASSER**
List $9.98 Special: $8.98

_____**THE ROAD WARRIOR**
List $9.98 Special: $8.98

_____**FIRST MEN IN THE MOON (Digital Stereo)**
List $15.00 Special: $12.00

_____**SUPERMAN THE MOVIE**
List $9.98 Special: $8.98

_____**DRACULA**
List $9.98 Special: $8.98

_____**IT'S ALIVE 2 (Compatible Quad)**
List $9.98 Special: $8.98

_____**STAR WARS TRILOGY**
List $10.98 Special: $9.98

_____**THE AVENGERS**
List $9.98 Special: $8.98

_____**THE CHOSEN**
List $9.98 Special: $8.98

_____**MUSIC FROM THE 21st CENTURY**
List $8.98 Special: $7.98
☐ Cassette ☐ LP

_____**FLASH GORDON**
List $9.98 Special: $8.98

_____**ESCAPE FROM NEW YORK**
List $9.98 Special: $8.98

_____**HALLOWEEN II**
List $9.98 Special: $8.98

_____**CREEPSHOW**
List $9.98 Special: $8.98

_____**THEMES SF/HORROR FILMS**
List $9.98 Special: $8.98

_____**THE BLACK HOLE**
List $9.98 Special: $8.98

_____**TWILIGHT ZONE I**
List $9.98 Special: $8.98

_____**TWILIGHT ZONE II**
List $9.98 Special: $8.98

_____**TWILIGHT ZONE III**
List $9.98 Special: $8.98

AVAILABLE BUT NOT SHOWN:

_____**DARK STAR**
List $9.98 Special: $8.98

_____**DRESSED TO KILL**
List $9.98 Special: $8.98

_____**NIGHT OF THE LIVING DEAD**
List $8.98 Special $7.98

Mail to: **STARLOG PRESS**
475 Park Avenue South
New York, N.Y. 10016

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

POSTAGE AND HANDLING CHARGES
U.S.A. — $1.50 for first record
$1.00 for each additional record
Canada — $3.22 for first record
$ .50 for each additional record
Foreign — $4.02 ea. record

Total for records: $_____

Add postage: $_____

Total enclosed: $_____

California residents include 6½% sales tax.

(Payment in U.S. funds only.)

NOTE: If you do not want to cut this page, send order on another piece of paper. Please allow 4 to 6 weeks for processing and delivery. All records guaranteed!

Ask for these exciting soundtracks at your favorite record store, or order direct at these special DISCOUNT **rates!**

This Discount Coupon Saves You Over 10% Per Record!!!

FAN SCENE

The World Fantasy Convention

"Sixty Years of Weird Tales"

By HOWARD ZIMMERMAN

Toastmaster Robert Bloch humorously officiates at the awards dinner.

ALL BLACK & WHITE PHOTOS: JAY KAY KLEIN

Guest of Honor Manly Wade Wellman inspires the audience.

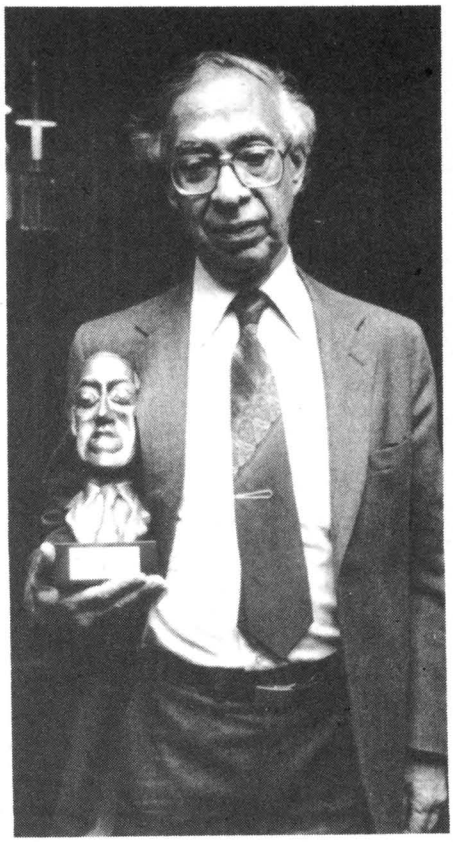
Chicago's Marriott O'Hare Hotel played host to the 1983 World Fantasy Con, from October 28-30th. This annual convention, less than a decade old, is a *very* different creature from the long-established SF WorldCon.

For one thing, it is *small*. And that is by design; the con committee *limited* attendance to 750, admitting no one after the limit had been reached, except for a few late arriving pros. And the pros were out in force: more than a third of those at the con were professionals—writers, artists, editors, publishers or press.

When he helped found the con eight years ago, former *Timescape* editor David Hartwell had in mind "a small, *pro* con, focusing on art and literature." Except for the (limited) fan attendance, the World Fantasy Con remains true to this initial vision. There is *no* media programming—no film festival or new film presentations; no gaming area; no costume contest; no organized mayhem. The con centers on the art show (which was magnificent), the dealers' room (*packed* with rare and old books and pulps at rela-

DAW publisher Donald Wollheim accepts an award for Michael Shea.

Peter Straub and editor Zimmerman at one of the many book parties.



tively good prices), and the single track of programmed events.

The theme of this year's gathering was "Sixty Years of *Weird Tales*." The guests of honor were authors Gene Wolfe and Manly Wade Wellman, and artist Rowena Morrill, with Robert Bloch serving (brilliantly) as toastmaster.

For those of you not familiar with the title, *Weird Tales* was a pulp periodical begun in 1924, which featured fiction by a varied group of young fantasy and horror writers. A partial list of early contributors includes: H.P. Lovecraft, Robert E. Howard, Clark Ashton Smith, Frank Belknap Long, Ray Cummings, Edmond Hamilton, A. Merritt, Otis Albert Kline, Jack Williamson, C.L. Moore, Robert Bloch, Henry Kuttner, August Derleth, Ray Bradbury and Manly Wade Wellman.

One of the convention's true highlights is the incredible 96-page complimentary program book, with full-color art by Rowena showcased on its front and back covers. Edited by convention chairman Robert Weinberg, it features "Appreciations," such as Karl Edward Wagner on Manly Wade Wellman, Algis Budrys on Gene Wolfe and Stephen King on Robert Bloch. Additionally, the book contains brand-new short fiction from Wolfe, Wellman, Wagner, Ramsey Campbell, Philip Jose Farmer and Brian Lumley. And there is more. This is the *best* con program it has ever been my pleasure to read and own.

The lack of multi-track programming allowed con attendees to see the events they wished and still have time to make the rounds of the parties (some of which began the pros, who did an enormous amount of gossiping, politicking and petitioning for work between the drinks and canapes.

There were four programmed events which highlighted the weekend for me: a panel on "Book into Film," with Peter Straub, Robert Bloch and David Morrell; a discussion by Harlan Ellison and artist Barclay Shaw on how they designed the cover graphics for the new Ace editions of existing Ellison paperbacks; a dramatic reading by Ellison of his new short story, "Bring on the Dancing Frogs;" the presentation of the Fantasy Awards.

"Dancing Frogs," which will be published in February or March in *Whispers*, asks the burning questions: if it takes the bite of a vampire to create a new vampire, how did the *first* vampire become a vampire? Who was it? How and why did it happen? Who was responsible? Saturday evening, Ellison read about three-quarters of the work to a packed, hushed house. I sat way in the back of the darkened auditorium with Joe Haldeman, the two of us totally wrapped up in the story like kids seeing *Dracula* for the first time. Yes—it is *very* good.

The Awards ceremony showcased the wit and whimsy of Robert Bloch, who took the occasion of his opening remarks to send the audience into paroxysms of laughter at the expense of his good friends and fellow writers. But it was the aged guest of honor, Manly Wade Wellman, a distinguished-looking gentleman (a cross between Walter Cronkite and Melvyn Douglas) whose remarks brought a stirring of artistic pride, a lump to the throat, and a standing ovation, as he gave advice and encouragement to the

"It's basically a B-movie plot," Mac Rauch says. "What's so complicated is the backstory and the little nuances, the off-the-wall ideas."

portunities to meet and chat with pros in a calm, quiet atmosphere and to party till the wee hours—truly a winning combination.

* * *

The 1983 World Fantasy Award Winners

Best Novel: *Nifft the Lean* by Michael Shea
Best Novella: (Tie) *Beyond Any Measure* by Karl Edward Wagner; *Confess the Seasons* by Charles L. Grant
Best Short Fiction: *The Gorgon* by Tanith Lee
Best Anthology/Collection: *Nightmare Seasons* by Charles L. Grant
Best Artist: Michael Whelan

It all sounds pretty campy.

Campy?!?

Accuse *Buckaroo Banzai* of being campy, and *then* people will line up to talk with you.

"It's *not* campy, it's not a poke, it's not tongue-in-cheek and it's not a send-up," Mac Rauch says. "*Buckaroo Banzai* is *not* trying to be cute or funny. *I* think it's funny, but not because the actors are trying to be funny. They take themselves very seriously. The humor comes out of certain juxtapositions of incongruent events."

His longtime friend Richter agrees. "It's an attitude. We're not trying to be cute or funny, although it is both cute and funny, but not because we're trying to be. We're staying in reality, but using the incongruity of real events to provide the humor."

"*Buckaroo Banzai* is realistic. The story is happening today in contemporary America, not in the future or past," explains producer Neil Canton. "We watched *Doc Savage, Man of Bronze* and knew that was what we wanted to avoid."

The Fantastic Hero

"I know when I'm getting close to camp," says Richter, "and I have actors who, by virtue of their own talents, prevent me from going over that line. You could have cast this film in a certain way which would have made it impossible *not* to be campy."

The biggest casting headache was Buckaroo himself.

"For Buckaroo, I was looking for a guy in his 30s who I could believe as both heroic and intellectual, someone who could make me laugh, yet also make me believe there were important matters at stake at the same time," Richter explains.

"Some obvious names came to mind," says Canton, "like Tom Berenger and Kevin Kline, but we decided to go with someone who was much the way Sean Connery was in making *Dr. No,* someone for whom this character would be his big role."

The filmmakers settled on Peter Weller, a relatively unknown New York theater actor they had seen as Diane Keaton's lover in *Shoot the Moon*. He's also on view in *Of Unknown Origin*.

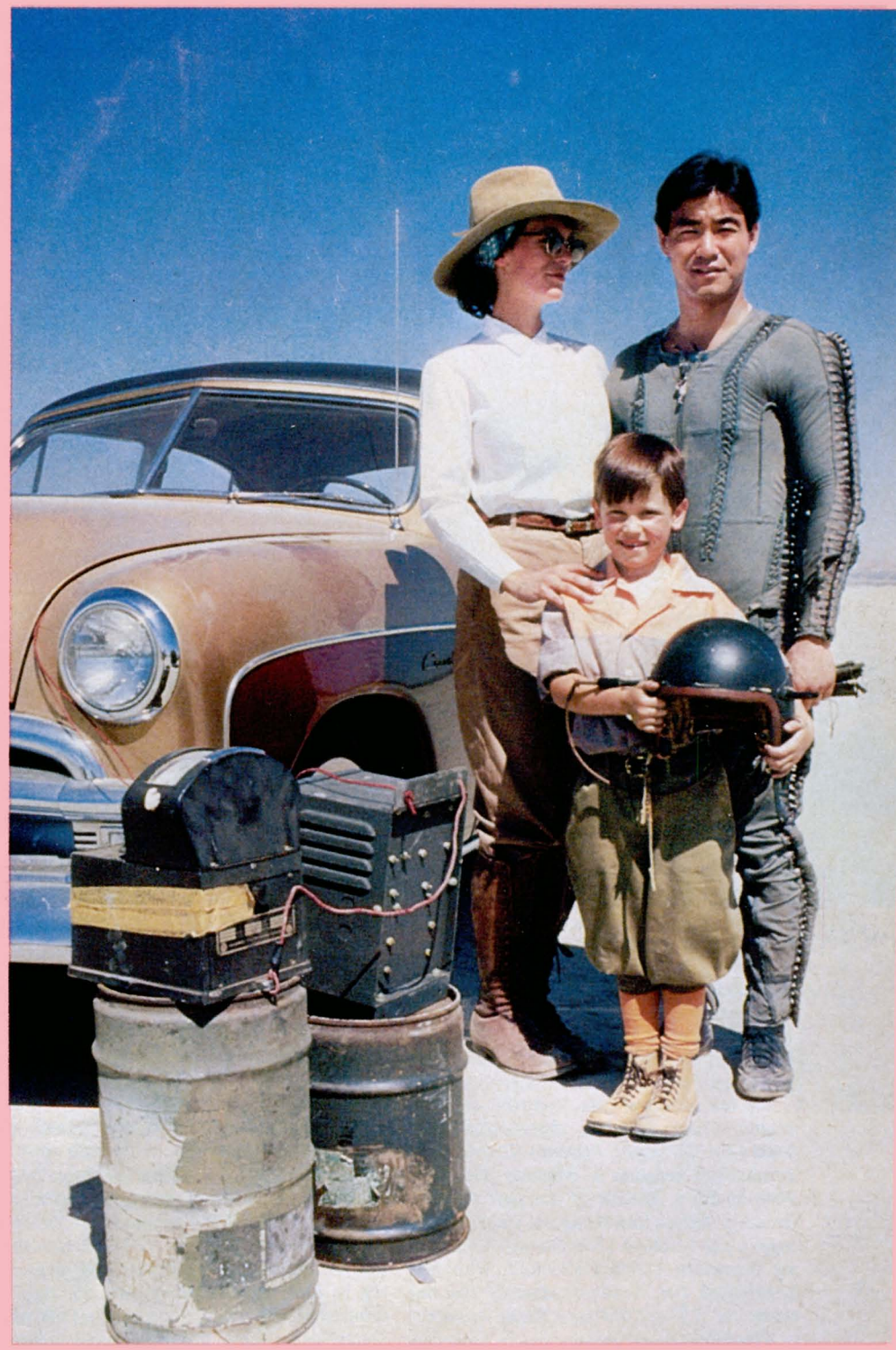
"I was leery about *Buckaroo Banzai*," Weller admits, swallowing a handful of vitamins with a gulp of cranberry juice. Relaxing in his trailer between scenes, Weller settled down with a guitar and absently strummed chords. "I wondered what the film's point-of-view would be. Would it be campy? Would it be a cartoon? Or would it be the sort of wacky, realistic film that would catch people sideways? They assured me it would catch people sideways—and *not* be a cartoon."

Weller smiles. "I'll tell you, truthfully, this is the most fun I've ever had in my life. Buckaroo Banzai is a guy who wants to turn everyone on. He's trying to get people to step outside of themselves. This is a guy who feels great, whose curiosity is larger than life, a guy everyone can be. Albert Einstein, for instance, was a terrific violinist and philosopher as well as a physicist. Buckaroo Banzai is the DaVinci of the '80s.

"He's just a guy who's gettin' off, you know?" Weller adds. "His real secret is that he knows time is *short*. So, he's just driving on and on and onward, burning himself out as he goes."

"Buckaroo Banzai doesn't have *any* superpowers," Canton stresses. "We didn't give him all those professions to say 'Aren't we cute?' We did it to emphasize his versatility. And, in point of fact, neurosurgeons are on the edge of contemporary medicine, people who are willing to take chances and flirt with incredible risks."

Weller will be joined by Jeff (*Invasion of the Body Snatchers*) Goldblum, Pepe (*Deal of the Century*) Serna, Lewis (*Southern Comfort*) Smith, Clancy (*Bad Boys*) Brown and newcomer Billy Vera as the Hong Kong Cavaliers. Beautiful Ellen (*Diner*) Barkin plays Buckaroo's love interest. Christopher (*Taxi's* Reverend Jim) Lloyd is a bad guy.



Growing up in 1953: young Buckaroo (Greg Mires) with his parents, Dr. Sandra (Jamie Lee Curtis) and Dr. Masado Banzai (James Saito).

In his sanctum santorum: scientific nasty Dr. Emelio Lizardo (John Lithgow). The decoration is early mad scientist, but Lizardo may not be as slimey or crazy as he seems.

A clinch in time for romance between plucky Buckaroo Banzai (Peter Weller) and pretty Penny Priddy (Ellen Barkin).

Ronald Lacey, the evil Nazi from *Raiders of the Lost Ark,* portrays the President of the United States. Robert (*Quincy*) Ito is Professor Hikita, our hero's mentor, and Jamie Lee Curtis has a cameo as Buckaroo's mom.

On the technical side, Richter's team includes Oscar-winning cinematographer Fred (*The Towering Inferno*) Koenekamp, production designer J. Michael (*Ordinary People*) Riva, *Return of the Jedi* costume designer Agnes Ann Rodgers, visual effects supervisor Michael (*WarGames*) Fink and set decorator Linda DeScenna, who was nominated for Academy awards for her work on *ST—TMP* and *Blade Runner.*

The filmmakers' greatest catch, however, is John Lithgow, fresh from his role in *Twilight Zone the Movie* (STARLOG #75) to play the villainous Dr. Emelio Lizardo.

The Savage Villain

The *Buckaroo Banzai* crew was eating hot chili out of styrofoam cups at 9:00 a.m. as they set up Lithgow's pivotal scene. The interior of an abandoned tubing factory in City of Commerce was converted into a 1930s laboratory, the original set pieces from *Frankenstein* sending crackling bolts of Kenneth Strickfaden-designed electricity through the air. Lithgow, strapped to some sort of motorized wheel chair, was preparing to race down a track into the eighth dimension, a dizzying netherworld Fink will create using new motion-control microphotographic techniques.

"I just read the script and thought it was the wildest thing ever," Lithgow says, watching electricians and stagehands prepare the set. "Rick and Earl are completely deranged. It was very flattering that Rick was dead set to have me play Lizardo. It's a real feast for an actor, a wonderful Jekyll and Hyde character.

"During the long period before I actually committed to it, Rick and I got together several times. By the time I said yes, I knew all about the elaborate, interplanetary mythology that he and Earl had constructed. Rick is tremendously persuasive. He has such an enthusiasm for this movie—much like George (*The Road Warrior*) Miller in that sense. He just completely won me over."

Lithgow is clearly enjoying himself. "I really am! I'm doing the most extravagant film acting I've ever done, bar none. I've got an Italian accent, wild eyes, false teeth and I have a limp like a great, big old crab. But it's played with great conviction."

Maintaining the film's offbeat style was the crew's most difficult task.

"Rick is keeping a continuity of design in performance and visual style that very few directors—especially first-time directors—can manage to sustain after the second week," says production designer Michael Riva. "He has managed to keep this levity, this comedy, this kind of pseudo-serious comic attitude going. And that's a fine line to walk."

Richter compares the style of *Buckaroo Banzai* to *Dr. Strangelove.* "I'm not talking about that film's dark side. I'm really talking about Peter Sellers. As Strangelove, he gave us a very broad comic character, but it was anchored in some sort of demented kind of reality which made it funny," he explains. "There are similar elements in *Young Frankenstein.*

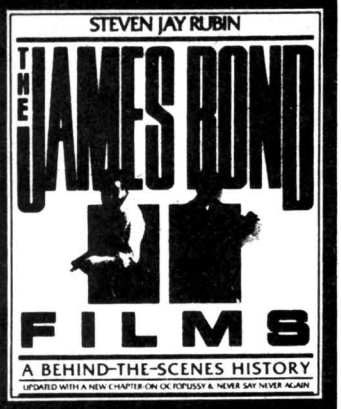
"Now, this movie isn't as broad as *Young Frankenstein,* but there were moments in that film where you thought, 'This isn't just silly. It's getting close to something kind of real.' But it played by its own rules. That's what *Buckaroo Banzai* does. We'll have scenes where you think you're in a real human drama juxtaposed with scenes where John Lithgow is creating something fantastic.

"This movie says to people that it's OK to have fun again," Richter adds. "I mean, it's a serious effort to make a good movie, but the film's whole spirit is 'enjoy life.' There are ideas in this film, not that they are revolutionary or anything, but there's a sensibility working here, an openmindedness which says don't prejudge people or reality—look at it fresh everyday."

Buckaroo Banzai may be the first in a series of both motion picture and novel adventures. Several other *Buckaroo Banzai* stories, penned by Mac Rauch and spanning the years before and after this caper, could provide the springboard for a James Bond-like cinematic saga.

And that depends on whether or not you decide to spend a few hours with *Buckaroo Banzai,* when what may be the year's most offbeat SF adventure opens on June 8. ★

STARLOG TRADING POST



1. THE JAMES BOND FILMS

Updated edition! Indispensible reading for all 007 enthusiasts! Hardcover with 160 black-&-white photos? 192 pgs! Behind-the-scenes look at all the Bond films! How the scripts were written, secrets of the breathtaking stunts, how the gadgets were devised, how the sets were created, plus profiles of all the Bond stars, villains and girls! Only $19.95 + postage

2. GREAT COMIC CATS

The first comprehensive illustrated history of the cat image in caricature and comic narrtive ever published. The merry antics of everbody's favorite prankish pets are captured in over 300 illustrations, crowned with 16 full color plates. A must for book lovers, cat fanciers and comic buffs.

With a forward by Jim "Garfield" Davis

Only $12.95 + postage

3. *STAR TREK* BLOOPERS

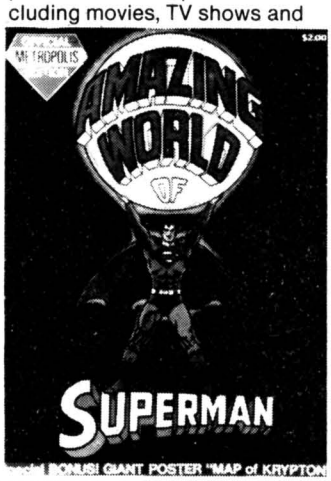
From the third series of the classic science fiction television show, a side-splitting compendium of behind-the-scenes outtakes. Edited from six original on-set dialogue tapes (found in a Hollywood garbage can), this hilarious LP includes: repeatedly flubbed scenes, absurd dialogue mistakes, crack-ups—and features William Shatner, Leonard Nimoy, DeForest Kelley and all your other Enterprise favorites!

No *Star Trek* fan can afford to pass this up!

Only $8.98 + postage

4. OFFICIAL SUPERMAN BOOK

Straight from Metropolis to your home town—the official AMAZING WORLD OF SUPERMAN. Includes a frameable giant POSTER of Krypton cities by the legendary Neal Adams!! *And;* the exciting origin of Superman, a rogue's gallery of super-villains, panels from early issues, a year-by-year CHRONOLOGY of Superman's life, a TOUR of the Fortress of Solitude, info on the whole phenomena of Superman including movies, TV shows and

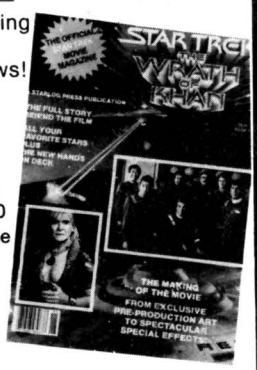


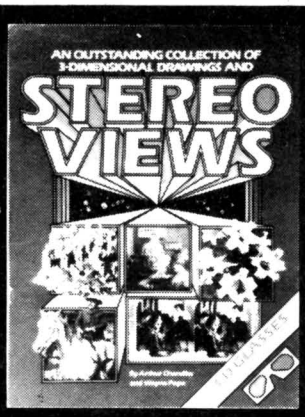
the Broadway musical. And so much more. You'll also visit the real town of Metropolis, Illinois and see how it laid claim to super-fame by honoring Superman. You'll *also* get a special how-to section on drawing the Man of Steel, and you'll find out how a comic book is created. This impressive, definitive volume on Superman is a *must* for all fans. Only $5.00 + postage

5. THE OFFICIAL *STAR TREK II* MOVIE MAGAZINE

The Wrath of Khan

The story of—and the story behind!—the thrilling SF film! Interviews! Photos! Many in color! FX articles! Only $3.50 + postage





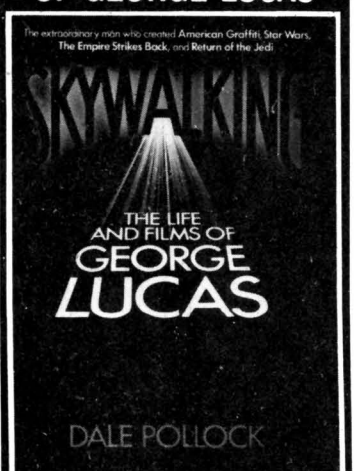
6. STEREO VIEWS

Stereo Views is a new exciting book which conveys humorous and important experiences in 3-dimensional photography. Delight as objects seem to jump off the page and pictures pulsate with illusionary spaces. The selected 34 examples of this unique art form are from private collections and public resources. There is an explanation of stereoscopy and detailed notes for each picture. Two pairs of quality viewing glasses are attached inside each front cover.

Only $7.95 + postage

7. SKYWALKING THE LIFE AND FILMS OF GEORGE LUCAS

The extraordinary creator of *Star Wars*, *Raiders of the Lost Ark* and *Revenge of the Jedi*



Here is *the first and only* inside story of the quiet genius who's revolutionizing the American film industry. Illustrated with 30 photos.

Only $14.95 + postage

8. SUPERMAN III

The Official Movie Magazine!

SUPERMAN III—10 giant fold-out Superman posters in color, each measuring a huge 16" x 22½"! Christopher Reeve in scenes from all three Superman film adventures! Plus a rare poster-size reproduction of the cover of Superman's very first adventure comic! Stories, photos and biographies! $3.00 + postage

9.

The Official Movie Magazine!

OCTOPUSSY—Color photos! Articles on Roger Moore and his beautiful Octopussy, Maud Adams! A color 007 poster! Plus a photo history of Bond's screen career, featuring villains, thugs and femme fatale! 64 super pages! $3.50 + postage

10. *BATTLE-STAR GALACTICA* IRON-ON TRANSFER BOOK

Decorate T-shirts with many of your favorite space heroes, rocketships and villains. This iron-on transfer book contains 12 full-page, full-color designs of the Galactica starship, Lt. Starbuck, Captain Apollo, the friendly Daggit, plus many others! $4.95 + postage

EXCLUSIVE TO STARLOG READERS!

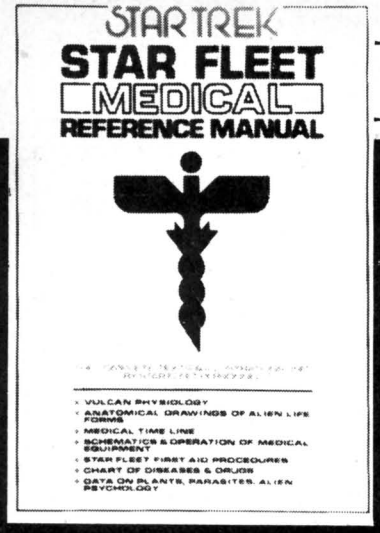
11. MUSIC FROM *E.T.*

Plus: *Lost in Space* I & II and *War of the Worlds*!

Special advance pressing EP from the exciting upcoming LP "Greatest Science Fiction Hits III"

Only $2.00 + postage

STARLOG TRADING POST



12. *STAR TREK* STAR FLEET MEDICAL REFERENCE MANUAL

Fully illustrated! Giant 8½" x 11" paperback! The complete texts used by Star Fleet Personnel! 160 pages!

- ★ **Vulcan Physiology**
- ★ **Anatomical Drawings of Alien Life Forms**
- ★ **Medical Time Line**
- ★ **Schematics & Operation of Medical Equipment**
- ★ **Star Fleet First Aid Procedures**
- ★ **Chart of Diseases & Drugs**
- ★ **Data on Plants, Parasites & Alien Psychology**

Only $6.95 + postage

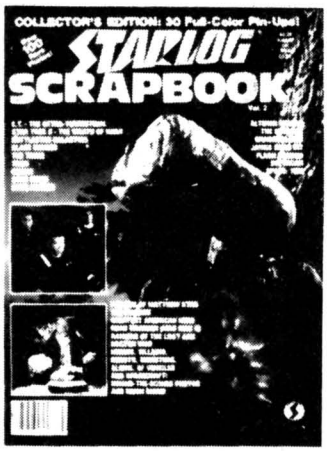
13. SUPERMAN BOOK

From Crown, this superb hardcover book is over 300 pages of Superman comics, 300 black-&-white illustrations, including 36 pages of color—a stunning document of Superman's life from his first appearance in 1938 to the hip, committed Superman of today!
Only $15.95 + postage

14. STARLOG SCRAPBOOK

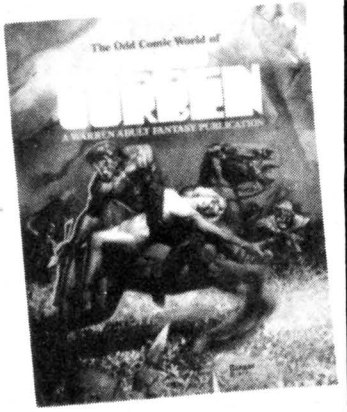
Vol. II
Available at last!
A second treasure-trove from the files of STARLOG magazine! Over 100 rare photos! 30 full-color pin-ups! All your favorites!

E.T. • *Star Trek II-The Wrath of Khan* • *Conan* • *Battlestar Galactica* • *Star Wars* • *Road Warrior* • & many many more. . . plus special sections on: ALIENS, ROBOTS, MONSTERS, SF VEHICLES & SPACECRAFT!
Only $3.25 + postage
A COLLECTOR'S EDITION YOU MUST HAVE!



Vol. 1
15. **Still Available!**
A collector's edition filled with photos from the best of STARLOG'S past—*Star Wars, Star Trek, Superman, Battlestar Galactica*—all the classics of film and TV in one fabulous volume! Only $2.95 + postage

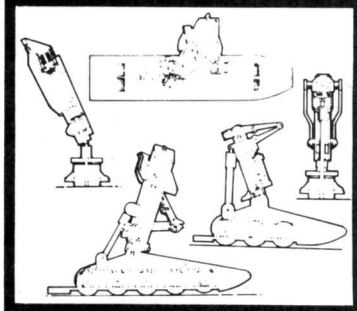
16. RARE! OUT OF PRINT!



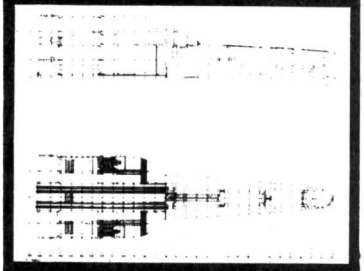
"The Odd Comic World of Richard Corbin"
Only $5.95 + postage

SAVE OVER $25!
BATTLESTAR GALACTICA

OFFICIAL BLUEPRINTS & GLOSSY PHOTOS!



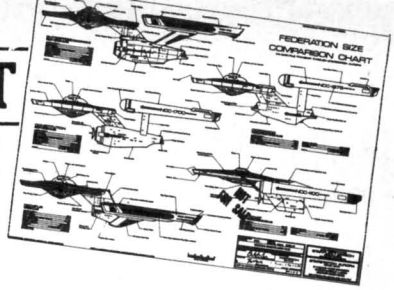
LIMITED SUPPLY! FIRST COME FIRST SERVED!



17. 10 Blueprints—The Command Deck, Shuttlecraft Viper and 7 more! 8¾" × 30"! Each set only $7.95 + postage.

18. 23 Glossy Photos—scenes from the TV series! 8" × 10"! All for only $19.95 + postage. (A savings of $26.05 over the $2/photo charged at a recent Convention!)

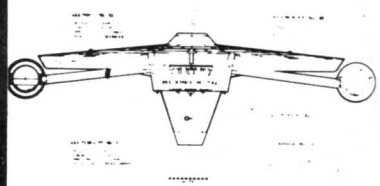
19. Order both Blueprints and Photos and save $1 on postage!



SPACE SHIP BLUEPRINTS

20. **Comparison Chart**
Federation Size Comparison Chart—a two-sheet (each 20" x 28") poster-size blueprint set illustrating twelve different Federation-member class vessels, all in the same scale. As well as original designs, also included are the *Enterprise, Constitution, Sherman, Independence* and *Aurora* classics.
Only $5.00 + postage

21. **Space Cruiser**
Blueprints of the Space Cruiser S.S. *Aurora*—a complete booklet of general plans on two giant 16" x 22" sheets of the vessel that was featured at the beginning of the *Star Trek* episode "The Way to Eden."
Only $3.00 + postage



22. **U.S.S. *Detroyat* Heavy Destroyer Starships**
One of the predecessors to the *Reliant,* this set features all views, cross-section and a detailed history on six 10½"x25" sheets.
Only $6.00 + postage

23. ***Reliant* Development Chart**
A huge, 24"x36" poster-size blueprint detailing the evolution of the starship *Reliant.* It features the *Coventry, Detroyat, Surya* & *Ptolemy* classes, their registration numbers, a detailed history and the *Reliant* pictured in the background.
Only $3.00 + postage

24. ***Kobayashi Maru* Neutronic Fuel Carrier**
Five big sheets, all the details about this mysterious, unseen ship from "STII:TWOK." Ship names and registry, specifications and a detailed cross-section.
Only $6.00 + postage

STARLOG

TRADING POST

STARLOG PRESS POSTER-BOOK SERIES

25. High Road to China

The official poster magazine of Tom Selleck's romantic screen adventure featuring a huge 22" × 32" poster of Tom himself! Plus stories on Tom and co-star Bess Armstrong!

26. Posterbook No. 5

The behind-the-scenes story of the James Bond film • Derek Meddings' space effects • Adams' out-of-this world sets • Action-packed color photos • full cast and credit listing

27. Posterbook No. 4

Featuring in Full-Color: Special Effects • The Stars of *Salvage 1* • Behind-The-Scenes Stories • Exclusive Interview with Creator/Producer Mike Lloyd Ross

28. Posterbook No. 1

—Giant Color Fold-out Poster of Space-ships from *Project UFO*. *Battlestar Galactica*—behind-the scenes photos. *The Incredible Hulk*—pix and story.

29. Celebrity Poster Heroes #1

- ★ Full-color *Rocky* poster
- ★ The making of *Rocky II*
- ★ Behind-the-scenes on the set
- ★ Full cast and credit listing

30. **Special Offer!!! Order All 5 For Only $5.00** (plus $1.50 postage)
Each posterbook, $1.50 plus postage.

Sorry, **Posterbook No. 2 & 3** are **SOLD OUT.**

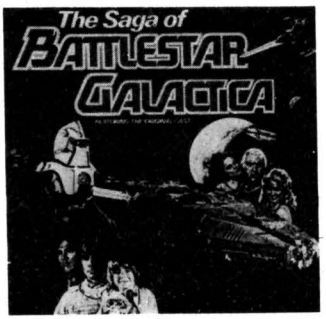
31. SCIENCE-FICTION AND HORROR MOVIE POSTERS

In Full Color!

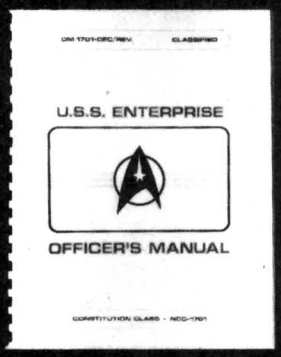
44 spine-chilling posters! Choice collector's items! 10¼ x 14¼" All your favorites! *KING KONG, THE DAY THE EARTH STOOD STILL, WHEN WORLDS COLLIDE, WAR OF THE WORLDS, BEAST FROM 20,000 FATHOMS, HOUSE OF WAX, THIS ISLAND EARTH, INCREDIBLE SHRINKING MAN, THE MUMMY, DR. PHIBES, SILENT RUNNING* and many many more!
Only $7.95 + postage

32. THE SAGA OF *BATTLESTAR GALACTICA*

All the excitement of the legendary TV series on a 12" LP record narrated by Lorne Greene and featuring the original cast. Hear the Galactica Theme played by the Los Angeles Philharmonic! Thrill again to the space saga that was lightyears ahead of its time!
Only $8.98 + postage



33. U.S.S. ENTERPRISE OFFICER'S MANUAL

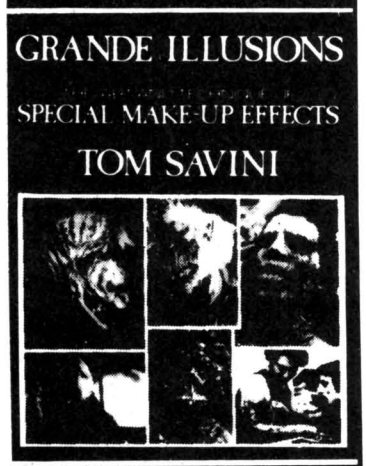


Geoffrey Mandel, author of the Star Fleet Medical Reference, and Doug Drexler, one of fandom's leading artists, have collaborated to produce the most lavish, detailed and exciting *STAR TREK* book ever—U.S.S. Enterprise Officers' Manual. SEND $11.95 plus $1.50 postage to reserve your limited fan edition today!

34. GRANDE ILLUSIONS

A learn-by-example guide to The Art and Technique of Special Make-Up Effects From the films of Tom Savini

A personal peek behind-the-scenes and into Savini's magical workshop, detailing the intricacies involved in creating cosmetic special effects and chronicling his work in film.
$12.95 per copy + postage



For Order Form—see next page.

35. *SPACE: 1999* NOTEBOOK

A Blueprint Package, Concordance & Tech Manual All In One.

The definitive guide to *Space: 1999*. A handsome, vinyl binder with emblem on the front. Removable pages are organized in military fashion and include data on the Commlock, Stun Gun, Laser Cannon and fold-out blueprints of Moonbase Alpha. A personnel section has photos and bios of Commander Koenig, Helena Russell, Victor Bergman, Alan Carter, Tony and Maya. Also a Timeline and Episode Guide section. Compiled under the supervision of STARLOG editors and written by David Hirsch, drawn by Geoffrey Mandel. Only $13.00 + postage

36. Robert H. Howard's BLOODSTAR

Illustrated by Richard Corben

Richard Corben's lush illustrated version of Robert E. Howard's **Bloodstar,** first serialized in Heavy Metal, has been reprinted in one handsome paperback volume. John Jakes and John Pocsik adapted Howard's original short story. The book measures 8½"×11" and all 112 pages are printed on heavy glossy paper with a full-color cover. Published by Ariel Books, this edition is profusely illustrated with black-and-white reproductions of Corben's original color art.

For a limited time only, this fantasy classic, originally published at $8.95, is available for only $6.96—a savings of $2.00! Order today.

STARLOG TRADING POST

THE BEST OF STARLOG

37. **Vol. IV**
The best "Best" yet! Mel Gibson! William Shatner! Roger Moore! Steven Spielberg! Kurt Russell! John Badham! The Making of "E.T." & "Blue Thunder!" "Star Trek II" FX! "V"—and much much more!
$3.95 + postage

38. **Vol. III**
A 96-page, full-color spectatular on the best of science fiction media. Each page of this fabulous magazine is filled with information on your favorite science fiction programs and stars; plus behind the scenes interviews, vibrant space art and fascinating science features.
Only $5.95 + postage

39. **Vol. II**
Interviews with Harrison Ford, Gene Roddenberry and Lou Ferrigno; coverage of *Star Trek—The Motion Picture, Raiders of the Lost Ark* and *Dr. Who*; space art by David Mattingly and Don Maitz.
Only $5.95 + postage

40. **Vol. I**
Interviews with Mark Hamill, Leonard Nimoy and George Pal; coverage of *The Empire Strikes Back, ALIEN* and *Close Encounters*; space art by Bob McCall and Chesley Bonestell.
Only $5.95 + postage

SCIENCE FICTION THEMES

NOW AVAILABLE ON CASSETTES!

Neil Norman and his Cosmic Orchestra

41. **Greatest SF Hits, Vol. I**
Alien, Outer Limits, Radar from *Day The Earth Stood Still, Godzilla, Black Hole, One Step Behond, Close Encounters, Star Trek* (TV series), *Moonraker, Space: 1999*. . . plus eight MORE!
$7.98 + postage

42. **Greatest SF Hits, Vol. II**
Star Wars/Empire Suite, *Voyage To Bottom Of Sea, Twilight Zone, Time Tunnel, Buck Rogers, Dr. Who, Dark Star, Superman* (TV series), *Sinbad and The Eye of the Tiger*. . . plus four MORE!
$7.98 + postage

43. **Not Of This Earth**
Videospace, Across The Void, Star Wars, Wild Boys, Re-entry, Galactic Vortex, Phaser-Laser, Time Passes Much Too Slowly . . . and three other original compositions.
$6.98 + postage

44. **Special Offer: All three albums $20.00 + postage.**

THE HITCH-HIKER'S GUIDE TO THE GALAXY

An epic adventure in time and space!
The Hitch-Hiker's Guide To The Galaxy
Based on the popular TV series - now available on records!

45. VOL. I - A 2-record set Only $11.98 + postage
46. VOL. II - The Restaurant at the End of the Universe Only $8.98
47. Order both - 3 records in all! Only $20.00 + postage

STARLOG TRADING POST ORDER FORM

Mail to
Starlog Press
475 Park Avenue South
New York, NY 10016

Please send me the following:

1. __ **James Bond Book** $19.95 + $1.70 postage
2. __ **Comic Cats** $12.95 + $1.50 postage
3. __ **Trek Bloopers** $8.98 + $1.12 postage
4. __ **Superman Book** $5.00 + $1.50 postage
5. __ **Star Trek Movie II Magazine** $3.50 + $1.05 postage
6. __ **Stereo Views** $7.95 + $1.50 postage
7. __ **Skywalking** $14.95 + $1.40 postage
8. __ **Superman III Magazine** $3.00 + $1.05 postage
9. __ **Octopussy Magazine** $3.50 + $1.05 postage
10. __ **Galactica Iron-On Book** $4.95 + $.50 postage
11. __ **Music from E.T.** $2.00 + $.75 postage
12. __ **Star Fleet Medical Manual** $6.95 + $2.00 postage
13. __ **Superman 30's to 80's** $15.95 + $1.40 postage
14. __ **Starlog Scrapbook II** $3.25 + $1.05 postage
15. __ **Starlog Scrapbook I** $2.95 + $1.05 postage
16. __ **Comic World of Richard Corbin** $5.95 + postage
17. __ **Battlestar Galactica Blueprints** $7.95 + $2.00 postage
18. __ **Battlestar Galactica Photos** $19.95 + $2.00 postage
19. __ **Battlestar Galactica Blueprints & Photos** $27.90 + $3.00 postage
20. __ **Comparison Chart Blueprints** $5.00 + $1.50 postage
21. __ **Space Cruiser Blueprints** $3.00 + $1.50 postage
22. __ **Detroyat Blueprints** $6.00 + $1.50 postage
23. __ **Reliant Chart** $3.00 + $1.50 postage
24. __ **Kobayashi Blueprint** $6.00 + postage
25. __ **High Road to China Poster Magazine** $1.50 + $.75 postage
26. __ **Posterbook #5** $1.50 + $.75 postage
27. __ **Posterbook #4** $1.50 + $.75 postage
28. __ **Posterbook #1** $1.50 + $.75 postage
29. __ **Celebrity Poster Heroes** $1.50 + $.75 postage
30. __ **All 5 Posterbooks** $5.00 $1.50 postage
31. __ **SF & Horror movie Posters** $7.95 + $1 postage
32. __ **Battlestar Galactica Record** $8.98 + $1.12 postage
33. __ **Enterprise Officer's Manual** $11.95 + $1.50 postage
34. __ **Grande Illusions** $12.95 + $2.50 postage ($5.00 foreign)
35. __ **Space: 1999 Notebook** $13.00 + $2.00 postage
36. __ **Bloodstar** $6.95 + $1.75 postage
37. __ **Best of Starlog Vol. 4** $3.95 + $1.45 postage
38. __ **Best of Starlog Vol. 3** $5.95 + $1.45 postage
39. __ **Best of Starlog Vol. 2** $5.95 + $1.45 postage
40. __ **Best of Starlog Vol. 1** $5.95 + $1.45 postage
41. __ **Greatest SF Hits I** $7.98 + $1.50 postage ($2.02 Canadian, $4.02 Foreign) ☐ CASSETTE ☐ LP
42. __ **Greatest SF Hits II** $7.98 + $1.50 postage ($2.02 Canadian, $4.02 Foreign) ☐ CASETTE ☐ LP
43. __ **Not of this Earth** $6.98 + $1.50 postage ($2.02 Canadian, $4.02 Foreign) ☐ CASETTE ☐ LP
44. __ **Special: Not of this Earth, Greatest SF Hits I & II** $20.00 + $4.50 postage ($6.06 Canadian, $12.06 Foreign) ☐ CASETTE ☐ LP
45. __ **Hitch-Hiker Record I** $11.98 + $1.12 postage
46. __ **Hitch-Hiker Record II** $8.98 + $1.12 postage
47. __ **Hitch-Hiker I & II** $20.00 + $2 postage

Total Amount enclosed
$_____

NOTE: If you don't want to cut coupon, write order on separate piece of paper.

Name_____

Address_____

City_____

State_____ Zip_____

NYS residents add sales tax

Alan Dean Foster

Master of the Novelization

He turns motion pictures into paperback literature, prowling the universes of "Star Trek," "Star Wars," and "The Last Starfighter" for novel adventures.

By WILLIAM B. THOMPSON

A writer of broad curiosity and trenchant wit, Alan Dean Foster is one of the most versatile of science-fiction authors, equally at home in the fields of publishing, film, radio and academia. His fresh, socially conscious stories are played out in the theater of the fantastic, but his insights and comments are pragmatic and straightforward.

Born in New York City in 1946, Foster was raised in Los Angeles. After earning a degree in Political Science and a Master of Fine Arts in Motion Pictures from UCLA, he worked as a public relations copywriter in Studio City, California.

His writing career began in 1968, when August Derleth published one of Foster's long letters as a short story in The Arkham Collector. *His first novel,* The Tar-Aiym Krang, *followed in 1972 from Ballantine Books. Shortly thereafter, Ballantine asked Foster to adapt the 22 animated episodes of* Star Trek *into book form which led to the 10-volume* Star Trek Log *series, noted for its attention to characterization and continuity.*

Since then, he has enjoyed bestseller status as a prolific author of movie novelizations, among them, ALIEN, The Black Hole, Outland, The Thing *and* Krull. *In the recent biography of George Lucas,* Skywalking, *Foster is also credited with ghosting the* Star Wars *novelization.*

His original novels include Midworld, Cachalot, Icerigger *and* With Friends Like These. *He has also penned talking records, screenplays, the storyline for* Star Trek—the Motion Picture *and* Splinter in the Mind's Eye, *a sequel to* Star Wars. *This summer, he'll once again be represented with the novelization of Universal's* The Last Starfighter *(STARLOG #80). As a film reviewer, Foster has commented on* E.T. *(#64) and* Something Wicked This Way Comes *(#76) for STARLOG. He was interviewed in #16.*

Much traveled, Foster currently resides in Prescott, Arizona with his wife, JoAnn, six dogs, five cats, assorted fish, 200 houseplants and a roadrunner named Wile E.

STARLOG: Having writtten such evocative and finely drawn novels as *Midworld*, how do you reconcile doing novelizations with original work?

ALAN DEAN FOSTER: A very fine writer, perhaps the finest 20th century writer of horror fiction, alongside Stephen King, was H.P. Lovecraft. He died broke and malnourished because he had an aristocratic attitude toward what he did. He was a writer in the sense that 18th century dilettantes were writers. The idea of accepting money for writing was, for him, a vaguely obscene thing. It literally cost him his life. El Greco painted portraits. Rembrandt and Michelangelo took commissions. So, I look at it this

WILLIAM B. THOMPSON is a freelance writer based in Charleston, South Carolina. This is his first assignment for STARLOG.

LAST STARFIGHTER PHOTO: COPYRIGHT 1983 UNIVERSAL CITY STUDIOS

In *The Last Starfighter*, Foster found the dialogue between the heroic teenagers (Catherine Mary Stewart and Lance Guest) to be "good," but the overuse of the adjective "star," less than stirring.

way: if I do a novelization as best I can, adding maybe 30 to 40 percent new material and expanding characters and background, that gives me enough money to take the time for the research for a book like *Midworld*.

I feel that both the reader and I benefit in the long run. Novelizing is a matter of doing something extra, other than merely changing the words from screenplay to prose, which some writers do. Is it literature or creative typing? That's the question you must answer. But if you can make a movie from a book, why not a book from a movie?

STARLOG: Your most recent novelization is Berkley's upcoming *The Last Starfighter*. What can you tell us about it?

FOSTER: You could say there were one or two items in the screenplay which I thought might be improved upon. There are things like the aliens' big weapon, the Meteor Gun. I thought that sounded a tad '30s-ish and I don't know where you go and buy .50 caliber meteors, anyway. I suggested we change it to a mass-driver at least.

My favorite line in the movie is when Alex has lost his engines and the alien battleship has lost its fire control. The alien commander yells out, "Ramming speed!" That was great! All I could picture was the scene from *Ben Hur* with a guy in the background pounding drums. I tried to tell the producers that if you do this, you'll give the impression that this is an accepted method of interstellar warfare. I thought perhaps there might be better ways of doing it *without* reshooting. I had him say, "Plot an intercept course."

Everything in the movie is "star-this" and "star-that;" it's as if Jonathan Betuel couldn't have written the screenplay without the word "star." There are all kinds of itty, little things like that, mostly scientific, the kind of things SF fans groan over. I tried to take out the groaners.

The dialogue between the teenagers is good. They have made some changes subsequent to the original screenplay. For example, in the current version, Beta, the robot copy of Alex, stays in the pickup truck when it crashes into the alien vessel. He sacrifices himself—which makes sense because he doesn't have anything else to do in the story.

STARLOG: If a film's story is bad, can it be saved in the novelization?

FOSTER: I can't do *anything* for the movie, obviously. What I pride myself on is trying to do the *best* novel possible, while changing those things, like the groaners, without contradicting anything in the movie. You don't want someone to see the movie and then pick up the book and ask, "What happened to the story?" From an SF standpoint, you can put a safety net under the story.

STARLOG: Did you have to spin much of a net under *Krull* (STARLOG #76)?

FOSTER: *Krull*'s problems, as opposed to being bad like *The Black Hole*, were more a case of being problem-plagued from a story standpoint. It's a schizoid story. I don't think you can combine science fiction and high fantasy in that manner, simply by throwing all the elements together. It's like making a good bernaise sauce, but the ingredients don't mix.

When the Slayers used those wonderful spears that fire laser bolts, they fired bolts and then waded in for hand-to-hand battle. Why didn't they just stay back and pick everyone off? That's the sort of thing which works well on screen and *nobody* seems to care, but in a book, it's different.

I was allowed some leeway. I had a great amount of input from the producer, Ron Silverman, who called me several times asking me to change things. He was really interested in the novelization; most producers don't care, it's just a tie-in, like lunch pails and bedsheets. Silverman cared. For better or worse, he *really* cared.

STARLOG: Why do you think *The Black Hole* (STARLOG #27) didn't work?

FOSTER: Before the film came out, I wandered over the sets, all very pretty and promising. I knew Harrison Ellenshaw and the unsurpassed work of Disney's technical people. But the script was embarrassingly bad, from a writing standpoint, as well as a scientific standpoint. I sent in a list of 70 small changes several months before the film opened. These were changes—lines of dialogue, for example—that could have been made very cheaply in post-production, but they wouldn't listen. I really can't blame the screenwriters. They didn't know what a black hole *was* in the first place. Someone should have told them to go to Burbank High School, where a senior physics class could have straightened them out.

STARLOG: You also novelized *ALIEN* (STARLOG #23, 26).

FOSTER: I was pleased with the book. My agent thinks it's the best novelization I've done. And you *had* to be pleased with the movie. It's interesting: they talk about film being a cooperative art form, which it really is, notwithstanding the French emphasis on the director. *ALIEN* is the *only* movie in which the most important contributor to the film was not the director, actors or writers, but the set designer—H.R. Giger. He's a very interesting man, who has the skeleton of a former mistress suspended from the rafters of his Switzerland home, which may help explain some of the bizarre images in his art. Why would *anyone* do such a thing? Well, because Giger's a Salvador Dali-type character: completely off-the-wall and audacious.

STARLOG: When you work from a script with little characterization, such as *Clash of the Titans* (STARLOG #46), how do you infuse the novelization with life?

FOSTER: *Clash of the Titans* could have been a good story, but wasn't. For the novelization, I drew more deeply on mythology than had the film's makers [Ray Harryhausen and colleagues], who seemed chiefly interested in stop-motion animation. Anyway, it's hard to identify with someone like Perseus. After all, he's the son of Zeus—strong, handsome, bestowed with everything a young man could want. I asked why he couldn't have some vulnerabilities. No one would sympathize with him if he didn't. It's like John Campbell told me, you *can't* identify with a guy like Superman. He can do anything he wants to do, go anywhere he likes and no one can hurt him. He has no failings. If it wasn't for Kryptonite, no one would ever bother with the character. I never liked the Superman comic books, but it was one of the Superman film's major accomplishments that they made it possible for a filmgoer to *care* about him. Otherwise, it's easier to care about some madman like Darth Vader, because of the emotional conflicts present under the surface.

STARLOG: John Campbell published your first real story in *Analog*. How did you approach novelizing *The Thing*, which was based on his short story, "Who Goes There?" (a classic reprinted in STARLOG #58-60)?

FOSTER: That was an altogether different proposition. I wasn't writing from the raw script or storyboard. I was rewriting another author's original story, which is not at all like doing a screenplay novelization. I worried about it for a while, then decided that, no,

KRULL PHOTO: COPYRIGHT 1983 COLUMBIA PICTURES

Foster calls *Krull* "a schizoid story," noting that the combination of science fiction and fantasy *didn't* work—just like in bernaise sauce.

I *wasn't* going to go reread the original. That's not what I was hired to do. And I didn't want to rewrite John. What I did was stay away from the story and work solely from the screenplay. But I did manage to use the original title in the dialogue.

When Campbell published my story, "With Friends Like These," in 1971, I was working on my first novel. Although he didn't buy the novel, he gave me pages and pages of suggestions about it. That was the kind of editor he was, the reason he became the most important editor in science fiction. He loved reading new material and working with young writers. I think he would have liked 1982's *The Thing* because John Carpenter went back to the original story and tried to remake *it*, not the 1951 movie.

STARLOG: Moving to your work for *Star Trek*, the script for *ST—TMP* (STARLOG #25) was said to be little more than a composite of three series episodes. You wrote the film's story. Was that the case?

FOSTER: No, it wasn't. I was called in along with several other writers to submit stories for a proposed TV series revival. It was an on-again, off-again thing as Paramount tried to decide whether to do a new series, a TV movie or a theatrical film. I discussed several ideas with Gene Roddenberry; one was based on Gene's (for the proposed unproduced *Genesis II* TV series) "Robot's Return." When it was decided to make a two-hour TV movie, mine was the treatment they thought could best carry the story for that length of time. When they saw *Star Wars*' huge success and opted for a big budget theatrical feature, mine was still the *only* script around designed for two hours.

Star Trek—The Motion Picture tried to deal with machine intelligence and the next step in evolution. That's very difficult to get by the people in Hollywood. I thought it was a good film, though by no means a *great* one. The budget problems were due to poor preproduction planning, rather than anything that went on during filming. But that's the trouble you'll have when you try to run an artistic enterprise in a business dominated by accountants. Another example is Disney, run by an ex-football player who was lucky enough to marry the boss' daughter. That's why Don Bluth and his marvelous group of animators left Disney, throwing the whole organization into chaos. They were stifled financially and creatively, so they quit to form their own company.

STARLOG: Do you regret not having worked on the screenplay for *ST—TMP*?

FOSTER: Certain things *might* have been different if I hadn't been cut out of the picture. I had conversations with Walter Koenig, Jimmy Doohan and others, and everyone wanted to do more from a *people* standpoint. But the first film was treated like the Second Coming. Paramount simply pandered. They wanted everything imaginable in that film, but you can only put so much into a two-hour motion picture.

STARLOG: You've said that in *Star Trek II*, you would have killed off *Kirk* as well as Spock. Why?

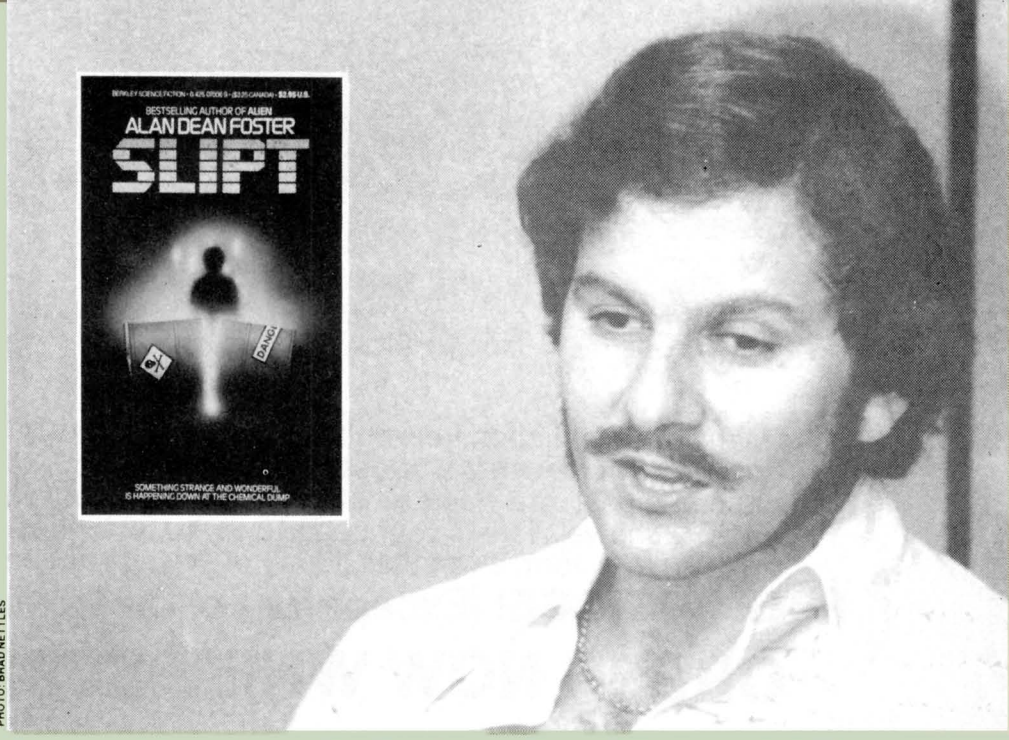


PHOTO: BRAD NETTLES

The master of the novelization, Alan Dean Foster, with one of his many originals, the forthcoming *Slipt*.

TREK PHOTO: COPYRIGHT 1980 PARAMOUNT PICTURES

Foster penned the storyline for *Star Trek—The Motion Picture:* "a good film, though by no means a *great* one." Had he written the *Trek II* script, Foster would have killed off both Spock *and* Kirk—to allow room for new faces.

FOSTER: It's nothing vindictive, I assure you. I just feel that the "saga" needs some new characters, a dose of vitality. As much as I like Kirk and Spock, I would recommend it. But I wouldn't worry too much. Shatner will be back—with Nimoy directing—in *Star Trek III*.

STARLOG: What challenges did you encounter with your first brush with *Trek*, turning 22-minute teleplays into prose?

FOSTER: Judy-Lynn del Rey bought the rights to the animated episodes. After we settled on me to do them, she pretty much gave me a free hand. I looked at them and said, "You can't do a full novel from a 22-minute script." I settled on developing them into novella lengths, using three stories per book, trying to tie them together however marginally.

When we got to the last four stories—which would have meant *one* more book, Judy-Lynn said they were selling so well, she wanted *four* books. The only way to do that, since they simply would *not* expand, was to continue trying to get a third of a book out of those stories. For the last four *Star Trek Logs*, I wrote my own stuff. The stories spring loosely from the original scripts.

I had written one while I was in college. It was a two-part story which was submitted to Norway Productions; they asked me to resubmit the idea next year, but that *was* their last year, they weren't picked up. That script sat around the house for years, so I felt I may as well get some use out of it.

That's the story about Kirk and the Klingon commander with whom he went to flight school. It's sort of an interstellar *Run Silent, Run Deep*.

STARLOG: You have written so many novelizations, would you like to see your

(continued on page 67)

STARLOG®

BACK ISSUES

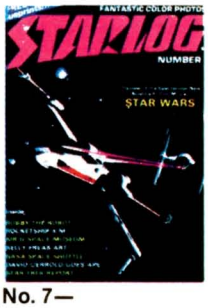
JUST LOOK WHAT YOU'VE MISSED.

Many science fiction fans collect back issues of STARLOG partly because the magazine represents a valuable chronicle of the SF field and also because it offers the best interviews, photos and data available on all the great SF movies and TV shows. Here is your opportunity to fill in missing STARLOG issues and form a valuable library of science fiction history . . .

FREE POSTAGE! (Except for 1st Class and Air Mail requests.)

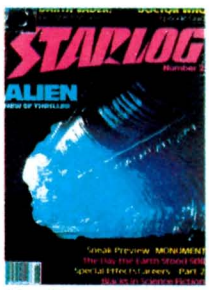
ORDER NOW WHILE SUPPLIES LAST!

No. 2—

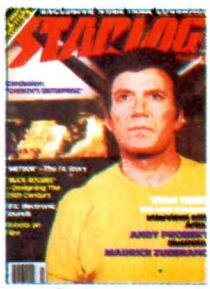


No. 7—

No. 72



No. 23—



No. 32—

No. 12—

No. 17—

No. 24—

No. 40—

No. 2
Interview: Gene Roddenberry. *Space: 1999* Year One Episode Guide. *Logan's Run.*

No. 3
Star Trek Conventions. 40 Made-for-TV SF Films. *Space: 1999* Year Two Episode Guide.

No. 4
Arena the Original Short Story. 3-D SF Movie Guide. Interviews: Nick Tate, Richard Anderson. *The Outer Limits.*

No. 5
SF Directory. A History of 3-D Movies. *UFO* Episode Guide.

No. 6
Special Effects: Part 1. Robert Heinlein on *Destination Moon. Star Trek* Animation Guide.

No. 7
Star Wars: Photos and Stories. Making of *Rocketship X-M.*

No. 8
Interview: Harlan Ellison. NASA Space Shuttle Tour. *Star Wars. The Fly.*

No. 10
Interviews: George Pal, Ray Harryhausen, Ralph Bakshi. Isaac Asimov on faster-than-light travel.

No. 11
Close Encounters of the Third Kind. Superman. The Prisoner Episode Guide.

No. 12
Chesley Bonestell Tribute. History of U.S. Space Program. Interviews: Gene Roddenberry, Doug Trumbull on *CE3K.*

No. 13
Interview: David Prowse, George Pal remembers *The Time Machine.*

No. 14
Art of Virgil Finlay. *Project UFO.* Interview: Jim Danforth.

No. 15
Twilight Zone Episode Guide. *Galactica.* The Selling of *Star Wars.* Interview: Richard Donner on *Superman.*

No. 16
Interviews: Alan Dean Foster, Phil Kaufman. *The Invaders* Episode Guide.

No. 17
Interviews: Steven Spielberg, Gene Roddenberry, SF author Joe Haldeman, Ralph McQuarrie. *Galactica* Art Foldout.

No. 18
Interviews: Gary Kurtz on *Empire*, Joe Dante, Dirk Benedict and Richard Hatch on *Galactica.*

No. 19
Interviews: Ralph Bakshi, Roger Corman, Gil Gerard on *Buck Rogers*, Maren Jensen. *Star Wars.*

No. 20
Interviews: Pam Dawber, Kirk Alyn, 50 years of *Buck Rogers. Superman.*

No. 21
Interviews: Mark Hamill, George Romero. *Lost in Space* Episode Guide.

No. 22
Interview: Lorne Greene. *ALIEN. Moonraker.* Careers in Special Effects.

No. 23
Interviews: David Prowse, Dan O'Bannon. *Dr. Who* Episode Guide. *The Day the Earth Stood Still. ALIEN.*

No. 24
STARLOG's 3rd Anniversary. Interviews: William Shatner, Leonard Nimoy, Walter Hill.

No. 25
Interview: Ray Bradbury. *Star Trek—The Motion Picture.*

No. 26
FREE Blueprint. Interviews: Ridley Scott, H.R. Giger. SF Collectibles.

No. 27
Galactica Episode Guide. Interview: Nicholas Meyer.

No. 28
Interview: Lou Ferrigno. *Wonder Woman* Episode Guide. *Buck Rogers.*

No. 29
Interviews: Erin Gray, Buster Crabbe.

No. 30
Interviews: Robert Wise. *Chekov's Enterprise. The Questor Tapes.*

No. 31
Exclusive *Empire Strikes Back* Photos. *The Black Hole.* Disney's *20,000 Leagues Under the Sea.*

No. 32
FREE sound effects record. Exclusive *Trek* Coverage. Designing *Buck Rogers.*

No. 33
Voyage to the Bottom of Sea Episode Guide. Harlan Ellison reviews *Trek.*

No. 34
FREE photo insert. Interviews: Tom Baker of *Dr. Who*, Irvin Kershner on *Empire. The Martian Chronicles.*

No. 35
Battle Beyond the Stars. Empire Photos Section. Interviews: Bruce Lansbury, Billy Dee Williams.

No. 36
STARLOG's 4th Anniversary. Interviews: Gary Kurtz, Nichelle Nichols, David Prowse, Glen Larson.

No. 37
Interviews: Harrison Ford, Persis Khambatta. *First Men in the Moon.* Making of *Buck Rogers.*

No. 38
CE3K. Buck Rogers Episode Guide. Interview: DeForest Kelley. *Galaxina.*

No. 39
Buck Rogers. Tom Corbett. Interviews: Erin Gray, Fred Freiberger.

No. 40
Interviews: Mark Hamill, Jane Seymour, Gene Roddenberry, Gil Gerard. SFX: *Empire.*

No. 41
Interviews: Sam *(Flash Gordon)* Jones, John Carpenter. *ALIEN*

No. 42
FREE SF theme record. Interviews: Robert Conrad. Mark Lenard. *Childhood's End.*

No. 43
Interviews: Gary Kurtz, Jeannot Szwarc. *Scanners, Popeye. Incredible Hulk* Episode Guide.

No. 44
SFX: *Flash Gordon. Altered States.*

No. 45
Escape from New York. Buck Rogers' Hawk.

No. 46
Interviews: Blair Brown, Joe Alves. *Superman II. Greatest American Hero.*

No. 47
Interviews: George Takei, Frances Sternhagen, Sarah Douglas, Wilfrid Hyde-White, Douglas Adams on *Hitch-Hiker's Guide.*

No. 48
STARLOG's 5th Anniversary. Interviews: Harrison Ford, George Lucas, John Carpenter, Bill Mumy.

No. 49
Interviews: Adrienne Barbeau, Kurt Russell, Derek Meddings, George Lucas, George Takei. SFX: James Bond. *Raiders.*

No. 50
Interviews: Steven Spielberg, Sean Connery, Lawrence Kasdan, George Lucas, Ray Walston, Jeremy Bulloch.

No. 51
Interviews: William Shatner, Ray Harryhausen, Gene Roddenberry, Jerry Goldsmith, Lawrence Kasdan. *Batman.*

No. 52
Blade Runner. Matthew Star. Heartbeeps. Interviews: William Shatner, Peter Barton.

No. 53
Interviews: Ray Bradbury, Patrick Macnee. *Blade Runner. Greatest American Hero.*

No. 54
3-D SPECIAL. Interviews: Robert Culp, Connie Selleca, Terry Gilliam, Leslie Nielsen. *Greatest American Hero* Episode Guide.

No. 55
FREE soundtrack record. *Quest for Fire. Time Bandits.* Interviews: Philip K. Dick, Ed *(UFO)* Bishop, Alan Ladd, Jr., Robert Culp, Doug Trumbull.

No. 56
FREE *2001* Pull-Out Poster. Special Effects Secrets. *Zardoz. Triffids. Trek* Bloopers.

No. 57
FREE *Empire* Pull-Out Poster. The *Lost In Space* Robot. *Conan.* Interview: Caroline Munro.

No. 58
FREE *Galactica* Pull-Out Poster. Spaceship Blueprint. *Who Goes There?* Part 1. Interview: Syd Mead. David Gerrold: *Should Spock Die?*

No. 59
Making of *Conan.* FREE *Star Trek* Pull-Out. *Who Goes There?* Part 2. *Krull. The Thing.* Interviews: Paul Schrader on *Cat People*, Kirstie Alley.

No. 60
STARLOG's 6th Anniversary. Making of *Star Trek II.* Interviews: John Carpenter, Ridley Scott. *Who Goes There?* Concludes.

No. 61
Making of *Star Trek II*, Part 2. Interviews: Walter Koenig, Sean Young, Sandahl Bergman. *Jedi* Desert Report. *Road Warrior.* EPCOT.

No. 62
FREE *Superman* Pull-Out Poster. Interviews: Ricardo Montalban, James Doohan, Walter Koenig. The New *Dr. Who, TRON, Jedi* Production Art.

No. 63
Interviews: Steven Spielberg & Carlo Rambaldi on *E.T.* Leonard Nimoy, Kurt Russell, Rutger Hauer.

No. 64
SPECIAL: The pros review summer '82 films. Interview: David Warner. *Dr. Who* Episode Guide.

No. 65
FREE *Raiders* Pull-Out Poster. Interviews: Arthur C. Clarke, Mark Hamill, Tim Hildebrandt. On *Jedi* Set. SFX: *E.T.*

No. 66
Interviews: Gary Kurtz & Brian Froud on *The Dark Crystal*, Frank Herbert on *Dune, Raiders* producer Frank *Marshall.*

No. 67
FREE *E.T.* Pull-Out Poster. *Strange Invaders.* "The Man Who Killed Spock." *Superman III.*

No. 68
Octopussy, Never Say Never Again. Harve Bennett, Richard Maibaum.

No. 69
Interviews: Anthony Daniels, Howard Kazanjian on *Return of the Jedi*, Tom Mankiewicz on *Batman*, Greg Hildebrandt. EPCOT.

No. 70
Spacehunter. Something Wicked This Way Comes. Man from U.N.C.L.E. Interviews: Debbie Harry, Chris Lee, John Badham on *Blue Thunder.* EPCOT.

No. 71
Interviews: Carrie Fisher & director Richard Marquand on *Jedi*, Judson Scott, Dan O'Bannon. *"V." Octopussy. Never Say Never Again.*

No. 72
STARLOG's 7th Anniversary. Interviews: Mark Hamill, William Shatner, Roger Moore, Ray Bradbury, June Lockhart, Annette O'Toole, Peter Strauss. Gerrold's *A Matter for Men*, Part 1.

No. 73.
Interviews: Mark Hamill, Roy Scheider, Cliff Robertson, Jason Robards, Robert Vaughn, Anthony Zerbe, Maud Adams. *Krull.* Roy Krenkel Tribute. *A Matter for Men*, Part 2.

No. 34—

No. 74
Jedi SFX. *WarGames.* FREE *Barbarella* Poster. Interviews: Malcolm McDowell, Lorenzo Semple, Maurice Binder. *A Matter for Men* 3.

No. 75
FREE *Twilight Zone* Poster. Interviews: Semple, Binder, Nancy Allen, John Lithgow, *Jedi* artist Ralph McQuarrie, George Lazenby. *A Matter for Men* 4. *Superman* on TV.

No. 76
SPECIAL: The pros review summer '83 films. Interviews: Buster Crabbe, Sybil Danning. *Superman* TV 2.

No. 77
FREE *Right Stuff* Poster. Interviews: Phil Kaufman, Chuck Yeager, Scatman Crothers, Tom Baker, Doug Trumbull. *Superman* TV 3.

No. 78
Interviews: Lou Ferrigno, Scott Glenn. *Brainstorm. Strange Invaders. The Day After. Right Stuff.*

No. 79
Interviews: Dennis Quaid, Irv Kershner, Joe Pertwee. *Knight Rider.*

STARLOG PRESS Back Issues

475 Park Avenue South, New York, N.Y. 10016

POSTAGE & HANDLING:
Back issue prices include postage for regular 3rd Class delivery (4 to 6 weeks). For super-quick service, include your own SELF-ADDRESSED 9" x 12" envelope. 1st Class postage can either be included with payment of affixed to the envelope with the correct number of American stamps. NO POSTAGE METER TAPES OR FOREIGN STAMPS. We will process these orders the same day they are received, and you should have them within 10 days. Issues 1-8 & 10 are reprinted.

1 magazine: add $1.06 1st Class Postage
2 magazines: add $1.84 1st Class Postage
3 magazines: add $2.62 1st Class Postage
For MORE THAN 3 magazines, send TWO or more envelopes with appropriate 1st Class Postage on each. 1st Class order with incorrect postage will be sent via 3rd Class Mail with no refunds.

FOREIGN POSTAGE:
For all countries other than U.S., Canada, & Mexico, above rates DO NOT apply.
Printed Matter Air Mail: add $1.70 per magazine.

For back issues, NYS residents add sales tax.

- ☐ No. 2—$5.50
- ☐ No. 3—$4.50
- ☐ No. 4—$4.50
- ☐ No. 5—$4.50
- ☐ No. 6—$4.50
- ☐ No. 7—$5.00
- ☐ No. 8—$4.50
- ☐ No. 10—$4.50
- ☐ No. 11—$4.50
- ☐ No. 12—$4.00
- ☐ No. 13—$4.00
- ☐ No. 14—$4.00
- ☐ No. 15—$4.00
- ☐ No. 16—$3.75
- ☐ No. 17—$3.75
- ☐ No. 18—$3.75
- ☐ No. 19—$3.75
- ☐ No. 20—$3.75
- ☐ No. 21—$3.75
- ☐ No. 22—$3.75
- ☐ No. 23—$3.75
- ☐ No. 24—$6.00
- ☐ No. 25—$3.75
- ☐ No. 26—$3.75
- ☐ No. 27—$3.75
- ☐ No. 28—$3.75
- ☐ No. 29—$3.75
- ☐ No. 30—$3.75
- ☐ No. 31—$3.75
- ☐ No. 32—$6.00
- ☐ No. 33—$3.75
- ☐ No. 34—$4.50
- ☐ No. 35—$3.75
- ☐ No. 36—$6.00
- ☐ No. 37—$3.75
- ☐ No. 38—$3.75
- ☐ No. 39—$3.75
- ☐ No. 40—$3.75
- ☐ No. 41—$3.75
- ☐ No. 42—$6.00
- ☐ No. 43—$3.75
- ☐ No. 44—$4.00
- ☐ No. 45—$3.75
- ☐ No. 46—$3.75
- ☐ No. 47—$3.75
- ☐ No. 48—$6.00
- ☐ No. 49—$5.00
- ☐ No. 50—$5.00
- ☐ No. 51—$3.75
- ☐ No. 52—$4.00
- ☐ No. 53—$3.75
- ☐ No. 54—$3.75
- ☐ No. 55—$6.00
- ☐ No. 56—$3.75
- ☐ No. 57—$3.25
- ☐ No. 58—$5.00
- ☐ No. 59—$4.00
- ☐ No. 60—$6.00
- ☐ No. 61—$3.75
- ☐ No. 62—$3.75
- ☐ No. 63—$5.00
- ☐ No. 64—$6.50
- ☐ No. 66—$4.00
- ☐ No. 67—$3.75
- ☐ No. 68—$4.00
- ☐ No. 69—$3.75
- ☐ No. 70—$3.75
- ☐ No. 71—$4.00
- ☐ No. 72—$6.00
- ☐ No. 73—$4.00
- ☐ No. 74—$4.00
- ☐ No. 75—$4.00
- ☐ No. 76—$6.00
- ☐ No. 77—$4.00
- ☐ No. 78—$4.00
- ☐ No. 79—$4.00

Enclosed $ _____

Name _____

Address _____

City _____

State _____

DAVID GERROLD

"Star Trek III—The Search for Spock"
An Exclusive

Now, I'm convinced of it.

There is *no* Harve Bennett.

The man is really Santa Claus and he only wears his Harve Bennett suit while he's making *Star Trek* movies.

My book, *The World of Star Trek* will be coming back into print this June from Bluejay Books and I was in the middle of writing a new last chapter for it, so I called his office to see what I could discover about the production of *Star Trek III*. Harve Bennett said, "We're screening the rough cut of it on Monday. You've always been a friend to *Star Trek*. I'll put your name on the pass list so you can get into the screening."

See what I mean? Christmas comes in January.

* * *

The Paramount Studio Theater is tucked away behind the editing rooms. It's a comfortably sized auditorium, with seats for at least 200 people. Of course, it has an excellent projection and sound system. In attendance at the screening were Harve Bennett, Leonard Nimoy, Gene and Majel Roddenberry, Susan Sackett, and about 20 people who were still working on the film.

Understand something here:

This was *not* an advance screening for the press. This was not even an advance screening for friends or for the film's cast and crew members. This was a working session. This was the working cut of the film—the *first* assemblage of all the myriad pieces—and these people were here to see what still needed to be done.

That I was allowed to sit in on a working session was an extraordinary privilege. (I admit it, I'm a devoted *Star Trek* fan. Always have been. Always will be. I love *Star Trek*. So, this is *not* an unbiased account.) That I was also given permission to report the status of the rough cut is an acknowledgement of how much respect Harve Bennett and Leonard Nimoy have for *Star Trek*'s fans and, especially, for the readers of STARLOG.

Normally, this just isn't done.

You don't show people unfinished work, and a movie rough cut is very much an unfinished product. Not all of the pieces are in place, so you must view the film not as a finished product, but as a suggestion of what it will be. Sometimes it takes a great deal of imagination to fill in the missing pieces.

At this screening, only a few of the special effects sequences from the film had been completed. Other scenes were represented by black and white lab tests of the working footage, and still others were not there at all. Instead, there was only a simple one-line description of the scene, such as: "*Enterprise* approaches space dock."

There were no dissolves or fadeouts in this cut either. Only grease pencil marks to indicate where such FX would be added.

Nor was there any music. Music for a motion picture is usually not added until final editing has been completed. Directors often cut in bits and pieces of music to the movie's working cut to suggest the kind of mood they want the composer to achieve later. In this rough cut, there was the familiar *Star Trek* music only at the film's beginning and end, and that only over a card which read "Roll credits."

Nor were there many sound effects. Many had been added to suggest what would come later. Like the music, sound effects are only cut in after the final visual cut has been made. In fact, not even all the voice-over dialogue was here. Several times, voice-over lines were in the director's voice—indications of what would be dubbed.

In short, watching the rough cut of *Star Trek III* was like watching a dress rehearsal. It teetered back and forth between being a collection of separate pieces of film all strung together and a *real* motion picture experience—but if you could look beyond all those separate pieces of film to see the movie it will be, you could also begin to see what artistry had been accomplished so far.

* * *

So—you ask—how was it?

Well. . . there are only two answers to any question you might ask about *Star Trek III*.

The answers are: 1) "Terrific!" and 2) "I can't tell you that. You'll have to wait and see for yourself."

Let me show you how this works.

Is Leonard Nimoy any good as a director?

"Terrific!"

Does Spock come back?

"I can't tell you that. You'll have to wait and see for yourself."

How does the cast look?

"Terrific!"

What does McCoy 'Remember'?

"I can't tell you that. You'll have to wait

STAR TREK III PHOTOS: COPYRIGHT 1983 PARAMOUNT PICTURES

The talents of George Takei are showcased in this pivotal—and secret—scene.

William Shatner and DeForest Kelley instigate *The Search for Spock*—but David Gerrold can't tell you just how.

Nichelle Nichols has a "terrific" role in *Trek III*.

and see for yourself."

You see how that works?

Not much hard information there.

* * *

But here's what I *can* tell you.

First of all, I loved it—I had a *wonderful* time! There were moments in this movie where tears came to my eyes. And there were moments when I laughed aloud. There are moments of wonder and delight in this film—and equally, there are moments of shock and horror.

What I liked *best* about it is that it is very much a film of character. We got to see the *Star Trek* characters treated in much greater depth than *ever* before. In fact, my two favorite scenes in *The Search for Spock* are the scenes with Sulu and Uhura. For the *first* time in a *Star Trek* movie, we get to see each of them performing as a member of the team and demonstrating just *why* they belong aboard the *Enterprise*. I wish we could have seen them doing this kind of stuff a long time ago. George Takei and Nichelle Nichols both look terrific. Dr. McCoy also gets much more to do this time around, and De Kelley turns in his usual growly, good-natured performance. William Shatner, of course, is still the best damned Admiral in Starfleet.

Visually, the film is impressive. If the rest of Industrial Light and Magic's special effects are as good as the ones already edited into the film, this will be the best-looking *Star Trek* movie of all. I can tell you that we get to see some new spaceships, both Federation and *otherwise*. All are stunning. The Federation ships are clearly recognizable as the next generation of warp-drive technology. The *other* vessels are evil-looking and powerful. Those who like a great amount of space-action in their *Star Trek* movies will *not* be disappointed here.

Most important of all, Leonard Nimoy does yeoman service as director of *Star Trek III*. Where Nicholas Meyer brought a fast-paced, peppy feeling to *Star Trek II,* Nimoy achieves a more thoughtful and studious approach—and it works very well. Nimoy's direction is unobtrusive and efficient. There's little wasted motion in this picture. There may be a fumble or two which still needs attention in the editing room—but this movie has much to be proud of.

A film that's this much fun in rough-cut form ought to be *terrific* when it's finally finished. I can hardly wait to see it again.

* * *

Now that I've made my feelings clear, let me make some predictions.

This motion picture will get mixed reviews. Some of the critics will like it a lot. Some will dislike it a lot. The same for *Star Trek* fans. Some will like a lot. Some will dislike it a lot.

Those who dislike it will dislike it not because of any failures in production values, but because they will not like some things which happen in the story.

In fact, I expect some *Star Trek* fans to be even *more* upset by some things which happen in this picture than they were by Spock's death at the end of *Star Trek II*.

But these reactions should be seen as part of the film's success. It's classic *Star Trek*—it's a good story, well-structured and well-told. It's consistent with everything which has been established previously, and at the same time, it's also a bold step forward. The very boldness of that step will give you something to argue about for the rest of Summer 1984. Indeed, I expect there will be a ton or two of mail about this movie, (and I've already told Howard Zimmerman to plan an extra large communications section in forthcoming issues).

I also expect this picture to make more money than *Star Trek II,* and that will be argument enough for Paramount to go immediately into production with *Star Trek IV*. (This picture *demands* a sequel. And *Star Trek IV* will have to pick up exactly where this one leaves off.)

I have some other thoughts about *Star Trek* and the direction it appears to be going, but I'll save them until *after* the picture is released and you've had a chance to see it.

I'm going to be *very* interested in hearing your reactions. ★

EDITOR'S NOTE: Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore, this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1984 by David Gerrold.

FUTURE CONVENTIONS

If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address listed for the con. Guests and features are subject to last-minute changes. *Conventioneers, please note:* Please send all pertinent information no later than *6 months prior* to the event to STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016. STARLOG makes *no* guarantees, due to space limitations, that your convention *will* be listed here. This is a *free* service: to *insure* a listing in the magazine, contact Eileen Dempsey (see page 7, masthead) for classified ad rates.

AGGIECON XV

Student Center
Texas A&M University — **March 29-April 1**
AggieCon XV
PO Box J-1
College Station, TX 77844
(409) 845-1515

I-CON III (Trek/SF/Comics)

with Bob Greenberger and STARLOG's Birthday Fantasy
SUNY Stony Brook
Stony Brook, NY — **March 30-April 1**
I-CON III
PO Box 550
Stony Brook, NY 11790 (SASE)

DIXIE TREK III (Trek/Comics)

Oglethorpe University Student Center
Atlanta, Georgia — **April 7-8**
Atlanta Star Trek Society
L.F. Lee
45 West Meadowlark Lane
Lawrenceville, GA 30245

ACADIANACON III (Trek/Comics)

with Bob Greenberger and STARLOG's Birthday Fantasy
Holiday Inn Central
Lafayette, LA — **April 6-8**
Acadianacon, Inc.
PO Box 31392
Lafayette, LA 70503 (SASE)

ATLANTICON II (Trek/SF/Fantasy/Comics)

Sheraton Beach Inn & Convention Center
Virginia Beach, VA — **April 13-15**
Atlanticon
PO Box 9590
Hampton, VA 23670

STAR TREK CON

CYO Center
Warwick, RI — **April 15**
Warwick-East Greenwich CYO
900 Warwick Avenue
Warwick, RI 02889

MUNCHCON IV (SF)

Marshall University
Huntington, WV — **April 20-21**
Marshall University Science Fiction Society
Memorial Student Center
Marshall University
Huntington, WV 25701 (SASE)

STELLAR VOYAGE 84 (Trek/SF)

Bond Court Hotel
Cleveland, OH — **April 20-22**
Stellar Voyage
PO Box 99956
Erieview Station
Cleveland, OH 44199

The OFFICIAL STARLOG FESTIVALS

Continental Hotel
505 North Michigan Ave., Chicago — **April 14-15**
11 AM to 7 PM daily

Hyatt L.A.X.
6225 W. Century Blvd., LA — **May 19-20**
11 AM to 7 PM daily

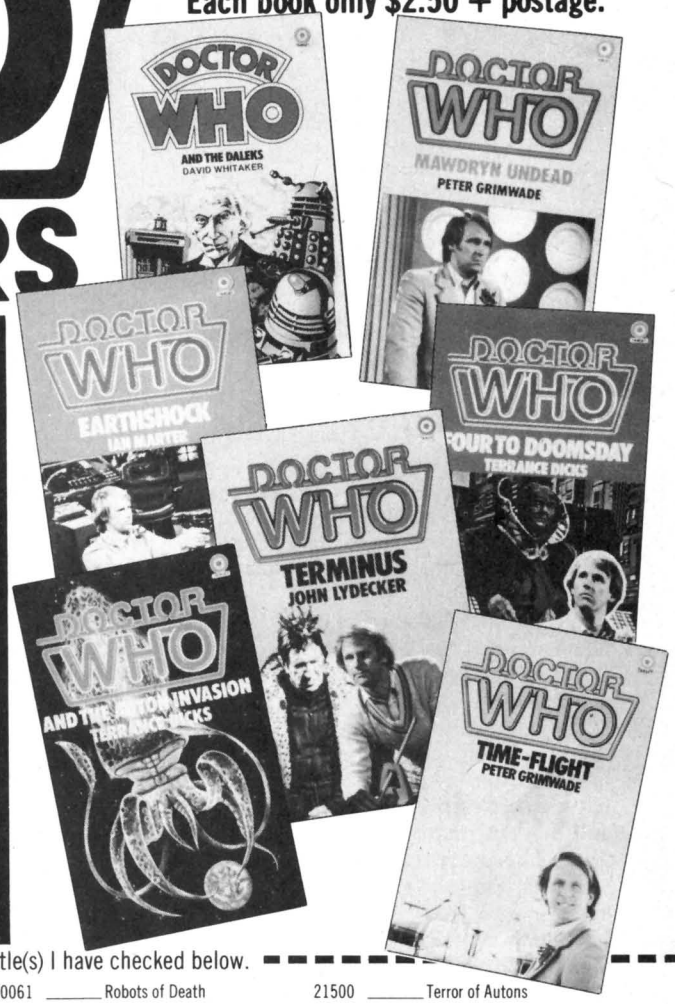
Marriott Hotel
Copley Plaza, Boston — **June 23-24**
11 AM to 7 PM daily

For more information call
(516) 747-2033 or 1-800-645-6579

"STARLOG's Birthday Fantasy," a 15-minute 16mm color film, is available for screening conventions, schools and libraries in the U.S., Canada and England only. Organizers in the U.S. and Canada should contact Damon Santostefano, c/o this department (see address at top of column). In England, please contact Pamela Barnes, c/o Fanderson, P.O. Box 308, London W4 1DL, England.

DOCTOR WHO BESTSELLERS

Be the first in your galaxy to own a complete set of paperback novels featuring the incredible adventures of everybody's favorite Time Lord. Each book only $2.50 + postage.

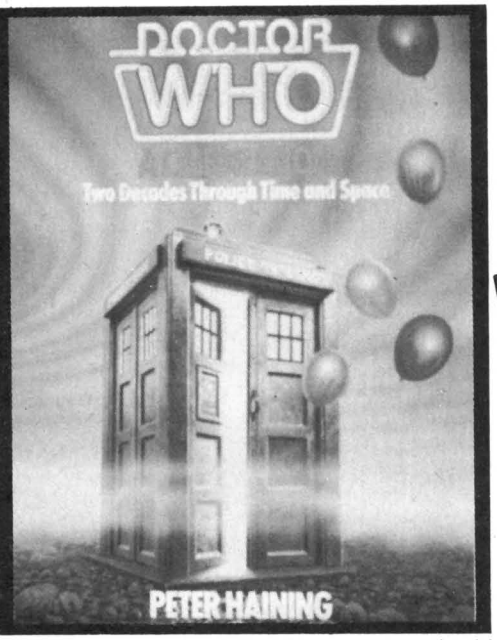


Plus:

DOCTOR WHO: A Celebration Two Decades Through Time and Space

A hardcover book, measuring 8½" x 11½"—a fitting tribute to mark the 20th anniversary of this remarkable hero. In addition to articles on key landmarks in the *Doctor Who* universe, this volume contains contributions from Verity Lambert, the first producer; Terrance Dicks, ex-script editor, scriptwriter, and author of many of the *Doctor Who* novelisations; John Nathan-Turner, the current producer; and all five actors who have played the part of the Doctor give their views on this epic phenomenon.

Only $19.95 + postage.



DOCTOR WHO Books Please send me the title(s) I have checked below.

Starlog Press 475 Park Avenue South, New York, NY 10016

PAPERBACK — $2.50 + postage

21455 _____ Abominable Snowmen
20108 _____ Androids of Tara
21631 _____ Ark in Space
20104 _____ Armageddon Factor
21295 _____ Auton Invasion
21674 _____ Brain of Morbius
21025 _____ Carnival of Monsters
21471 _____ Cave Monsters
21703 _____ Claws of Axos
20123 _____ Creature from Pit
21316 _____ Crusaders
21498 _____ Curse of Peladon
21463 _____ Cybermen
21332 _____ Daemons
20110 _____ Daleks
21244 _____ Dalek Invasion Earth
21965 _____ Deadly Assassin
20042 _____ Death to Daleks
20096 _____ Destiny of Daleks
20874 _____ Dinosaur Invasion
20126 _____ Enemy of the World
20006 _____ Face of Evil
20150 _____ Full Circle
21279 _____ Giant Robot
21543 _____ Green Death
20033 _____ Hand of Fear
20131 _____ Horns of Nimon
20009 _____ Horror Fang Rock
20866 _____ Ice Warriors
20077 _____ Image of Fendahl
20093 _____ Invasion of Time
20054 _____ Invisible Enemy
20148 _____ Keeper of Traken
20125 _____ Keys of Marinus
20147 _____ Leisure Hive
20149 _____ Logopolis
20061 _____ Robots of Death
21308 _____ Sea Devils
20049 _____ Sontaran Experiment
21033 _____ Space War
20133 _____ State of Decay
20099 _____ Stones of Blood
20136 _____ Meglos
20132 _____ Monster of Peladon
21690 _____ Mutants
20130 _____ Nightmare of Eden
21252 _____ Planet of Daleks
21682 _____ Planet of Evil
20655 _____ Planet of Spiders
20101 _____ Power of Kroll
21666 _____ Pyramids of Mars
20092 _____ Ribos Operation
20059 _____ Sunmakers
21068 _____ Tenth Planet
21500 _____ Terror of Autons
21578 _____ Three Doctors
20023 _____ Time Warrior
21076 _____ Tomb of Cybermen
20068 _____ Underworld
20144 _____ Unearthly Child
20135 _____ Visitation
20082 _____ War Games
20146 _____ Warriors' Gate
21084 _____ Web of Fear
21324 _____ Zarbi
20138 _____ Dr. Who Crossword Book
20139 _____ Dr. Who Programme Guide Volume 1
20142 _____ Dr. Who Programme Guide Volume 2

NEW RELEASES

29342 _____ Arc Infinity
29326 _____ Castrovalva
29377 _____ Earthshock
29510 _____ Five Doctors
29334 _____ Four to Doomsday
29393 _____ Mawdryn Undead
29385 _____ Terminus
29297 _____ Time-Flight

Postage:

USA
1st paperback — $ .75
Each additional paperback — $ .25
Each hardcover — **$2.00**

FOREIGN
Each paperback — **$1.00**
Each hardcover — **$4.00**

HARDCOVER — $19.95 + postage
23351____Doctor Who: A Celebration Two Decades Through Time and Space

NAME _____

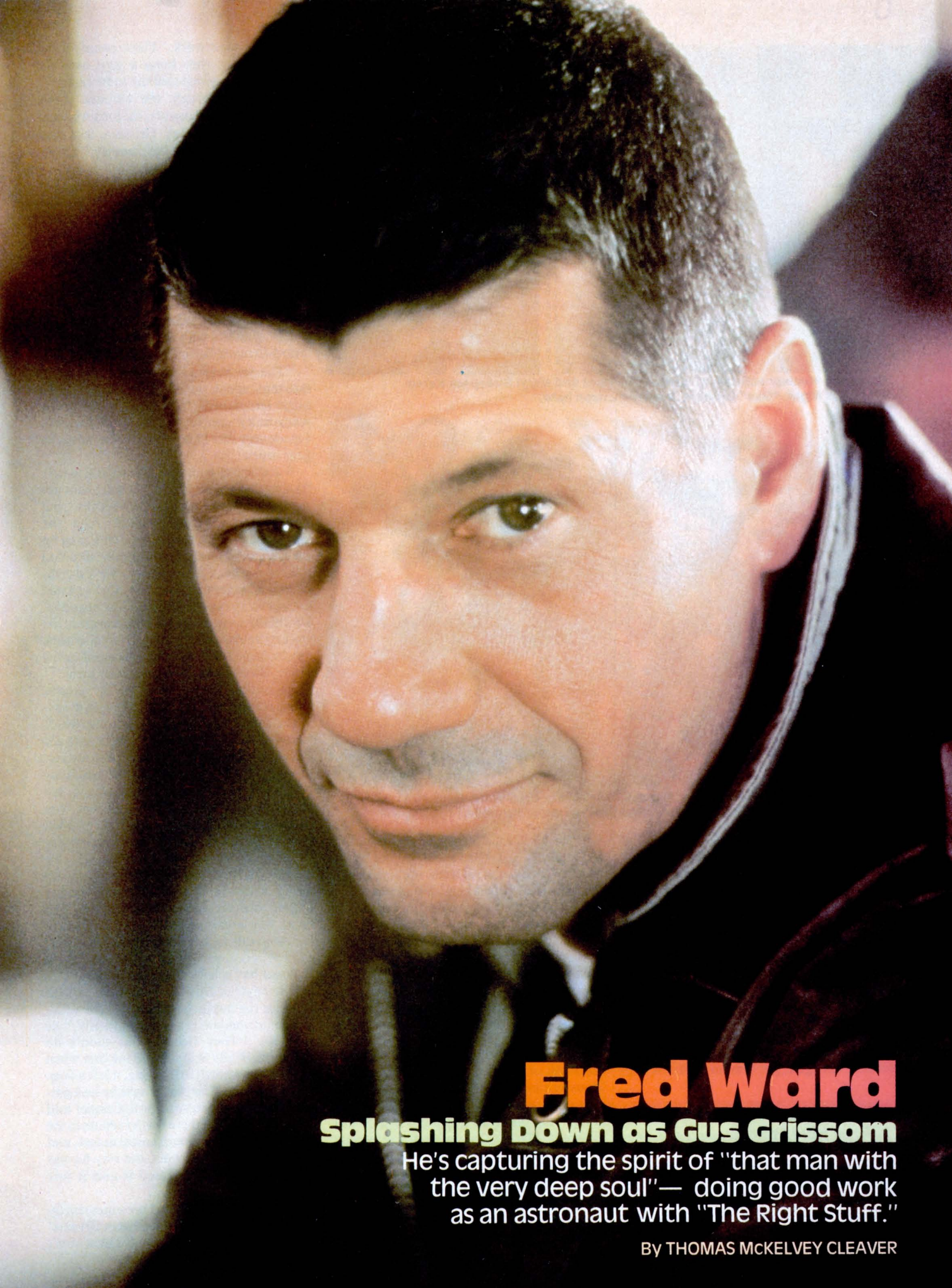
STREET _____

CITY _____

STATE _____ ZIP _____

Please allow 4 to 6 weeks for delivery

I enclose $____ in cash, check or money order.

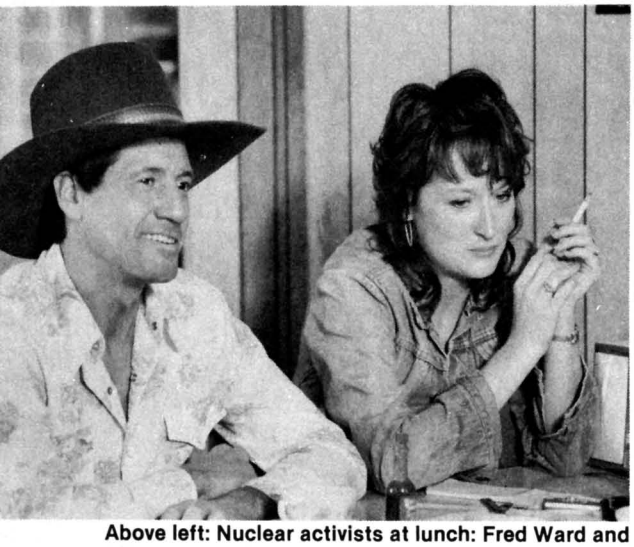


Fred Ward

Splashing Down as Gus Grissom

He's capturing the spirit of "that man with the very deep soul"— doing good work as an astronaut with "The Right Stuff."

By THOMAS McKELVEY CLEAVER



SILKWOOD PHOTO: COPYRIGHT 1983 ABC MOTION PICTURES

PHOTO: NASA

Above left: Nuclear activists at lunch: Fred Ward and Meryl Streep (as Karen *Silkwood*). Right: "Gus" Grissom, a *real* American hero.

UNCOMMON VALOR PHOTO: COPYRIGHT 1983 PARAMOUNT PICTURES

Men with *Uncommon Valor:* Front: Randall "Tex" Cobb, Fred Ward, Gene Hackman, Tim Thomerson. Rear: Patrick Swayze, Reb Brown, Harold Sylvester.

I guess I always looked on the astronauts pretty much as everyone else did, as these middle-class straight arrows," says actor Fred Ward. "I believed the NASA publicity and didn't relate to them too much, although I did follow the Mercury program when I was in the service." A radar ground controller at the Air Force's largest interceptor base, Ward did know quite a few fighter pilots. "They weren't *anything* like the astronauts," he remembers.

After working on *Timerider*, a low-budget fantasy which Ward feels is "surprisingly good, mostly because it had an imaginative script," his agent got him an audition with director Phil Kaufman, then casting *The Right Stuff* (STARLOG #77). As Ward recalls, "I read several roles, nothing in particular at first. I don't know if Phil was testing me or trying me out in these other roles, but it ended up with my casting as Gus Grissom."

At that point, Ward picked up a copy of Tom Wolfe's acclaimed book. "I loved it!" the actor exclaims. "These were the kind of people I could relate to, guys like the fighter jocks I had known up in Labrador. I was really glad I had gotten into the movie and landed the role I had."

There has been some controversy about the portrayal of Grissom in the movie version. Many critics have said it shows him as the astronaut who *didn't* have "The Right Stuff," the one who was a coward. Ward disagrees. "To me, Gus Grissom was this guy who—due to his background, the milieu he came out of—had great difficulty expressing himself, difficulty putting his thoughts into words. I think though, that he was succinct when he did, like the time he was introduced to the workers making the rocket, and he said, 'Do good work.' Those people loved that so much they hung a sign over the assembly line which said the same thing."

To Ward, though, the ultimate critics were the other astronauts, the men who had known the *real* Gus Grissom and had worked with him. "At the premiere," the actor recalls, "Wally Schirra, Gordon Cooper and Scott Carpenter all came over to me and told me I had *really* shown Gus. Wally joked that the only thing that wasn't accurate was I had cleaned up his language!"

"It Just Blew"

The two scenes from *The Right Stuff* that most stand out in his memory are the loss of the spacecraft, and the confrontation in the V.I.P. quarters with Veronica Cartwright, who portrayed Betty Grissom (see page 62).

"The day before I was supposed to climb into that capsule up in Half Moon Bay," the actor remembers, "they had it out in the water and it *sank*! After I saw that happen, I made very sure I knew how to use the scuba gear inside!"

Ward spent an entire day in the water, filming the recovery scene. "I had a thin wet suit on under my space suit," he recalls, "but that water was really cold! And the helicopter—those blades were churning up the surf, and I was really swimming like mad to keep my head above water. We did eight takes, and every time I got out, all they could do was wrap me in blankets. The next day, we did the scene *inside* the spacecraft in the water; the crew had managed to raise it the day before. After splashing around in the water, that seemed comparatively easy."

Regarding the scene with Cartwright, Ward comments, "I feel that Betty was saying what Gus felt, she was putting into words his own beliefs. Veronica really caught the essence with her performance." As an actor, though, Ward feels the scene immediately prior—in which Grissom is given his award—was harder to play. "There, you had these feelings, the knowledge of what they *really* thought of Gus, yet he had to play the game and to act like it was all right. He told Betty she wasn't going to get to see Jackie Kennedy, that there wouldn't be any parade, that this was all there would be. His heart was breaking inside, but he had to maintain this facade. The emotional undercurrent in that scene was very demanding."

Ward has spent some time looking into the long-standing controversy about whether the hatch 'just blew.' "The other astronauts believe that idea implicitly," he explains. "They believe Gus didn't do *anything*. Wally Schirra told me that when he did blow a hatch in training, it left a deep cut in his hand. Carpenter said he had gotten a deep bone-bruise. Gordo Cooper told me he thought that there was a vacuum in the control rod due to a mechanical defect, and when Gus pulled the pin—the way he was supposed to—that released it and it just blew."

Ward also points out that the statement by NASA officials, to the effect that in 10 years' use, no explosive hatch ever 'just blew' *isn't*

THOMAS McKELVEY CLEAVER, a California-based freelancer, quizzed Lance Henriksen on The Right Stuff *in STARLOG #78. His screenplay,* The Debden Eagles, *the true story of the most successful group of American fighter pilots in WW – II, has been optioned for production. He will also co-produce the project.*

RIGHT STUFF PHOTOS: COPYRIGHT 1983 LADD COMPANY

The rescue team is faced with a dilemma as Gus Grissom (Fred Ward) flounders in the water after the hatch "just blew."

true. "It's also ironic," Ward says, "that the changes they made on those hatches to prevent problems in the future *may* have contributed to Grissom's death in the Apollo module, when they *couldn't* get the hatch to blow. You know, the day before that happened, Grissom made his comment about the Apollo by taking a lemon from his wife and hanging it in the spacecraft."

He has fond memories of the time spent at Edwards Air Force Base, during shooting of the film's earliest sequences. "Meeting Chuck Yeager was wonderful, his presence on-set really helped. I tried to wangle a ride with him in his plane, but the schedule never quite allowed it. Not flying with Yeager is my one major regret about this movie."

"Do Good Work"

Ward didn't enter acting from a definite conscious decision. As he recalls, "I was 19, 20 years old, in the Air Force, and this idea was sort of floating around in my mind. I was at an open end in my life, getting out of the Air Force soon. And I decided this was something I wanted to look into, to try out." He went to New York and studied at the Berghof Studio under Alice Spivak. "I was very restless. After I ran out of money two or three times, I took off for San Francisco. I bounced between there and Los Angeles for awhile, doing plays with friends of mine." Later, looking for a way to make a living, Ward became a logger for a few years in Alaska. "That was a very good time for me, being on a frontier, working in a mill."

Eventually, Ward took his logging earnings and moved to Europe, where he became involved in mime and masque theater. His European agent put him in contact with director Roberto Rosselini, then producing projects for Italian state television. His first work with Rosselini came in *The Power of Cosimo*, a Renaissance story filmed in English for the BBC. Later, he worked on *Cartesia*, a French-Italian co-production about the life of Rene Descartes. "It was done in French, and I learned French phonetically for my role," Ward recalls. "I played a Dutch doctor who explained Harvey's theory of blood circulation to Descartes."

Returning to San Francisco, Ward worked with the Magic Theatre, where he was directed by playwright Sam Shepard in two of his plays, *In a Coma* and *Angel City*. "I like Sam Shepard a lot; I'm a real fan of his work," Ward notes. The friendship they formed then was renewed when Shepard co-starred in *The Right Stuff*, portraying legendary test pilot Chuck Yeager (STARLOG #77). "I think Sam is a great writer and he has a wonderful screen presence."

Fred Ward is that anomaly in the acting profession these days, an actor working steadily. Immediately after completing *The Right Stuff*, he segued to Mike Nichols' *Silkwood*, the dramatic tale of Karen Silkwood and her fight over the plight of plutonium workers. It's an important movie, Ward feels. "I play a small role as an Indian who works with Karen in the factory and who helps her get the first evidence."

He'll be on hand in Easter's *Swing Shift*, a comedy co-starring Goldie Hawn, his *Right Stuff* colleague Ed Harris and Kurt (*The Thing*) Russell (STARLOG #49). Ward also starred opposite Gene Hackman in *Uncommon Valor*. "It's a story of a group of Vietnam vets who go into Laos," he explains, "looking for POWs still being held by the Communists."

"Screwing the Pooch"

As an actor, Ward feels privileged to have teamed with director Phil Kaufman for *The Right Stuff*. "If anyone deserves credit for this film's quality, it's Phil," he says. "He is the one who created the atmosphere and the conditions for us to work in. Of course, his script was wonderful; he really caught the essence of Tom Wolfe's book and brought it out visually. But really, it was Phil's spirit which permeated the entire production."

One aspect of Kaufman's script that Ward appreciated was the treatment of the astronauts' wives. "Phil has an awareness of the feminine side that many men don't have; he's aware of the whole, not just one side of the story. I feel the wives' characters are very well-executed in the script, which gave the actresses some solid material on which to build their performances."

Many people have noted that NASA's publicity in the 1960s contributed to later public apathy about the manned space program: the emphasis on its safety, how everything was under control, the view of astronauts as interchangeable robots. It was perhaps this policy more than anything else that contributed to the success of Wolfe's book, with its portrayal of the seven men as *human beings*, its demonstration that the hype was a lie. To Ward, the fact that this occurred as it did was a result of the era: "It was a time when things were covered up, when public people were presented in a certain way. It didn't just apply to astronauts, it was politicians, movie stars, everyone. I think it was also due to the race with the Russians. The whole thing had become some kind of test of the two systems of government; they felt they had to show that people

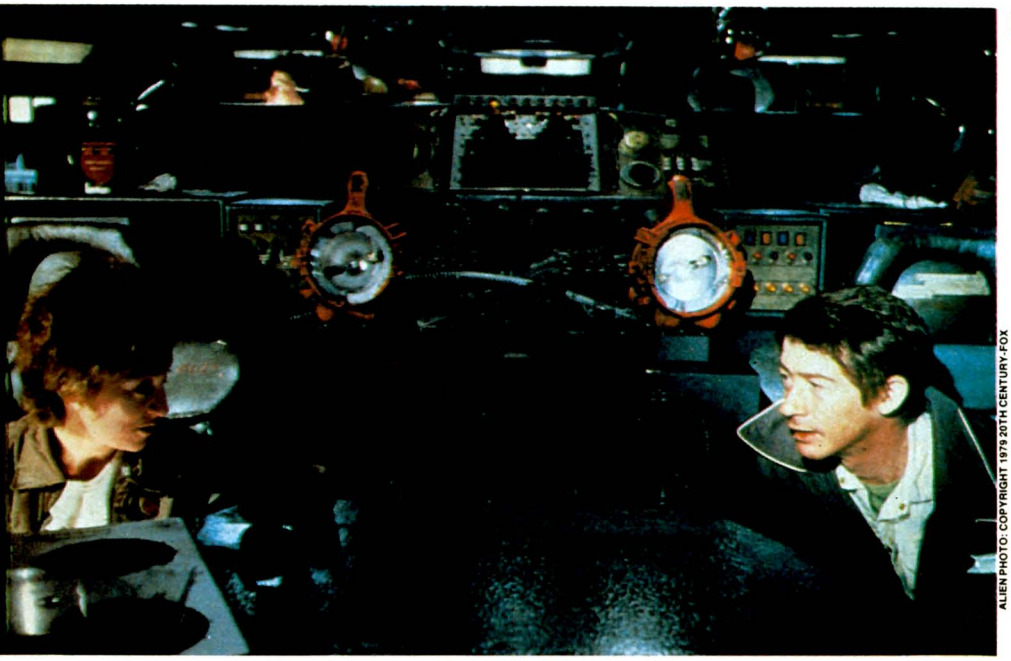
(continued on page 66)

Veronica Cartwright

is Betty Grissom

The Honorable Mrs. Captain Second American in Space*

By ROBERT GREENBERGER



ALIEN PHOTO: COPYRIGHT 1979 20TH CENTURY-FOX

Above: On board the *Nostromo* : the ill-fated Veronica Cartwright and the soon-to-be face-hugged John Hurt in *ALIEN*. Below: Veronica Cartwright (Third from left) stands out among those wives with *The Right Stuff*.

The Mercury Seven were men with "the Right Stuff"—a courage beyond estimation. The intimacies of their married lives have, however, only recently come under public scrutiny, thanks to the Tom Wolfe bestseller and Phil Kaufman's big-screen adaptation. In the end, the wives had it harder than their high-flying husbands, and no one suffered more than Betty Grissom.

Great Disappointments

It was Betty's story which appealed to Veronica Cartwright and drew her into *The Right Stuff*. "I wanted the part of Betty *so damned bad,*" the actress says earnestly, "because I think she had such spunk and spirit, being behind her man for so damned-long, and all she wanted was a little bit of the action. She thought both he and she deserved it. Instead, she got terribly screwed."

During the film, Betty Grissom talks about getting her share of the NASA-spawned glory long before any of the Mercury Seven has left

*From *The Right Stuff*, by Tom Wolfe

RIGHT STUFF PHOTOS: COPYRIGHT 1983 LADD COMPANY

Earth's gravity, making the disastrous events of her husband's flight even more tragic. Cartwright and Fred Ward, who plays husband Gus Grissom, share one of the film's most dramatic scenes, as she realizes the long-desired glory is not to come.

"They got totally screwed," Cartwright explains in a serious tone, her eyes growing wide. "NASA blamed him for blowing the hatch and losing the capsule—a hatch which he did *not* blow. Gordon Cooper has explained that they had to put little holes in the hatch because it tended to blow spontaneously under all that pressure. NASA didn't want that to get out because that fact meant *they* screwed up. No fanfare was made over Grissom although he was the second American in space. He screwed up; he lost the capsule. That's what Betty and Gus were thinking when Alan Shepard and John Glenn got their tickertape parades. Gus didn't get *any* of that.

"He got a medal—which wasn't even presented by the President. We shot that scene with a cold starkness, and then, when the Grissoms went to what was supposedly their accommodations—they were absolute shit. The refrigerator was full. That was it—it was totally beyond belief—the *least* NASA could do was take her out to dinner, but they expected her to cook. It was too much for Betty. When I read the book, that scene left me sad. . . devastated.

"I saw new footage of Betty Grissom when she got off the plane for that reception on the Air Force base," Cartwright continues. "I think she thought that when she landed, she would be leaving from there to meet the President. Then, she realized that this was *all* there was going to be. There's an incredible shot of her with this incredible straw bag—I know this may sound stupid, but that straw bag told me *so much* about Betty Grissom. She was *really* presenting herself in a way that she thought was classy. And there was a look on her face when she realized nothing would be happening, then, she flashed that instant smile. That told me more than anything. It was a look of such sadness."

Cartwright studied additional documentary footage and read the carefully tailored *Life* magazine stories to find out more about Betty Grissom. Just as the actors were not encouraged to meet their real-life counterparts, the actresses were also asked not to seek out their role-models for *Right Stuff* inspiration. "Many things have happened to Betty," Cartwright adds. "Since the script is basically the book, I ended up using a great deal from Wolfe's book. Obviously, Betty loved her husband and stuck with him even though there were some absolutely horrible times. She went through some really rough periods —the kind everyone has gone through—and I tried to make her as real as possible."

Throughout production, Cartwright and her fellow actresses found themselves grouped together for most of their scenes as the astronauts' wives. A natural camaraderie formed, as it did for their cinematic husbands. "We all went to dinner together and had a great night. The girls would all go to Tosca's for a girls' night out. We would play a little pool and get a little rowdy. We had a wonderful time. We prepared and sang these ridiculous songs. The clothes and the way we looked helped—it was quite an era.

"We had a scene at the White House. The boys were finished first. So, we stopped and sang 'Each night before you go to *space,* my baby. . .' to the tune of the then-hit 'Dedicated to the One I Love.' We had all the hand movements down, a la the Temptations. Because Annie Glenn [Mary Jo Deschanel] has a stutter, when we did 'Da-Do, Run, Run,' she would come to the mike and stutter the lyrics. Then, we all jumped in."

Great Demises

Not all was fun and games during Cartwright's two-and-a-half months making *The Right Stuff.* The project was characterized by long hours of shooting and a great deal of preparation time. Still, she has nothing but high praise for director Kaufman (STARLOG #77) with whom she also worked on his *Invasion of the Body Snatchers* remake. "Phil cares very much about his actors, which is really nice. That's one reason working on his movies is a delight. As an actress, I like a director to understand what I'm doing and to want to discuss it. Phil has rehearsals which are longer than your average ones. We had improvisational sections of the wives' bantering and talking while reporters were outside. There's a script to start, but there's also camaraderie which evolves during a movie. All of Phil's films have a great atmosphere. He's very good to work with in this sense.

"On *Body Snatchers,* we once had a three-hour rehearsal in which Donald Sutherland wore these pink curlers in his hair—he's rather eccentric. It was great to have the time to be relaxed and actually go through rehearsals. What was nice about *Body Snatchers* was that I feel those four characters [Sutherland, Cartwright, Jeff Goldblum, Brooke Adams] gave the audience the impression they knew and liked each other, not like movies where people who are supposed to be friends look like they've just met on the set for the *first* time."

Cartwright's character, Nancy Bellicec, is one of the first to discover the alien invasion, in what the actress prefers to consider a continuation—and not a remake—of the 1956 classic. "She was Earth momma. Nancy was the only one who survived because she was the *only* one who was open to possibilities.

"The movie was not necessarily totally sci-fi, but it used the symbolism of the pods. It's basically about the way humans end up getting: afraid of feeling love, afraid of feeling hate; they would rather live in that grey area and feel *nothing* rather than be hurt."

Her character suffered more than mere "hurt" in *ALIEN* (which she discussed in STARLOG #22). She finally reveals her *originally* planned demise and compares it with what made it to the screen. "From what I understand. . .," she begins, "remember when Yaphet Kotto gets killed? I was supposed to sneak along the wall and get into the locker —the same one the cat was in earlier. The Alien is supposed to track me down with his sensory things and *I die of fright.* Well, that's what they told me but the next thing I knew, I was hanging from a meat hook.

"All I can assume is: I got raped by the Alien. Also, those were Harry Dean Stanton's legs. If you look at the movie, he was wearing tennis shoes and blue pants. I was wearing white pants and cowboy boots. When I saw the actual screen version, I was very surprised.

"There were many things that were shot which *aren't* in the final movie. I thought events would take a different direction than they actually did in *ALIEN.* And that surprised me.

"It was very claustrophobic and we constantly dealt with CO_2 cannisters. Those helmet things they had were also horrible. They were supposed to put a thing of oxygen in the

(continued on page 66)

Veronica Cartwright and Fred Ward as Betty and Gus Grissom in *The Right Stuff.*

THE BIRDS PHOTO: COPYRIGHT 1963 UNIVERSAL PICTURES

Veronica Cartwright with co-stars Jessica Tandy and Rod Taylor. *The Birds* is coming.

CLASSIFIED

For as little as $33.00 you can reach over one million SF fans, comprising the largest science-fiction audience in the world.

DEADLINE: For STARLOG #82—in our office by February 3rd. For STARLOG #83—In our office by March 7th.

BASIC RATE: $11.00 per line (limit: 40 characters per line) MINIMUM—THREE LINES. Punctuation symbols and spaces count as characters. **Small Display ads: $90.00 per column inch (Camera-Ready ONLY!)**

HEADLINE: **First line only—Word(s) of your choice (underline them) will be printed in BOLD CAPS.**

CATEGORY: Please be sure to indicate the category you want to be listed under.

PAYMENT: Cash, check or money order must accompany ad order. (checks payable to O'Quinn Studios, Inc.)

MAIL TO: **STARLOG Magazine, Classified 475 Park Avenue South, New York, NY 10016.**

CATALOGS

SELLING COMIC BOOKS, Disney, Hero and Sci-Fi pulps, Sci-Fi and Monster mags., James Bond, T.V. Avengers, T.V. Prisoner, Star Trek, T.V. Guides, Playboys, Dark Shadows Items, Movie Pressbooks, Posters, Lobby Cards, Photos, books, etc. 1900-1982, Catalogs 95¢ Rogofsky, Box SL 1102, Flushing, NY 11354.

NEW EYE STUDIOS, P.O. Box 632, Willimantic, CT 06226. We are the best source for S.F. items. Send $1.00 for our fantastic and unique catalog. We carry Star Trek, Star Wars, Raiders, Dr. Who and much more!

GARGOYLES, DRAGONS, AND GROTESQUES. Fantasy Sculpture catalog $1 The Prop Dept. Box 1607-S Toms River NJ 08753.

FREE CATALOGS: Ford, Gibson, Trek, Wars, TV Movies, Posters, J. Ohlinger Movie Material Store Inc., 120 W. 3 ST. NY NY 10012. 212-674-8474 Open 1-8:00 Daily FSE.

STILL THINGS IS STILL THE BEST! Giant Catalog of SF photos, audio tapes, scripts, slides, glamour. Send $2.00 to STILL THINGS, 13622 Henny Ave., Sylmar, CA 91342.

TV & MOVIE RELATED TOY CATALOG Man from Uncle, 007, The Munsters, Star Trek, Star Wars, 1999, Green Hornet, Avengers, Galactica, cards, models, etc. $1.00 cash. TV Toys, 28 Orchard St. Ridgefield Park, N.J. 07660.

SCI FI & MONSTER MAGAZINE CATALOG Famous monsters, Star Log, Star Trek, Zines, etc. 1950-1984 $1.00 cash. The Back Issue, 28 Orchard St., Ridgefield Park, N.J. 07660.

JEDI, TREK, RAIDERS, E.T. Comics, magazines, cards, more: Catalog $1. STAR INTERNATIONAL, 7807 St. SW Calgary, Alta, Can. T2 V-1C2.

FREE BROCHURE—MEDIEVAL WEAPONS, Maces Swords, Shields, Morning Stars, etc. Furman, P.O. Box D, Westtown, NY 10998.

OMEGA ENTERPRISES LTD P.O. Box 744, FDR Station—Dept. SL 6, New York, NY 10150 New Catalog of color SF & TV photos, Send SASE for free catalog.

FREE CATALOG! German film posters. Horror, SF, 007, etc. Updated monthly. SASE to: Euro Posters, 3050 Perry Ave, Bx, NY 10467

COLOR PHOTOS: Harrison Ford, Galactica, & Glamour our specialty. Free Catalogs. SU Graphics/Box 7000-822/Redondo/Ca 90277

SPACE PROGRAM CATALOG and one 8x10 color print of the Space Shuttle, Send one dollar to: The Space Collection PO Box 1239-S Cocoa, Fl 32922

COMMUNICATOR KITS. Assembled phasers for TV and movies. B.G. Blasters. Blueprints, models and more. Send $1.00 toD&B Enterprises, PO Box 6802, Warwick, RI 02886

MISSING LINK Sci-Fi & Horror/Classic to new toys, models, games, cards, etc. CAT. $2. (REF.) DEPT. 999, 2201 W. Arthur Chicago, ILL. 60645

MOVIE POSTERS

PRINTS & POSTERS

SPACE STATION STUDIOS

—Low Prices has the Largest Selection Prompt Service—

- Movies
- Aerospace
- Space Art
- Astronomy
- Boris/Dean
- Star Wars Trilogy
- Japanimation
- Science Fiction
- Fantasy
- Unicorns/Dragons

Picture Catalog $1.00

Space Station Studios 14 Palfrey Street, Watertown, MA 02172

MOVIE POSTERS, Lobby cards, scripts autographs, color & b/w stills. Legal size S.A.S.E. for list. James L. Sutton 201 E. Broadway, Long Beach, CA. 90802

ORIGINAL MOVIE LOBBY POSTERS! PROMPT & COURTEOUS SERVICE. Catalogue $2.00, INTERMISSION, P.O. Box 163, Berlin, CT 06037.

MERCHANDISE

DOOM TROOPER HELMET Authentic Detailing with Assorted Rank & Specialty Markings Optional LED Eye Scanner/Vocoder Circuits $24.95 + $2.50 Post/Hand. Specify: White, Black, Blue $1.00 Refunded for Catalog. CDS 953 E Sahara E-15-A-13 L.V, NV 89114.

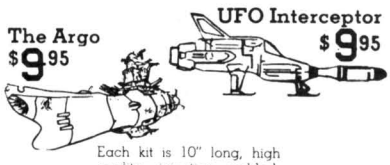
SCI-FI KITS-GOOD PRICES for illust. cat. send $1.50 to Riverside Hobbies 6407 Riverside Blvd., Sacramento, CA 95831

S.F. MODEL KITS

Futuristic Robots, Spaceships

The Argo $9.95

UFO Interceptor $9.95



Each kit is 10" long, high quality, injection molded. From a major Japanese model company. For fully illustrated catalog featuring hundreds of kits, send **$1** to:

COSMIC CONNECTION
426 Moody Street
Waltham, MA 02154

Outside US & Canada add $5.00 postage and handling for each item ordered.

STARSHIP FLEET BLUEPRINTS

BATTLECARRIER, DESTROYER, FIGHTER, SHUTTLETYPE

SET OF 2 (14 x 22") SHIPS BLUEPRINTS, INCLUDING WEAPONS EACH SET $9.00 PLUS POSTAGE AND HANDLING $2.00 (61), $3.00 (1ST CLASS) SEND CHECK OR MONEY ORDER TO AHF DESIGNS P.O. BOX 2043 FLORISSANT, MO 63033

DEALER INQUIRIES INVITED

★ SCRIPT-CITY ★

Film & T.V. Scripts—Largest Selection—Lowest Prices!!! Huge Sci-Fi & Horror Collections. Send for **FREE** 22 page catalog...Receive **FREE** Introductory offer!
Script-City, 1765 N. Highland
#760SL, Hollywood, CA. 90028

JEDI, SW, S. TREK, ALIEN, B. HOLE, 1999, CE-3K B. Rogers, B.S. Galactica, Cardsets, posterbooks, glasses, calendars, 5x7-cards, Wrappers, MAG, Comic Books, Send $1.00 for catalog + 4 cards too! Tom D. 7629 W. Norridge St. H.HT's, ILL, 60656

BEST OF BRITISH Rare Dr. Who items, Dr. Who & Avengers stills, Gerry Anderson, TV & Cinema, Mags, Tapes, SF & Horror. For Catalog send $1US or 25pUK to James, 17 Byford Close, Stratford, London E154HP, UK. Retail or wholesale state which.

NEW STAR TREK MERCHANDISE—Posters, Cards, Buttons, Model kits—JEDI too—New Catalog only 25¢—STARPOST, RR 1, DeSoto, IL 62924

A DREAM COME TRUE! Private collection 4 sale! RARE 1-sheets-stills-mags-etc. Send $1.00 for HUGE detailed catalog to 6833 N. Haight Ave. Port, Ore. 97217.

PUBLICATIONS

ORGANIAN QUESTOR ANTHOLOGY SF/TREK ZINE Fiction Poems Comix Fotos 112 Pgs $6 2x/Yr: T. Ornas 5409 71 St Maspeth NY 11378

RECORDS MOVIES AND TAPES

1,000,000 SOUNDTRACKS LPS! SCI-FI/HORROR Catalogue—$1.00. RTSSV, Box 1829, Novato, CA 94948. Soundtrack Valueguide: $5.50

SHATNER, NIMOY, TREK AUDIOCASSETTES Also: scripts, slides, records. Send 40¢ stamp to Startone, PO Box 363, Brooklyn, NY 11229-0363.

CLUBS AND ORGANIZATIONS

WILLIAM SHATNER FELLOWSHIP, authorized and thriving! For details send SASE to: WF, PO Box 1366, Hollywood, CA 90078.

SF/FANTASY FANS, 16 & OLDER. Join the Science Fiction Pen Pal Clubs. Send SASE to: P.O. Box 88793, Seattle, WA 98188.

SAAVIK LIVES! Accept no substitute. Join The Kirstie Alley Fan Alliance. Write to Connie Lofton, 35 Fifth Ave. New York, NY 10003

ON THE MARK, The newsletter for MARK HAMILL fans. Photos, news, artwork, more. $4.00/year to: Lisa Cowan, P.O. Box 5276, Orange, CA 92667.

MISCELLANEOUS

BE DRAWN INTO YOUR S.F. FANTASY! For info, send S.A.S.E. to: Galactic Art, 6915 Mediterranean, Orlando, FL 32822

COSTUMES

"MASKS AND MADE-TO-ORDER COSTUMES!" For details please send SASE to DL Studio, 925 Elm St., Bucyrus, Ohio 44820

★ WARRIOR FANTASY ARMOR! ★

Great for Sci-Fi or Medieval Costumes.

Send $1.00 for our Photo-Illustrated Catalog to:

HOLLYWOOD DREAM FACTORY
1842 Sylvania, Toledo, Ohio 43613

*Dealers inquiries welcome 419-474-3065

CONVENTIONS

Available for Conventions

Dave Prowse

Beverly M. Teeselink
(213) 246-0353

Log Entries

(continued from page 15)

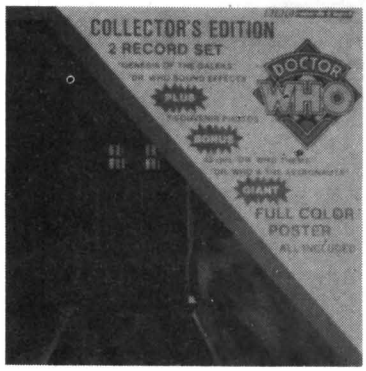
screenplay for *Firestarter* star Drew (*E.T.*) Barrymore, *The General.* Also upcoming: an adaptation of *Cycle of the Werewolf*, a novelette recently released as a limited hardcover edition illustrated by Berni Wrightson...MEL BROOKS plans to jump onto the SF bandwagon with a movie spoof called *Planet Moron*...THOM CHRISTOPHER, who flew with Buck Rogers as Hawk, travels south of the border down Argentina way, to appear in director Hector Olivera's *Wizard Wars* scripted by our own Ed Naha... *ON THE BEACH* will be remade by MGM/UA, to capitalize on the country's current nuclear war concerns ... WILLIAM FRIEDKIN will direct 20th Century-Fox's *Sea Trial,* the story of four people on a boat, braving hostile elements...HARLAN ELLISON has been cut from Costa-Gavra's next film for Universal, the adaptation of Norman Spinrad's *Bug Jack Barron.* Fay Kanin, the former president of the Screenwriters Guild has been hired to do a substantial rewrite of the Ellison script. Kanin's credits include *Teacher's Pet* (1958) and *The Opposite Sex* (1956) ... DICK MILLER — the cult hero of *Little Shop of Horrors*—will cameo in *V—The Conclusion*...RICHARD LONCRAINE, who helmed the *The Haunting of Julia* and the eerie *Brimstone and Treacle*, next turns his genre attention to *The Enemy Mind.* It's a replay of *Hell in the Pacific* in SF terms: with an Earth soldier and an alien trooper at war but marooned together on a deserted planet. The two enemies eventually get friendly and the Earthling must face some very hard decisions when the omnisexual alien *reproduces*...*CONAN II*, as the sequel is officially known at the moment, has reshuffled its title (*King of Thieves* and *Conan the Destroyer*) as well as its premiere date several times. Earlier candidates were June, Christmas and July 7. Latest word puts the barbarian back into theaters in August or early Fall...*SANTA CLAUS*, the $50 million fantasy adventure has been pushed back to begin filming in August. So, it won't be out *this* Christmas, but it will be distributed by the new Tri-Star Pictures. Tri-Star also lets *The Muppets Take Manhattan*, on July 13...*THE AVIATOR* is now filming with Christopher Reeve under Australian director George Miller. And let's make this clear: it's not Australian director George Miller who helmed the *Mad Max* movies and a *Twilight Zone the Movie* segment, but a *fellow* Australian filmmaker (who directed *The Man from Snowy River*) of the same name.

AN INSIDE LINE?

Readers of STARLOG who have computers or access to same and are subscribers to CompuServe can contact Science and Special Effects Editor David Hutchison directly. His E-Mail I.D. # is 71036,1477. He is also on the M.C.I. Mail System.

DOCTOR WHO RECORDS!

(All records are 12" 33⅓ rpm unless otherwise noted)



DR. WHO COLLECTOR'S EDITION
A Two-Record Set
1. "Genesis of the Daleks"
2. "Dr. Who Sound Effects"
Plus:
A 45 rpm Bonus Record!
"Dr. Who Theme"
"Dr. Who & The Astronauts"
A Giant Full-Color Poster!
7 Souvenir Photos!
All for only $16.98 + postage

WHO IS THE DOCTOR?
(7" 45 rpm)
$2.30 + postage

DR. WHO—"THE MUSIC"
$8.98 + postage

DR. WHO PICTURE DISC
$10.98 + postage

ALSO AVAILABLE!

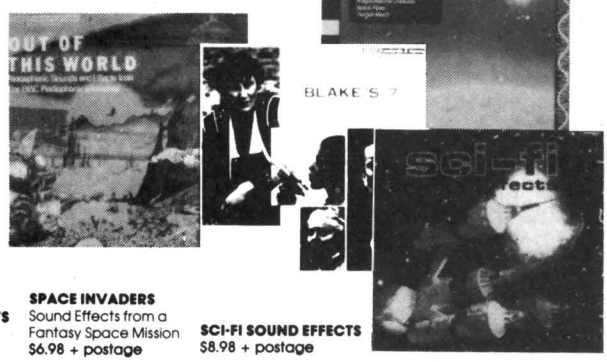
DR. WHO SOUND EFFECTS
Visit 7 alien worlds!
$8.98 + postage

GENESIS OF THE DALEKS
Starring Tom Baker!
$8.98 + postage

BLAKE'S 7
(7" 45 rpm)
$2.30 + postage

OUT OF THIS WORLD
Atmospheric Sounds & Effects from the BBC Radiophonic Workshop
$8.98 + postage

DR. WHO THEME & THE ASTRONAUTS
(7" 45 rpm)
$2.30 + postage



SPACE INVADERS
Sound Effects from a Fantasy Space Mission
$6.98 + postage

SCI-FI SOUND EFFECTS
$8.98 + postage

Send cash, check or money order to:
STARLOG PRESS
475 Park Avenue South New York, NY 10016

DR. WHO COLLECTOR'S EDITION ☐ $16.98
DR. WHO SOUND EFFECTS ☐ Cassette ☐ LP $8.98
GENESIS OF THE DALEKS ☐ $8.98
DR. WHO–"THE MUSIC" ☐ $8.98
DR. WHO PICTURE DISC ☐ $10.98
DR. WHO THEME & THE ASTRONAUTS ☐ $2.30
WHO IS THE DOCTOR? ☐ $2.30
SCI-FI SOUND EFFECTS ☐ $8.98
OUT OF THIS WORLD ☐ $8.98
SPACE INVADERS ☐ $6.98
BLAKE'S 7 ☐ $2.30

Please include postage and handling:
USA: $1.50 for 1st record
1.00 for each additional record
CANADA: $2.02 for each record
FOREIGN: $4.02 for each record

NAME

STREET

CITY

STATE ZIP

Allow 4 to 6 weeks for delivery.

Ward

(continued from page 61)

who exemplified this society's ideals were the ones achieving the goals in space."

Like Phil Kaufman, Ward feels the film will be successful if it re-stimulates public interest in space exploration. "It's a vast marvel out there that we know *nothing* about," he says. "It's man's nature to explore; it's as innate as water flowing downhill. We'll create it if it isn't there."

The actor's own explorations have led him within. "It's hard for me to differentiate on a conscious level how I do what I do, but I bring out things in each character I play, qualities that I feel the character possesses. They are the things in me that I and the character have in common and I often find out new facts about myself in that manner. To me, acting is a way to be, a way to explore the aspects of myself."

Many reviewers have been puzzled by the "Texas Barbecue" scene in the Houston Coliseum, when the seven astronauts—in the midst of the insanity—give each other "the look." To Ward, "the look" was the recognition of each other spiritually, the point at which the Mercury Astronauts truly knew they were a band of brothers. "One critic I read said it was open-ended, like space itself," the actor relates, "and that's true to an extent, because when you have that kind of recognition between people on a spiritual level, there really is no end to it."

Looking back at his portrayal of Grissom, Ward muses, "While we were in production, a reporter asked me if it wasn't a burden portraying the dead astronaut. I replied that I didn't see it that way; I viewed it as a responsibility to convey as fully as I could his spirit, so that the audience would know what kind of a man he was. To me, Grissom was an excellent pilot, an excellent engineer. He was the one who was always hassling about the quality of the workmanship on their equipment.

"I really hope that in my portrayal, that people don't think Grissom was the one who 'screwed the pooch,' that he didn't mess up. The capsule scene had to be played a certain way, to give the audience the experience of the uncertainty he was undergoing, of being there with the unknown.

"I really believe in my heart that things happened the way he said they did. To me, Gus Grissom was a man with a very deep soul, who expressed that as best he could in a limited fashion. It was that part of him I really wanted to bring forward in *The Right Stuff*."

Concluding, Fred Ward says, "To me, this movie is patriotic without the capital 'P'. It's a celebration of the cowboy consciousness, if you will, the spirit of putting forth what it takes to accomplish the goal. To me, *The Right Stuff* speaks to those things that make the *real* America, our national soul if you will. It may sound too metaphysical, but it's true." ★

Cartwright

(continued from page 63)

helmet, but they forgot mine and I passed out—that was *really* attractive. We all did."

Great Directors

More recently, Cartwright starred in one of the four segments comprising Universal's *Nightmares*, (another story toplined fellow *Right Stuff* star Lance Henriksen). The film, intended for television, gained theatrical release late last Summer. Cartwright and Richard (*The Thing*) Masur portrayed suburbanites confronting a rat problem. The move from tube play to big screen surprised the veteran actress who feels quite pleased about her contribution to the project.

Looking back, she rates her career as a good one. Beginning as a child actress, Cartwright may be remembered for her recurring role on *Leave it to Beaver* as Violet Rutherford, or her foray into *The Twilight Zone* as Agatha in "I Sing the Body Electric."

"I was doing so much television back then," she confesses. "I can't remember specifics. Rod Serling came in, sat in his chair, did his thing and left. I *never* got to meet him." And it wasn't until years later that she met Ray Bradbury, who penned both the original short story and the teleplay.

Later, she played Cathy, the birthday girl (and Rod Taylor's younger sister) in Alfred Hitchcock's terrifying classic, *The Birds*. "*That* movie was fascinating to work on," she reports. "I got along great with Hitchcock, though I had always heard he didn't like kids. I used to take him tea every afternoon at 4 p.m. and he would tell me how to cook his steak—wrap it in tin foil, leaving it exposed after it's rare. He taught me about the best wine cellars, including the ones in Bristol, England, where I was born. He told me stories, a little macabre, a little dirty, and I would sit there and laugh, although I had no idea what he was talking about. He was very nice to me on my thirteenth birthday, which occurred during production. He sent me a cake and flowers with a big card with his face on it and he wrote, 'To the woman I love, Veronica. With love, Alfred Hitchcock.' I still have that card, at home."

Although she has spent the last 20 years darting in and out of genre projects, Cartwright has avoided becoming stereotyped, which pleases her. "I look at things from the point of view of whether I *like* the part," she says. "If there's a good part, I'll do it. I never look at it from a genre point of view. When I took *ALIEN* and *Body Snatchers*, it was because I liked those parts."

Since *The Right Stuff's* launch, she has been weighing offers for other roles. She is currently portraying Ethel Kennedy in the CBS mini-series *Robert Kennedy and His Times* now in production. "Beyond that? Wait until you see me on the screen," Veronica Cartwright announces. "It will be something special—and something I want to do because I like the part." ★

Communications

(continued from page 18)

columns for some harsh words. And do *check Harlan Ellison's review of* Star Trek—The Motion Picture *in STARLOG #33. We don't pull our punches when we take a stand. But we want you to understand that we're* not *playing favorites—we all laugh just as hard at "Spock's Brain" as at any other not-necessarily-terrific episode of* ***any*** *series.*

. . . I thoroughly enjoyed the interview with June Lockhart (STARLOG #72) and am looking forward to seeing more features about the cast and creators of *Lost in Space*. There are, believe it or not, quite a few controversies concerning the good old series that have yet to be settled. For instance, was there or wasn't there more than one version of the pilot film? At exactly what point was the Robot added to the program? Did he appear in *any* version of the pilot? It would be nice to have someone finally set the record straight on these aspects of the show's beginnings.

By the way, I want to thank you folks at STARLOG for continuing to provide articles about *Lost in Space*. At last, we *Space* fans are getting some respect!

Kert Goshorn
6513 Bridgewood Drive
Santa Rosa, CA 95405

With more to come! Jonathan Harris chats with us in a future issue.

. . . I agree with Joseph Colgan's comments as printed in the "Communications" section of STARLOG #77. STARLOG *is* biased. The magazine's staff wouldn't know an intellectually stimulating TV show if it hit them with a baseball bat. If the writers weren't so full of *Star Trek,* that ridiculous garbage, they would do justice to *Lost in Space*—and anybody who doesn't believe that is an idiot! Everyone knows *Star Trek* fans have it in for *Lost in Space*; they're jealous of Irwin Allen's creative genius and incredible artistic successes. As undeniable, irrefutable proof of conspiracy and smear campaigning, check out the following: one *Star Trek* episode, "City on the Edge of Forever," is mentioned umpteen more times in STARLOG's pages than *Lost in Space's* "The Great Vegetable Rebellion." (I disagree with Mr. Colgan's assessment of it being the worst *Lost in Space* episode; it is, in my opinion, the best.) Isn't that damning evidence?

It's about time STARLOG got its facts straight and published nothing but blind, unending praise about the Irwin Allen space show. Never mind that there's a consensus among so-called "film scholars"—people like John Baxter (*Science Fiction in the Cinema*) and John Brosnan (*Future Tense*)—that regard *Lost in Space* as hopeless juvenilia; what do they know about *real* science fiction anyway? Also disregard newspaper accounts printed ages ago containing "admissions" by the cast and producers who said in effect that the show was silly; they would *never* actually say anything like that. *Lost in Space* has been running for years on television, much longer than *Star Trek*, to the infantile delight of millions, and as far as quality goes, there's absolutely *no* comparison. As soon as STARLOG rectifies the wrongs it has committed against *Lost in Space* and does away with its unreasoning *Star Trek* bias, it should begin long overdue coverage of another true "classic" of science fiction, *Gilligan's Island*.

"Will Robinson"
Somewhere in the Milky Way Galaxy

Foster

(continued from page 53)

original works brought to the screen?

FOSTER: I would like to do a whole bunch of them like *Midworld*. Ten years ago, I would have said that book couldn't be done. *Icerigger* would make a lovely film. I have a new novel coming soon, *I Inside,* which would be fun to do.

STARLOG: Have any been optioned?

FOSTER: Nope. But I have had several short stories optioned. The problem is expense. They're all this grand, frolicking interstellar, hard science-fiction stories; you're talking budgets in excess of $20 million.

For my part, I write adventure science fiction with a hard science edge, but I am most concerned with people and I'm careful to avoid jargon. You have to develop a good clear style, using simple and straightforward English, while concentrating on telling a good story. Science fiction can be incisive and very educational, but it is, first and foremost, entertainment.

STARLOG: Do you see a trend, in movies, toward "thinking man's"—or at least *good*—SF films, of the type embodied by *Blade Runner*?

FOSTER: Unfortunately, no. The fact is Hollywood producers *don't care* if a film is aimed at a 35-year-old college professor or a 10-year-old elementary school student. If it makes money, you'll see another film of the same type. It's the only truism that holds out there. Producers have trouble with science fiction; they always think it's necessary to explain what's happening—which was even true of *Blade Runner*, with all that unnecessary narration.

Hollywood has been talking down to people for so many years that it doesn't know how to do anything else. There's a whole generation of young people out there who grew up thinking about the future—they don't *need* to be taken by the hand and led. They want to work mentally and they want to work in films, too. Any 13-year-old reader could explain to any adult what *Star Trek* is all about. Even the film critics are at a loss. Remember, at first they panned *2001*.

STARLOG: Are you consoled by the fact that there are filmmakers *attempting* to produce solid science fiction?

FOSTER: Many people would like to make movies like *Star Wars, Close Encounters or ALIEN,* but it's mostly because they see the huge profit potential. They don't understand the field. They understand *The Dukes of Hazzard*, and end up with something like *The Greatest American Hero*. It's only people like Alan Ladd, Jr. of the Ladd Company who seem to have their finger on the pulse of science fiction. He gave George Lucas the go-ahead to do *Star Wars*. Ladd grew up with science fiction, just like Lucas and Steven Spielberg.

I've never met Spielberg, but he strikes me as a rather nice, ordinary fellow who might be working at a Sears automotive department if he hadn't gone into filmmaking. Like Lucas, he's very realistic and enthusiastic. If you make filmmaking fun, it shows up on the screen. I don't think that Hollywood companies make filmmaking much *fun* anymore. And when a film makes money, the producers have the attitude of "Why should I *listen* to you?" Just because you can make a good film better doesn't mean they're going to be interested. Why upset a successful formula?

The most significant difference between the old-line filmmakers and the new filmmakers is that the old ones *refuse* to listen. They're all running around, wondering why they can't make movies like Lucas, Spielberg and Carpenter. The answer just escapes them.

The only filmmaker I ever sat down with who *really* listened to me was Lucas. At the time, I was writing the original paperback sequel to *Star Wars* [*Splinter of the Mind's Eye*], and here was this guy making a movie that no one knew would be a success or failure. I had nothing to do with the film, but since I was writing this book, I had to read the first script. We discussed that script in some detail, and George *listened*. He certainly didn't have to; he had complete creative control, but he *valued* another person's viewpoint.

STARLOG: You live in a house constructed of bricks from a 100-year-old brothel. Are there any poltergeists about?

FOSTER: It was built by the Pabst family from a very fancy miners' brothel torn down in the mid-50s. If there are any ghosts around, it will be a very interesting place to live. When the walls talk, it'll all be X-rated. In many of my books, I'm an interstellar travel agent, touring these great places.

STARLOG: Where will you take us next?

FOSTER: I have seven books coming out in 1984. In February, there's *The Hour of the Gate,* the second half of *Spellsinger,* from Warner. This Spring, Del Rey publishes *Journey to the City of Death*, science fiction based on my experiences in the Grand Canyon.

In June, Berkley will publish *The Last Starfighter* and *Slipt,* a contemporary horror-suspense novel, my first. Also in June, from Warner, is *I Inside*. Later, Warner will issue *The Day of the Dissidents,* the third *Spellsinger* book. Del Rey will also publish *Who Needs Enemies?*, my second collection of short stories, in June.

I didn't write all of these last year; some were written on contract as many as three years ago. They've finally gotten around to publishing them. I wouldn't deny the fact that I *have* been very busy; there's nothing like a large mortgage to spur your creative impulses.

I hope to go to Africa in July for a month-and-a-half visit with friends. One used to be the head rat-catcher at the U.N. Now, he's working for the Danish government on a rodent control project in Tangiers.

STARLOG: We'll be curious to see what inspirations result from this visit.

FOSTER: They eat breaded warthog cutlets, which I *guess* is pork. That should be a very interesting experience, right before WorldCon, another interesting experience for *any* SF writer or fan. ★

THE THING PHOTO: COPYRIGHT 1982 UNIVERSAL CITY STUDIOS

Legendary SF editor John Campbell published Foster's first real story and Foster novelized John Carpenter's *The Thing*, based on an original Campbell story. Campbell "would have liked" the new movie, Foster says.

CLASH OF THE TITANS PHOTOS: COPYRIGHT 1981 MGM

Foster charges that Perseus (Harry Hamlin) in *Clash of the Titans* was unsympathetic because he "didn't have some vulnerabilities."

LASTWORD

Once again it is time to say goodbye and hello. The discerning reader may have noticed a change on this issue's masthead: Associate Editor Leslie Stackel has arrived. Welcome aboard the good ship *Implausible,* Leslie. And longtime Associate Editor Bob Greenberger is leaving.

Bob is moving on to DC Comics, where his first editorial responsibility is to organize, categorize, and alphabetize the *entire* DC universe, for a reference-type mini-series on same. His second: becoming Associate Editor on DC's *Star Trek* comics series. The world of comics is Bob's first love and, when the position arose at DC, we were as pleased for him as he was for the opportunity.

Not too long ago, Bob and I helmed COMICS SCENE, an 11-issue experiment with a nationally distributed magazine: was there room on the newsstands for a periodical devoted to news, interviews, and feature stories on the manifold varieties of graphics illustration? Well, the experiment was a success, but the patient died. COMICS SCENE was lauded by comics professionals and fans alike and received tremendous advertising support, but sales never achieved projected levels. After the twelfth issue had been completed—but before it went on press—COMICS SCENE folded. Bob and I were disappointed. COMICS SCENE was his first love, just as STARLOG had been his first professional editorial assignment. Bob was with us for three years, working his way up from go-fer to editor with an unflagging enthusiasm and fast-maturing abilities. His contributions have been substantial (not the least of which was "discovering" Managing Editor Dave McDonnell).

We all wish Bob the best of luck at DC. And he will, as his schedule permits, continue to write for STARLOG on a freelance basis.

* * *

Well, the United States has finally made a firm commitment to constructing a permanent orbital platform—a space station. Several people have already asked me if I think it's a military program masquerading as a civilian one. . . or if it will be armed with atomic missiles. It *is* a civilian program, currently, although there *will,* unquestionably, be a military presence in space. But that is to be expected. It is—depending on how you look at it—our excuse for going, or the price we must pay.

Fear not. Once we get out there, the sky holds no limits. (Except for the speed of light which, *warp drive* not withstanding, is still the most serious challenge to sailing the spaceways.) The folks at NASA are dusting off the grand plans announced years ago. Visions of the near future which Gerard K. O'Neill, the L5 Society and others have kept alive and expanded upon: permanent habitats at the key libration points between Earth and Moon; a permanent Moonbase; a lunar mass driver to deliver raw materials to orbital factories; an orbital drydock facility for zero-G construction of exploratory spacecraft; a staging area for manned flights to the near—and far—planets of the solar system. All we have to do is allow it to happen. Support space-minded legislators and legislation. Tomorrow is almost here; all we must do is write the correct script.

Howard Zimmerman

Howard Zimmerman/Editor

NEXT MONTH

JEDI LIGHTS & JUNGLE LORDS

Next STARLOG's David Hutchison continues his look *inside* ILM with part two of a comprehensive examination of an achievement in special effects: **Return of the Jedi.** FX supervisor **Ken Ralston** details the creation of the massive fleet shot and space dog fights. Then, it's a date with royalty—that charming British actor **Ian McDiarmid** who reveals his secret, cinematic life as the nastiest guy in the universe, "Darth Vader's boss," The Emperor.

Time out for Tarzan? Oscar-winning makeup genius **Rick Baker** recalls the creation of those man-like apes who people **Greystoke.** Plus: a sentimental remembrance of apemen past—the actors who played the jungle lord from **Elmo Lincoln** to **Christopher Lambert.**

KLINGONS & KRYPTONIANS

Boy, is he vicious! He's Commander Kruge, the great Klingon warlord who squares off against the men of the *Enterprise.* Now, as **Star Trek III: The Search for Spock** begins, meet **Christopher Lloyd,** a baddie in **Buckaroo Banzai** and forever beloved as **Taxi**'s Reverend Jim. And study that new Kryptonian face in some never-before-published photos of **Helen Slater.** She's **Supergirl.**

PLUS

Producer **John Nathan-Turner** views life with **Doctor Who**. . . SF novelist **Walter Tevis** unveils **The Steps of the Sun**. . . and **David Gerrold** embarks, aided by *Mad*'s master madman **Sergio Aragones,** just in time for some kinky adventures in space and rhyme.

STARLOG #82 on sale Tuesday, APRIL 10, 1984

OFFICIAL STAR TREK™

Buckle shown actual size

200th ANNIVERSARY BUCKLE

Plated With SOLID SILVER Hand Decorated With PURE 24 KARAT GOLD – Only $19.95

History was made in 1783 near Paris, France, when 2 men climbed into a hot air balloon for the very first time and rose above the earth. It was man's *first flight.*

200TH ANNIVERSARY

To celebrate the 200th Anniversary of this first flight Gene Roddenberry, the creator of Star Trek, has authorized a special *one year only* commemorative Star Trek Buckle - to be produced in a limited edition - plated with pure silver, hand decorated with *pure 24 Karat Gold.* Each buckle will be hand engraved with its own serial number. And to protect the integrity of this Anniversary Edition, it will be issued for *this year only and never again.*

PERSONALLY REGISTERED

Each buckle is personally registered and individually numbered on the reverse and comes to you in a handsome gift box. Every buckle is accompanied by a Certificate attesting to the authenticity of this 200th Anniversary issue. And you are protected by our Money Back Guarantee.

IMPORTANT NOTICE!

Registration numbers are assigned on a first-come, first-served basis as orders are received. In order to receive the lowest numbers, we urge you to act promptly. (Limit 5 buckles per order)

FOR FASTER SERVICE

Call Toll Free 1-800-621-5199

24 HOURS A DAY

STAR TREK BUCKLE
Dept. C, 1614 No. Wilcox
Hollywood, CA 90038

Please send me ____ Silver Plated and 24 Karat Gold 200th Anniversary Star Trek Buckles as indicated below:

____ 1 Star Trek Buckle for only $19.95 plus $1.75 for shipping & handling.
____ *SAVE $6.40* - 2 Buckles for $37.00 plus $1.75 shipping & handling.
____ *SAVE $11.10* - 3 Buckles for $55.00 (postpaid)
____ *SAVE $29.50* - Limit of 5 Buckles for just $79.00 (postpaid)

Enclosed find check or M.O. for total amount due $ _____
Please charge my: ☐VISA ☐Mastercard ☐Amer. Express ☐Diners Club

Account No. ..... Exp. Date .....

Signature .....
All orders subject to acceptance

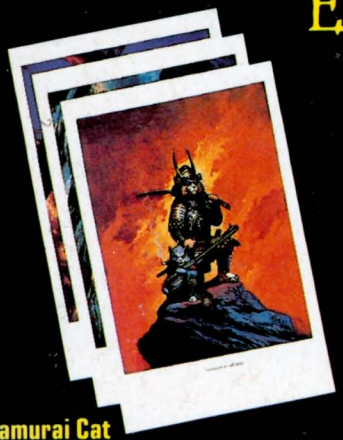
Name .....

Address .....

City ..... State ..... Zip .....

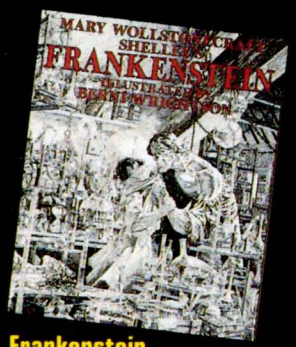
☐Please send me information on other Star Trek memorabilia.
Enclosed is $1.00

GEPPI'S COMIC WORLD
EXPERIENCE THE FANTASY!

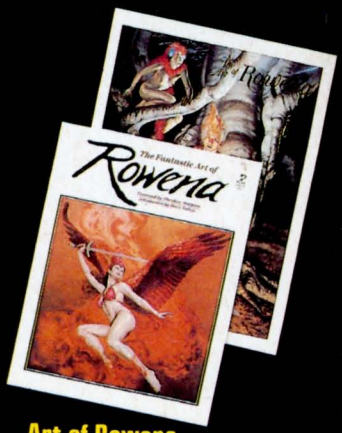


Samurai Cat
M. Rogers Portfolio
12 Plates, Signed LTD Editions

Cycle of the Werewolf
Stephen King, Illus. by Wrightson
(Hardcover in Slipcase)



Frankenstein
Shelly's Classic
Illus. by Wrightson



Art of Rowena
Book, 26 Color Illustrations
Portfolio, 6 Plates

Art of Fitzpatrick
Portfolio I
Portfolio II

Elfquest
Books I, II, III
Portfolio III

Also available at Geppi's Comic World Stores

Baltimore, MD
(301) 547-0910
Woodlawn, MD
(301) 298-1727
Silver Spring, MD
(301) 588-2545
Arlington, VA
(703) 521-4618
Alexandria, VA
(703) 360-0120
Largo, FL
(813) 585-0226

ELFQUEST
_____ BOOK I 9.95
_____ HARDCOVER (SOLD OUT)
_____ BOOK II 10.95
_____ HARDCOVER 40.00 LTD
_____ BOOK III 10.95
_____ HARDCOVER 40.00 (LTD.)
_____ PORTFOLIO III 12.00
_____ SIGNED (PORT. III) 25.00
_____ ISSUES 1-17 1.50 EA.
_____ 17 ISSUES 22.50

FITZPATRICK
_____ PORTFOLIO I 20.00
_____ PORTFOLIO II 20.00

SAMURAI CAT
_____ SIGNED PORTFOLIO 20.00

ROWENA
_____ BOOK 8.95
_____ SIGNED PORTFOLIO 20.00

CYCLE OF WEREWOLF
_____ HARDCOVER 28.95

FRANKENSTEIN
_____ SOFTCOVER 8.95
_____ HARDBACK 14.95

_____ **CATALOG REQUEST ONLY.**

MAIL TO:
GEPPI'S COMIC WORLD, INC.
MAIL ORDER DEPT. #SL
1720 BELMONT AVE., BAY C-2
BALTIMORE, MD 21207

POSTAGE/HANDLING
USA $1.50 EA.
CANADA $2.00 EA.
FOREIGN $4.00 EA.

NAME _____

ADDRESS _____

CITY _____ **STATE** _____ **ZIP** _____

VISA/MASTERCARD NO. _____ **EXP. DATE** _____

SIGNATURE _____

MD. RESIDENTS ADD 5% SALES TAX.

TOTAL _____ **POSTAGE** _____ **TOTAL ENCLOSED** _____