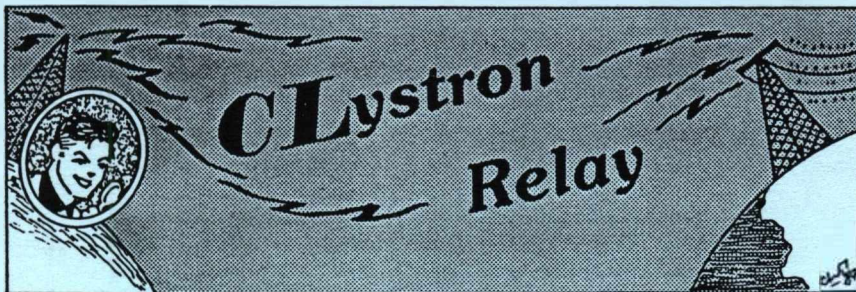


SHANGRI L'AFFAIRES

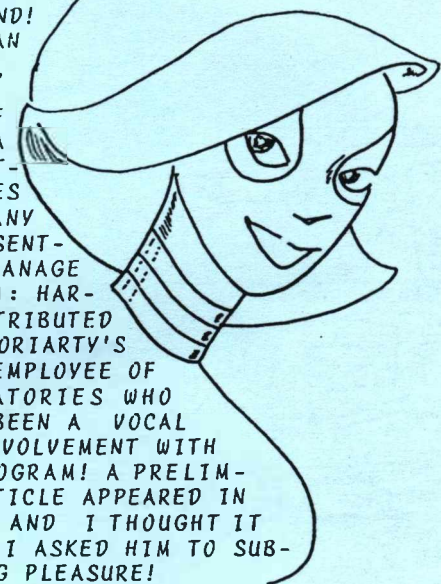




HELLO, THIS IS CHARLES LEE JACKSON, THE SECOND, BIDDING YOU WELCOME TO ANOTHER NEW ISSUE OF SHANGRI L'AFFAIRES, THE OFFICIAL FANZINE OF THIS WORLD'S OLDEST SF CLUB, THE LOS ANGELES SCIENCE FANTASY SOCIETY! LAST TIME I PROMISED TO FORGET ABOUT DEADLINES, AND HERE I FOUND MYSELF WITH ALMOST AN ENTIRE ISSUE'S WORTH OF MATERIAL ALREADY ON HAND! SO I DECIDED, WHAT THE HEY, WE CAN GET ANOTHER ISSUE OUT THIS YEAR, SO WHY NOT?

WE HAVE A COUPLE OF NEW CONTRIBUTORS THIS TIME (A CONDITION I HOPE WE WILL CONTINUE TO OBTAIN FOR MANY ISSUES TO COME! I WANT TO SEE AS MANY FACTIONS OF THE LASFS REPRESENTED HERE AS I CAN POSSIBLY MANAGE DURING MY TENURE AS EDITOR): HARRY ANDRUSCHAK, WHO HAS CONTRIBUTED HIS THEORY ON PROFESSOR MORIARTY'S LOST THESIS, IS A FORMER EMPLOYEE OF THE JET PROPULSION LABORATORIES WHO HAS OFTEN IN THE PAST BEEN A VOCAL ADVOCATE OF THE CLUB'S INVOLVEMENT WITH THE REAL-WORLD SPACE PROGRAM! A PRELIMINARY VERSION OF THIS ARTICLE APPEARED IN APA-L SOME TIME BACK, AND I THOUGHT IT INTERESTING ENOUGH THAT I ASKED HIM TO SUBMIT IT FOR YOUR READING PLEASURE!

Continued on page 26



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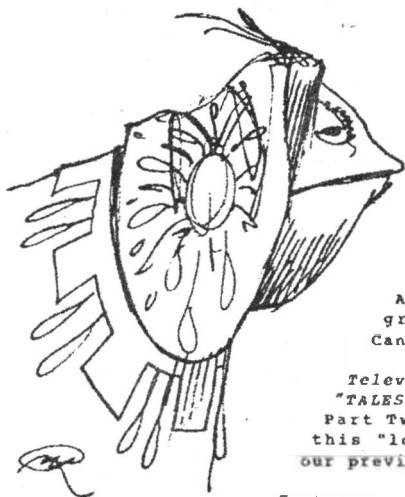
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Produced in the Hollywood Studios of CLJII Presentations

SHANGRI L'AFFAIRES

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SHANGRI L'AFFAIRES, Volume "C", Number FIVE (whole number 82), Autumn 1987

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CLJ Blast from the Past...

Dear Charlie,

You ask what happened to Popeye's nephews. While there is only limited evidence, I suspect that they migrated to the Fabulous Furry Freak Brothers Universe where they became hippies. This would explain why their family and associates don't mention them. In one FFFB segment, Free-Wheelin' Franklin is walking along a street, wondering about his origins. All that he remembers about his father is that he was a sailor. At that point, he passes Popeye, who is begging for spare change on a street corner. Franklin gives him a quarter and wonders why the guy looks familiar. Since the use of mind-altering chemicals is rampant in the FFFB Universe, the nephews have undoubtedly forgotten their real origins.

Since I saw some of the "Tales of Tomorrow" episodes when they were originally shown, I enjoyed Sam Frank's summary of the show. "Dune Roller" is the only one of these first-season episodes that I specifically remember. The ending couldn't have been entirely ineffective if I still remember it after this number of years. I remember two other episodes, one involving the Abominable Snowman and the other involving the transmutation of lead to gold. The reason I didn't see more episodes was that the show was broadcast at 10 p.m., and that was theoretically past my bedtime.

Yours truly,
MILT STEVENS

Dear CLJ II:

Re: Shaggy #4: "Ruuh Moot" and the latter half of "Clystron Relay" add a new dimension to the range of bizarre trivia that often delight and bemuse the dyed-in-the wool.

Kiddings aside, however, I was most interested in Sam Frank's informative "Tales of Tomorrow" and Ed Buchman's short (alas, too short) piece on Carl Barks. These could take 1st place, with Alan's well-wrought bio on Bill a close second. (In fact, I didn't think the bio

was out of place in Shaggy. I left the club in '57, have met a lot of people since my '74 return, but don't really know much about those who've been here during my 17-year absence. I'd welcome more bios.)

Mike Glycer injects enough ambience in his running travelogue, but I won't comment further 'til I read his "Road-show" to its conclusion. As for "Purple Disc Zombies of Mars"—ahh, yet another bizarre incursion, and it's done from the proper (if not the...um, "right") angle. Editor, you've outdone yo'self.

My only beef with Shaggy, in fact, has only to do with its personality, but thoughts on this are still bouncing about in the attic. Will write more on that when they settle...

Regards,
RAY CAPELLA

Hey C.L.,

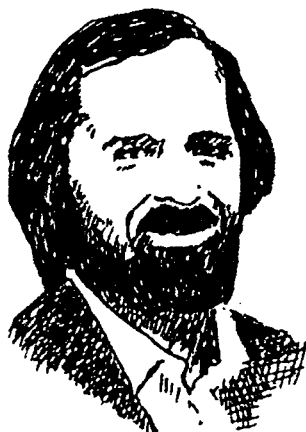
I was very pleased to receive Shaggy #4 in my recent mail. It was a very welcome surprise and I found it to be very entertaining reading. Between your Art Direction, layout and the work of your highly capable contributing artists, the old 'zine is really looking good!

I loved the piece by Farkash on "The Horse From Hell." I would have liked to see the lyrics he mentioned included, though. The Australian observations of Mike Glycer were fascinating and the Sam Frank article on "Tales of Tomorrow" was interesting and informative. I really enjoyed your tongue-in-cheek treatment of "The Purple Disc Zombies of Mars"! I also appreciate your inclusion of a poetry column and I consider it a welcome addition to the 'zine.

Your whole staff deserves the highest praise for their efforts. They really do you and themselves proud. Keep up the good work and I will be looking forward to future issues. Thanks again for including me on your mailing list.

Best regards to all,
BILL MILLS

4) Shangri L'Affaires



RUUH MOOT



SUPER-POWERS FOR THE MILLIONS

IF I WERE KING ... How often have I heard those words, especially given my propensity of speaking out loud and at considerable length?

Well, they don't have very many kings anymore, and those few that do survive must suffer their faces to be seen, their lives to be scrutinized within the pages of the National Enquirer. Not for me! For me, it's Esquire or nothing!

I never wanted to be king. For those like myself, growing up in a rich sea of fantasy, there were no reveries about suddenly discovering you were a long-lost scion of royalty. No, instead one imagined that at puberty (I expect my own to hit around age 45), one suddenly became heir to strange and wonderful super-powers; or through accident, become a

Spider-Man or Human Torch. I once imagined it would be quite easy to get bitten by a radioactive spider and assume the proportional strength and abilities of the arachnid. Or, perhaps, I might overdose at a tanning salon and suddenly find myself able to emit ultraviolet rays and tan people at a distance.

Super powers, I once imagined, would solve all my problems with one fell swoop (sorry about the cliché, but I've been reading too many comics lately). If I could burst into flame, and fly through the air, suddenly, I would never worry about bullies again, or concern myself about the failings of public transportation.

Marvel Comics, with which I fell in love when the Fantastic Four came on the scene, was the

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Long ago, in a galaxy far away, (actually, it was in the early 1970's, in various places around the US) there were people who both read fantasy, and played war games. Eventually, they decided to combine them, and came up with... FRP.

"FRP" is Fantasy Role Playing; "FRPs" are games and gaming systems used for FRPing. In these games, the players take on the persona of various characters (or "critters") and respond to various situations as their character would.

Characters are represented by a "critter sheet", which contains all the information needed to play, or "run", the critter. Abilities of the character are represented by a set of attributes, each with a randomly generated score. The score represents the level of ability of each attribute, with high scores representing greater ability. The characters are not always limited to human, but can be of many different races, with possibilities limited only by the imagination of the game's designer. In most of these systems, magic plays an important part, and the games take place on imaginary worlds. The situations are set up by the referee, also known as the Games Master (GM), or, especially in Dungeons and Dragons, as the Dungeon Master (DM). The GM has set up a scenario, complete with maps and opponents for the other players to react to. Usually, the players are not allowed to see this key, but must uncover it as they go. In most games of this type there are no winners or losers, only the survivors and the dead. To those of you who play these games, the above may seem oversimplified, but it is sufficient for what follows.

There are many types of gamers. Social Gamers are mainly interested in socializing, and the progress of the game comes second at best. War Gamers view FRPs as one more set of war games to be mastered: They memorize the rules, looking for loopholes to take advantage of, and are mainly interested in combat. War

Gamers are often bored by any part of the game which does not involve combat. Power Gamers think that the way to get ahead is to have the most powerful critter possible. They always choose those races and character types with the greatest perceived special abilities and the fewest limits. They think



that this way they can run over all opposition. This only works until they run across War Gamers, who often use superior tactics to overcome the Power Gamer's brute force. The last main type of gamer is the Role Player.

These gamers think that playing their critters well, and keeping them in character, is the most important thing. They would often rather have a character die than act in an inappropriate fashion. They tend to enjoy all parts of the game, and know how to act in non-combat situations. They, like all the other types, think that only they have the right attitude towards the game.

Fantasy, as referred to above, means stories, books, and movies with a fantasy theme. Much of most FRP is based on Heroic Fantasy, Sword and Sorcery, children's stories, et cetera. Some reading of, and understanding of this material is, in my opinion, necessary if you wish to be a skilled FRPer. Why? Because most good fantasies have certain elements in common, regardless of subject. First they have internal consistency, even when it is not apparent. Even *Alice's Adventures In Wonderland* has this consistency, if you look close enough. No matter how frightening the monster, everybody is friendly to, or at least neutral towards Alice. Also, her size changes are brought about by things that she eats or drinks.

Most fantasies contain magic. Although the author seldom explains explicitly, there is always a consistent pattern to the magic. A magical feat is not impossible, today; easy, tomorrow; at most, there are reasons given why an ordinarily easy feat can't be done today. Also, the amount of effort for similar tasks is similar. A wizard does not levitate a boulder with great ease at one point, and find a horse almost beyond his powers later, unless it has been explained that moving living things is harder. Many other examples can be found.

A last important point on good fantasy: real world physics works; except where overridden by magic, things work much like they do in the real world. If something falls, it can take damage from the landing; explosions cause shock waves; things that hit walls tend to bounce.

HELLO, THIS IS ASTRA! OVER THE LAST FEW YEARS, A WHOLE NEW FANDOM HAS BUILT UP WITHIN OUR RANKS! BUT HOW MANY PEOPLE REALLY UNDERSTAND THE RELATIONSHIP BETWEEN...



FANTASY AND ROLE- PLAYING

by Joe Zeff

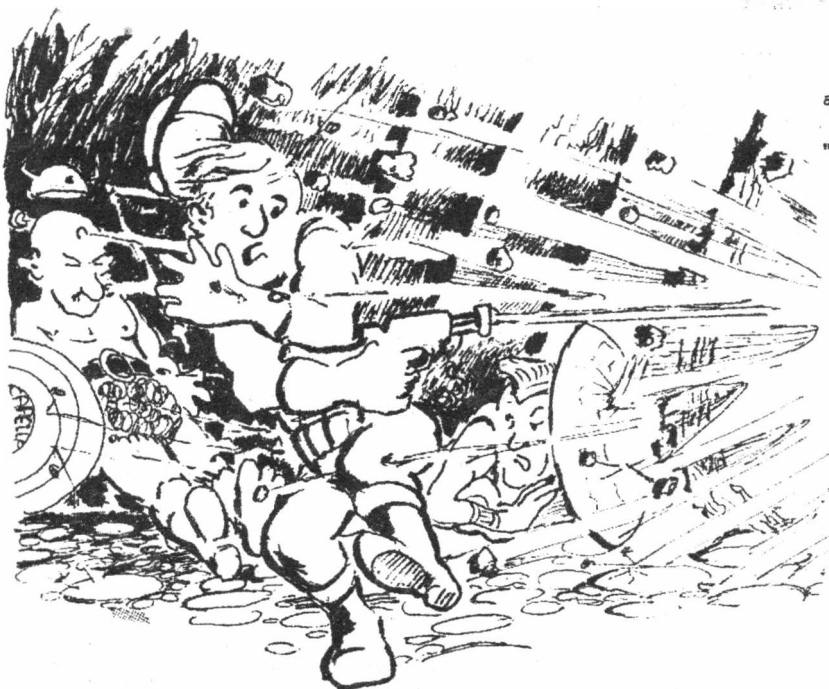
Illustrated by Ray Capella

The people who design these games have tried to make them consistent. A GM who does not appreciate the need for consistency will produce scenarios that do not fit into the system well, and sometimes parts of a scenario won't fit with the rest. Often, there will be monsters with far more power than the rules say, or with different powers. I find this unfair unless the players are warned. After all, as the critters gain experience, they learn the powers of the different monsters. When they find a monster that they are familiar with, they should have a fair idea of its abilities and limits. Arbitrary changes negate this advantage, putting experienced critters in the same boat as beginners. Power Gamers are often offenders of this type, giving monsters the ability to survive far more damage than normal. Often, when this is done, the GM has arranged to have an NPC (Non-Player Character) accompany the party. The overly powerful monster then allows the GM to show off how powerful the NPC is, as these NPCs often are given unreasonably high ability scores.

People who don't understand the consistency of the magic system are likely to create spells which don't fit the rest of the system. I have seen people who claim to have created, or "researched" spells with far more power and fewer limits than the claimed level of the spell. (The idea is that a character thinks up a possible new spell, and by a combination of research and experiment, creates the new spell. Spells have levels; The higher the level, the more powerful the spell, and the more experienced the caster needs to be.) A few of these spells are so far out-of-phase with the rest of the system that I suspect that the player simply declared that the spell had been researched, without going through the proper formalities. (The process of researching a spell is rather involved, and I won't go into it here.) Things like this are bad because they upset the game balance. Changing the monsters makes it far harder for the characters to survive (the so-called "killer dungeon"), and giving the characters unreasonable abilities, or overly powerful magic takes much of the challenge out of the game.

A good GM can often tell when there are players of this nature in the game. War Gamers are easy to spot, as they are bored by everything except combat. Others are easy to spot because they tend to forget that physics works. GMs who forget this sometimes have things hit walls and stop, or have explosions with no shock waves. Players who forget don't take the side effects of their actions into account. Also, players who don't appreciate





fantasy tend to refer to their characters very abstractly. They will refer to "the Paladin", or "my character". The other type will say "James is checking for traps", or, quite often, "I'm checking the chest for traps", because they take the game far more personally.

As an example, just recently, I was on an adventure being run by a Power Gamer who claimed the person who ran the territory

we were in was far more powerful than most Gods.

We ran into an Iron Golem (a nasty beast) who could take over four times as much damage as normal. It gained speed when hit by an electrical attack (They are normally slowed by these attacks), and when a Cleric created water right over it, the water fell on it and wet it, but didn't ground it out, releasing the charge. The NPC hit it with a non-standard spell which was about fifteen times more powerful than any standard spell, and blew it to pieces. Sure....

One of the problems with the approach described above is that it tends to weaken the feeling that the players are actually experiencing the game. It reminds the players that this is, in fact, only a game. When this happens, players often take far greater chances with their critters than they would with themselves. When I first got interested in these games, I was told that part of the idea was that the game should feel almost as if I were actually experiencing whatever happened. When the GM is good, and understands the game, this sometimes happens. When the GM doesn't understand fantasy, it never happens. I find myself constantly running against occurrences which are too far from reality for me.

My first expedition was into the place known as *Godholm*, run by Frank Gasperik. One of the players was running a "Time Lord", which was supposed to be as powerful as several hundred levels of anything else, although only at first level itself. (Level, in this case refers to degree of experience in a character. It affects many abilities, among others the amount of damage which can be sustained.) The Time Lord was carrying a gun loaded with quarter-ounce plastique bullets. Frank allowed it, but figured the effects on the party from the shock

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IN THE CANON OF SHERLOCK HOLMES, THAT WORLD-RENOVED DETECTIVE WHOSE EXPLOITS WERE REPORTED BY JOHN H. WATSON AND PUBLISHED WITH THE HELP OF SIR ARTHUR CONAN DOYLE, THERE ARE MANY LOOSE ENDS, NUMEROUS INFERENCES THAT CAN BE DRAWN FROM PASSING REFERENCES! THE MOST WIDELY-DISCUSSED OF THESE IS A PAPER WRITTEN BY HOLMES' ARCH-ENEMY! MANY ELUCIDATIONS OF THIS TOPIC HAVE BEEN PRODUCED! HERE'S ONE LASFSIAN'S THOUGHTS ON THE...

"DYNAMICS OF

A POSSIBLE EXPLANATION CONCERNING THE OBJECT OF

by Harry J.N.

FANS OF SHERLOCK HOLMES will know that before Professor Moriarty made his regrettable lapse into crime, he had an enormous reputation as one of the most original mathematicians in Europe. Holmes himself commented on the thesis "The Dynamics of an Asteroid". But alas, no copies of this work have survived, and much speculation has occurred as to what the paper was really about.

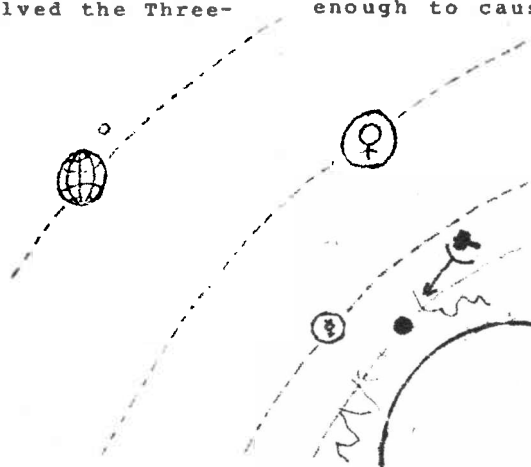
Possible explanations have ranged from the sublime to the ridiculous: Some have suggested that Moriarty solved the Three-Body-Gravitational problem; on the utmost silly side comes Isaac Asimov, who in a work of fiction titled "The Ultimate Crime", turned Moriarty into a pulp-style Mad Scientist trying to blow up the world. Between these two extremes, is it possible to come up with a reasonable idea as to what the paper was about and why

so copies can be found? I have used the resources of the library at Cal Tech's Jet Propulsion Laboratory, and have some notion of what Moriarty was trying to do.

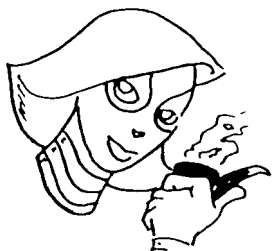
Briefly: I believe the paper was a refutation of the concept of an asteroid inside the orbit of the planet Mercury, to which the name "Vulcan" was attached. In 1843, Mercury's orbit had been discovered to shift slightly at perihelion. Not very much, mind you, just forty-three seconds of arc per century. Still, it was enough to cause astronomers to

try to find out why it was happening. By an accident of history, most of this work was done in France, under the direction of Urbain Jean Joseph Leverrier.

In 1846, the young Leverrier had put his reputation on the line by publishing papers that claimed that a planet existed beyond the orbit



The inner planets, and the probable position of Vulcan



DYNAMICS OF AN ASTEROID"

THE FAMOUS THESIS OF PROFESSOR JAMES MORIARTY

Andruschak

of Uranus, at the time the farthest known planet. Encouraged by a personal letter from Leverrier, German astronomers *did* find this planet, which was later named "Neptune". For this brilliant bit of mathematical work, Leverrier became one of the most influential astronomers in France.

The triumph was marred by a squabble with English astronomers who came up with a claim that a young Englishman named John Couch Adams had also predicted the existence of the planet, in the very same location, and as such deserved equal credit, even if he had not had the courage of his convictions to publish his work. This created some bad feelings between the French and the English, which was to be the main reason Moriarty's pape would vanish without a trace.

Leverrier went on to become the director of the Paris Observato-

ry, and to become the most powerful and influential astronomer in France. As such, his lecture to the Academy in Paris on 2 January 1860, became a call to action for French astronomers. Leverrier postulated the existence of a new asteroid, to be called "Vulcan".

Now, if you are looking for a small asteroid inside the orbit of Mercury, you soon realize that the glare of the sun makes most observations impossible. The only realistic chance to spot the asteroid would be during an eclipse, or to observe the object

as a dark spot crossing the disc of the sun; a transit, as it is called. Leverrier asked the French astronomers to try both methods, and they did, beginning with a total solar eclipse of 1860 and continuing for fifteen years.

They found nothing that could be interpreted as the missing asteroid. They found some small spots



George Zucco as Moriarty in
Adventures of Sherlock Holmes

that may have been sunspots or just bad telescopes. They patiently waited for solar eclipses to block out the sun's glare and maybe reveal an asteroid. After fifteen years of this tedious searching, Professor Moriarty published his paper.

Why didn't Moriarty call his paper "The Dynamics of Vulcan"? Probably because that would have implied that the asteroid *could* exist, and the thesis was a brilliant mathematical proof that such a body simply *could not* exist and account for the changes in the orbit of Mercury. Proving that something does *not* exist, carefully examining all possible cases and working out all the math involved could only have been accomplished by a genius. No wonder Sherlock Holmes himself claimed that only a dozen men in all Europe could understand it.

Moriarty probably wrote his paper in French, since it was after all intended for the French astronomers in general and Leverrier in particular. (Holmes obviously gave an English translation of the title when talking to Doctor Watson, since Watson probably had few skills in French.)

In any case, it is an historical fact that interest in searching for Vulcan disappeared after 1875, the year the Moriarty paper was published and distributed to the French astronomers. Even if they could not follow all the math, the astronomers could not avoid the conclusion that Moriarty made: Any search for this asteroid was a waste of time, since it could not possibly exist in any way, shape, or form.

Leverrier died in 1877. After one last fling during the solar eclipse in 1878, the search for Vulcan ended, too. Moriarty's

paper was too convincing, and indeed a work of mathematical brilliance.

So where is it? Why have no copies of Moriarty's thesis survived to the present day?

First off, the paper was probably just a limited printing. I doubt if Moriarty felt the need for more than a couple of hundred copies to be printed and distributed.

In the nineteenth century, many papers published are now lost for a variety of reasons.

Probably the main reason is that the French astronomers threw away the paper after reading it. First the English try to grab credit for the discovery of Neptune, and now they attack Leverrier and his concept of the asteroid Vulcan. Who needed this sort of paper?

Perhaps some copies were saved in France and Germany, but just lay around to gather dust. After all, Moriarty had done a brilliant job in showing why an asteroid inside the orbit of Mercury could not account for the shift in Mercury's perihelion.

So what was the cause? Moriarty was not good enough to come up with the answer, and it wasn't until Albert Einstein came along with his General Theory of Relativity that the problem was solved once and for all.

After that, Moriarty's paper was simply neglected as obsolete, and the destruction caused by two World Wars probably destroyed the remaining copies. Perhaps, in some obscure French library, a copy still remains -- if the acid in the paper has not eaten it all away. It would be an interesting find, if only for the historical value.

Prying Open Fannish Eyes

by Marty Cantor

Illustrated by *WR*

LASFS, over its decades of existence, has been many things to many people. At times (or even usually), it has provided its members with a wide panoply of fannish diversions from which to choose. Fans have come to LASFS with a certain fannish interest or set of interests and, upon experiencing the club for awhile, have moved on to other fannish interests after being exposed to new areas of fanac at the club. Still, while LASFS is a club which usually encompasses fans of many different stripes and is known for that amongst a few out-of-area fans, it has also enjoyed over the years a reputation for one or another area of fanac. At one time it seemed that every LASFSian was endeavoring to become a pro writer. At other times, LASFS seemed to be a hotbed of fanzine production--indeed, several topnotch fanzines have come out of LASFS. (In fact, this very 'zine, in previous incarnations, was one of the best.) It's a shame that knowledge of fan history does not seem to be of much interest to the current crop of club attendees.

Lately, some fans have seen us as money-grubbers trying to buy Worldcon--with the fact that SCIFI is not the same entity as LASFS being either convenient-

ly overlooked or a distinction not really known. In all of these cases, there is a common denominator, and that is that nobody outside LASFS really knows the club--something that is largely the fault of club members. In many ways, the reputation of LASFS outside of Los Angeles is the result of the club being a very successful entity.

Part of the problem of being as successful a club as we are is jealousy from those fans whose clubs struggle along on slim pickings (as it were) from year to year. (Well, we do have this ability to raise money.) But this is really only significant enough to merely mention.

No, the main problem with LASFS, being a successful club is that it has acquired a group of members who are content to let the club be the whole of their fannish interactions. They attend the meetings and go to the parties put on by local fans, and put on their own parties to which they invite other local fans, but have no contact with national or international fandom. Few fans outside of Los Angeles know many LASFS-ians, and very few Angelenos know many of the fascinating fans out there. All fandom is a loser in this sad situation--after all, are we not in fandom to at

least interact with interesting people?

As an example of how this lack of communication with outside fandom leads to not meeting interesting people (even when they come to our area), we have a recent situation where two New Zealand fans flew into Los Angeles for a one-night stopover en route to England. Several of us decided that it would be nice to hold a get-together for these fans and other local fans whom the visitors might either be expected to know or would have similar interests. Well, the list of invitees was depressingly small. I mean, there are lots of talented and interesting local fans, but most of them spend all of their fannish energy buried in the sands of club meetings, parties, putting on local or other cons, or contributing to local APA's. Very few were considered appropriate to invite to this gathering because most local people don't seem interested in much of fandom outside of our local puddle. Sure, almost all local fan would have been happy to go to the party, even on an inconvenient Monday evening, but only because it was a party, not to meet the Kiwis. Most would have probably ignored the New Zealanders had they attended the party, content merely to party with their old friends.

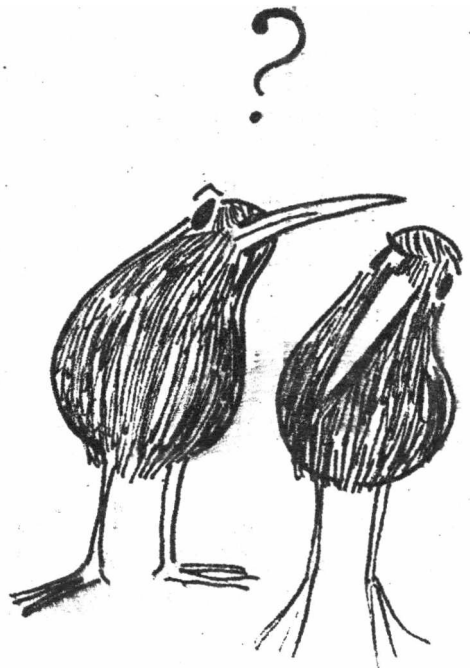
There are many local fans who attend cons outside of Los Angeles, but most of them seem to do so for one of two reasons, neither of which shows much interest in out-of-Los Angeles fandom: They are either bidding for a con (with the out-of-area fans being considered as mere vote fodder, as it were), or they seem to be considering these cons as merely another local party. There are a few of us who go to cons outside of Los Angeles for the main purpose of meeting fans from other areas of the country or of the world (and not considering these fans as merely an interesting spice to add to a con party held amongst mostly Los Angeles fans who are there.) Hmph. There are a few Los Angeles fans whom you will find at out-of-area cons playing cards with the same people with whom they play cards in Los Angeles. I mean, why leave home and spend all of those dollars getting to a far-away place just to play cards with the same

people you play cards with every week at home when there are all of those other interesting people around? Personally, I rarely spend much time with Angelenos when I am out of town as I see these people every week—I am at an out-of-town con to either meet new people or to see people whom I see only once or twice a year.

And yet, contact with the rest of fandom outside of Los Angeles is relatively easy, does not have to be overly expensive, and is richly rewarding.

Mostly you do it via fanzines.

I know, you are now expecting me to mount a hobby-horse; actually, though, I am merely going to mention a bit of my growth in fandom and what it has brought me. Teaching by example, I think it is



called. I will make this short (which is not to imply that I have grown little in fandom).

When I discovered fandom. I was an SF reader of many years. Soon after discovering LASFS, I drifted into APA-L where I discovered the joys of putting words on paper, something which I had done very little of in the years since I had been publishing poetry in the little magazines of the 50's and early 60's. I followed some local fans into MINNEAPA and AZAPA (out-of-area APA's) as I felt that I was constricted by writing only in APA-L and LASFAPA. I was fascinated by the out-of-town members of LASFAPA and I wanted to communicate with more of the interesting fans out there. I soon discovered that there were fanzines

other than APA's and I eventually started producing Holier Than Thou. And that, ladies and gentlemen, soon led to a great many other nice things in life. (Also feuds, but that is another fanarkle which I do not intend to write for this zine.) I started attending Worldcons (which led to meeting and marrying Robbie), upgrading the quality of HTT (which led to three consecutive Hugo nominations), winning DUFF (and meeting a whole continent full of wonderful fen): in short, my fannish horizons expanded enormously and I had to buy a larger mailbox.

It is an experience which I wholeheartedly recommend; and for the life of me, I find it hard to understand why most LASFians are content to just immerse themselves in the local pond when there is such a fascinating fandom out there which is available just for the price of a few postage stamps.

Yep, just the price of a few postage stamps can connect you to a fandom bigger than most of you realize. Borrow a few fanzines (there are several local fans who would probably oblige you in this) and write some letters of comment to the editors. This will get you further copies of these 'zines, and if your letters are published in these further copies, you will probably get on the mailing lists of faneds who read these 'zines and who are expanding their own mailing lists.

If you are too cheap to buy stamps, you can always contribute articles to Mike Glycer or me—we might even accept them. However, even if we do not accept what you write, you will start a dialogue with either of us and that may lead to connections with outside fandom.

But at least get off your dead collective ass and Do Something other than just wallow in the local puddle. There is an ocean of fanac outside of Los Angeles—swim in it, it's fun. You, too, may win a trip to Australia or Britain or may meet a Significant Other out there in the big fannish world—but you will never know if you stay at home. C'mon, the water's warm—give it a try. You will be the better for it.



Remember,
only you can
prevent
forest fires.

I can't

I can't

I can't

Role-playing Continued from page 9

wave every time it was used in a ten-foot wide corridor. The shock wave did more damage to the party than the bullets did to the opposition. A little while later, the Time Lord was in the area of Effect of Sleep spell. Although he was equivalent to several hundred levels, he was actually only first level. He fell asleep, and an enemy cut his throat. Scratch one Time Lord.

Several years later, I was GM when another example occurred. A party was moving down a twenty foot wide corridor, when they saw a white dragon moving toward them. One of the players used a Ring of Invisibility, to move close to the dragon. He moved off to one side, and attacked with a fireball. (White dragons, whose breath weapon is a blast of freezing air, are extra vulnerable to fire.) When the spell went off, he became visible, as invisibility works that way. The dragon turned, and cut loose a blast of cold air. I made the entire party roll "saving throws" (A die roll against a fixed minimum, to avoid part of the damage). This player objected, because he was off to one side, and he should have been the Only critter to take damage. It took me five minutes to make him accept the fact that a blast of cold air will bounce off of a wall, even though every other player at the table agreed with me.

The abuses I described above could have been avoided. All it would have taken would have been some understanding of the need for consistency in the game. If the persons involved had been readers of fantasy, they would been more aware of the problem, and avoided it. This would have led to more believable, more enjoyable games, and far more realistically played critters.

Thus, not only is reading fantasy enjoyable in itself, but it makes any FRPing you do better, and more fun. If you plan on becoming, or already are an FRPer, and want to be known as a skilled player and interesting GM, any time spent reading fantasy will be time well spent.



A Public Service of This Magazine
& The Advertising Council

HELLO, AGAIN! HERE'S ANOTHER INSTALLMENT OF WHAT MIGHT, BUT FOR PROVIDENCE, HAVE BEEN CALLED EDGAR ALLEN'S POETRY CORNER! ALLOW ME TO INTRODUCE PATRICIA LESLIE, AND HER BRIEF EPIC...



Rhyme Schemes

THE SAGA OF DINKY DUNPHY

by Patricia Leslie

Dinky Dunphy was just a kid

One of the gang, never knew what he did;

Dreamed of heroics, dreamed of big things

Hankered for weapons and magical rings.

One day Dunphy wandered alone

Lingered in sand-lot, kicked at a stone;

Spotted by saucer, was lifted aloft

Tingled while going, but landing was soft.

Right off Dunphy held out his hand

"Happy to see this here saucer is manned";

Alien bug-eyes gibbered in fear

Zapped Dinky Dunphy and melted his ear.

Dinky Dunphy was later found

Wandering dazed in the city playground;

Mother got frantic, called the police

"What's left of his ear is a small spot of grease!"

Taking Dunphy to question him,

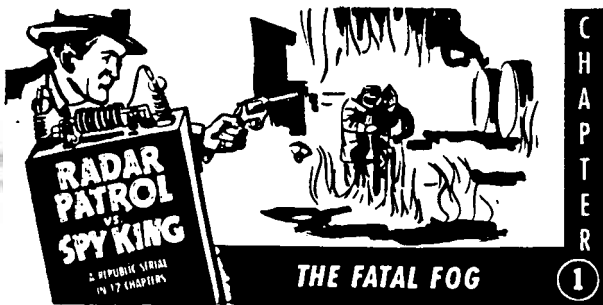
Scientists learned that the future looked grim;

No, dummy, not from his alien burns:

Simply switched on the election returns.



CL ODEON Theatre

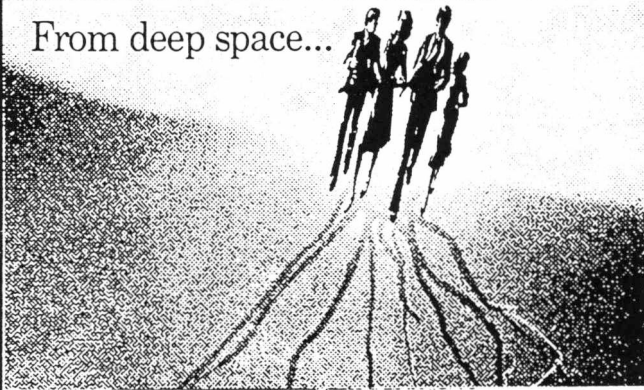


"It may be the best movie of its kind ever made."

For undiluted pleasure and excitement, it is, I think, the American movie of the year...a new classic."

—Pauline Kael, The New Yorker

From deep space...



Invasion of the Body Snatchers

A Robert H. Solo Production of A Philip Kaufman Film

"Invasion of the Body Snatchers"

Donald Sutherland · Brooke Adams · Leonard Nimoy

Jeff Goldblum · Veronica Cartwright · Screenplay by W.D. Richter,

Based on the novel "The Body Snatchers" by Jack Finney

Produced by Robert H. Solo · Directed by Philip Kaufman



DOLBY STEREO

READ THE DELL BOOK

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United Artists

RUUH MOOT Continued

from page 5

instrument that brought the possibility home. You could have some preternatural mishap and end up smelling like a super-rose. Marvel characters were fairly ordinary individuals -- LIKE ME! -- until they acquired their powers. You didn't have to train for years like Batman, or be born on Krypton like Superman.

But the same comic company that brought cosmic fulfillment to the common man also pointed out the incredible headaches of super powers. Dr. Stephen Strange as a physician just had to worry about malpractice suits. Now he's got the fate of the entire world in his hands. It's just too much to deal with!

I wanted super powers, sure, but I don't want to have to go into therapy to have to deal with them. Give me selective telepathy, for example, so I can just read the minds of stock market insiders, not the random neurotic and psychotic flights of people that might bum me out, man!

There are only a few powers I would actually find useful. Forget the major talents; those catapult you into realms you'd rather not go. I recall a couple of old pals, Mark Diniakos and Matt Graham, who were once heavily into comics, and we'd all play this game. Matt always had the right answer for him, when we asked which power was the best. He just wanted to be Master of the Macrocosmic All!

Nice job, I thought, but the hours are lousy. If you got onto Galactus's scale of existence, you'd have to give up poker (you couldn't fit at the

table, for one thing.) And new "Star Trek" movies would sort of lose their appeal. If you eat whole worlds for a living, it's hard to get excited about Disneyland again.

Other powers I'd find fairly useless are Hawkeye's (as a journalist, firing an arrow accurately is not at the top of my list). Green Lantern's ring would be OK, but green is not my favorite color and besides, having to charge up every 24 hours is just too much of a drag. Give me AC -- batteries will break your heart every time.

Teleportation would be nice, but, heck, in the Marvel and DC universe, everyone can do it, so what's the big deal? It's nice for avoiding traffic at the airport and for sneaking into movies free, but there's always the chance you'll materialize inside some annoyingly solid object.

And then there would be the additional drag of having to find a secret identity. I don't think I could pull it off. Every time I walk into a costume party, they always know it's me. Sure, I can wear glasses to disguise my face, but I have a sneaking suspicion that people would figure it out anyway.

The problem with reality is it's too all-pervasive. Hey! Hey! That's my talent: That's the one I want! The power to shift reality into any form I like and then ... and then ... find myself fully satisfied with the results!

That would be perfect. Not only an exciting super power, but one that satisfies. OK. I'll take it. Can you wrap it as a gift?

HELLO, AGAIN! AS YOU RECALL FROM LAST ISSUE, THE TV SERIES "TALES OF TOMORROW" WAS AN EARLY 'FIFTIES SHOW THAT RAN LIVE OVER ABC! WE NOW PRESENT PART TWO OF THE DETAILED LISTING OF THE CASTS, WRITERS, DIRECTORS, AND PLOTS OF THOSE SHOWS, WITH COMMENTARY WHERE APPROPRIATE, IN THIS....



KEY: Sequence Number: Episode Title; Airdate. (Availability status -- available for viewing unless marked N/A)

Writer, source; Director; Cast. Plot or story summary. (Other data of interest.)

Continuing 1952

19 "WHAT YOU NEED" 8 Feb
Mel Goldberg, from a story by Lewis Padgett; Don Medford; William Redfield, Edgar Stehli.

Mysterious merchandise and strange doings grip the patrons of a ramshackle store.

20 "AGE OF PERIL" 15 Feb
Andrew J. Russell, from a story by Fredric Brown; Don Medford; Phyllis Kirk, Dennis Harrison, Don Briggs, John McGovern, Maurice Burke, Skedge Miller.

In 1965, the inventor of an infallible lie detector finds a way to beat it and teaches his method to criminals.

21 "MOMENTO" 22 Feb
Samuel Elkin; Director not known; Boris Karloff.

An inventor builds the first space ship, then finds he must destroy it or bring calamity to earth.

22 "THE CHILDREN'S ROOM" 29 Feb
Mel Goldberg, from a story by Raymond F. Jones; Don Medford; Una O'Connor, Claire Luce, John Boruff, Lisa Ayer.

In a mysterious room behind a study wall, a twelve-year-old boy reads from advanced books, preparing himself to be one of a new breed of adults. Meanwhile, his parents try to decide what to do with him.

23 "BOUND TOGETHER" 7 Mar
Mel Goldberg; Don Medford; Nina Foch, Russell Hardie, Robert Webber, Leona Harlowe, Dario Barrie.

An astronaut's wife chooses between her valiant husband, whom she sees only a few months out of the year, and his deskbound boss, who has secretly loved her for years.

24 "THE DIAMOND LENS" 14 Mar
Max Erlich, from a story by Fitz-

James O'Brien; Don Medford; Franchot Tone, Luis Van Rooten, Rudolph Justice Watson, Theo Goetz, Nina Varela, Robert Bernard, Harold B. Clemenko.

A scientist discovers another universe in the drop of water under his microscope, then finds he must commit murder to see it again.

25 "THE FISHERMAN'S WIFE" 21 Mar N/A
Gail Harry Ingram; Director not known; Tom Drake, Hildy Parks, Cameron Prud'homme, Rock Rogers.

A synthetic fountain of youth seems to work, but can it restore a woman's beauty?

26 "FLIGHT OVERDUE" 28 Mar
David Davidson, from an idea by Jim Lister; Don Medford; Veronica Lake, Walter Brooke, Lenore Shanewise, Thom Conroy.

A female test pilot places her career above her marriage by setting out on a daring, dangerous mission.

27 "AND A LITTLE CHILD" 4 Apr
Gail and Harry Ingram; Don Medford; Iris Mann, Frank McHugh, Parker Fennelly, Adelaide Bean.

Farmgirl Emily is called a witch by her father for her ability to read minds. But only a mindreader can intrude upon the thoughts of a comatose scientist who alone can avert nuclear disaster, an intrusion her father forbids her to attempt.

28 "SLEEP NO MORE" 11 Apr N/A
Mann Rubin; Director not known; Jeffery Lynn, Barry Kroeger, Robert Emhardt, Maxine Stuart, Edmond Liams, Ted Gunther, William Coburn.

A scientist learns how to predict and engineer dreams, then finds himself afraid to sleep.

29 "TIME TO GO" 18 Apr
Mann Rubin; Don Medford; Sylvia Sidney, Ed Peck, Robert Harris, Truman Smith, Vera Massey.

A compulsively fastidious housewife finds a bank where she can draw interest on her spare time, but learns that the bank's officers want to collect the ultimate collateral: her life!

30 "PLAGUE FROM SPACE" 25 Apr

TALES OF TOMORROW

EPISODE GUIDE by Sam Frank

Mann Rubin, from a story by Harry Guth; Don Medford; Gene Raymond, Charles Proctor, Philip Pine, James Doohan, Harry Landers, Alex Alexander, Richard Keith, Al Checo, Glenn Stryker.

A discredited Army colonel deals with microscopic invaders and a plague that kills his men one by one.

31 "RED DUST" 2 May

Irving Elman, from a story by Harry Guth; Don Medford; Lex Barker, Fred Stewart, Robert Patten, Skedje Miller.

Explorers returning from Alpha Centauri discover a creeping, growing layer of dust aboard ship which turns out to be more than a nuisance: it could destroy earth.

32 "THE GOLDEN INGOT" 9 May

Max Erlich, from a story by Fitz-James O'Brien; Don Medford; Gene Lockhart, Monica Lovett, David McKay.

A modern alchemist develops a subtle method for changing lead into gold, but it's still old-fashioned witchcraft.

33 "THE BLACK PLANET" 16 May M/A

Mann Rubin; Director not known; Frank Albertson, Horace McMahon.

A new planet absorbs light -- and everything else.

34 "WORLD OF WATER" 23 May

Mann Rubin, from a story by M.J. Gorley and James V. McGlinchey; Don Medford; Victor Jory, Nita Talbot, Logan Field, Melville Ruick, Maude Scheerer.

In his search for more and better products, a researcher stumbles upon a detergent that can dissolve any substance and convert it into water.

35 "THE LITTLE BLACK BAG" 30 May

Mann Rubin, from a story by Cyril Kornbluth; Don Medford; Vicki Cummings, Joan Blondell.

A doctor's bag journeys from the future to the present, where two women try to make use of its contents.

36 "EXILE" 6 Jun

Edgar Marvin, Don Medford; Chester Morris, Luis Van Rooten, John Boruff, Vera Massey, Robert Herrman.

Alone, adrift in space, a social outcast develops cosmic fever.

37 "ALL THE TIME IN THE WORLD" 13 Jun

Arthur C. Clarke; Don Medford; Esther Ralston, Don Hamner, Jack Warden, Lewis Charles.

A "collector" from the future gives a wristwatch time machine to shady art dealers. Her mission: to save treasures from destruction in a nuclear war.

38 "THE MIRACULOUS SERUM" 20 Jun

Theodore Sturgeon, from a story by Stanley G. Weinbaum; Don Medford; Richard Derr, Louis Hector, Peggy Allison, Lois Albright.

A serum makes immortality possible.

39 "APPOINTMENT ON MARS" 27 Jun

S.A. Lombino; Don Medford; Leslie Nielsen, William Redfield, Robert Keith, Junior (Brian Keith).

The first astronauts to land on Mars discover uranium, Martians, mysterious illness, and their own worst natures.

(Available on tape at Eddie Brandt Video, North Hollywood)

40 "THE DUPLICATES" 4 Jul

Richard M. Simon; Don Medford; Darren McGavin, Cameron Prud'homme, Patricia Ferris.

Astrophysicists send a pilot to the far side of the sun where, on another earth, everything is duplicated -- even motives and astronauts.

[This description also fits Journey to the Far Side of the Sun, a Gerry Anderson feature from 1969...but we're not suspicious -- CL]

41 "AHEAD OF HIS TIME" 18 Jul

Paul Tripp; Don Medford; Paul Tripp, Ruth Enders, Theo Goetz, Joy Hathaway, Arthur Tell, Rex Marshall.

Sam Whipple's time machine puts him in touch with scientists in 2052. They want him to change the course of history by preventing an environmental disaster that's about to start unobtrusively in 1952 and which will end in world annihilation one hundred years later.

(Paul Tripp was most famous for

his CBS children's series "Mister I. Magination", which had just ended its network run. This episode, and its sequel [8 53], are typical of Tripp's concern for the welfare of humanity and his gift for putting a whimsical twist on morality plays.]

42 "SUDDEN DARKNESS" 1 Aug M/A
John Cole; Director not known;
Olive Dearing, Robert Simon, Ed Peck.
No plot information available.

43 "ICE FROM SPACE" 8 Aug
E.W. Frank; Don Medford; Edmond Ryan, Raymond Bailey, Michael Gorin, Paul Newman, Sam Locante.

A sounding rocket sent into space comes down filled with a kind of living ice that begins to freeze the baking desert in ever-widening circles from the crash site.

This episode marked the television debut of Paul Newman, who was paid \$164.

44 "A CHILD IS CRYING" 16 Aug
(A kinescope repeat of the 17 Aug 1951 broadcast, show # 3.)

45 "BIRD IN HAND" 22 Aug
Mann Rubin; Don Medford; Henry Jones, Aina Niemela, Vera Massey, Peter Munson, Cecile Roy.

A deadly bird talks and thinks and kills as it conscripts other wild animals for a rebellion against man. *Shades of The Birds!*

[Or Frogs -- CL]

46 "THANKS" 29 Aug
Mann Rubin; Don Medford; Joseph Anthony, Greg Morton, Robert Middleton, Helen Warnow, Bob Nelson.

A mediocre violinist tries to improve his lot by tangling with a time machine.

47 "SEEING EYE SURGEON" 5 Sep
Michael Blair and Ed Dooley; Don Medford; Bruce Cabot.

A surgeon can see into the future, predicting how and when his patients will die, thanks to an odd pair of spectacles given him by a stranger. The glasses also enable him to perform "impossible" operations.

48 "THE COCOON" 12 Sep M/A
Frank DeFelitta; Director not known; Jackie Cooper, Edith Fellows, Edgar Stehli.

A meteor crashes in an African jungle and out of its crater swarms a race of giant, invisible vampire bugs.

(Silly as this sounds, it proved one of the series' most popular shows, prompting a sequel, which does exist. This was the first of ten scripts by DeFelitta, who has since become more famous as a writer of horror novels and movies. Here he was groping for a concept involving the least number of props and special effects possible. You can't get any fewer props for a monster than for invisible ones.)

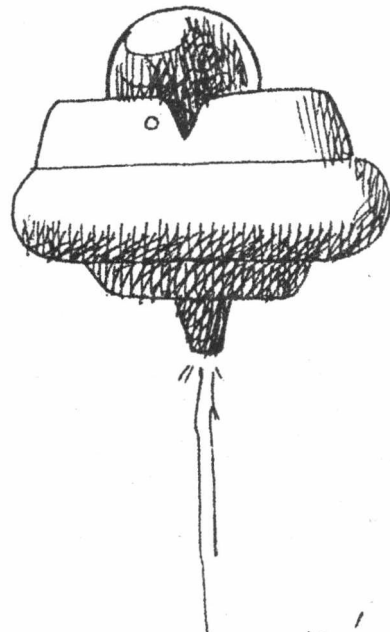
49 "THE CHASE" 19 Sep
Mann Rubin; Don Medford; Louise Buckley, Walter Abel, Ed Peck, Frank Tweedle, Thom Carney.

A man claiming to be a fugitive from a future dictatorship attempts to elude pursuers from 2463.

50 "YOUTH ON TAP" 26 Sep
Lona Kennedy and Mann Rubin; Don Medford; Robert Alda.

Going on the assumption that a certain young man's body has miraculous properties, an old man offers a bridegroom \$1000 for a pint of his blood.

51 "SUBSTANCE X" 3 Oct
Frank DeFelitta; Don Medford; Vicki Cummings, James Maloney, Charlotte Knight, Will Kulova, J. Barry Nathan.



ALLEN KING - WR 5

A government agent enlists the aid of a woman whose rundown home town has discovered some wonderful nutrient that seems to replace any need for food or work. The nutrient turns out to be a spongelike manna that tastes like anything you want it to, but it has the awful side effect of neutralizing the taste buds for anything containing real nutrition.

52 "THE HORN" 10 Oct

Alan Nelson; Don Medford; Franchot Tone, Stephen Elliot, Barbara Joyce.

A scientist invents a supersonic horn and calls forth forces he never dreamed existed.

53 "DOUBLE TROUBLE" 17 Oct

Armand Aulicino, from a story by Paul Tripp; Don Medford; Paul Tripp, Ruth Enders, Perdi Hoffman, Raymond Bailey, Harrison Dowd, Frank Marth, Joseph Abdullah.

Tripp returns as Sam Whipple. When Whipple sells a story about a death ray to Startling Stories magazine, the FBI believes the hapless scientist has the real stolen government plans for such a weapon.

(This synopsis is reminiscent of the time a science-fiction writer was

visited by the FBI when he published a story about the creation of an atomic bomb via a Manhattan-Project-like set-up. The federal agents had a hard time believing the writer had simply been dead-on prescient in creating the story out of whole cloth. So, far-fetched as this episode may sound today, it has a basis in reality.

54 "MANY HAPPY RETURNS" 24 Oct

Frederik Pohl; Don Medford; Gene Raymond.

On his birthday, a young man communicates with a creature from another world.

55 "THE TOMB OF KING TAURUS" 31 Oct

Mann Rubin; Don Medford; Walter Abel.

A living mummy carries a curse, swift death, and the secret of everlasting life.

56 "THE WINDOW" 7 Nov

Frank DeFelitta; Don Medford; Rod Steiger, Frank Maxwell, Virginia Vincent, and the director and crew of the series.

A change-of-pace episode taking advantage of the fact that the series was live. A teleplay called "The Lost Planet" -- about a collision with an asteroid -- is interrupted by mysterious TV signals that knock "Tales of Tomorrow" off the air, replacing it with a domestic drama viewed -- via bounced signals in electrified air -- through a window, in which a man and woman plot to kill her husband. The studio personnel play themselves as an attempt is made to locate the "ghost" signal before the murder plot can be carried out. At the end, the real title for the episode is revealed.

(Though the premise is scientifically unsound, this episode is especially exciting for its behind-the-scenes look at how "Tales of Tomorrow" was produced and directed. It is notable as well for the TV debut of Rod Steiger, who would become an overnight star four-and-a-half months later as Marty on "Goodyear Playhouse". Available on tape at Eddie Brandt's.)

57 "THE CAMERA" 14 Nov W/A

Mann Rubin; Director not known; Olive Deering, Donald Buka, Joe Marr, Mike Gazzo.

A woman's camera takes pictures of the future.

58 "QUIET LADY" 21 Nov

Irwin Lewis and Armand Aulicino.



from a story by Phyllis Sterling; Don Medford; Gaye Huston, Glen Walker, Martin Agronsky, Una O'Connor, John Conte.

An extra-terrestrial cloud brings a deadly disease.

59 "INVIGORATING AIR" 28 Nov M/A
Frank DeFelitta; Director not known; Jane Seymour, Joseph Buloff, Martin Brandt, Maurice Burke, Harry Federson.

A mild-mannered bank teller is the unlikely inventor of a new, and very popular, kind of air.

60 "GLACIER GIANT" 5 Dec M/A
David E. Durston; Director not known; Chester Morris, Edith Fellows, Frank Silvera, Virgil Gant, Raymond Bailey, Murray Tannenbaum, Yuki Shimoda, Morley Chang, Kaie Deel.

An abominable snowman is among the menacing creatures resurrected from the Ice Age.

61 "FATAL FLOWER" 12 Dec
Frank DeFelitta; Don Medford; Victor Jory, Don Hamner, Jose Mercer, Lovey Powell, Lee Firestone, May Lee Deering.

A scientist in the Amazon delta develops new and deadlier carnivorous plants.

62 "THE MACHINE" 19 Dec M/A
Frank DeFelitta; Director not known; Gene Lockhart.

A device permits a scientist to learn that his infant patient will grow up to be a murderer. Must he let the child live?

63 "THE BITTER STORM" 26 Dec
Armand Aulicino; Don Medford; Arnold Moss, Philip Pine, Ethel Ramey, Joanne Woodward, Warren Parker.

During a hurricane, a mistrustful and bitter scientist reveals a new device that can detect and record any sound ever made on earth -- even the voice of Christ.

1953

64 "DISCOVERED HEART" 16 Jan M/A
David Durston; Director not known; Susan Hallaran, Jim Boles.

A girl makes a playmate of a visitor from space.

65 "THE PICTURE OF DORIAN GRAY" 23 Jan M/A
Ann and Howard Bailey, from the novel by Oscar Wilde; Director not known; John Newland, Joseph Anthony,

Peter Fernandez.

Dorian Gray sells his soul to keep himself young and vital, while his portrait does his ageing for him.

66 "TWO-FACED" 30 Jan
David Durston; Don Medford; Richard Kiley, Reba Tassell, Mario Badoletti, Zolya Talmadge.

An earthman is host to a visitor from the stars.

67 "THE BUILD BOX" 6 Feb
Armand Aulicino, from an idea by P.C. Steinbrunner; Don Medford; Glenda Farrell, Joey Fallon, Vaughan Taylor, Jack Davis, William Lee.

A youngster purchases an odd antique "build box" containing miniatures of household items, including a small house. Whatever happens to the miniatures happens to their counterparts in the boy's real home.

68 "ANOTHER CHANCE" 13 Feb
Frank DeFelitta; Don Medford; Leslie Nielsen, Virginia Vincent, Robert Middleton.

A jewel thief trades hot diamonds for a new life: his memory is erased but he goes on to make the same mistakes all over again.

69 "THE GREAT SILENCE" 20 Feb
Frank DeFelitta; Don Medford; Burgess Meredith, Lilia Skala, Paul Ford, Charles McClelland, William Kent, Glenn Styres

Only a backwoods hunter knows that the mysterious substance causing Americans to lose their power of speech comes from an alien ship -- and he can't talk to tell anyone about this danger.

70 "LONESOME VILLAGE" 27 Feb
Barden and Blackner; Don Medford; Stephen Elliot, Constance Clausen, Heywood Hale Broun, Buzzy Martin, Natalie Priest, Raymond Bailey, Vera Massey.

Villagers wait to find out if they're the last people on earth. (Ballad composed and sung by Tom Glazer.)

71 "THE FURY OF THE COCOON" 6 Mar
Frank DeFelitta; Don Medford; Nancy Coleman, Peter Capell, Cameron Prud'homme, Fernando Gude.

The giant, invisible vampire bugs return by popular demand, again saving on props and effects. One hilarious "effect" shows a bug bound by ropes which are tugged by an offstage hand to show the insect "breathing".

72 "SQUEEZE PLAY" 13 Mar
Mann Rubin; Don Medford; Joseph Wiseman, John McQuade, Mervyn C. Vye, Elizabeth York, Robert Patten, Charlotte Knight.

A musician with strange powers controls a group of people to protect himself from the law.

73 "READ TO ME, HERR DOKTOR" 20 Mar
Alvin Sapinsley; Don Medford; Mercedes McCambridge, Everett Sloane, Ernest Graves, William Kemp.

A scientist creates a dictatorial robot which falls in love with his daughter after reading some romance novels.

74 "GHOST WRITER" 27 Mar
Mann Rubin; Don Medford; Leslie Nielsen, Gaby Rodgers, Murray Matheson, Harry Mehaffey.

Every story a writer sends to the publisher of a ghost magazine is coming true; even the one in which a character patterned after his wife dies in a terrible car crash.

75 "PAST TENSE" 3 Apr
Jack Weinstock and Willie Gilbert, from an idea by Robert F. Lewine; Don Medford; Boris Karloff, Robert Simon, Katherine Maskill, John McGovern, Allen Nourse.

A time traveller decides to alleviate suffering and insure his own undying fame by taking a vial of penicillin back in time to before it was discovered.

(Available on tape at Eddie Brandt's.)

76 "HOMECOMING" 10 Apr
Mann Rubin; Don Medford; Edith Fellows, Robert Keith, Junior (Brian Keith), Doro Merande, Harry Sheppard, Johnny Olsen, Al Checo.

A space explorer returns to find he can only survive in sub-zero temperatures.

(This idea was also used in "Cold Hands, Warm Heart", an episode of "The Outer Limits" which starred William Shatner -- CL)

77 "THE RIVAL" 17 Apr
Peggy Speed; Don Medford; Mary Sinclair, Anthony Ross.

A young fortune hunter marries an old man and finds herself the housecat's rival for his affections.

78 "PLEASE SEND FLOWERS" 24 Apr M/A
James Blumgarten; Director not known; Anne Burr, Frank Albertson, Pag-

gy Allenby, Chris Gampel, Truman Smith.
A dangerous serum induces a death-like *Romeo and Juliet* sleep.

79 "THE EVIL WITHIN" 1 May
Manya Starr; Don Medford; Rod Steiger, Margaret Phillips, James Dean.

A deceitful, shrewish wife takes a special potion, with the result that everyone sees her as she really is.

80 "THE VAULT" 8 May M/A
David Karp; Director not known; Dorothy Peterson, Cameron Prud'homme, Helen Aurbach, Liam Sullivan.

Nerves shatter and truths tumble out when several people are trapped in an underground vault.

81 "THE INK" 15 May
Frank DeFelitta; Don Medford; Mildred Natwick, Joseph Anthony, Katherine Balfour.

A "nice" old lady uses a special kind of ink to hypnotize her "friends".

82 "THE SPIDER'S WEB" 22 May
Frank DeFelitta; Don Medford; Nancy Coleman, Henry Jones, Don Hammer.
A romantic triangle of explorers is menaced by giant spiders and insects that have mutated from atomic pollution.

(This was a popular plot gimmick of theatrical SF films of the nineteen-fifties, having mutant insects intrude on a romantic threesome, though it's hard to imagine character actor Henry Jones as anyone's idea of a lover.)

83 "LAZARUS WALKS" 29 May
James P. Cavanaugh, from a story by Peggy Speed; Don Medford; William Prince, Olive Deering, Joseph Wiseman.

After being revived from a short period of death, a man discovers he can unfailingly tell when someone is lying to him.

(This episode pre-dated Stephen King's novel *The Dead Zone*, which is about a man who revives from a death-like coma after many years to discover he is prescient and telepathic. King may have seen this episode and unconsciously drawn on it years later for his novel.)

84 "WHAT DREAMS MAY COME" 12 June M/A
Kenneth White; Director not known; Arnold Moss.

No plot information available.

THE END

Clystron Relay Continued
from page 2

FANZINE FAN AND GENERALLY CRANKY PERSON MARTY CANTOR THROWS HIS SUPPORT INTO THE CAUSE OF GETTING THE CLUBZINE AWAY FROM MEDIA WITH HIS OPINIONS ON ONE OF THE MANY THINGS WRONG WITH THE CLUB, AND SOMETHING THAT MIGHT BE DONE TO REMEDY IT!

POETESS PATRICIA LESLIE DEBUTS WITH THE HUMOROUS TALE OF A YOUNG DREAMER!

COMPUTER HACKER JOE ZEFF, WHO HAS CONTRIBUTED COMPUTER GRAPHICS FOR PREVIOUS ISSUES, OFFERS SOME INSIGHTS ABOUT FANTASY ROLE-PLAYING GAMES-MANSHIP. THE MULTI-TALENTED MISTER ZEFF, WHOSE INTERESTS INCLUDE BOTH AFOREMENTIONED TOPICS, IS ALSO A BAKER AND, AS J. WELLINGTON WELLS, A STAGE MAGICIAN, AND HAS DEVOTED MUCH OF HIS TIME IN RECENT YEARS TO HELPING OUT FAANNISH GIANT (AND INVENTOR OF MYTHOPOEIC FANDOM) DAN ALDERSON.

OFFICIALLY ADDED TO THE MASTHEAD THIS TIME IS OUR COMPUTER NERD, BOB NULL, WHOSE WORK IN PROGRAMMING THE CLUB'S PIED PIPER COMPUTER, AND BEING AVAILABLE TO ANSWER YE EDITOR'S QUESTIONS, HAS BEEN OF INESTIMABLE HELP IN POLISHING THE VENEER OF OUR CLUBZINE!

PLUS PART OF OUR USUAL GANG OF IDIOTS -- NO WAIT, THAT'S "MAD" MAGAZINE... ALTHOUGH MAYBE I COULD CALL GAINES AND CUT A DEAL! SORRY, MILES AWAY! OUR USUAL COLUMNS BY GLYER, ROTHSTEIN, AND BUCHMAN ARE TAKING A BREAK THIS TIME, BUT DON'T WORRY, THEY'LL BE BACK NEXT TIME! MIKE FARKASH IS HERE, HOWEVER, WITH HIS USUAL-TYPE GOOD STUFF! ARTISTS RAY CAPELLA (WHOSE WORK GRACES OUR FRONT COVER, INSTEAD OF OUR MAILING FACE, THIS TIME), THE ONE-AND-ONLY BILL ROTSLER, AN ASSORTMENT OF ANONYMOUS STUDIO ARTISTS, AND (SURPRISE, SURPRISE!) **NOI!** NOT TO FORGET, OF

COURSE, ALL THOSE HAPPY, SMILING PRODUCTION PEOPLE LISTED BACK OF THE MASTHEAD (THAT'S ALL THE STUFF AT THE BOTTOM OF PAGE TWO, INCLUDING NEWCOMER GALEN TRIPPI MOVING INTO RICK YOUNG'S OLD JOBS AS RICK HAS MOVED UP INTO THE POSITION VACATED BY THE LOST CHUCK DONAHUE!

AND, AS A BONUS MORE OF THE "TALES OF TOMORROW" EPISODE GUIDE BY SAM FRANK!

WE INTRODUCE ANOTHER NEW FEATURE THIS TIME: CL-ODEON THEATRE FOYER! THE OLD DAYS OF "FAMOUS MONSTERS", "SCREEN THRILLS ILLUSTRATED", AND "SPACEMEN", ONE OF MY FAVORITE FEATURES WAS WHEN FORRY WOULD RE-PRINT OLD MOVIE POSTERS, LOBBY CARDS, AND MATS! THIS IS THE IDEA BEHIND OUR NEW FEATURE, WHICH WILL SPOTLIGHT PRESSBOOK AND ADVERTISING MATERIAL FROM AN ASSORTMENT OF SCIENCE FANTASY, HORROR, AND COMEDY FEATURES AND CLIFFHANGERS, FROM THE COLLECTION OF YOUR EDITOR AND THE ARCHIVES OF OUR FAANNISH MENTOR FORREST J (NO PERIOD, AS THE SAY) ACKERMAN! "SHAGGY" EXTENDING ITS -- AND MY -- USUAL DISGUISEDLY FAWNING APPRECIATION OF MISTER SCIENCE FICTION ONCE AGAIN!

SADLY, THIS ISSUE MARKS THE PASSING OF A FAANNISH LEGEND! IN THIS TIME IT'S NOT ANOTHER DEATH OF ONE OF OUR COMRADES-IN-ARMS: SPEAK OF "STUDIO A", THAT MEANS FOR FAANNISH AND PROISH PURSUITS IN INGLEWOOD! FOR MANY YEARS, AND SUE GILLEN HAVE OPERATED A COMBINATION PHOTO- AND DANCE STUDIO THERE, AND MADE IT AVAILABLE TO THE CARTOON/FANTASY ORGANIZATION AS A PERMANENT MEETING PLACE (LASERSIANS WILL APPRECIATE THAT STUDIO A WAS ALSO WHERE THE MAGAZINE DID ITS PHOTO WORK, AND ALL OF THESE FACILITIES WILL BE GREATLY MISSED! THE PLACE WAS LIKE A SECOND HOME FOR SOME OF US! SO LONG, STUDIO A! IT WAS A GREAT WHILE IT LASTED! (BUT DON

WORRY, KIDS: I'VE PRINTED UP A WHOLE LOT OF STILLS TO LAST US A LONG TIME YET, SO THERE'S NO REASON TO BE CONCERNED!!

NOW, ABOUT SOMETHING I'VE BEEN ASKED (AND BITCHED AT) ABOUT IS THE FORMAT OF THE MAGAZINE; WHY THINGS START IN THE FRONT AND JUMP TO THE BACK! THE MAIN REASON IS SO THAT NONE OF OUR COLUMNISTS GET BURIED IN THE BACK OF THE BOOK, BUT ANOTHER REASON IS BECAUSE OF THE PLACEMENT OF XEROX PAGES WITHIN THE MIMED SHEETS (AS FOR EXAMPLE ZEFF'S ONE-PAGE JUMP THIS TIME)! IF WE GET AROUND TO TAKING FRACTIONAL-PAGE ADS, THE

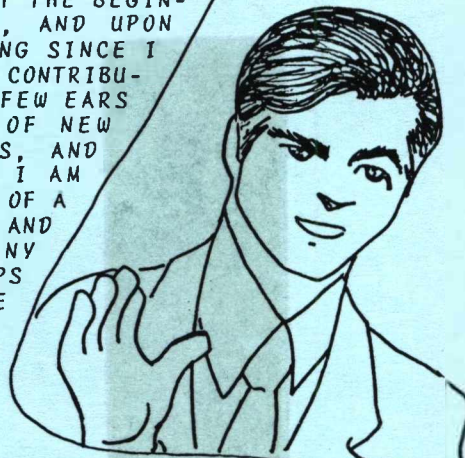
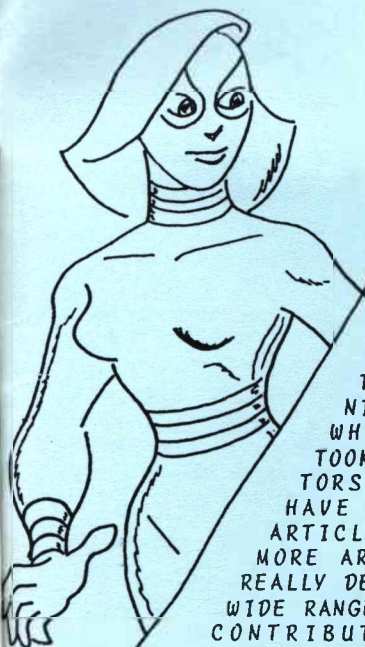
FRONT-YARD/BACK-YARD FORMAT WILL FACILITATE THEIR PLACEMENT, TOO! AND THIS COLUMN JUMPS SO THAT IT WILL BE BOTH THE FIRST AND LAST THING IN THE BOOK (EDITOR'S PRIVILEGE)! ALTHOUGH THERE'S VERY LITTLE JUMPING IN THIS ISSUE, YOU WILL FIND THAT, AS A GENERAL RULE, THINGS JUMP TO THEIR RECIPROCAL PAGES IN THE BACK AND THAT, IF YOU SIMPLY SLIDE YOUR FINGER UNDER THE STAPLE MARGIN AND FLIP THE INTERVENING PAGES, YOU'LL FIND THE CONTINUATION WITH NO HASSLE! I HOPE THIS HELPS!

NOW I'D LIKE TO PICK UP A SUBJECT I TOUCHED OBLIQUELY AT THE BEGINNING OF THIS COLUMN, AND UPON WHICH I'VE BEEN HARPING SINCE I TOOK OVER THIS JOB: NEW CONTRIBUTORS! A FEW BUGS IN A FEW EARS HAVE REAPED A HANDFUL OF NEW ARTICLES AND CONTRIBUTORS, AND MORE ARE ON THE WAY; BUT I AM REALLY DEDICATED TO THE IDEA OF A WIDE RANGE OF SUBJECT MATTER AND CONTRIBUTORS FROM AS MANY DIFFERENT SPECIAL INTEREST GROUPS WITHIN THE CLUB AS I CAN MANAGE TO SCARE UP! IF YOU HAVE A FAVORITE TOPIC YOU WANT TO SHARE WITH OUR GROWING READERSHIP, PLEASE DON'T HESITATE TO GET IN CONTACT WITH ME! AND DON'T BE DISCOURAGED IF YOU DON'T THINK

YOU CAN WRITE: A GOOD EDITOR WORKS WITH HIS WRITERS, AND IF YOU'VE GOT AN IDEA FOR AN ARTICLE THAT SHOWS PROMISE, I'LL BE MORE THAN WILLING TO EDIT THE LIFE OUT OF IT WORK WITH YOU TO PUNCH IT UP FOR PUBLICATION! THAT'S HOW WE GOT SOME OF THE STUFF IN THIS ISSUE! SO GIVE IT SOME THOUGHT, AND SEE WHAT YOU CAN COME UP WITH! WE'D LOVE TO SEE MORE STUFF FROM NEW PEOPLE! REMEMBER, SHANGRI L'AFFAIRES IS, WE HOPE, THE FANZINE OF THE LASFS, BY THE LASFS, AND FOR THE LASFS!

HOPING YOU ARE THE SAME, THIS IS THE EMPEROR SAYING,

Chater



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