

TO THE STARS

ISSUE #1

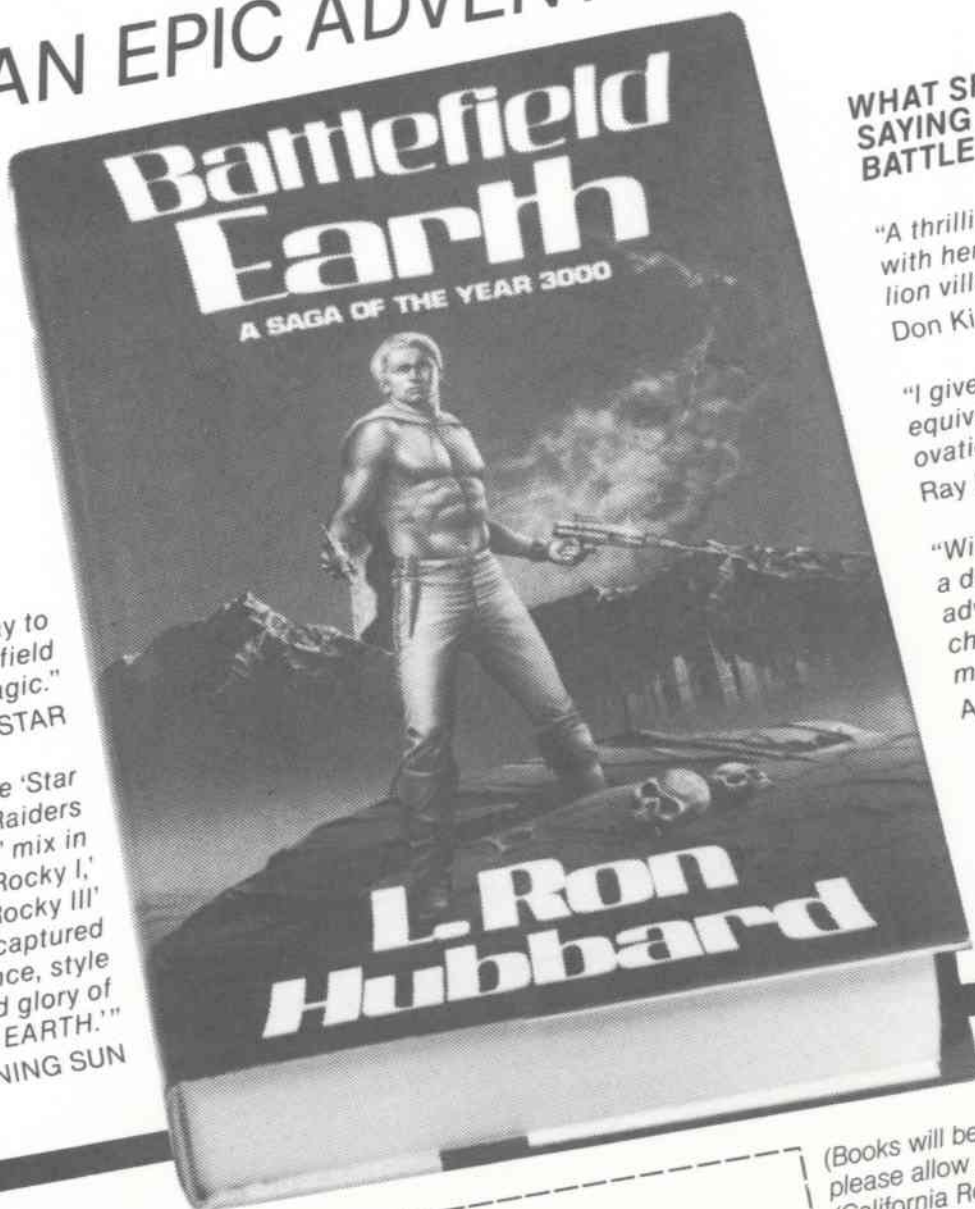
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TO THE STARS

"Space is deep, Man is small and Time is a remorseless enemy."

from the story "To The Stars" by L. Ron Hubbard

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Future issues of **TO THE STARS** will contain interviews of science fiction and fantasy authors and artists, more space news, media newsbits, artwork, cartoons, letters and anything else we feel might be of interest to you, our readers!

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Heading design contest winner CINDY L. BARNARD

First off, **TO THE STARS** #1 is late! Almost a month late, in fact. This is due to the unfortunate circumstance that the entire staff came down with a sort of serial version of the flu. You know the kind we mean; you get it, seem to be over it, and then it hits you for a second time just as you start to over do things.

Oh yes, the entire staff is us: John & Bjo Trimble. We've recovered from whatever it was we had. However, this delay means some changes; **TO THE STARS** #2 will be the Jan/Feb '84 issue, out toward the end of January. Then, we'll be on a regular bi-monthly schedule from that date on.

You may notice that there are less ads in this issue than there were in the Premiere Issue of **TO THE STARS**. There are a couple of reasons for that: first, that initial issue went out to some combined mailing lists, and a number of people were interested in a one-time shot at the people on those lists. But some of our advertisers have had to hold back because the response from their ads in #0 were so overwhelming that they need time to get

caught up! We're sorry to lose that ad revenue, but very excited by that kind of response.

However, our letter column is larger due to the huge response we got in our Premiere Issue #0; a lot of subjects are covered in those letters, with some viewpoints (and replies) that we felt would be of interest to our readers. One article which did *not* elicit any response at all from our readers was **THE FORCE IS WITH YOU RIGHT NOW** by Dr. Jerry Pournelle, Larry Niven, Dean Ing, Jim Baen and G. Harry Stine. Since that article was on the touchy subject of defense in space, we are puzzled at the silence; fans are not usually that non-vocal.

Several people have asked why Issue #0 was so numbered. That is so subscriptions can start with #1; otherwise, people get confused and annoyed when their Charter Sub ends on an uneven number. Naturally, later subs will start and end on an uneven number, but that is the price one has to pay for not getting a subscription at the very beginning.

TO THE STARS is now on its way. It is still too soon for a pattern to be totally set, but our plans include an article about, or interview with an author and an artist for each issue. These people may be contemporary, Golden Age, or newcomers to the field. **TTS** will also have a column on writing, **JUNGLES OF CRAFT**, plus **FORREST MURMURINGS**, by Forrest J Ackerman, and a column on unmanned space exploration, by JPL's Warren James. **NEWSBITS** from all over fandom, as well as space-oriented groups, will be one of the main features of **TO THE STARS**. We plan to provide our readers with information, sources and resources, reviews and commentary concerning organizations, fanzines, comics, books, movies, etc.; information for the in-

quiring mind.

The success of **TO THE STARS** depends, in part, on you. This magazine needs support in several ways: subscriptions, to enable us to continue publishing, contributions of reviews, interviews, reports and **NEWSBITS** of all kinds relating to the science fiction field (all areas), and the space community. **TTS** also needs artwork for interior illustrations, cartoons and filler art. For cover art, our policy will be to use the artwork of each issue's Artist Interviewee, whenever possible.

If you're interested in submitting writing, art, cartoons or photographs to **TO THE STARS**, please send a SASE (Self-Addressed Stamped Envelope) for our guidelines.

You can help build our subscription list by handing out our advertising flyers at club meetings or conventions; by inserting them in newsletters and fanzines; by sending them out to all your friends who aren't on our mailing list. Please let us know how many flyers you can honestly use, and we'll be happy to supply some to you.

Thanks you for your interest and support; we're pleased that you have joined us!

—John & Bjo Trimble

ERRATA:

We forgot to mention Tom Saecker, who designed our **TO THE STARS** heading: thank you, Tom!

The author of **HOW TO WRITE A BOOK IN 10 WEEKS** was actually Bjo Trimble, from extensive notes taken during an interview with the Crows; they did not write the actual article. A credit-line was dropped and our pasteup artist (Bjo) has been severely reprimanded.

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THEODORE



Photo: Marc Zicare

Theodore Sturgeon was born in 1918 in New York City, and made his first sale in 1937; he began a career in science fiction writing in 1939. Since that date, he has produced many thought-provoking stories, such as "The World Well Lost," "Claustrophile," "Baby Makes Three," "Some of Your Blood" (a unique approach to vampirism), "Thunder and Roses" (one of the most poignant appeals for world disarmament), and "Slow Sculpture." For the last story, he won both a Hugo and a Nebula award. His novels and one-man anthologies include **More Than Human**, **Without Sorcery**, **A Touch of Strange**, **The Cosmic Rape**, **Venus Plus X**, and the haunting **E Pluribus Unicorn**. He also wrote a historical novel—actually an in-group joke perpetrated by a radio announcer—I **Libertine**, under the pseudonym of Frederick R. Ewing. Sturgeon's writing has been sparse in recent years, as he devotes more time to teaching and speaking appearances.

Theodore Sturgeon is not a man easily labeled. Though he is best known as a writer of gem-like fantasy, he can hold his own with science fiction as well. His classic novel, **More Than Human**, has been translated into a dozen languages, and has been optioned for a movie almost as often. Someday, it will be a challenging project for a brave producer to undertake, but what a feature film would result! Ted also wrote two of **Star Trek's** most moving TV episodes (**SHORE LEAVE**, **AMOK TIME**) and is well-loved in that area of fandom for his sensitivity to the series' characters. Readers just being introduced to Theodore Sturgeon are urged to visit their library and book stores for more of his delightful writings. The examples we've listed here only illuminate the edges of the writer, without giving one a sense of the humanity of

the person within those edges.

The Ted Sturgeon we met many years ago is almost identical—to outside appearances—to the person we know and love today. He is as fey as some of his more beautiful writings; haunting as his exquisite, unsettling, scarifying stories; quick of wit, but not malicious; always sensitive. Ted's warm, lived-in face, with the dark eyes that have seen so much, is livened with a sincere smile at the least provocation.

A quick Sturgeon story: A couple of years ago, there was held in the Ambassador Hotel a very fancy "black tie" affair to which many SF writers were invited. We were instrumental in helping fund-raise for this \$100-a-plate dinner, and so were also present as two of the workers. Everyone who had a tuxedo, wore one; others rented theirs. Theodore Sturgeon arrived with his wife, Lady Jane, and he was wearing his usual slacks, turtle-neck sweater & sport coat. Eyes look askance, until he casually took the microphone when his turn came to speak, and explained that he'd far rather be comfortable at such events, and so had decided to donate the money it would have cost to rent a tuxedo, to the fund. There was a ripple of "now, why didn't I think of that?" around the room as uncomfortable, exasperated males in stiff tuxedos reacted. It took a great deal of self-esteem to arrive in casual clothing to a full-dress event; it took as much to announce his reason.

Science fiction and fantasy readers are the richer for that moment when a young sailor decided to quit his lucrative career on the sea to begin writing for a living. Think about it: \$5.00 a story made all the difference. An interesting twist of fate which would make a nice basis for a story....

—John & Bjo Trimble

TTS: *How did you begin writing?*

Ted: I wrote my first story because I worked out a flawless crime and didn't have the immoral courage to commit it, so I wrote it as a story. I sold it for \$5.00 on publication, so I had to wait for my money. I quit my job as a sailor and went ashore to become a writer on the strength of having sold one story. I was making \$61 a month as a sailor, and that included soap, matches, linen and all my meals, of course which wasn't bad. And those were sixty-one very heavy dollars, compared with today's money.

This story was for a newspaper syndicate, which bought maybe one or two stories a week. They were 1500 word short-short stories for daily publication. For four and a half months, I lived on sometimes \$5.00 or \$10.00 a week. My room cost me \$7.00 a week, so any money I saved, I could keep.

I started writing science fiction and fantasy because I was completely soaked in H.G. Wells, and Arthur Eddison, and I always liked the Pre-Raphaelites; the romantics and so on. That, and fantasy, so then, when I was writing for the newspaper syndicate, someone slapped down Volume 1, Number 1 of *Unknown Worlds* and said, "This is what you ought to be writing." And I was emboldened to go up and see the editor and it turned out to be John Campbell. And that was that.

Though I disagreed violently with him on a great many things, Campbell was a great teacher. Do you realize the list of people he gathered around him—Simak, Heinlein, De Camp, Pratt, Del Rey, Williamson, Hamilton—all within the first 12 or 18 months of editing *Astounding Science Fiction*, and that was his stable of writers. An absolutely incredible man.

TTS: *And now you teach as well as write?*

Ted: Yes, sometimes I teach writing, sometimes science fiction, sometimes I teach science fiction teachers. In 1965, there were two courses in science fiction; last year there were over 3000. So one of the things I've done several times this year is teach courses to teachers. It's really handy when Lady Jane is with me, because I'm a high school drop-out and when one of these teachers comes up about administration, class size, about grants and things, I don't know from these things. Though I tell my students, "Feel free to say it wrong," I'm glad Lady Jane knows some of the answers. Together, we're a whole human being.

TTS: *You mentioned your age before this*

STURGEON—A Fantast's Look At The Future

interview began; do you ever get discouraged by that all pervasive "it's too late to do anything worthwhile" feeling?

Ted: No, for lots of adequate reasons. I am, except for a little difficulty with my lungs—which is probably due to the fact that I've been smoking since I was 10 years old—in as good shape now as when I was sixteen. Everything works well; I can think clearly and move fast.

You know, I went up to a bank to cash a check several years ago, and when the teller saw my I.D. he said, "You and I have the same birthday." And we started chatting, and he kept using the phrase, "...when I was young" as on the question of reading: "Oh, I don't have time to read. I used to read *when I was young*, but now, you know, you get through a day at the bank and you've just got time to get something to eat and then watch television. There isn't any time to read, any more." This guy's gut was hanging out over his belt, he was a blinking little owl, and he was an *old man*. He said *when he was young*, he used to love to live outdoors; he always had a dream that was what he'd do. "But now look," he said, "here I am..." He was only 50 years old; and he was thinking he was an old man! He will never do any of those things he thought he'd like to do. It is a tragedy to use the phrase '*when I was young*'.

It doesn't come easy for *me* to say "when I was young" because I don't *feel* old. I can easily say "when I was *younger*"; because I have never felt anything *BUT* very young!

Right now I'm happier than I've ever been in my whole life. Jane and I live in an extreme way; we are cave people and hermits. We seldom go out and we don't go to movies hardly at all, and we virtually never look at television. We're happy to sacrifice the one or two splendid things on television in order to avoid the yards and yards of glop that we'd have to sit through in between. Though the new technology in video recording may change that.

But on the other extreme, we spring loose on speaking tours and conventions and we travel a great deal. We've been to some of the most wonderful places and had the most wonderful adventures.

TTS: *Do you enjoy science fiction conventions?*

Ted: Yes, I do. Although I find I'd rather meet people and talk to them; sometimes the program is incidental to meeting people. I find room parties

a little bit overwhelming, depending on how many people are in the room, packed into a small space. I think it's a psychic pressure. Some people don't understand that. Not long ago, a friend came in from Alaska, and a mutual friend called and said, "Hey now's the time for us all to get together and I'll tell you what: I know this place where they serve wonderful food, and they have this hilarious standup comedian and we can dance, and so on..." And I said, "I don't know what you're talking about; when this friend gets into town, we're going into a corner somewhere and TALK!" And he couldn't understand that.



TTS: *You've evolved a philosophy of ASK THE NEXT QUESTION; please tell us about it.*

Ted: It means just that: Ask the Next Question. It's the symbol of everything that is on-going and changing and evolving, of growth, of life direction. At any time, on any subject, there are questions that should be asked. "What is it?" "Why is it?" "What does it do?"—all the evaluations and value differences that give us more and more questions. If you don't ask questions, you are *DEAD*. And then you join the rest of the zombies who have stopped asking the next question! Asking questions and getting answers, and asking questions about *that* question and the *next* question is the whole entire history of human progress. In a whole series of next questions between a caveman looking at birds and wondering about flying, we're ultimately crossing the continent in five hours. Starting with the first question, probably from a new baby, of "What am I doing here?"—that one moment of explosive "My God, what am I doing here?"—we should *continue* to ASK THE NEXT QUESTION!

I have a symbol; a "Q" with an arrow through it, which gives the idea of the continuity of questioning I had in mind. I'd like to see the symbol really widely spread and as widely understood. Obviously, symbols like this are something to hold onto while you move on to another symbol. And on to more change, more growth.

TTS: *Since you don't write hard 'nuts and bolts' science fiction, people tend to assume that you aren't particularly positive about the future of technology and machines.*

Ted: But, like everything else, technology both enslaves and frees; it depends on how it's used. I mean, a butcher knife is a murder weapon or a tool for a gourmet cook, depending on how it's used. Technology has its bad aspects, and some of it terrifies me, but it has a lovely way of turning over, sometimes turning out to be beneficial. For example, the boob tube—what Harlan Ellison calls "The Glass Teat"—*can* turn people into zombies who are only capable of lying back and having this stuff poured into them with no effort on their part. These people are even told how to feel. This is what background music in "Gilligan's Island" is all about; if Gilligan is supposed to be frightened, they put some frightening music on, so you feel startled.

But along comes television games—I don't mean the game shows—I mean the little snivvy you connect to your television set, and it's got a set of little levers, and suddenly you start telling the tube what to do. Suddenly there's participation where there never was, before. Things like those games, moving on into the two-way holograph, are going to make vast changes in people's desires to sit around.

Well, the Betamax recorder and so forth are vastly changing people's habits, already. Very suddenly they no longer *have* to sit in front of their television sets and gobble food off a TV tray; they can record a show and see it later, when it's more convenient. So you have some control over this monster. It was controlling your mind and your eyes *AND* your time, but the recorder has released a great deal of that time, so that you're not locked into that boob tube.

Those television shows which have moved us very much, which are now long gone, and we'll never see again, can be recorded. I've always liked the idea of 'living literature', which grows as you grow. A perfect example is *Gulliver's Travels* which, to an eight-year-old, is a very exciting story about this guy who washes up on the beach, and these little people are so amazed at the size of his watch. This is really delightful. You grow a little older, and if you happen to understand the politics of DeFoe's time, you find that he was a political cartoonist of the first water, and that these stories are fables. Then grow a little older, read a bit more, and have a little more understanding of life, and see *Gulliver's Travels* again; see the incisiveness with which he draws human characters, the posturings of officials, the nature of bureaucracy, the stupidities of war, and these very much larger issues. So if you have a

television program which moved you particularly, and you record it, as the child grows and reads more, you look at it again and say "My God, there's another level in there!" which you can see over and over. It's a marvelous treasure, and given us by a technology which is exploding and expanding every minute.

TTS: *How do you see technology affecting the future of human relationships and love?*

Ted: Well, it can only underline it. There is a technical statistical term called ROCOC; it means "the rate of change of change." If you draw a graph you'll see that the progression technologically is not the arithmetic in-a-straight-line, angling upward, but it geometrically curved getting closer and closer to the vertical line. The rate at which it changes is also geometric. You have one exponent on top of another. The rate is also exponential; the rate of change is simply enormous. This can only underline my idea of flux and movement being the natural process. Things do speed up in a particular way, until something else comes along to replace it. Sometimes, of course, a whole species becomes extinct, and then something else comes along.

Often, it's like energy production. About twenty years ago, G. Harry Stine wrote an incredible article in *Astounding Science Fiction*, in which he predicted that by 1982 there would

be a new energy source which would be perfectly free to everyone; so much energy that it would no longer be a problem whatsoever. We could have that energy today, if we would just tap our solar possibilities.

Another example; in the matter of transportation, Stine said there's a long, flat line going back thousands and thousands of years: walking. Then came the horse, and you have the beginning of an exponential curve. Very shortly afterward, along came steam, then gasoline, then the various applications: the airplane and so on, and ultimately the rocketship. The curve is almost vertical by that time; it's reached a point where something else has to happen and ultimately it's the escape from Earth and the kinds of speeds that even little things like Voyager are travelling. Perhaps next is jet air travel at tens of thousands of miles an hour.

As for the future of human relationships, it's largely what becomes fashionable. More and more, sexuality is beginning to be understood as a human phenomenon; accept it and let it go at that. It no longer matters very much whether your friends are married to one another or not, it matters less and less whether people are heterosexual or not. The question is: does an actor act well? Does a writer write well? Does a construction worker drive the right rivets? His or her sexual proclivities are absolutely his or her own.

On the other hand, there is polarization and tremendous forces in the other direction; these I consider to be unnatural practices. The ones which say human beings should stop and be stable and build pyramids and nice, static, secure things. This is polarization of this kind of growth. We are rapidly approaching the point of strain, between the good getting better and the bad getting worse. The ultimate conflict—Armageddon, the battle between good and evil—would come when that breaks. I don't think it's a thing that would happen suddenly. It would happen here and there and the other place, and on this or that or the other issue. But writers who write nowadays *without* understanding the nature of flux, the natural nature of change, are making a mistake and the work they're turning out will, in 20 or 30 years, just be regarded as " quaint."

And yet it's not new, the idea that flux and movement is the natural process of the universe. It's the oldest idea there is, and the one for which there is the most evidence. I know a little about history, and I think that if I ever had a choice, my particular life span is the one I'd have chosen. It's been the most exciting time in the whole history of our species, I think.

Ask the next question!

Interview conducted by Bjo Trimble



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THE JUNGLES OF CRAFT

"There is no royal path to good writing, and such paths as exist do not lead through neat critical gardens, various as they are, but through the jungles of self, the world and of craft."

—Jessamyn West, *Saturday Review*, Sept. '57.



Heading design contest winner THERESA BUFFALO

By L. Ron Hubbard

Jack London possessed a secret and he put it to a use which amounted to little less than alchemy. He knew the magic formula which permitted him to write about the things he knew best—a bag of tricks in itself.

Like the rest of us, Jack had his ups and sub-zeros, but unlike many of us he knew the correct way to combat them. He knew that work was the only solution, and far more than that, he knew how to get to work. He knew what to do when his pockets sagged with emptiness. He knew that sitting around bewailing a writer's lot was a poor method of creation.

Down on the San Francisco waterfront, there was a book shop which handled mildewed volumes and second-hand pulps. It was close to the Embarcadero and the ships and the saloons, and its proprietor was close to the heart of Jack London. At those trying times when the checks were few and small, Jack would drop around for the purpose of borrowing half a dollar.

It was not that he was hungry. That fifty cent piece was much more necessary than that. For with it, Jack London would head for the nearest saloon. Straight for the swinging doors and the bar flies.

Sailors would be there. Sailors from Alaska and China, and the South Seas. Sailors whose ships were lately on the bottom or whose crews were lately serving time for mutiny. And from that crowd Jack London would select himself a tough old salt who looked garulous. And then the fifty cent piece would diminish across the mahogany and the old salt would pour out his heart. Perhaps the things he said were lies, perhaps divine truth. But whatever they were, they stimulated.

With the half dollar gone, Jack would depart with a quick stride and end up at his writing desk. Seldom would he write what he had heard. It was enough that his mental wheels were revolving once more and that he could again taste salt spray and listen to the singing of wind aloft.

That was his trade secret. By applying it, he was soon enabled to place a silver dollar in the cash drawer at the bookshop.

"But I only lent you fifty cents!" protested the proprietor.

"I know, but I'll be wanting it again. Take it while I've got the money."

Jack London never allowed his interest in men to lag. And because of that he grew to know men and could write about them, and what they did, and why.

Circulate was his motto, and circulate he did. Everyone on the Embarcadero knew him and liked him and brought stories to him.

Often our ears are filled with the advice, "Write about the things you know. The things close to you." And, in despair, we wait that there is nothing of interest in our surroundings in the lives we lead. We say that and we believe it. And in despair, we pound out a bloody thunderer, using the other side of the world as our locale.

The reason we cannot write about the things at hand is apparent. If we *knew* our surroundings well enough we could put them on paper. Someone else comes around, looks us over and studies our environment for a brief period and then goes off to write a novel. Why, we moan, didn't we write that book? Surely we know more about it than the lucky one.

But did we? To know a thing, we must first find it interesting. And it's certain that we can never see the hovel next door while we yearn for the picturesque scene hundreds of miles away.

People pass our houses to and from their work each day. We know their names and what they do, but we are not really interested in them. Even though each is a potential story, we pass them all up because, as with the postman, we really never see them.

Down on the corner is a drug store. Occasionally we enter to buy our copies of our prospective markets, but do we ever get to know the clerk? Or the loafers out front? Or the cop who parks his motorcycle at the curb? Or the fireman just off duty? Or the high-school seniors who suck up sodas in the booth? Or...?

No; probably and sadly not. Even while we look at them we're probably thinking about the story we are going to write about the north woods and the girl caught in the outlaw's cabin. The outsider comes in and looks our people over, goes off and writes about them, and then, quite reasonably, we get sore about his stealing our neighbors for material.

Jack London's environment was the sea. He knew it well. Too well, in fact. He knew he had to work hard to keep up his interest. As a boy he was an oyster pirate. Then a member of the fish patrol. Later he was a seaman on a sealing vessel. From there he went to the Klondike, to Japan, to Mexico, and finally around the world in the *Snark*. No wonder, you say, he wrote about the sea. It was fascinating. No wonder he dealt with wild animals. They had attacked him. His environment, you say, was intensely interesting.

Jack London, strangely enough, didn't think so. He had to work hard to whip up flagging interest in the things he knew so well. He aspired to be, and became, the best known American Socialist. His finest works, so he and the literati thought, were *The Iron Heel*, *The War of the Classes*, *Revolution*, *Martin Eden*, and *The People of the Abyss*.

But he made his money on adventure and sea stories, and to write them, he found that he must know them better than he did. He circulated among the men who were to become his characters. Long after he had given up the sea he still forced himself to study his subject. He too wanted to graze in greener fields. He said that he wrote his adventure novels solely for the money.

In other words, he did not revel in his environment any more than we do in ours. Yet he forced himself to study it thoroughly and write about it because it was his means of livelihood. He never allowed himself to go stale. He circulated constantly.

And now, how about our drug store? The clerk knows all about the trouble Mrs. Smith is having with her back and why young Smith had to come home from college. The loafers out front have fought wars and excavated ditches. The fireman can tell why the mansion on the hill went up in smoke and just how that affected his little boy's school work. The cop leaning on his motorcycle played a big part in the late kidnapping. He knows the inside story and he'll tell it. He also knows a hundred rackets which are worked right under your nose. And those high-school seniors could fill a novel with their hidden adventures.

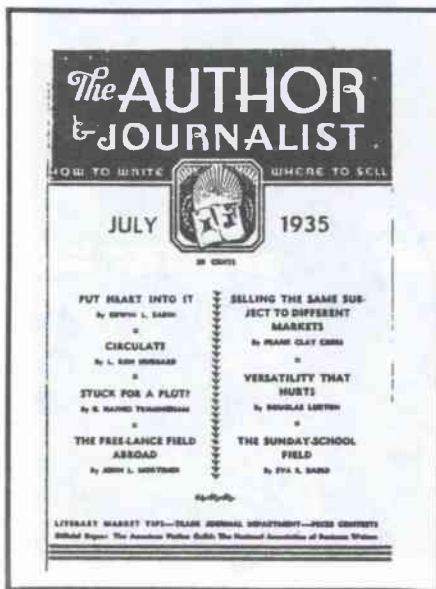
But most of us just walk up to the magazine rack and thumb the copies and wish to goodness we could think of something worth while to write about. We wish we could be in New York or Texas or Tahiti so that we could gather some real material.

The point of it is, we'll never be able—most of us—to shed our present environment unless we can make the well-known bucks. And if we can't sell, we can't earn. And if we can't think up stories, we therefore can't move on. In short, we're trapped.

It is not that our present locale is the best, but that it will have to do—emphatically. And the only real solution lies in circulating. In moving around and talking. In studying our neighbors and associates as closely as if we were about to transfer their likenesses to canvases.

If we don't *know* the average man, we can't write about him or for him, and our assets will shrink in direct ratio to the pile of cancelled stamps on the return envelopes.

In other words: CIRCULATE!



alicia austin—artist



Photo: Wendy Averill

Alicia Austin travelled as an 'Army brat' from her native Oklahoma to many foreign places: Japan, Canada, Texas. During this time, drawing was just a hobby to her. We met Alicia in 1969 when she entered one of our WorldCon Art Shows. Delighted with her winning personality as well as her beautiful artwork, we invited her to come to Southern California. Alicia came to stay at our rambling old house for a couple of years, sharing the top floor with another upcoming young artist, George Barr. Their varying attitudes toward just about everything made evenings lively around home!

Though Alicia's artwork was looked for and cherished at science fiction conventions, she continued with her medical job while gaining an art reputation. She won a Hugo Award for Best New Artist in 1970; an anthology of her work, *Age of Dreams: The Illustrations of Alicia Austin*, was published in 1978 by Donald Grant, and in 1979 she won both the Balrog Award for Best Professional Publication and the Howard Award for Best Fantasy Artist. In 1980, she had illustrations in three books and one major short story; 1981 saw the publication of her work in four books, many magazine commissions, a portfolio, and an increasing number of exhibits. Her work was added to the permanent collection of the New Britain Museum of American Art in 1982. Recently, Alicia was chosen as a principal artist for "The Enchanted World" series from Time-Life Books.

All of this impressively shows her artistic abilities, but tells nothing of the warm, humorous woman who loves to read with a warm cat snuggled in her lap; of the crazy times we've travelled across the country to the conventions, laughing our heads off; of the times she has given up valuable time in her life to aid a friend. Though always busy, she manages to attend science fiction and fantasy conventions, usually as a guest, or as a speaker. There, one may always be assured of a talk about art or her constant attempts at breaking into the fine art galleries with fantasy

art, or just a quiet time with a friendly drink.

Alicia now lives in the San Fernando Valley, CA, sharing a house with Jinx Beers and two flaky cats. All available walls of her home are covered with original art and fine art prints by Tim Kirk, George Barr, Real Musgrave, Daryl Murdock, Bjo Trimble, Don Maitz, Maxine Miller, Lela Dowling, Sulamith Wulfging, the Dillons, and many others. Inspired by this collection of art, and by the shelvesful of sculpture by Dale Enzenbacher, Rhonda Ghean, Rick Shelley and Don Simpson, she begins her next new work. It looks rather like a very tiny rabbit etching, in the middle of huge collography carrots...the title, of course, is "7 Carats."



An interview by Bjo Trimble
(with interpolations by Jinx Beers)

TTS: You started a career as a cytotechnician; what made you turn to art?

Alicia: I've always drawn, since I was a little girl. I took medical training as a means of supporting myself, because at that time, I could not see myself making a living off my art. I knew there were people who made a living off their art, but didn't see any market for my kind of art. And there wasn't any market, until I met science fiction fans, and found conventions, and discovered that fans paid money for art! My first SF con Art Show was at St Louiscon. That was really an exciting moment, walking into the Art Show room, seeing rows that looked like they went on forever, of fantasy and SF art being put up for display!

My goal is to become financially independent on my art. I want more time to work on art, and to cut down on sales trips to SF conventions. However, if it got to the point where I never made another trip to a con, I'd still send work to the Art Shows. I feel



"THE HERALD"—Photo-offset Reproduction

that science fiction Art Shows gave me my start and I have no desire to walk away from them. I've seen other individuals slam the door on Art Shows, when they made it big, and I don't want to see this happen to me.

TTS: When did you decide to market yourself?

Alicia: I can't sell myself; most artists just can't. There really is a ceiling to what you can do at Art Shows, and my temperament is such that I want to do more than illustrate books, too. Jinx convinced me that there was a bigger market out there we could tap. She started with me to build a base for my artwork sales.



"THE MOUSEFLY"—Etching & Notecard design

Jinx: I didn't intend to agent for Alicia, at first, but it turns out she hates to talk on the phone, and cannot negotiate contracts. So I started doing it. I also carry other artists' prints and other works at our convention sales table, but I don't represent them as an agent. Alicia and I just formed a working partnership: FANTASIES UNLIMITED, through which we'll offer her artwork.

TTS: Has there been an upswing of public interest in fantasy art?

Alicia: Yes, and the film media has had a lot of influence on the general public, reaching a grown-up population with fantasy. Everyone has the mistaken notion that they should outgrow "childish" things and put aside dragons, fairies and unicorns.

Jinx: But to do that, they'd have to put

aside the 'childlike' in themselves.

Alicia: Piers Anthony says that SF art is "art of the possible" while fantasy is "art of the impossible." But I firmly believe in dragons! Fantasy is belittled today, but at the turn of the century, "fairy painting" was very common; it hung in living rooms—work by artists like Mervyn Peake, Richard Doyle, Rackham, Dulac, Pogany, and so on.

TTS: *Where do you get your ideas?*

Alicia: Oh, God! From everywhere—books, people, music, travelling, other artists; I love looking at other artists' work, trying to figure out how they did what they did, and sometimes the techniques give me some inspiration for the effect created. I leaf through my reference library, letting images pop up in my mind. Ideas for artwork are a synthesis of various things I've seen and heard. I make notes, sketches, word-images and jot down fragments of titles or poems. It's sort of constant.

TTS: *In early days of science fiction fan art, the artists sold their original pieces and then that art was gone from their lives forever. Then came quick-copy photo-offset and photo color lithographic printing, so the artists could duplicate their work and sell multiple copies. How did that work out for you?*

Alicia: I started out selling offset reproductions and so many copies sold, we knew there was a market for it. People wanted a reproduction if they could not have the original art. So we made posters; photo-offset work is nothing more, but it's pretty and nice to hang on the wall.

TTS: *What of the new trend in SF Art Shows of selling photo-offset reproductions as art prints?*

Alicia: If an artist sells a multiple-copy reproduction as a fine art print, that's false advertising. Those are *reproductions*, pure and simple, and ought to be so labelled. In the science fiction world, many people are amateurs at buying art, and they don't always know the difference between a photo-offset reproduction and a fine art print, either. So all artists have to take special care in labelling their work, so as not to cheat the public. It doesn't do an artist's reputation any good when he makes false claims. First, it makes the artist look stupid not to know the difference—if he really doesn't know—and then, to people who *do* know, it makes the artist look like a cheat. Deliberately mislabeling your work is the surest way to lose people who liked your work. I doubt, after they discovered they'd been cheated, they'd ever buy your work again.

TTS: *If you were already successful at selling reproductions of your work, why did you turn to the more difficult task*

of hand-made etchings?

Alicia: Well, I saw Real Musgrave's etchings at a convention, and liked them. He told me where he bought his press, and said my line work was great for etchings. So I bought a press and enrolled in a printmaking class at Pierce College. Now I've found what I *really* like is embossing—collagraphy. I have so many ideas on pure, uncolored embossing; the pictures in my head are magnificent!

TTS: *This is a far departure from your well-known intricately detailed illustration in SF illustration, isn't it?*

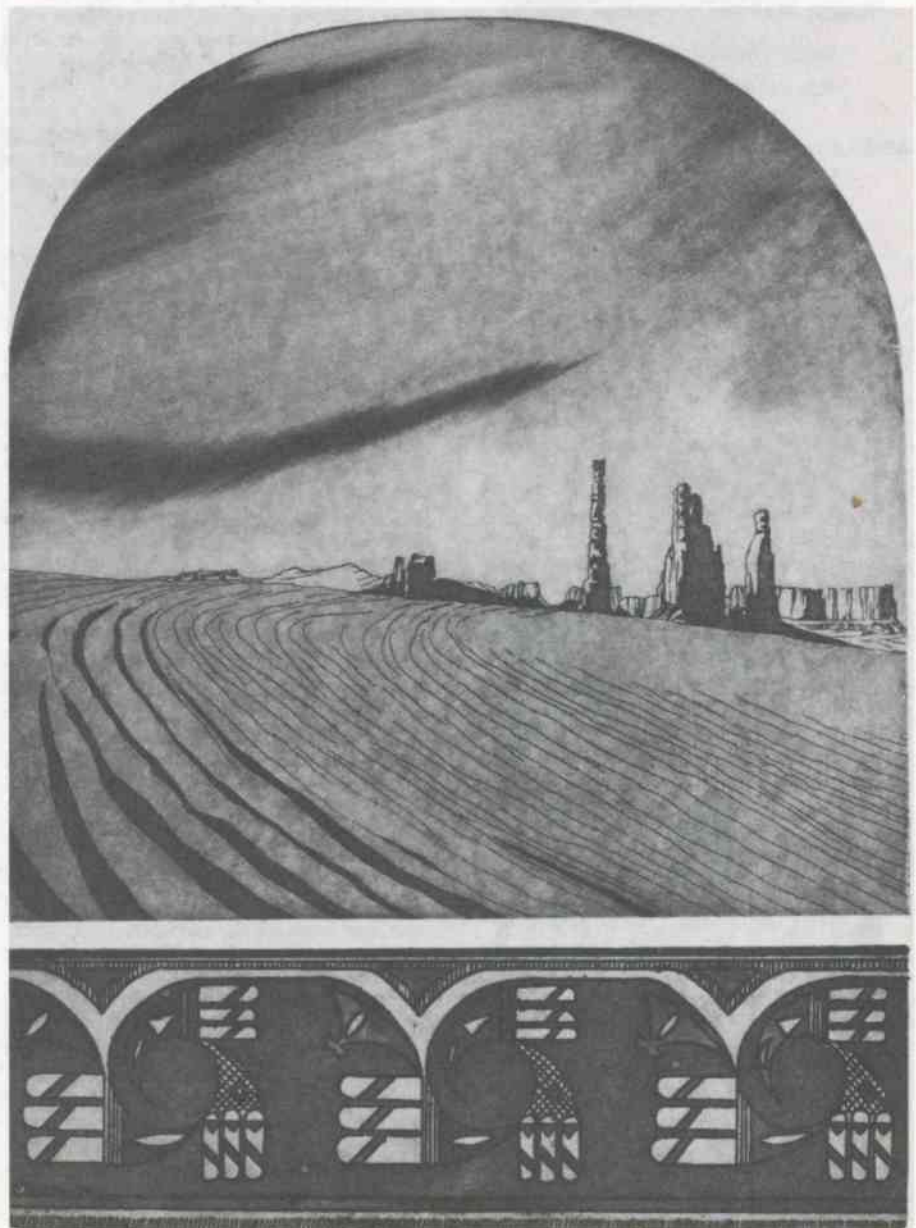
Alicia: Yes, I'll be working with mass and sometimes with pure color. Lines would be there, but only as simply as possible, to convey what I have in mind. I love Georgia O'Keefe's work, and plan to start with my Southwest art ideas—native American ritual costume, such as Kachina, desert

scenery, Indians.

My new acrylics—a real departure for me—and my etchings, are much more surreal. I've been skinning my designs down to the bone. I really enjoy this, but then everyone says, "That doesn't look like ALICIA AUSTIN!" People at SF cons expect certain things, and it is very difficult to dislodge them from preconceptions, so an artist can move on to other styles and techniques.

Jinx: I'm not sure the fans *want* you to change.

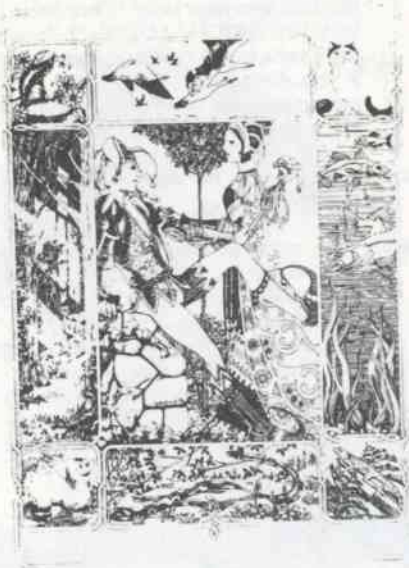
Alicia: True, many people buy a 'Name' and look only for an original 'Alicia Austin' or 'George Barr' or 'Don Maitz.' Many artists do things for themselves that they never put in an Art Show; artwork that is quite different from their "accepted" style. It's hard to tell, yet, but I think most people are buying my etchings because the prints are recognizably 'Alicia Austin'



"SHAPES & SHADOWS"—Etching

and not because the prints are art items.

Jinx: And they buy because her etchings are still very underpriced!



"THE JESTER"—Photo-offset Reproduction

Alicia: One thing we did at Leprecon, to educate the fan public about prints, was take my small press and a zinc plate on which I'd already put a design, to show how an etching is 'pulled' off a press. Some of the people attending the workshop got to ink the plate, rub it, and do all the tedious mechanical work it takes to get a good etching to come out. The consensus was that they'd rather buy from *me* than try that too often! I'm thinking seriously of doing an etching workshop at LACon II, purely as an educational demonstration of what an etching is, how it's done, and how much real work goes into it.



"THE SHIP THAT SAILED TO THE MOON"—Photo-offset Reproduction

TTS: Does this interest in Southwest art mean you plan to leave the fantasy art field?

Alicia: Oh, no! I love fantasy art! It's one of

my first loves. It will change, too—not immediately, but it *will* change as I develop in my art. The cross-over from fantasy to Southwest art will be working with Indian folklore instead of European fairytale. There are many recurrent motifs. I've liked American Indian art for many years, though I've not used it much in fantasy because it's not the usual, the ordinary, motif one uses for fantasy art. In the *Conan* novel published by Don Grant, I used an Aztec motif for the illustrations. Many people didn't say anything about it, but I got some comments that it was "sure unusual." I've also brought in Oriental motifs and am now working with Russian-Mongolian styles in costume and ornamentation, rather than staying in middle Europe. It doesn't really bother me to mix them up. I'm not always historically accurate. It's boring to stay with one type of thing.

TTS: Is etching a challenge for you?

Alicia: Etching is so much more *distant* from the initial concept of a piece. An artist has to take into account all the steps and processes one has to go through to get a finished piece. I don't always recall how I achieved it, such as custom-mixing of a color of ink. I am now also working on woodblock printing; another challenge!

TTS: What advice do you have for new artists?

Alicia: *Get as much training as possible!* If you can, take courses anywhere; follow the classical curriculum: life drawing, perspective, oil painting, etcetera, *before* starting on the modern stuff like air brush. You must have these basic skills, and *continue* to brush up on them; I plan to return to classes for painting. Learn to cut a good mat, clean up pencil lines, and present your art well. The best picture in the world can look really cheap and trashy if it's presented badly.

You can learn a lot by looking at art shows, museums, galleries; the more you look at, the better you can be about presenting your own work. And it can look as if you *care* about your work, to an often very critical public.

TTS: What outlets do you have for fantasy artwork?

Alicia: Aside from science fiction Art Shows at conventions, and book illustrations, there are private commissions, and some galleries. Regular art galleries, sometimes—but not often—are testing the SF and fantasy field, sort of. The best place to exhibit—if they'd accept it—would be Western art galleries, where buyers *want* realistic work. SF and fantasy art probably won't ever make it to modern art museums or galleries, because they don't want representational work of any kind.

I'm hoping to work through my Southwest motifs and perhaps get into



"UNICORN & GRIFFIN"—Notecard design

galleries through those auspices, and then with my fine art prints.

TTS: Should a new artist enter science fiction Art Shows?

Alicia: Yes, especially young artists; Art Shows provide a place to exhibit your work and exchange ideas. It's my opinion that most experienced artists are willing to sit down at SF cons, and talk. There's nothing very "secret" about techniques; it's mostly experience and *doing* it that produced art.

And if you ask for opinions or criticisms, *listen* to it, and learn. Don't get upset. If you don't want criticism, don't ask for it, but you'll never learn.

TTS: Should standards of art description be established for SF Art Shows?

Alicia: A list of definitions might be handed out at convention Art Shows. In my case, we use a list of words commonly used in fine art galleries, *currently*.

Jinx: It's perfectly honest to use the word "PRINT"; three hundred years ago, that was no problem because everyone knew it was hand-made. But today, a Xerox reproduction is a "print" by



"THE WARRIOR PRINCESS"—Photo-offset Reproduction

definition. Artists should have to list "etching," "photo-offset," "photo-litho," "hand-pulled lithograph," "serigraph," and so on. Some way to really identify the method of production.

Alicia: If ASFA (Association of Science Fiction Artists) had the teeth they'd like to have, they could produce such a list to hand out at conventions. But they haven't reached the point of publishing outside material, yet. Art Shows probably won't do it, because they are now totally autonomous, and set their own rules every year. At SF cons, every new director is an Art Show authority and "knows how to do it" even if they never ran an Art Show before in their lives. It was different when you Trimble handled the Art Shows, and carried the standards over from year to year, changing them only to improve ideas. Then, we knew what to expect, for nearly eighteen years of continuing Art Shows. Which, by the way, *proves* that standards can be set and kept for convention Art Shows. Now, you never know what the Art Show will be like, even if you got the rules mailed to you ahead of time. Sometimes changes are made, even in the middle of the Art Show itself, usually to the detriment of the artists.

But one of the thrills of an Art Show is seeing the new artists. It's a constant stimulus, which is why I wouldn't want to stop going to convention Art Shows. Besides, it's the only place where people take fantasy art seriously.

—Bjo Trimble

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NEWSBITS

"Actors" Available For Events

In a gripping one-hour time span, Walter Koenig and Mark Lenard present "ACTORS IN REPERTORY" to an enthralled audience. The plot revolves around an older actor whose big moment has passed him by and a younger, intense actor whose chances are yet to be realized. In very personal confrontation with each other and their innermost thoughts, the men create a 'chemistry' of acting together that is well worth sharing. Best known for their STAR TREK portrayals of "Chekov" and "Ambassador Sarek", both actors reach beyond these well-loved roles to build entirely new characters from the two-man play. "ACTORS" has been presented at several science fiction conventions and at colleges around the country, with rave reviews. When time allows, the actors also present another two-man play, the comedy mixup classic of W.S. Gilbert, "Box and Cox." They are then available for question and answer periods, as well as interviews. Interested event-planners should contact Mark Lenard, 845 Via de la Paz, Suite A-243, Pacific Palisades, CA 90272. (213) 855-1010—an answering service will take your name and address.

ALICIA AUSTIN ETCHINGS!

Hugo Award winning artist Alicia Austin has expanded into the fine art print media (etchings, dry point, serigraphs, etc.).

Hand-pulled, limited editions, these reasonably priced multiple originals are first offered to Subscribers. For a non-refundable \$10 Subscription Fee you will be given "first refusal" of each print as it becomes available. Purchase is NOT required; subscription advantages are "first refusal," a lower pre-publication price, and the ability to collect numbered alike fine art prints.



The Alicia Austin multiple original Subscription List will be limited to 120 Subscriptions. One person may have more than one Subscription. When the Subscription List is full, the only way to purchase these fine art prints will be through a gallery or occasionally in an art show — with a higher minimum bid.

If you wish to take advantage of this offer, please send \$10 payable to Alicia Austin to:

6507 Franrivers Avenue
Canoga Park, CA 91307

You will be issued a certificate for the next available Subscription Number, plus you will be sent all of the offers for which your Subscription Number is available.

WESTERCON 37 Progress Report

The West Coast Science Fantasy Conference will take place for the 37th annual gathering at the Marriott Hotel, Portland Oregon. Guest of Honor is Harlan Ellison, Artist Guest of Honor is Alex Schomburg, Fan Guests of Honor are F.M. and Elinor Busby. This important West Coast SF convention takes place over the July 4th weekend (actually June 29-July 3) 1984. Memberships until Dec. 31, 1983 cost \$25 per person, after that it goes up to \$30 until June 10, 1984. Prices at the door will cost more. The Dealers' Room is sold out; there is a Wait List being formed now for any tables which may come available; contact Bill Trojan, 1225 Elkay Dr., Eugene, OR 97404 to get on Wait List. WESTERCON 37 will have an Art Show (rules sent on request; include SASE) and Masquerade, along with SF programming, as usual. Volunteers needed in all areas of Operations. Accepting ads for Progress Reports and Program Book now: write for rates and publication schedule. WESTERCON 37: PO Box 16155, Portland, OR 97216.

1984 WORLDCON Update

L.A. CON II, set for Labor Day weekend, 1984, plans to utilize the proximity of Hollywood in its programming, and has producer Gary Kurtz as Special Consultant. An amateur film contest (see CONTESTS) is slated, as well as movie-oriented special exhibits and other program items of interest. According to a conversation with co-chairman Craig Miller, the reason SUPPORTING memberships are not being sold for L.A. CON II is that they are no longer truly "supporting" but instead rather an expense. In the early days of science fiction conventions, when

the con-committee was grateful to see 300 people attend, it was very helpful to the treasury for 50 or 70 people who could not attend to "support" the convention with a smaller membership fee that got them all the literature produced for the con. Today, those SUPPORTING memberships cost more money to produce extra literature and mail them out than can be charged for them. Rather than disfranchise the people who want to vote for the Hugos, and for the next convention site, but who cannot attend, L.A. CON II has designed CORRESPONDING memberships, which are not convertible to ATTENDING memberships. People who even *hope* they can attend L.A. CON II are urged to purchase a full ATTENDING membership, with the understanding that if they cannot attend after all, that membership can be resold. Note that membership fees for L.A. CON II will go up every few months, so join now while the price is \$40 per person; it will be higher after Dec. 21, 1983. L.A. CON II, Box 8442, Van Nuys, CA 91409.

Forry Plays the Palace!

In what might be termed a Graveyard Shift-to-Milkman's Matinee, Forry Ackerman appeared late in Oct. at the Palace theater, Los Angeles, reprising an audience participation cameo which he did 13 years earlier in John Landis' kookie cult classic *Schlock* (re-released as *The Banana Monster*). Forry plays an engrossed spectator at a horror film in *Thriller*, Landis' 12-minute spoof for theatrical & cable spots featuring zombies and a werewolf, starring young black comedian Michael Jackson with narration by Vincent Price and a guest (agha?) appearance in closeups directly behind Jackson of FJA.

Tell them **TO THE STARS** suggested you write

Contests

Fandom Directory Artwork Contest

The 1984 FANDOM DIRECTORY is in planning, so editor-publishers Harry and Mariane Hopkins are once again looking for art to decorate the pages of this excellent source book. Artists are urged to look at past FANDOM DIRECTORIES for an idea of the size (8½ x 7") and type of art needed. They'd like to see a stronger emphasis on fantasy and science fiction; last year's submissions were strong on comics and horror. Subject matter can be *any* SF or fantasy theme, serious or humorous, for the OPEN category; the THEME category is for anything that includes a FANDOM DIRECTORY in it. **LIMIT:** One submission per artist per category. **DEADLINE:** Dec. 31, 1983. Publication will be in March, 1984. Art must be in black & white, ink, line drawings *only*. First prize is \$100; there are other cash prizes as well.

Send for full instructions to: Mariane S. Hopkins, FD Artwork Contest, PO Box 4278, San Bernardino, CA 92409.

FANDOM DIRECTORY is also accepting a limited number of spot illustrations (this can include filler art, cartoons, comic strips, etc) for which the artist will get a free contributor's copy of the 1984-85 edition. Spot illustrations are not part of the contest.

COLOR COVER ART (also not a part of the contest) is being considered now; submit color slides or rough—do *not* send original work. Design should be submitted by Dec. 1, 1983; fully finished cover will be needed by the printer in mid-December. Selected artist will be paid \$75 for first American rights, and \$75 for the original piece of work. Interested artists should contact address above, with design roughs, ASAP.

N3F Short Story Contest

The National Fantasy Fan Federation (N3F) is holding its annual Amateur Short Story Contest, but the deadline is December 1, 1983. Send SASE to Donald Franson, 6543 Babcock Ave., N. Hollywood, CA 91606 for entry blanks and rules. Writers do not have to be members of the N3F to enter contest. This contest for amateur S.F. and fantasy has been running for some years now, and has been instrumental in helping several fans reach professional writer status by encouraging them, and bringing them to the attention of editors. An amateur is defined by the N3F as someone who has sold no more than two stories to the professional science fiction of fantasy publications. Final Judge will be R. Faraday Nelson, well-known fan, pro writer and workshopper (do not send stories directly to him). There are cash prizes for this contest.

Star Trek Story Contest

What do *you* think happened when Kirk and the others found Khan again, after leaving him and his crew on the planet? What is *your* idea of what happens in Star Trek III? Deadline for short stories: February 1, 1984. Prize: 25 assorted mounted film clips. Send submissions to: Lorraine Church, 22 Perry St., Leicester, England. Mark envelope "Competition" please. Winner will be published in S.T.A.G. Newsletter next March.



TO THE STARS CONTEST Winners

HEADING DESIGNS

Editorials, LRH Fan Club Page

Cindy L. Bernard, Lockport, NY

Newsbits, Reviews

Cris Palomino, Los Angeles, CA

Writing column

Theresa Buffaloe, Bay Minette, AL

Space headings

Dorris Quinn, Pacific Grove, CA

Space, Reviews, Letters

Frank Zubek, Cleveland, OH

reserve Heading

Constance Schad, San Gabriel, CA

Christine C. Aubert, Peterborough, NH

Thanks to everyone who entered; we appreciated your efforts and enjoyed judging the contest. Prizes include a subscription to this magazine, 1984 *Battlefield Earth* calendar (with Frazetta color illustration), "SPACE JAZZ" record or cassette.

Horror Story Contest

NEW OREGON REVIEW announces its First Short Story Contest: \$100 for the Best Horror Tale. This contest is open to NEW OREGON REVIEW subscribers *only*. Length: 3,000-6,000 words. Deadline: March 1, 1984. Looking for the best literary horror/fantasy tale written in the classic tradition of James, Bierce, Dahl, Collier, Faulkner, Cheever, *et al.* Winning entry will be published; the \$100 is a purchase prize for the story. Subscription: \$4.50/2 issues—Subscriptions made before Dec. 1 get one back issue FREE. Back issues available for sale. Contact: Steven Dimeo, NEW OREGON REVIEW, Dept. TTS, 537 N.E. Lincoln St., Hillsboro, OR 97123.

WORLDCON Film Contest

L.A. CON II, the 42nd Annual World Science Fiction Convention, is holding an amateur film contest. Entrants do not have to be a member of the convention; there will be a \$10 entry fee for all. Prizes include \$250 First, \$150 Second and a \$100 Special Effects Award. Judges will be a panel of science fiction film professionals, including *Star Wars* and *Dark Crystal* producer Gary Kurtz, and special effects director Richard Edlund, who worked on *Star Wars*, *The Empire Strikes Back* and *Brainstorm*. Send for entry rules to L.A. CON II, P.O. Box 8442, Van Nuys, CA 91409.



"I can't believe my ears! You mean that **SPOCKANALIA** is still available?" (And I thought I'd bought and burned all the copies!)

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C O N T E S T R U L E S

1. All entries must be original works of Science Fiction or Fantasy. Plagiarism will result in automatic disqualification.

2. Entries must be either short story length (under 10,000 words) or novelette length (under 17,000 words).

3. Contest is open only to those who have not had professionally published more than three (3) short stories or one novelette.

4. Entries must be typewritten and double spaced.

Each entry shall have a cover page with the title of the work, the author's name, address and telephone number, and state the length of the work. The manuscript itself should be titled but the author's name should be deleted from it in order to facilitate anonymous judging.

5. Entries must be accompanied by a stamped self-addressed envelope suitable for return of manuscript. Every manuscript will be returned.

6. There shall be three cash prizes for each contest: 1st prize of \$1,000.00, 2nd prize of \$750.00, and 3rd prize of \$500.00.

7. There will be two quarterly contests during the year commencing Jan. 1, 1984 and ending June 30, 1984:

(a) January 1 — March 31

(b) April 1 — June 30

To be eligible for a quarterly contest, an entry must be postmarked no later than midnight of the last day of the quarter.

8. Only one entry per quarter.

9. Winners of a quarterly contest are ineligible in further participating in the contest.

10. The winners of the quarterly contests will be eligible for trophies to be awarded after the conclusion of the two contests. The trophies will be awarded at the 42nd World Science Fiction Convention in Anaheim, California, Sept. 1984.

11. Should the sponsor of this contest decide to publish an anthology of Science Fiction and Fantasy works, winners will be contacted regarding their interest in having their manuscript included.

12. Entries will be judged by a panel of professional authors. Each contest may have a different panel. Entries will not be judged by L. Ron Hubbard or his agents. The decisions of the judges are final.

13. Winners of each contest, together with names of those sitting on the panel of judges for the contest will be published in "To The Stars" newsletter and other science fiction periodicals, after the end of each quarterly contest. Winners will be individually notified of results by mail.



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NEWSBITS

L-5 SPACE CONFERENCE COMING UP

The Third Annual Space Development Conference, sponsored by the L-5 Society, will be held at the Sheraton Palace Hotel, San Francisco, over April 20 to 22, 1984. Co-chairmen of the Conference committee are Mr. Tim Kyger of the Bay Area L-5 Chapter and Mr. Maxwell Hunter of Lockheed Corporation. Coordinating the conference are Ms. Thia Kellner Hill of Santa Rosa, California, and Mr. Charles Curley, author and programmer.

The first two Conferences on Space Development established a reputation for providing immediate practical information on the problems involved in space industrialization. Topics range from the engineering to the political and social aspects of space development. The third conference will also be enhanced by films, panels, reports from private and NASA space experts, and open participation workshops. An astronomical and "nuts-and-bolts" science fiction Art Show, open to all entrants, will be directed by John and Bjo Trimble. Contact them (P. O. Box 36851, Los Angeles, CA 90036-0851) with slides of your work when asking for Art Show rules and entry forms. See CALENDAR for address of the Third Annual Conference of Space Development committee.

WHAT IS YOUR FAVORITE SPACE AGE SPIN-OFF?

The New Energies Foundation

This is a non-profit public benefit organization that seeks to promote and encourage a future of abundant and clean energy. Their focus is primarily education, to expand public awareness about energy alternatives. The New Energies Foundation has films, slide shows, and a 3-hour symposium program to offer anyone who can use them for organizations, schools, colleges and other interested groups. Sample copies of the newsletter, INFINITE ENERGY, will be sent on request (enclose some stamps to help cover postage, please). Membership is available for a \$10 donation, which includes a nicely produced quarterly newsletter. NEW ENERGIES FOUNDATION, P.O. Box 328, Dulzura, CA 92017.

MTV Show Features SF Fans

"The Cutting Edge," an MTV show out of Los Angeles, utilized science fiction fans in a STAR TREK skit and vampire act for its Hallowe'en show. Steve Stockbarger as "Captain Kirk" beamed down with Tao "Spock" Will, Joe "Chekov" Kerezman, Bill "McCoy" Goodwin, Stan "Sulu" Woo, Sherri "Yeoman Rand" Whittaker, plus two Red Shirts: Chip Jamison and Lora Trimble.

Later, during an unexpected lightning storm, the group retired to Forrest Ackerman's home to film another segment of the TV show. There, Lora Trimble donned an authentic "Lily Munster" gown to join fellow vampires Tao Will, Alan Sanborn, Jay Smith, Bill Goodwin and two costumed children, to

lurk in the monster-filled sub-basement of the Ackermansion.

The costumed fans introduced the Reggae bands being featured on the Hallowe'en segment of "The Cutting Edge."

1984 Fandom Directory Planned

FANDOM DIRECTORY, an excellent free source if information for fanzines, conventions, specialty stores, merchandisers and other fannish references, is currently preparing the listings for the 1984 issue. Anyone with a fanzine or convention to list, contact: John D. Hemming, 224 E. Mill Rd., Long Valley, NJ 07583. Deadline for fanzine or convention listings to be in Hemming's hands is Dec. 1, 1983.

Individuals may get their name, address and even phone number listed FREE in FANDOM DIRECTORY by filling out the form in this issue of TO THE STARS, and sending it in by Jan. 31, 1984. By filling out the interest data, fans may find others of like interests all over the world. Fan clubs and anyone else connected with any of the myriad science fiction fandoms may be listed free of charge by filling out the form. Pen pals, fan club contacts, media mailings and many other benefits can be obtained from FANDOM DIRECTORY listings. Major film and TV industry companies use FANDOM DIRECTORY for a reference book. All major science fiction and comic book stores carry it—or should be carrying it, so ask them about it—and all writers should have it on their reference shelf. (See advertisement this issue)

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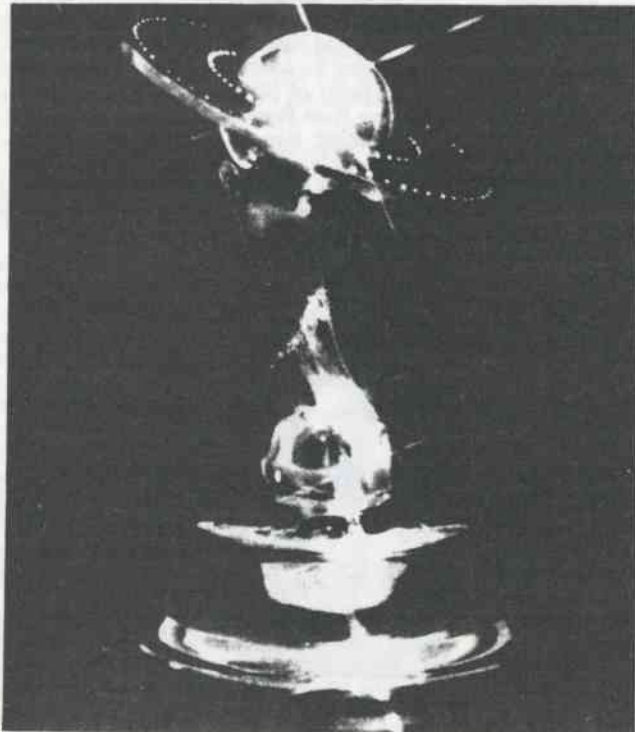


Photo by Richard DeSiano

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by Forrest J Ackerman



Forry at his desk

A.E. van Vogt's *The End of Null-A* (as *Null-A 3* will be billed in France) will be given a world-class publishing premiere in tandem with the French translation of Isaac Asimov's *The Robots of Dawn*.

John (*The Yngling*) Dalmas deems Mina Press' first venture into science fiction "destined to become a cult classic." The big (in both senses of the word) original Ackerman-agened novel is by Jon Inouye; the title of the award-winning author's major work to date is *Soldier of Light*.

At ConStellation, the 41st World Science Fiction Convention (of which I have attended 40), Jack Williamson and I were surprise recipients of Golden Lion Awards in memory of Tarzan's creator, Edgar Rice Burroughs. To the undying disappointment of ERB fans, the US Post Office failed to honor the pioneer sf master several years ago on the occasion of his 100th birthday with a stamp, but next year Douglas Fairbanks, Sr. will be philatelicized on a postage stamp. Doug's relationship to fantasy: the star of the magic-filled silent film *The Thief of Bagdad*, with its fire-breathing dragon, cloak of invisibility, giant undersea spider, winged horse and flying carpet. Only other of "our" genre to previously make it onto a commemorative stamp: Edgar Allan Poe.

The recent third issue of *Hollywood Post* boosted its 30,000 readership by 500 sales with "Mr. Sci-Fi" featured on the front and back covers and two interviews with Yours Sciercerely, plus coverage on *Twilight Zone* and *Skywalking, the Life and Time of George Lucas*.

Morrison, Raven-Hill's first book, *Lon of 1000 Faces!* sold out its limited hardcoverd autographed edition of two hundred \$50 copies in 14 weeks and in the 15th week one dealer was advertising it at \$100 and one secondhand copy had already been purchased at that price. Future Morrison, Raven-Hill projects, currently hush-hush, involve such diverse personalities as Ray Harryhausen, the late Zenna Henderson, Forrest J Ackerman, Kenneth Strickfaden, Ray Bradbury, Catherine Moore, Pat Ortega and (fingers crossed) Steven Spielberg.

When Guests of Honor Marion Zimmer Bradley, Fritz Leiber, Darlyne (Mrs. Willis) O'Brien and Bob Clampett all were no-shows due to various illnesses, at the recent Crawford's Fantasy Faire, Evangeline (*Witch House*) Walton stepped into the breach to accept the Gray Mouser Award on behalf of Andre Norton, whose earliest publisher was Bill Crawford, and I extemporized for the hour scheduled for the first annual presentation of the Animation Award sponsored by master movie cartoonist Clampett. The first Award went posthumously to Willis O'Brien, famed pioneer of *The Lost World*, *King Kong* and *Mighty Joe Young*.

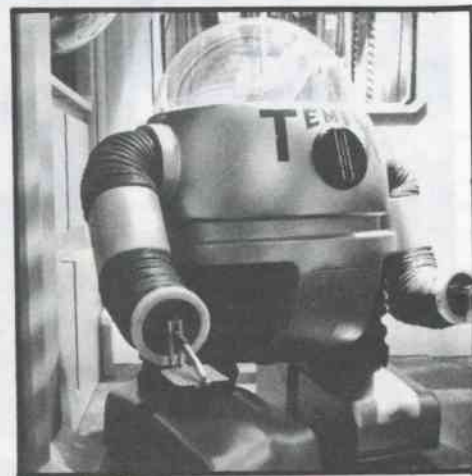
Frederick B. Shroyer, who would have been 67 in October, died suddenly toward the end of August in Los Angeles. Novelist, book reviewer (newspaper and television), bibliophile extraordinaire, a partner in Carcosa House (publishers of Edison's *Conquest of Mars*), contributor to early fanzines such as *Sweetness & Light* and *Imagination!*, he had attended the second World Science Fiction

Convention (Chicon) in 1940. He sometimes wrote under the fan pen name of Erick Freyor. He was one of the earliest science fiction devotees to come out of the closet (together with Yours Humanistically) as a secular atheist.

When producer Glen Larson and 20th-Wolf (nee Fox) read it here, they can set their minds at rest that I am not mad, am not accusing plagiarism, am not threatening to sue, I am just gratified that great minds run in the same channels (not to coin a phrase, though I've coined plenty of them). As George Lucas, Steven Spielberg, Stephen King, Paul Clemens, Ray Bradbury, Robert Bloch, John Landis, Vincent Price, Joe Dante Jr. and/or Roger Corman could probably testify, I coined the word "manimal" 20 years or so ago in the pages of the filmonster magazine I created and edited 190 issues of, *Famous Monsters of Filmland*. The term referred to animals that H.G. Wells' Dr. Moreau experimented on and force-evolved into sapient wolves, leopards, canines, panthers, etc. in the Charles Laughton version (1933) of *The Island of Lost Souls*. Twenty-nine years ago I coined the ubiquitous term "sci-fi", now a perfectly respectable global household word despite the endless efforts of Harlan Ellison, Norman Spinrad, Fred Pohl, Isaac Asimov and other prominent sf personages to discredit and destroy it, but its worldwide usage never put a penny, sou, farthing, peseta, lire, pfennig or weetong in my pocket—only "egoboo" (boosting the ego). Now comes *Manimal*, a TV series. NBC, how about at least sending me a packet of makeup stills of the psychologist who undergoes the transmogrification? (A word I did *not* invent. But I could have.)

Wendaye and I will be accompanying Robert and Elly Bloch as Guests of Honor at next year's 10th Anniversary Fantasy Fair in Atlanta, under the auspices of Lamar (*Lightrunner*) and Amy Waldron. Wendayne and I have Attending Memberships in the Worldcon in Australia in 1985, and will visit Tasmania and New Zealand as well as various major cities in Australia. I have accepted to be Fan Guest of Honor at 1984's Loscon.

Flashes from France: *Time X*, a weekly TV sci-fi program seen in France for the past 4 years, recently sent a crew to LA to interview George Lucas and shoot a segment on myself.



The robot featured in the *Temps X* (*Time X*) series telecast weekly in France. George Lucas and Forrest Ackerman have been interviewed for the program.
Photo: Maestraci

My client William F. Temple has recently had his masterpiece *The Four-Sided Triangle* telecast in a Gallic version and I am agenting "The Night Wire" by H.F. Arnold to French TV on behalf of Cylvia Margulies, *Weird Tales* rights holder. Interest has also been expressed to Mrs. Margulies in a motion picture adaptation of the late David H. Keller's horror classic, "The Thing in the Cellar".

German TV recently did a TV show on me, as did Dutch TV. And in July an Australian TV team videoed the Ackermuseum, and 6 weeks later I had a letter from a fanne in Melbourne who had seen the show. The Japanese *Hollywood Breeze* has done two separate TV shows here at the Fantasy Foundation.



Bjo Trimble

Hollywood International Celebration #1 was held on August 28th in the Coconut Ballroom of the Ambassador Hotel where, in 1939, as an employee of the Academy of Motion Picture Arts & Sciences, I was behind the scenes guarding the Oscars to be received for *Gone With the Wind*. Spotlight Awards were given at the Aug. 28th ceremony with John Phillip Law, the blind angel Pygar of *Barbarella*, and Tippi Hedren, star of *The Birds*, as Master & Mistress of Ceremonies. Honorees included William Shatner (nufsed), Joan Collins (who has appeared in several horror/fantasy films), Glenn (*Superman*) Ford, Ray (*The Wizard of Oz*) Bolger and veteran director Rouben Mamoulian of the Fredric March Oscar-winning version of *Dr. Jekyll and Mr. Hyde*. Seated at our table was veteran sf author Curt Siodmak (*Donovan's Brain*, *Hauser's Memory*, *F.P.1 Doesn't Answer*, *Transatlantic Tunnel*, *The Wolfman*), who told me he had just sold his sci-fi novel *The Third Ear* to the movies, adding, "I have now sold every book I ever wrote." Siodmak was honored earlier in the year for his 1926 scientific short, "The Eggs from Lake Tanganyika", receiving a Gernsback Award for the work.

Angeleno fan and pro, the late E. Everett Evans, passed away about a quarter of a century ago but the memory of his big heart survives and annually at the World SF Conventions Walter J. Daugherty and I present the Big Heart Award in his honor. Past recipients have included Robert Bloch, Bob Tucker, Rick Sneary, Bill Roitsler, Bjo Trimble, Harry Warner Jr., Elaine Wojciechowski, Lou Tabakow, Walter Ernsting, Ron Graham, Sam Moskowitz, Georges Gallet, David Kyle and several others, and these peers this year selected a husband and wife team for the first time, Bob Pavlat, who unfortunately passed away earlier in the year, and his wife of nearly 20 years, Peggy Rae Pavlat.

Imagine a Con with the following pro's present: Robert Bloch. Steven Goldin. Kathleen Sky. Jerry Pournelle. Mel Gilden. Lil Neville. Jon Inouye. FJA. Wendyne Ackerman. Terri Pinckard. Walt Daugherty. Walt Liebscher. Bebe (*Forbidden Planet* electronic tonalities)

Barron. Leonard Neubauer. Nick Smith & Dennis Mallonee (*Fantasy Book*). John F. Carr. Fengzhen Wang (editor *Science Fiction Ocean* from China). Takumi Shibano (editor *Uchujin* from Japan). Tom Woods (publisher of the Gernsback Awards). H.L. Gold. Curt Siodmak. Cylvia Margulies. Two John Brunners, one a master marionette maker and operator from LA, a friend of the Wollheims, and the other the recent World SF Con GOH from England. —Only all of the foregoing were not at a convention but at a *private party* hosted by Tom & Terri Pinckard in their Santa Maria, CA, home over the weekend following the WorldCon. About 75 invitees celebrated the 20th Anniversary of the Pinckards' Science Fiction Writers Salon, other attendees over the past 2 decades including the van Vogts, Ray Bradbury, Fritz Leiber, Catherine Moore, the Poul Andersons, Colin Wilson, Ross Rocklynne, Larry and Fuzzy Nivens, Harlan Ellison, G. C. Edmondson, Ib Melchior, James Warren, Arthur Knight, Georges Gallet, Aubrey MacDermott, Emil Petaja, the Dwight V. Swains, Charles and Diane Crayne, Lester Anderson, Sherwood Springer, Jean Cox, the Wollheims, Frank Quattrocchi, Kris Neville, Brinke Stevens, Roy Squires, Arthur C. Clarke and numerous others. At the 20th Anni Salon it was learned that Berkley Books will publish a trilogy of swordcery novels by Steve Goldin beginning with *The Shrine of Sarafeq*, and Kathleen Sky is launching a 6-book series with *The Towers of Witch Dame*. Bob Bloch has written several new shorts. Terri Pinckard has "Dark Reckoning" in the new issue of *Fantasy Book*, and the little-known Northwest Smith collaboration between Catherine Moore and myself, "Nymph of Darkness", will be rescued via The Time Vault in a near-future *Fantasy Book*. Ashby Standen is nearing completion of *Genesis: Ogmandu*, prequel to his fantasy novel *The Return of Ogmandu*.

Last Minute Plans call for Wendayne and myself to visit Tokyo before our China month, hopefully celebrating Tetsu Yano's 60th birthday with him and attending a sci-fi con in Japan.

Frank Kelly Freas has been chosen by members of the Los Angeles Science Fantasy Society for the Forry Award 1983. The club has held over 2400 meetings since its inception in 1934. A charter member, I have attended over 1500 meetings. The Award is given annually in my name for outstanding contributions to the field of science fiction and previous recipients have included Ray Bradbury, A.E. van Vogt, Fritz Leiber, Kris Neville, Marion Zimmer Bradley, Catherine Moore and numerous other celebrities in the 17 years since its inception.

Japanfan #1 (and authority pro) Tetsu Yano came to LA to celebrate my 60th birthday with me 7 years ago so I shall return the favor and celebrate his 60th with him in Tokyo during the third week in October.

Fantasy-oriented license plates noted in the Greater LA area: MORLOCK...Gryfon... DAGAR...SCI FI...DR SCI FI...and (gracing a \$44,000 Mercedes Benz) SCI FI 2. Readers possessing or observing other such auto licenses would be doing this column a favor if they would drop the info to me on a postcard for future use. Not merely California plates but anywhere in the USA. Forvala... shahntel...dankon...and thank you! Forry Ackerman, 2495 Glendower Av., Hollywood, CA 90027.

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REVIEWS



Heading design contest winner FRANK ZUBEK



American Flagg! by Howard Chaykin. monthly. 12 issues for \$11.00 U.S.; \$13.75 in Canada (payments in U.S. funds). First Comics, Inc., 1014 Davis Street, Evanston, IL 60201.

Many fans can enjoy both science-fiction literature and comic books, but they usually enjoy them on separate levels. Comic books are fun, but very seldom have enough depth to be judged by the same standards as the stories of such authors as Anderson, Pohl, Vance, or Niven. Howard Chaykin's new monthly comic book, *American Flagg!*, is a dynamic exception to this rule. It's the first s-f comic book in ages that can be recommended to those who prefer serious s-f to super-hero fantasy or "Flash Gordon"-level space opera.

Chaykin, in an editorial in the first issue, refers readers who enjoy *American Flagg!* to Huxley's *Brave New World*, Orwell's *1984*, Bester's *The Demolished Man* and *The Stars My Destination*, and Heinlein's *Revolt in 2100*. (I would have added Kornbluth's *The Syndic*, as well.) Chaykin obviously intends *American Flagg!* to be added to this genre of "negative utopia" s-f. In the four issues to date (October 1983—January 1984), he has created a future society that is as fascinatingly unpleasant as any of them.

Reuben Flagg is an entertainment star raised in the U.S. capital-in-exile on Mars, whose TV contract has been cancelled and who has been drafted for five years civil police duty in violence-torn, doped-up, gang-ridden Continental America—specifically, Chicago in late 2031. Flagg has known intellectually what life back on Earth is like, but he is shocked to experience it at first hand. He learns that he is expected to relax, take bribes, and keep a low profile. Instead, he decides to do something to improve the status quo. Just what, he hasn't decided in the four issues to date. But he's already making enough waves to attract the attention of those who have a vested interest in maintaining America in its decadent state.

The story is developed at an adult level. The reader is plunged into 21st century America

along with Flagg, and is forced to pick up the background of this society in bits & pieces. Flagg is in his early thirties, Jewish, with a sardonic sense of humor. His moral objections to unrestrained decadence don't make him a prude; he casually uses the profanity that you hear today in normal conversational American, and he has no qualms against a little casual sex. In issue #4, a reader objects that *American Flagg!*'s sale should be prohibited to minors. The editorial response is that they don't expect minors to read it. "We think a ten year old boy—or girl, for that matter—would be bored silly by *American Flagg!*" The vocabulary level, the complexity of the plotting (the reader is often prompted to infer offstage events rather than having everything explicitly shown), and the innovative art layout should make *American Flagg!* incomprehensible to the average pre-teen. There's a lot more character development, cynical dialog loaded with innuendos, sophisticated visual breakdowns, and social commentary than there is fast-paced graphic drama. One of the points to appreciate about *American Flagg!* is how Chaykin makes it such a dynamic and vibrant story despite the lack of depicted action.

If you enjoy well-written s-f, but you don't read comic books any more, you owe it to yourself to pick up an issue of *American Flagg!* You may be missing something that you'd like very much if you don't.

—Fred Patten



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Isaac Asimov's Magical Worlds of Fantasy. Vol. 1, Wizards. Edited by Isaac Asimov, Martin H. Greenberg, and Charles G. Waugh. New York City, New American Library, 1983. 303 pp. \$3.50. ISBN: 0-451-12542-8.

Asimov & crew editing a *fantasy* series? Yes, and very excellently, too, judging by this first volume of stories about wizards. There are ten stories by such well-known authors as Jack Vance, Larry Niven, Ron Goulart, Robert E. Howard, Ursula K. LeGuin, L. Sprague de Camp, and others.

This anthology is a well-balanced blend of light fantasy. All the stories feature wizards, but that's their only similarity. There are

dreamily poetic stories, brisk action stories, dramatic adventures, and crazy comedies. There are young wizards, wizards as heroes, wizards as villains, wizards as disguised scientists, ancient wizards, modern wizards. The only thing missing are horror stories. Considering the number of tales written about evil sorcery, it looks as though the editors went out of their way to avoid anything really spine-tingling.

There are a couple of obscure stories here, but most of them are not new finds. Jack Vance's "Mazirian the Magician" is from his book *The Dying Earth* which has been reprinted numerous times. Theodore Cogswell's "The Wall Around the World" may be that author's most-reprinted story. But all of these are so good that, if you haven't read them recently, you'll probably enjoy re-reading them. This is a fine book for young adults, or for anyone not yet familiar with the best that modern literary fantasy has to offer.

And don't pass over the tongue-in-cheek biographies of the three editors on the final page.

—Fred Patten



The High Kings, by Joy Chant, illus. by George Sharp. Bantam Books, NY. \$24.95.

Even before you open the book, the spell of *The High Kings* reaches out from the eyes of the proud warrior on the cover, for George Sharp's illustrations provide as much excitement as Joy Chant's evocative renderings of the ancient Celtic legends. Like intricate Celtic interlace design, the stories, set within a story of Arthur's court, lead us on a journey down a dark path that has become occluded by the staid and starched facade we have come to recognize as "British." The vibrant sensuality of the Celtic people surges to the fore, set free by Miss Chant's poetic pen, and even familiar names like Bran, Leir, and Arthur take on a mystical quality that makes these stories fresh and new.

Her scholarship is clearly displayed throughout the book, but it never impairs the fluid quality of the stories. In an attempt to reveal the anguish of a people rent asunder by strife and invasion, she gives us an insight into the grandeur of the Celtic race... "they were energetic, talkative, sociable, creative, and intelligent; also proud, warlike, unstable, and vain." Miss Chant admits that the story forms are conjectural and analogous in places, but like a restored painting, the original colour and lines are given new life. "The much renowned Celtic imagination was capable of surrounding the whole of life, and of investing even mundane everyday matters with an intense glamour." Gone is the courtly romance of Chretien de Troyes and Sir Thomas Mallory, the pallid ladies who float down the river to Astolat, the unrealistic morality of the questing knights—in short, the "civilizing" touches with which we are familiar. These stories are inhabited by very human people who follow their instincts and their senses, who follow a code much older than any devised by Breton trouveres or Tudor court poets for benefit of Church or State.

The High Kings: Arthur's Celtic Ancestors offers a wonderful middle ground between a media representation of barbarians and a

REVIEWS

Bowlerized version of life in Camelot. If, by some chance, you do not find the Celtic people fascinating, if you don't like to read about dragons or ogres or magic spells, or handsome warriors, or beautiful auburn-haired women, or stories of battles and valour, then you probably won't like this book. Assuming that you do like one of the above, I recommend that you put on a Chieftains record, curl up on a couch with one light above you while the wind blows outside the window, and treat yourself to a journey through time when life was "a blaze of wonder...and their vision of paradise was of that life made eternal..."

—Nancy Berman



Lando Calrissian and the Mindharp of Sharu, by L. Neil Smith. (Del Rey, \$2.50)

Another series based on a character from George Lucas' blockbuster STAR WARS film trilogy. Set before the events outlined in *Star Wars*, like Brian Daley's stories about Han Solo, smuggler and captain of the freighter *Millennium Falcon*, this time the focus is on the gambler and con-man introduced in *The Empire Strikes Back* film.

It was revealed in *Empire* that Solo won the *Falcon* from Lando in a card game. The events in this novel take place shortly after Lando first acquires the ship, also in a card game. Author L. Neil Smith, who has written some fine original novels as well, gives the reader a fast-paced story. Lando stays pretty well in character, showing the same cool facade Billy Dee Williams gave him in the movie. Smith adds details to Lucas' universe that are not mentioned in the films; a race of forerunners called 'The Sharu' who apparently left a goodly number of relics laying about. Lando is dragged into a search for a Sharu artifact called the 'mindharp' when they offer him the choice of searching or spending the rest of his life on an extremely deadly prison planet. As usual, a third party awaits the cue to join in.

In addition, there is the faithful robot companion that has been standard issue for every science fiction protagonist since *Star Wars*. "Vuffi Raa" looks like a pentagon mounted on tentacles, and is a relic in his own right. As

robot companions go, he looks promising.

While this book may not go down as one of the Great Reading Experiences of your life, it is a reasonably well detailed story that should provide people who like adventure with a few pleasant hours.

—George Anthony Mulligan



Search for the Sun, by Colin Kapp. New York, DAW Books, Sept. 1983. 158 pages. \$2.25. 0-87997-858-9.

Search for the Sun is also labelled *Cageworld 1*, and identified as the first of a series. (It's actually an American reprint of a series started last year by British author Kapp for New English Library.) This isn't so evident from the story itself, which comes to a satisfactory conclusion. It's good news, though, because *Search for the Sun* is a nice piece of adventure s-f. Readers will be glad to know that there are at least three more novels to follow.

The setting is the unimaginably distant future, when the planets have been replaced by titanic metal shells like the crystal spheres of ancient cosmology. These provide biospheres of tremendously greater area. They were created by Zeus, an ultimate computer which had been entrusted by mankind to solve the problem of its explosive population growth. Each of these shell-worlds is sprinkled with a myriad of differential environmental habitats and nations. There is no communication between the shell-worlds except for Zeus' enforced emigration of the surplus population of each shell to the latest in the outwardly-growing series. In time, mankind loses track of how many shell-worlds there are, and looks upon Zeus as a mechanical god, implacable but just.

Land-a is a Martian-shell scientist who wants to verify the truths behind the old astronomical legends, such as whether there was really one original, natural sun rather than the many smaller artificial luminaries which provide life to each shell. Since space travel is now forbidden, he outfits an illegal ship, the *Shellback*, crewed by the toughest survival-types he can blackmail into working for him: Maq Ancor, an outlawed professional assassin; Cherry, a master circus illusionist; and Sine Anura, a beautiful mutant with deadly natural talents. Their journey Sunward takes them to many colorful areas on four of the Solar shells. Each five- or six-page chapter gets them into and out of a

situation that could have been spun out into an entire novel. In between they have to evade or battle Zeus' giant stellar maintenance craft which are hostile to them. They also have to solve the mystery of the *real* goal of their mission, after they discover that Land-a is not what he originally seemed to be.

Search for the Sun might be described as a lightweight *Ringworld*. It has the awe-inspiring scope of Niven's classic novel, and many vivid exotic scenes. However, the individual adventures are brief and shallow, and the humanity of this distant epoch seems too contemporary to be convincing. *Cageworld* is another of DAW Books' popular s-f series intended for light entertainment rather than literary significance. It features an engaging cast who become involved in an adventurous space-opera puzzle. Readers who come to identify with Maq, Sine, and Cherry will be happy that they will return in new puzzle-adventures every few months.

—Fred Patten



Keep Watching

1954

the Skies!

KEEP WATCHING THE SKIES! *American Science Fiction Movies of the Fifties. Vol. 1, 1950-1957.* By Bill Warren. Research Associate, Bill Thomas. Photos, index. Cartoons by Marc Schirmeister. Jefferson, NC, McFarland & Co., 1982. xvi + 467 pp. \$39.95. ISBN: 0-89950-03203. Order from: McFarland & Company, Inc., P.O. Box 611, Jefferson, North Carolina 28640.

When we think of 1950s s-f films, we usually think of lots of low-budget schlock—giant mutated bugs running amuck, flying saucer invaders, I was a teen-age whatever—with only a few gems like *Forbidden Planet* and *The Day The Earth Stood Still*. Bill Warren was 7 years old in 1950, and he grew up with these movies. Today he has written what may be the best book that anyone could write on this genre.

KEEP WATCHING THE SKIES! covers every s-f movie that was made or released in America (including such foreign films as *Godzilla*) between 1950 and 1957. Warren has freshly seen or re-seen as many of them as possible to be sure of what he's talking about. He gives complete credits on each film; not only all the actors and production crew, but the names of all the major characters. He

Continued on page 36

Collector's Items — First Editions

Fiction: *The Laughing Terran*, *Spork of the Ayor*, \$7.50hc, unsigned \$12.50hc signed, Perry A. Chappelaine; *Assault on the Gods*, Stephen Goldin, signed, \$9.95hc; *Keeper*, Joan Hunter Holly, signed, \$1.95pb; *Orsinian Tales*, \$7.95hc, *Rocannon's World*, \$6.95hc, Ursula K. Le Guin; *Blind Voices*, \$8.95hc Tom Reamy; *Battle of Forever*, A.E. van Vogt, \$14.95hc signed, \$9.95hc unsigned.

Non-fiction: *Rheumatoid Diseases Cured at Last*, Anthony di Fabio, \$9.95hpb; *The Causation of Rheumatoid Disease and Many Human Cancers — Addenda*, \$7.50hpb. Add \$1.00 postage and handling; all orders to: AC Projects, Rt. 4, Box 137, Franklin, TN 37064. Watch for the John W. Campbell Letters!



Heading design contest winner FRANK ZUBEK

Round and About the Solar System with Warren W. James

Venus Radar Mapper Status

Those of you who read my last column in **TO THE STARS** will recall that NASA is planning a mission to Venus in the late 1980's called Venus Radar Mapper (VRM). This mission will place a spacecraft in orbit around Venus in 1988 for the purpose of studying the geology of Venus. This will be done by using an imaging radar system that can make photographic quality images of the Venusian surface by using microwaves. This is something that cannot be done with conventional photography because the thick clouds of Venus keep us from ever seeing its surface. This mission promises to revolutionize our understanding of Venus and will give us insights into the Earth that cannot be obtained in any other way. When my last column came out, the basic design for the VRM mission had been completed and we were awaiting the final governmental approval for this mission. I am happy to announce that the approval came in and the VRM mission is now an official 'new start' for Fiscal Year 1984. This means that the project can get underway and that the designs for this project will now turn into reality.

The engineers and scientists on the VRM project now face the challenge of actually building the spacecraft and flying this important mission. This will require fleshing out all of the preliminary designs for the spacecraft and its experiments and coming up with the detailed designs needed to actually build the spacecraft. Constructing this spacecraft will involve hundreds of person-years of work associated with building and testing all of the unique hardware for this mission and then integrating all of it into a system that can cross interplanetary space and function for several years without any maintenance work from the technicians on the ground. While this is going on, the mission designers and scientists will be working closely together to refine their plan for using this spacecraft system, i.e. designing

its mission. Many detailed changes to the design of the spacecraft and the mission will be required as the project matures and a great deal of engineering development lies before us. However, after facing several years of technical challenge we will get to have some real fun. We get to fly the mission. 1988 can't get here too soon.

The Next New Start

One side effect of the approval of the VRM mission is that NASA must now start the development process on a new 'next mission'. Fortunately this process has already begun. A number of scientists, spacecraft designers and mission designers have been spending the last couple of years looking at what *needs* to be done in planetary exploration and what *can* be done. The result of their activity has been a plan for planetary exploration that will keep us busy until the end of this century. (In a later column I'll describe this team and what their recommendations were, but for now that article must wait.) The next project in this exploratory plan is a mission to Mars. (No, it has nothing to do with the ride at Disneyland.) This mission is called the Mars Geoscience Climatology Orbiter (MGO) and it is designed to go to Mars and obtain the data needed to answer some of the really perplexing scientific questions that have been raised by the previous missions. It will carry several instruments which will study the temperature and density structure of the Martian atmosphere and determine how much water vapor is exchanged between the polar caps, atmosphere and surface, measure the distribution of ozone and atomic hydrogen in the Martian atmosphere, measure the Martian magnetic field, map the composition of the Martian surface, measure the topography of Mars and determine the detailed structure of the Martian gravitational field. This promises to be a very interesting mission and will be the subject of a future column.

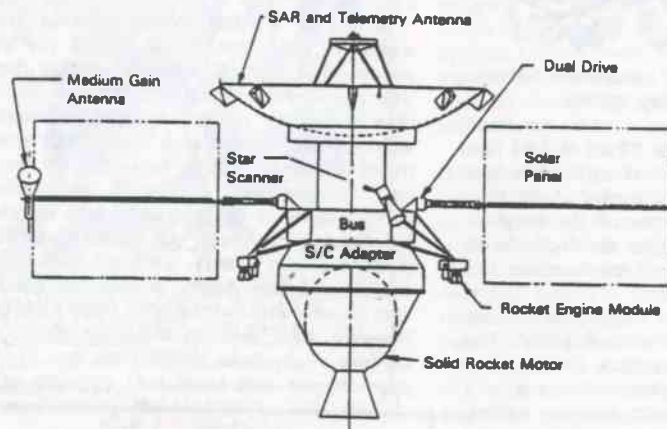
that I have already promised three new columns and I'm hardly half way through this one. At this rate Bjo and John will have to make **TO THE STARS** a weekly just to give me enough space for my columns.)

Venus: The Key to Understanding the Earth

Why is Venus such an interesting planet? The answer, in a nutshell, is that Venus represents the way that the Earth could be if the Earth was only slightly different. However we do not understand what slight difference caused Venus to develop so differently from the Earth.

The differences between Venus and the Earth are quite perplexing because Venus is almost an exact duplicate of the Earth in terms of its bulk properties; such as mass, radius, and mean density. Yet Venus is dramatically different from the Earth in all of its detailed physical characteristics. Its surface temperature is hundreds of degrees higher than the Earth's, it has an atmosphere that is almost a hundred times more massive than the atmosphere of the Earth, its clouds are made up of concentrated sulfuric acid, and (as near as we can tell with our presently limited information) its geology is totally different from the geology of the Earth.

We do not understand how two planets can be so grossly similar and yet so fundamentally different. Apparently, very small changes in the make-up of a planet can cause it to evolve along very different paths. However we do not understand what those small differences are or how they influence the development of a planet. Planetary evolution may be quite sensitive to some factors and quite insensitive to others. For example, this means that it may be possible for a planet to undergo large changes in its global climate if only minor changes are made to its atmosphere. At the present time we can only make educated guesses about why



Venus Radar Mapper
Cruise Configuration

Art: Jet Propulsion Lab

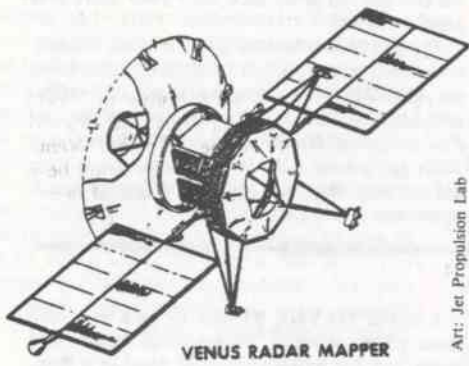
Status of the Current Soviet Mission to Venus

In my last column I mentioned that two Soviet spacecraft (Venera 15 and 16) were enroute to Venus and that their mission objectives were thought to be similar to those for VRM. The October 17, 1983 issue of the magazine *Aviation Week and Space Technology* has reported that Venera 15 went into orbit on October 10 and that orbit insertion for Venera 16 was planned for October 14. Unfortunately, the Soviets have not released any other official details about the capabilities of these spacecraft or their operational plans. Hopefully we will learn more about their plans in a few months and, perhaps, we will even get to see some of their radar images of Venus. If that happens, I'll be sure to discuss it in my column. (I just noticed

Venus is so different from the Earth or what large scale effects would be caused by small changes in the Terrestrial environment.

It is critical to the survival and prospering of the human race that we understand the answers to those questions. Human society is presently causing many small changes to the environment of the Earth. But we do not understand the long range effects of these changes. It is possible that the climate of the Earth is more delicately balanced than we presently imagine and that some of those small changes may be more significant than anyone can predict at this time. The only way to avoid accidentally making the Earth uninhabitable is to have a better understanding of the way that planets work. This is something that we will only get by studying

the other planets and not by studying the Earth in isolation from the rest of the solar system.



Art: Jet Propulsion Lab

For example, the high surface temperatures on Venus are thought to be caused by the greenhouse effect. This is a process which causes a planetary atmosphere to be particularly effective at trapping energy from the sun. This process is primarily caused by the large amounts of carbon dioxide in the Venusian atmosphere, but there are many questions about the details of the process. Such as: Was the atmosphere of Venus always like this or was it more Earth-like in the past? If the atmosphere ever was Earth-like what was it that caused the atmosphere to change, and how long did the change take? What are the effects of other trace gases in the Venusian atmosphere—do they help or hinder the greenhouse effect. Answering these questions will require additional measurements of the properties of the Venusian atmosphere so that we can understand the details of how the greenhouse effect is operating today. It will also require studies of the surface of Venus so that we can tell if the conditions on Venus have always been the same as they are today.

For instance, if VRM sees clear evidence of river valleys that appear to have been eroded by running water and which have geologic features suggesting that these rivers emptied into oceans, then we might suspect that Venus had a radically different climate in ages long past. Other studies of the Venusian surface might allow us to determine when those oceans existed and when they dried up. This information will allow us to better understand how Venus came to have its hellishly hot and dry climate. This will in turn give us an understanding of the sensitivity of planetary atmospheres to changing conditions. All of this will give us a better understanding of the details of how the greenhouse effect operates. This effect is not unique to Venus, it also occurs on the Earth. Thus, understanding the greenhouse effect on Venus will give us a better understanding of how the greenhouse effect is changing the climate of the Earth.

Ever since the industrial revolution started we have been burning various organic substances (such as coal, oil and gas) and as a consequence we have been adding carbon dioxide to the atmosphere at a higher rate than it can be taken out by natural processes. As a result, the level of carbon dioxide in the Earth's atmosphere has been gradually increasing and along with this the greenhouse effect has been getting more efficient. Recent stories in the L.A. newspapers have discussed an EPA report which concluded that, as a result of the greenhouse effect, the average temperature of the Earth could go up by 3.6° F by the year 2040. This is the average increase; in the polar regions the increase would

be greater. The resultant partial melting of the polar ice caps could significantly raise the level of the oceans, causing havoc in coastal areas all over the Earth. (However, this would also increase the value of your beachfront property in Pasadena.)

If we are going to understand what is happening we will need to have a better understanding of all the factors affecting global climate. This will only happen if we have a good understanding of planetary science. That in turn requires that we explore Venus so that we can find out how small differences in planetary characteristics can cause large changes in planetary environments.

You should be able to guess by now that the surface conditions on Venus are so inhospitable that we don't expect to find life there. Allow me to give you an alternative way of looking at that situation. (These ideas have been expressed by many people before me, so don't think that they are my original creation.)

If we tally up the amount of carbon dioxide in the atmosphere of Venus we find that it is about a hundred times greater than the amount of carbon dioxide in the Earth's atmosphere. However, if we add in the amount of carbon dioxide that is locked up in the Earth's carbonate rocks and dissolved in its oceans, we find that on a global basis the Earth and Venus have comparable amounts of carbon dioxide. The problem on Venus is that all of its carbon dioxide is in one place, the atmosphere. Why didn't that happen on the Earth?

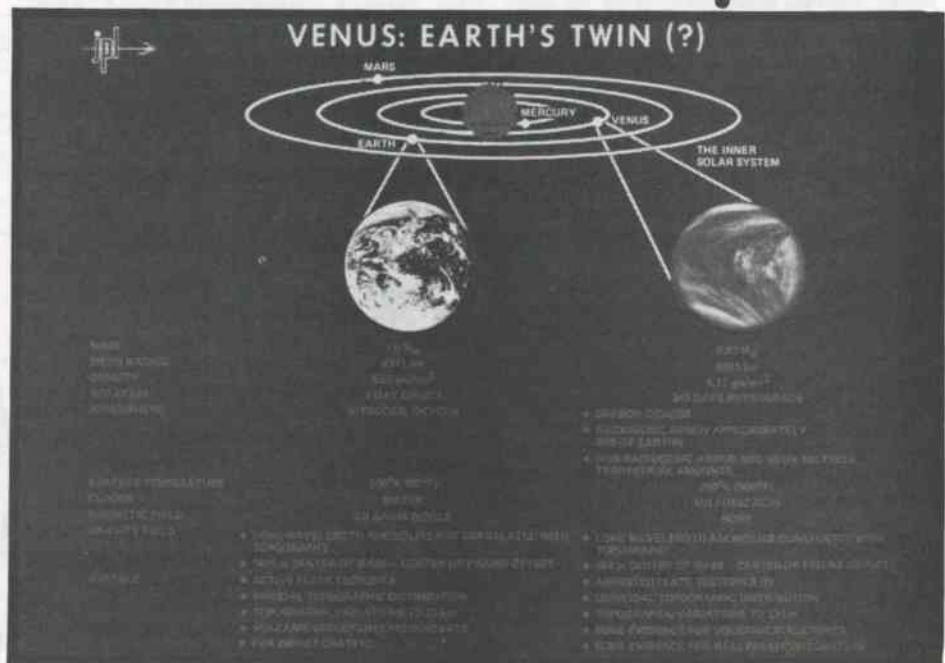
The oceans of the Earth are inhabited by various creatures that take up carbon dioxide from the ocean, convert it to calcium carbonate (i.e. a compound made from calcium and carbon dioxide) and then use this to build their shells. When these animals die, their shells sink to the bottom of the ocean where they accumulate in sediments that become rich in calcium carbonate. As these sediments accumulate, the material at the bottom of the pile gets compressed. If this goes on long enough those sediments will become sedimentary rocks. This is the origin of the carbonate rocks that were mentioned above. Once carbon dioxide gets locked up in a rock it is removed from the atmosphere and cannot

return unless some geochemical process releases it. Thus, these carbonate rocks act as storage reservoirs for carbon dioxide and they tend to limit the amount of carbon dioxide in the atmosphere. Without this process we would expect that a planet would retain most of its carbon dioxide in its atmosphere, not in its rocks. This is exactly what we see on Venus.

So what was Venus lacking: oceans, animals, or both? Observations by the Pioneer Venus Spacecraft have found anomalies in the composition of the Venusian atmosphere that can be best explained by concluding that Venus had oceans in its past. However, those oceans have evaporated by the present time. (How big those oceans were and when they evaporated is still open to a lot of argument.) Thus, it can't be the lack of oceans that prevented Venus from locking up its carbon dioxide in its rocks. Instead it must have been a lack of creatures capable of forming calcium carbonate shells from the carbon dioxide in the atmosphere and ocean. So you see, Venus does not lack life because it has inhospitable surface conditions, instead Venus has inhospitable surface conditions *because* it lacked life in the past.

Sources for Additional Information

If you are interested in learning more about planetary science I would like to recommend two magazines that would be helpful to you. Both are published monthly and can generally be found at better news stands. *Astronomy*, published by Astromedia Corp., 625 E. St. Paul Ave., P.O. Box 92788, Milwaukee, WI 53202, is available by subscription for \$21/year. *Sky and Telescope*, published by Sky Publishing Company, 49 Bay State Rd., Cambridge, Mass. 02238-1290, is also available by subscription for \$18/year. Both magazines publish many good articles about planetary science and have had good coverage of past planetary missions. They also have many news items that can help you stay abreast of the current happenings in planetary exploration. Both are heavily illustrated and can generally be understood by persons with an interest in the exploration of the solar system.



LETTERS

This letter column is longer than usual, due to the large and varied response we got on Issue #0.



Heading design contest winner FRANK ZUBEK

Some suggestions for future issues of **TO THE STARS**: (1) Regular articles on the space program; (2) An interview with an astronaut in training, if you can swing it—why are they in the space program?—how did they start?—how they think we can help them, etc; (3) Regular printing of a short story (or maybe short-short story) from the Golden Age of S.F. or before; (4) Coverage of the British TV phenomenon, *Doctor Who*; (5) Last, but not least, anything to do with Star Trek (esp. ST III). Thank you.

—Bill Egan

(1) We already have Warren James with a regular column, *Round and About the Solar System*, on unmanned space exploration, and we plan to have as many other space articles as we can get from contributors; (2) We'd love to have an interview with any astronaut! (3) We don't have the budget to expand our page-count to include fiction right now; (4) Our British contact, Wendy Graham, will soon report on United Kingdom fandom, films, & TV including *Dr. Who*; (5) Newsbits in #0 had the earliest information on ST III; but be aware that this movie set is more difficult to get into than a SAC military base! Still, see Newsbits this issue---

I would like to know if you would be interested in an article on PRIVATE space launches and research which is going on in California and Nevada. We take a little different approach to the problem of starting space activity. We do it ourselves in a very modest way. Our activities are limited to research rockets which deliver payloads to altitudes in excess of 20 miles.

—Jerry Irvine
California Rocketry
Claremont, CA

We hope people will send us articles & newsbits on every kind of space launches and research in every part of the country! Tell us about it!

A Cartier illustration on the cover of **TO THE STARS**' premiere issue pleased me more than you can imagine. Edd Cartier's most devoted fans? My brother, Kenn, and I, of course. I'm always interested in L. Ron Hubbard and his writings, too. I didn't read *Winnie the Pooh* or *The Hardy Boys* when I was young—instead it was *Fear, Slaves of Sleep, Ole Doc Methuselah*, and others. I read them because my father's artwork compelled me. To my delight, they introduced me to the tales of science fiction and fantasy I still love to read.

Altogether, the first issue of **TO THE STARS** was excellent. I especially appreciated the advice and encouragement given to fledgling writers.

Dean Cartier
Ramsey, NJ

High praise for **TO THE STARS**, coming from Edd Cartier's son! Thank you! We plan to have something about writing and writers in every issue, as well as an art feature.

When I read through TTS I exclaimed, "So THAT'S what the Trimbles are up to now!" The magazine could not have come at a better time, as we are starting a Science Fiction Society in the North Florida area and **TO THE STARS** will give us a lot of help and ideas. We intend for the club to encompass ALL expressions of science fiction and fantasy, not just some particular aspect, so I was glad to see that this is also the purpose of your magazine.

I like very much the emphasis on the Space Program. I hope to see more about the L-5 Society, the Planetary Society, and other efforts to increase the commitment of the U.S. government and the private sector to the exploration, colonization, and peaceful use of space for the benefit of all human beings. One of the projects we hope to organize in our S.F. Society is a group trip to a Space Shuttle launch; it is a thrilling and inspiring sight to see!

—Karen Rhodes
Orange Park, FL

Our idea of including all "fandoms" seems to have struck a nerve. We'll need all the help we can get, so good luck with your club, and send us news!

Bjo got to see the 3rd Space Shuttle launch, and loved every second of it. She was shown on ABC-TV News, jumping about like crazy, and hugging David C. Kyle (long-time fan and Fan Guest of Honor at the 1983 Worldcon). John got phone calls in California from fans asking why Bjo was on TV, hugging handsome men!

I found **TO THE STARS** to be a very well done effort. A clean, professional format and look; and the written material done in a manner to grab the reader's attention. I liked the idea of the wide variety of subject matters presented.

At first, when I'd heard about Hubbard, I was put off. Reviewers were saying that his new book, *Battlefield Earth*, was loaded with rayguns, rockets, and so on. But then, I reminded myself that I'm a fan of another good, but not overly popular author—H.P. Lovecraft. Looking at it from that angle, maybe I'll give Hubbard a try.

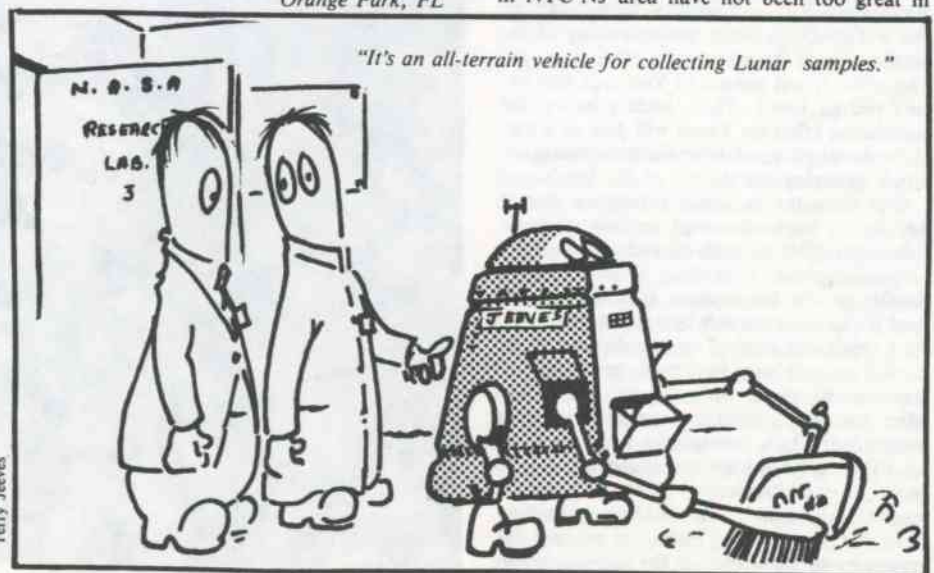
On Edd Cartier: more, please. I can never get enough of this artist.

—Jeff Wilcox
Cattaraugus, NY

By all means, we'll use as much of Cartier's work as we can get! The Cartier illos in Issue #0 were the result of a special effort on the part of Triton Books and Davis Publications. Cartier himself has so far remained silent on the subject of returning to SF illustration.

Battlefield Earth indeed is full of rayguns and rockets—all the things that make life worthwhile! If you like "serious" nuts-and-bolts science fiction, this is not the book for you. If you enjoy sudden bits of humor, tense action, and lots of concepts thrown in, you'll enjoy Hubbard's writing—all of it.

Enjoyed your **TO THE STARS** immensely and am herewith subscribing. Meanwhile, I've got a small problem and maybe you can help me. In recent years, I've become an avid, if not too successful, costumer. The conventions in NYC-NJ area have not been too great in



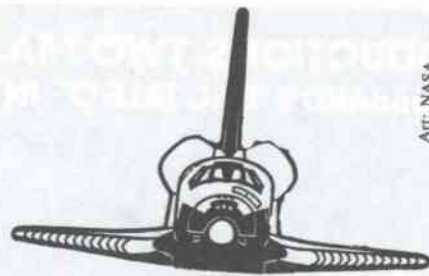
MORE LETTERS

bringing out fellow costumers, for most of them are centered around comic books (creation to the max!) Therefore I'm limited to one yearly Balticon, and an occasional WorldCon when it wanders into this part of the world, and now the Costume Con will be out here for 1985.

I would like to start a group or organization interested in SF/F costuming, design and construction, but lack the know-how as to how to get in contact with people in this area. I've ordered the '83 *Fandom Directory*. Have you any other suggestions on how to get started?

—Denice Girardeau
New York, NY

A few friends getting together started all the big shows in fandom today—big conventions, big fanzines, you name it. In most cases no one dreamed how popular their little gatherings would be. You might try *Star Trek* cons in your area to meet other costume-oriented fans; most *Trek* fans are. Many of our most accomplished costumers began by re-creating the outfits of their favorite comic book or TV heroes, then moved on to trying more original work. Improve costume designing and construction by learning more about sewing and fabrics. Sewing-maching shops often have classes. Don't neglect books; as former Quiz Kid Naomi Cook used to say, "If you can read, you can do anything." Histories of fashion can show how people dressed in different societies and cultures, and that may give you some ideas about people in fiction and fantasy. Also, see *Reviews* and the *CostumeAPA Newsbits*.



Art: NASA

Our organization is working to get a resolution passed by Congress that would call on the President to proclaim July 20, 1984, as **NATIONAL SPACE ACHIEVEMENT DAY**. Currently, we have the confirmed support of Congressman Tom Vandergriff (D-TX) and Senator Mark Andrews (R-ND). Congressman Vandergriff will be entering the resolution in the House of Representatives, and it is likely that Senator Andrews will do the same in the Senate. Is this the type of activity that **TO THE STARS** is interested in reviewing articles on?

—John D. Lunt, Jr.
Argyle, TX

You better believe it! Stan and Cheryl Nevins have worked a long time for such a proclamation, with the Trimbles as strong supporters. Everyone can help by writing to their congresspeople about this idea, and urging their elected officials to push for a **NATIONAL SPACE ACHIEVEMENT DAY!** Use the **WRITE NOW!** guidelines for suggestions on how to write an effective letter (see **TO THE STARS** #0, or write PO Box 36851, Los Angeles 90036-0851 for a **WRITE NOW!** guideline: please include SASE).

Could you possibly tell me where I can purchase a *Star Trek* woman's uniform, and if your magazine is connected with that phase of science fiction?

—Helen Kaiser,
San Diego, CA

If a good, reliable costumer will contact us, we'd love to refer many requests for media costumes! We cannot, at this time, help you, but watch this space! Our magazine is connected with all phases of science fiction (see *Newsbits*).

The articles on L. Ron Hubbard were interesting, especially since I had heard little or nothing about him lately and knew nothing of his ideas on creativity and such.

—Will Knapp
Vista, CA

Many people were surprised to find that Hubbard had some useful suggestions on writing, creativity, and the use of one's time. Those who took the time to read our articles about him learned something valuable.

Perusing your magazine at 4:30 AM at work—looks like you've got a marvelous format. Pack one heck of a lot into your pages. I really like what you've done in your first issue, and will be looking forward to future ones.

—Margaret Fine
Modesto, CA

If **TO THE STARS** looked good at 4:30 AM, it should look good anytime!

Continued on page 31

From its beautiful full color cover to over 11,000 names, addresses and telephone numbers of fans, the 1983 *FANDOM DIRECTORY* is one of the handiest source books available!



Friends, organizations and new customers from ALL OVER THE WORLD are in the pages of the 1983 *FANDOM DIRECTORY*, with nearly 400 pages of information, including indexes to fan clubs, fanzines, and fan gatherings

If you are a dealer, publisher, publicity agent, collector, or a fan looking for fellow enthusiasts, **FANDOM DIRECTORY** is for you! Whether you are interested in nuts-and-bolts Science Fiction, comics, media, or pure fantasy, you cannot afford to be without this valuable tool.

PAST ISSUES OF *FANDOM DIRECTORY* contain articles of interest including a detailed account of cartoon animation, the WarP Graphics ("Elfquest") story, and much more.

FANDOM DIRECTORY uses cover art for its annual publication, as well as interior art, for which it offers payment and contributor's copies.

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PLUS: A listing of Research Libraries of Interest to Fandom—where all those manuscripts and rare published works have been donated.

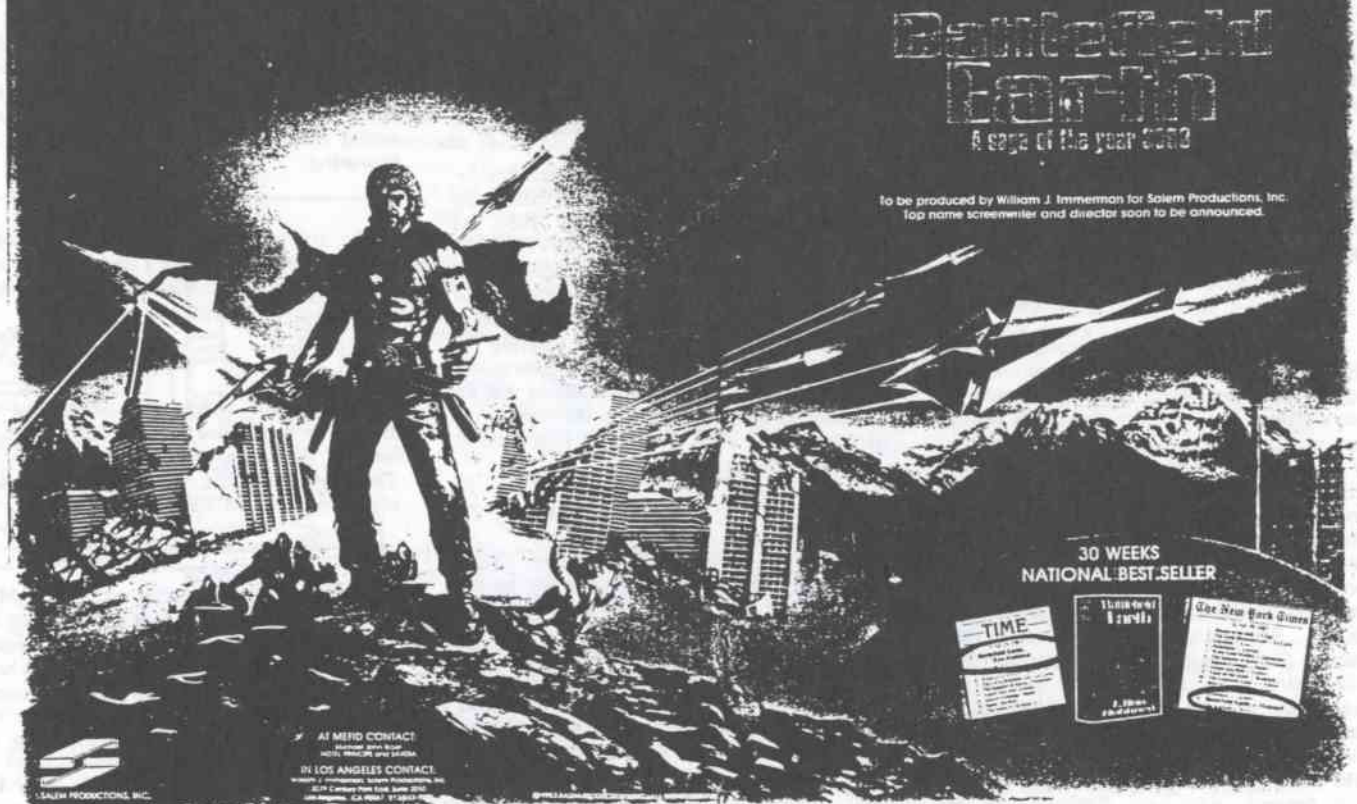
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**FROM SALEM PRODUCTIONS, TWO MAJOR MOTION PICTURES
BASED ON L. RON HUBBARD'S EPIC TALE OF INTERGALACTIC WAR & PEACE**



L. RON HUBBARD CLUB PAGE

Double-page spread, full color, advertisement for *Battlefield Earth* movie sale to SALEM PRODUCTIONS, from *The Hollywood Reporter* Special Issue, Oct. 25, 1983.

Battlefield Earth Movies

Yes, plural: *Battlefield Earth* is going to be made into *two* separate feature films. On the front page of its Oct. 14 issue, *The Hollywood Reporter* announced that William J. Immerman's new production company, Salem Productions, has acquired the rights to L. Ron Hubbard's bestseller. Immerman is quoted by *Reporter* writer, Teri Ritzer, as understanding the book is "an analogy of human values versus a totally mechanized society...the book will be basically about people, though special effects will be employed." There was no information as yet about which Special Effects house would be contracted to handle the films. Rights to *Battlefield Earth* were obtained through LRH's literary representative, Author Services, Inc.; no financial terms were revealed.

Immerman will personally produce both movies; he sees the massive book as separate features, designed to stand alone. There will, naturally, be a continuity recognizable to readers of *Battlefield Earth*. Each feature film is currently budgeted at around \$15-million dollars. Immerman is still deciding whether to film both movies back-to-back, but he has stated that both scripts will be completely finished before either film is begun. The sheer size of Hubbard's book will involve an enormous amount of pre-production planning, lots of storyboarding, and a great deal of movie-making talent, most likely involving science fictional names we have come to recognize on movie screens.

Casting has not begun, of course, but negotiations are underway to find a director and hire one of the top screenwriters for the

scripts. Immerman is also looking for financing, but he has already shown himself to be a pioneer in fund-raising through outside public investments, and he plans to sell foreign rights. Immerman's producing credits include *Southern Comfort*, *Take This Job and Shove It*, and the 1984 release, *Highpoint*.

The first film is slated to start shooting in Nov. 1984.

WorldCon Club Meeting Report

The LRH CLUB met at ConStellation, Labor Day weekend, in Baltimore. For a first official gathering, it was a modest success. Fred Harris of Author Services spoke briefly on some of the plans for *Battlefield Earth* and other LRH science fiction writings. There was a short discussion on Where Do We Go From Here? and the meeting devolved into a get-acquainted session.

LRH Club Meeting Planned

There will be a meeting, on Saturday, January 7, 1984 starting at 2 pm, for anyone interested in the science fiction writing of L. Ron Hubbard. Visitors from outside Los Angeles are very welcome. The meeting will be held in the clubhouse of The Los Angeles Science Fantasy Society, 11513 Burbank Blvd., N. Hollywood (two blocks West of Lankershim Blvd.). Bring interested friends; pass the word! There will be a party that evening.

Battlefield Earth Book News

Quadrant Books Ltd. of London announced at the Frankfurt Book Fair of October, 1983, that it will publish the U.K. and British Commonwealth hardcover and paperback *Battlefield Earth*, one of 1983's biggest U.S. fiction bestsellers. Details of publication and promotional plans in the U.K. will be released at a later date. An interesting sidelight of the official press release announcement was the notation that more than 22 million copies of L. Ron Hubbard's *fiction* in a dozen languages have already sold throughout the world.

U.S. paperback rights to *Battlefield Earth* have been acquired by Bridge Publications, Los Angeles. More than 125,000 copies of the hardbound edition are in print. The mass paperback publication release date will be announced in the near future.



"A man who is willing to accept restrictions and barriers, and is not afraid of them, is free."

—L. Ron Hubbard

"When people seem incapable of caring for their own things & places, it is a symptom of their feeling that they don't really belong there & don't really own their own things."

—L. Ron Hubbard

Thanks for a super start of **TO THE STARS!** Re: the fan club for L. Ron Hubbard—that's a super idea, with great purposes! I think the club should be called: "Friends of L. Ron Hubbard and a New Earth" or "Friends of L. Ron Hubbard and a New Earth With High Ideals". It's nice to have a purpose included, like "a new Earth."

Dues should include the newsletter and a member's card; and other items can be sold via the newsletter to those who want them. The club and newsletter should give data and quotes from LRH's writings that are helpful and inspiring. The ones in TTS were super. I even wanted to see more.

A title for the newsletter could well be: *The New Earth Journal* (and in smaller letters just below: "To bring to life the high ideals expressed by L. Ron Hubbard"). In the newsletter should be solutions and ideas to problems related to the subject matter, and to help create a new Earth. Quotes and solutions by LRH and others on how to put them into effect and wins on doing so. One issue could give a solution quote by LRH and ask for people's ideas and wins re putting it into effect, then publish them in a following issue.

—Sherry Evans
Los Angeles, CA

Your title suggestions for the club are a trifle long, but might be good sub-titles. Understand that the club is still in its formation stage, and so may not be able to implement all ideas suggested, at least all at once. Carrying ideas over from one issue to the next is a very good idea, and we'll see what we can do. Thanks for your enthusiasm!

I have long seen your names in various fanzines, but this is my first direct contact—so, Greetings! I'm very happy to see RON back in the genre of SF. *Battlefield Earth* is a simplified allegory, of course, but like *Star Wars* and *Raiders of the Lost Ark*, in the best tradition of always knowing who are the good guys and who the bad—all filled with the basic adventure plot; i.e., get the hero in trouble and then get him out. I love it!

Your editorial point and purpose is very well made. It is past time for people to concentrate on influencing events, rather than to permit events to influence them. I wanted to do nothing more with my life than write science fiction...when blam! I was hit with one of the world's worst scourges: Rheumatoid Disease, the crippling kind accompanied by terrible depression, rapid loss of cartilage in my fingers, and severe pain in all joints. I made giant progress in giving up contacts with my relatives and friends...literally preparing to die, when I ran across...The Rheumatoid Disease Foundation. The Foundation is mailing out appeals for funds for research and to provide services.

I must add that the above knowledge is not being distributed without rebuff and startling fights with those who have the most to gain by maintaining the *status quo*. Indeed, if adventure is desired, we have it!

What all of this has to do with **TO THE STARS's** purpose is that (1) it shows that one person (the founder of RDF), without any funds, can affect great movements; (2) any dogoodery will have reaction consequences that must be anticipated and handled—the more successful, the more "right", the more the reaction consequences.

Anywhere this vicious cycle can be broken

L. Ron Hubbard Celebrates 50 Golden Years Along With Daily Variety



PROLIFIC HOLLYWOOD WRITER OF THE '30s



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"To the ultimate artist. Thank you for your contributions of the last 50 years. As you have said, 'A citizen is only as great as his dreams, and his dreams are dreamed by artists.'"

MARIA HARTONE

"VARIETY is the spice of life. *BATTLEFIELD EARTH* the life of spice. Looking forward to VARIETY's review of your best-selling novel as a blockbuster sci-fi one day of the year 2000."

FORREST J. ACKERMAN

"Congrats, Ron, on your new Sci-Fi Bestseller, *BATTLEFIELD EARTH* and the movie adaptations that are presently underway. With all the action in that book, there's sure to be less of work for an Hollywood studios."

WILL BILL MOON

"You have given me understanding of the beauty of freedom in an individual artist living and working in America."

MANU TUPOU

"Congratulations to you on all of your recent projects. I still get that berged at your amount of output. Continue!"

STANLEY CLARKE

"Congratulations to Ron Hubbard and Daily Variety on 50 years in the business. I'd hate to write on which one, just more words of praise."

PAUL BRADEN

"Thank you for all the contributions that you've made to the art."

MICHAEL D. BOHLEN

"This man ought to make some of the greatest pictures ever made! More power to him. Love!"

KAREN BLACK

"To a Ron, Thanks once again. *BATTLEFIELD EARTH* is a truly artistic masterpiece."

CHUCK COBBA

"No writer has set an greater example, one inspired me as much, not only in my industry, but in my life. Over 100 miles of solid in print. If it takes ME 50 years, I'm going to read every word! Thanks Ron."

KATHY WANNERMAN

"You are a true professional in every aspect of your life. Till we do it again."

GARY WATTMAN

"All that is good in me, my life and work has been immeasurably enhanced thanks to your work, writing and friendship. Ron."

JEFF POHERANTZ

"A classic writer speaks to the hearts of people forever. Congratulations."

YANNA BONTA

"Deeply appreciated your words about the artist. Congratulations on *BATTLEFIELD EARTH* - Looking forward to seeing it on the screen!"

ROBERT E. LYONS

is a victory for Johnny Goodboy Tyler (hero of *Battlefield Earth*) and, by extension, all individuals who are free to think of positive approaches to life, to Earth, to space—to some extent, successfully going to the stars means successfully adventuring in that inner world of self.

Science fiction of Hubbard's species raises dreams and hopes—it sends people out to look for answers, which, when found, can lead to large changes. Whether or not you accept Hubbard's works, the raised dreams and hopes are a plus for the human condition, and having searched and found, whether or not you affect changes thereafter is up to you!

It is always the story-maker and spell-binder that comes first!

—Perry A. Chapdelaine, Sr.

You've said beautifully what many of us see in *Battlefield Earth*, thank you! For anyone interested in the Rheumatoid Disease Foundation, contact them through Rt. 4, Box 137, Franklin, TN 37064 (615) 646-3757.

Is it too late to get *Battlefield Earth* as a winner in a major S.F. award? I never realized it could do that. What can I do to help? I thought it was the best S.F. book in a long time.

—Leo Hamel
San Diego, CA

It is too late to get *Battlefield Earth* on an S.F. Achievement Award (Hugo) ballot; the book has to be nominated in the year it was published (otherwise fans could keep nominating their favorites until they won out of default). You can help next time by being a member of the World Science Fiction Convention (see calendar for address) and NOMINATING your favorite book, magazine, artist, etc. And then VOTE on the Final Ballot. For years now, a solid 'ticket' of votes has been manipulated by one segment of fandom; it is time Thinking Fans everywhere broke that habit and started giving awards where they are most highly deserved! Not everyone will agree that *Battlefield Earth* is a top winner, but the book should have gotten a better chance at an award. Voters should have a better choice than a prejudged 'ticket.'

Anyone can nominate books, stories, editors, artists, fanzines...anything they want, for a Hugo, so long as it fits in the rules. The rules are available, usually printed in each year's WorldCon Progress Report, when the Nomination Ballots are sent out. Sadly, out of thousands of people who join a WorldCon, only a few hundred vote for the Hugos, so you can easily see how a small number of votes can make a difference.

Become a visible fan!

Join a listing which will show the public how vast fandom is!

If you are a collector, dealer, publisher, convention organizer, or just an interested fan, you can get a FREE listing of your name, address, and special interests in the annual FANDOM DIRECTORY.

Get in the listings so that others can find you; pen-pals, fanzine editors, movie industry publicity agents who make interesting mailings, and loads of other fascinating people who want to contact fans & fandom.

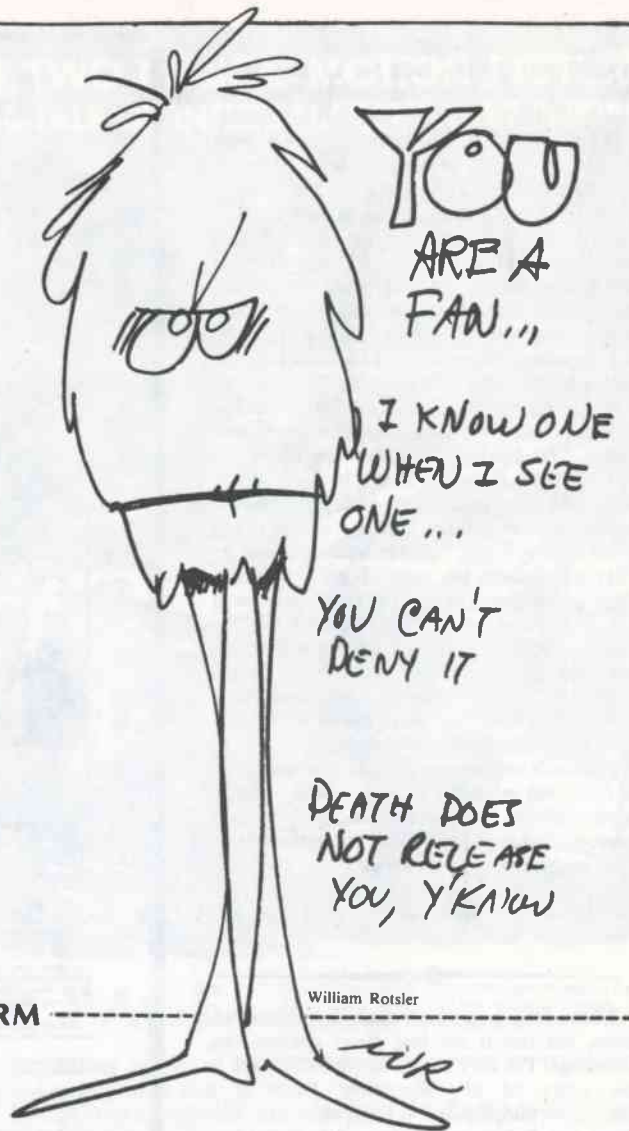
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Just fill out the data form below and mail it in.



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William Rotsler

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- Mystery
- Animation
- Special Effects
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- Creative Anachronism
- Dragons & Unicorns
- Other . . . (Specify)

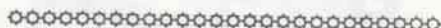
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NEWSBITS for COSTUMERS



Costume News Exchange

CostumAPA, an Amateur Press Association, is now under the editorship of George R. Paczolt and Sally C. Fink, both Master Class costumers. A prospective CostumAPA member should first query the editors; membership is limited to 35 people. However, a Wait-List will be formed to fill spots when members drop out now and then. Membership requirement is \$6.00 per year to cover postage and handling costs, plus contribution in at least one mailing per year. There will be quarterly mailings, with each member submitting from one to 16 pages (eight sheets of paper are the maximum contribution per mailing). Members may write about anything concerning costuming and/or masquerades, or submit designs, ideas, comments on other APA contributions, etc. Each member must self-publish a contribution, which is then mailed to the editors, who collate all the contributions together into one magazine (APA-zine) per member, and mail it out. Anyone with an interest in costumes may join CostumAPA, 326 Westate Dr., Johnstown, PA 15905.

Costume Fans Meet The Queen

On March 4th, 1983, Her Royal British Majesty visited Sacramento, California; the tour led The Lady Herself and the Prince Consort to Sutter's Fort for a living history demonstration. This historic recreation of the discovery of gold is considered one of the nation's best such events. ByeGone Eras, a historical costume group born out of S.F. fandom and the S.C.A., received one of the invitations sent to historic players (and workers). The Queen's ladies-in-waiting (and especially the Prince's gentlemen-in-waiting) were delighted by Jane Beckman's and Lia Anderson's period cooking, and seemed rather hungry. Her Majesty spoke with interest of Rosemary Bonner's flamboyant hats. The Royal Couple was rightfully taken aback as Will Bonner shed blood for the Queen whilst demonstrating how to shave with a straight razor, but no mention was made of a Victoria Cross. The Royal too-quick 20-minute stop was a brief high point in a fine presentation led by George Stammerjohan as a fine Captain Sutter. It was a pleasure to join this cooperative historic event.

—report from *May, 1983, Vol. 2, Issue 2* of *THE TIME TRAVELER*, newsletter for *ByeGone Eras*

COSTUME NEWSLETTERS

Until recently, there has been a serious "communication gap" in the area of fan-published materials on costuming. Many fan-produced costume magazines try to take a professional/scholarly stance on costuming, concentrating on masquerade competitions and costuming "do nots". This is of very little help to the beginning costumer looking for basic "how to" information within his/her range of skills. Most people don't care if they can compete with their costume or not—they just want to *have* a costume in the first place!

Cantina Workshop, (Dragonflame Press, 701 Pheasant Trail, McHenry, IL 60050). Issues 3-6 currently available. Each issue 56 pages long. Three-issue subscriptions are

\$14.00 and begin with the next-coming issue (in this case, #7). Individual issues are \$5.50 each, postpaid. Make checks payable to Dragonflame Press.

Cantina Workshop is an excellent resource for any costumer, but especially those who are just starting out. It contains articles on historical, media re-creation, and original costumes; informative articles on how to find costume materials for cheap, make life-masks, store your creations once you've made them, etc; and lots of illos to accompany everything! With so much emphasis these days on competition costumes, which must be absolutely authentic if they are media re-creations and expensive, cumbersome, and time-consuming if they are original designs, it is refreshing to see a 'zine which tells you how to cut corners on time and \$\$ and have fun while you're doing it.

The Costume Workshop Magazine, (Barb

Schofield, P.O. Box 784, Adelaide St. PO, Toronto, Ontario, Canada M5C 2K1.) Issues 1-4 currently available. Average issue is 10-20 pages in length. Issues 1-3 \$1.00 each postpaid. Three issue-subscriptions are \$4.00. Make checks payable to Barb Schofield.

The Costume Workshop Magazine is a good resource if you have already had some costuming experience and are looking for reviews of other costuming magazines, information on where to locate costuming books or patterns, or advice on your masquerade costume. Previous issues have contained articles on Rotsler's Rules, Worldcon masquerades, where to get costume ideas, and what colors are best for the image you are trying to convey with your costume. The approach is somewhat scholarly, and the 'zine could use a few more illos, but it does contain some valuable information and ideas.

by Karen Turner

1984

SCIENCE FICTION CALENDAR

This 1984 Science Fiction Calendar is an exciting original color illustration by Science Fiction Master

Frank Frazetta!

NEW RELEASE

The days of this calendar identify the birthdates of over 250 Science Fiction authors, artists and notables.

— Vital statistics research — Bruce Pelz

A dramatic 11" by 18¾" presentation. Order now!

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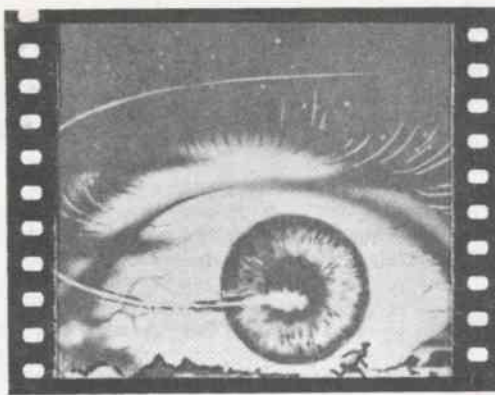
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IMAGI—MOVIE MARQUEE

by Weaver Wright

Editor's Note: Weaver Wright claims to run neck-and-neck with Forrest J Ackerman as a record-holder for seeing titles of the "scientificinema" (he coined the term in the early 30s). "I saw *The Lost World* in 1925," he says, "and *Metropolis* in 1927, and was hooked, lined and sinkered." When Doyle's vision of the dinosaurs and Lang's vision of the 21st century were revived in tandem at the first World Science Fiction Convention (New York, 1939) he was there, along with FJA. "FJA nicknamed the con the 'Nyon'," he says, adding, perhaps ruefully, "but I could have!" And Wrightly so.

In compiling this list for **TO THE STARS** of imagi-movies to come, Weaver admits that some of his info came from Spencer Strong, Fisher Trentworth, Laurajan Ermayne... and other Ackerman pen names.



Peter O'Toole, recently seen on the tele-tube as Svengali, will next essay the role of *Creator*.

Imagi-Movies are on the march. The following fanta-films have been announced for production, are in the works or in some cases are awaiting release. Awaiting release, for instance, is *Frankenstein's Island*, starring Robert (The Hideous Sun Demon) Clarke. Coincidentally, a new version of the latter is in the works.

Brian Aldiss and Stanley Kubrick are collaborating to show us that *Supertoys Last All Summer*.

All of Isaac Asimov's shorts not already optioned have been sewed up for a *Twilight Zone* type cablevision series.

A.E. van Vogt's unpublished collaboration with Luigi (Starcrash) Cozzi—*Star Riders*—has been optioned by Columbia Pictures.

Ray Bradbury and John Boorman are collaborating on a fantastic cartoon project, *Little Nemo*.

The Never Ending Story is a megabucks production of a timeless world, a legendary land of fantastic beings.

Following *Brainstorm*, watch (out?) for *Brain*, *Brainwaves* and *Brainwash*. And *The Kid With the 200 IQ* (in other words, a retarded sf fan).

Good for a double bill: *Mission Phantom & Secrets of the Phantom Cave*. *Dreamscape & Other Realms*. *Visitors From The Galaxy & The Return of the Extra Terrestrials*. *Cataclysm & Goodbye, Jupiter!* *The Giant Centipede & The Rebellion of the Birds*.

Other scientific films on the docket: *Star 80...Siliclone...Twinkle, Twinkle, Little Star...The Missing Link...The Mystery of the Third Planet...Harry Harrison's Invasion: Earth...Robert Shekley's Prize of Peril...The Lost City...The Predators* (aliens affect prehistoric times)...and, of course, *Dune* and *2010: Odyssey Two*.

The daughter of Klaatu will dominate the sequel to the late Harry Bates' *Day The Earth Stood Still*.

Robert Shekley's *10th Victim* is going the remake route.

John (Blue Thunder) Badham will direct *Star Man*.

The late Ayn Rand's *Atlas Shrugged* will startle the screen.

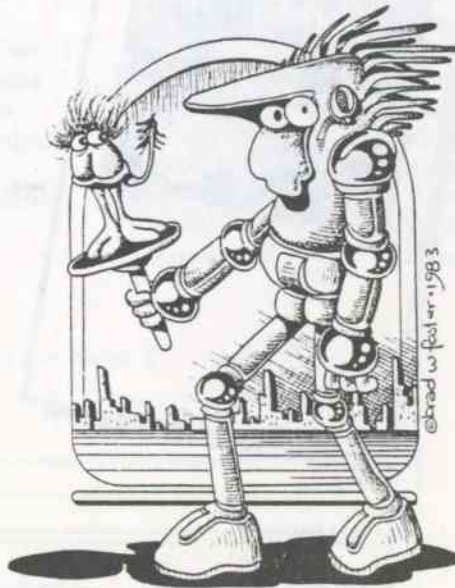
Paul (The Beast Within) Clemens has excited the interest of Vincent Price with his script of *The 7 Faces of Dr. Phibes*.

Roger Pryor will essay the lead role in a redo of HG Wells' *The Man Who Could Work Miracles*.

A new Space Age Hero is promised in *Capt. Victory & the Galactic Rangers*.

Caroline Munro had been Georges Chamchoun's vision of the werewoman in the supernatural film he will make starring Vincent Price, till Forry Ackerman introduced him to Brinke (sci-fi fanne/actress/model) Stevens, who immediately impressed him as exactly right for the role. Other parts are to be played by Michael York, David Hemming and...Forrest J Ackerman. Script by Don Glut, makeup by Tom Savini, music by Miklos Rosza. Shooting to begin in June 1984—provided the shooting is over by then in...Lebanon!

The success of the reconstituted *Napoleon* and *A Star Is Born* has led George Moroder, famous composer of filmusic, to throw himself full force into a project which should be near and dear to every science fiction fan's heart: the reconstruction and revival of...*Metropolis!* Moroder is combing the world and cannibalizing every known version—the German, American, Russian, Australian, Israeli, private collectors' copies—to rebuild the futuristic classic to as near its original length as possible. Every frame uncoverable will be included, perhaps even stills will be substituted where a scene is missing, and it is in the latter department that Forrest J Ackerman has been collaborating with Moroder for a screen credit that may read something like "Special Services" or "Archival Assistance."



Continued from page 25

I am decided to support your effort and am enclosing a check for a trial subscription. Being a fan of various inclinations, I can appreciate your effort to cross fannish boundaries and spread the news about items and activities that might interest people in other fandoms. Far too many of us have seen examples of "faaanish" prejudice at various conventions, but such will always be the case if any group is to be judged by their worst examples.

While a "united fandom" would be neither desirable nor obtainable, it would be nice if some fans were freer, more open, and less intolerant. After all, one of the greatest joys in life is sharing something you enjoy.

Great Cartier illo you selected for the cover!

I'll be looking forward to see what kind of varied subjects you'll tackle in the future issues, but please don't try to do too many things at once. A significant, deep, insightful article on a subject is worth a thousand slight and superficial ones.

—Dennis Fischer
Los Angeles, CA

We obviously disagree — a fannish tradition in itself — that a "united fandom" is undesirable and/or unobtainable. In fact, that is what TTS is all about, and this publication will continue with its plans to help make some (if not all) fans freer, more open and far less intolerant.



Alan White

Since John W. Campbell was the editor when L. Ron Hubbard's **TO THE STARS** appeared in ASF in February, 1950, perhaps it is appropriate that I use your **TO THE STARS** to introduce myself and my interest in JWC.

My own writing credits include expose reports on Interpol and the National Enquirer, so it is a refreshing change of pace to work on the letters of this talented science fiction editor.

You may have heard of the project to collect and publish the letters of JWC. Perry Chapdelaine is the originator of this project to preserve the private writings of this talented man and I was honored when Perry invited me to participate in the project.

If you have any letters from JWC, please let us know. Don't send copies. Just the date, who it is to, page length and the opening/first sentence so we can compare it to the masters. Then, if we do not have the letter we can notify you.

We will be able to give you more news about the actual publication of the letters when we are sure we have them all and can thus compile them in a final form.

—Vaughn Young
6331 Hollywood #603
Hollywood, CA 90028

This is a laudable project that needs as much support as SF fandom can give it! Letters from others about Campbell might give some insight as well; we have some correspondence from Peg Campbell which we'll loan for the project.

Let me say that I'm extremely impressed by **TO THE STARS**. It is far more readable than *Locus* or *SF Chronicle* and I really don't know of anything around that compares to it. I would like to promote **TO THE STARS** in my *Magazine Collectors' Marketplace*. Should you receive editorial submissions which you can't use, which relate in any way to magazines or magazine collecting, please pass them along. I could use a bunch more editorial copy. I'm still interested in getting multiple copies of **TO THE STARS** for my collection. Again, congratulations on an excellent job.

—Lance Klass
The Magazine Collectors' Marketplace
21 Camino Calma
Santa Barbara, CA 93109

*We don't consider ourselves to be in competition with the magazines you mention (*Locus*, for example, is a self-proclaimed trade journal, not a fanzine). So far we have no plans to distribute multiple copies except at the cover price. We can't afford it for now, since part of our experiment is to see if we can get **TO THE STARS** to pay for itself. Single issue price on **TO THE STARS** is \$1.50. Magazine collectors should know of your publication, and perhaps they'll send some collecting articles directly to you.*

I hope you can make use of the ALERT from Campaign for Space PAC, and if you need any help in "spreading the word" please let us know. We wrote letters to the President and to the Congressmen and Senators who head the Committees. We also wrote our Congressmen and Senators, letting them know why we want and need a fifth shuttle.

If this country is going to have a strong space program, the S.F. fans must get busy and write letters, call radio talk programs, etc. In other words, they must inform the general public about the benefits of space technology.

Enclosed is the card we received. Could you

please urge all S.F. fans to write letters, so this country will be assured of having a fifth shuttle?

—Victor Schmidt
Silver Springs, MD

You did as fine a job as either Trimble could have done to urge all fans, everywhere, to react when they hear of any cutbacks in our space program! Free WRITE NOW! instructions on how to write effective letters are available for an SASE (self-addressed stamped envelope) from P.O. Box 36851, Los Angeles, CA 90036-0851.



SERGIO ARAGONES

Dear Bjo: I would like to ask you to do something for me if you can? Can you find out if the following fan-clubs exist & if so, where can I contact them?

Continued on page 33

ALERT

Recent press reports indicate that the Reagan Administration has decided against funding for a fifth shuttle orbiter, and that as a result, the shuttle production lines will be shut down after the fourth shuttle is completed. The **CAMPAIGN FOR SPACE** strongly opposes this decision, since studies show that the launch demands expected by the late 1980's will require more than the four orbiters currently approved. We urge you to write to the following governmental officials to demonstrate your support for a fifth shuttle orbiter:

President Ronald Reagan
The White House
1600 Pennsylvania Ave.
Washington, DC 20270

The Honorable Harold Volkmer
Chairman, House Subcommittee
Space Science and Applications
1230 Longworth House Office Bldg.
Washington, DC 20515

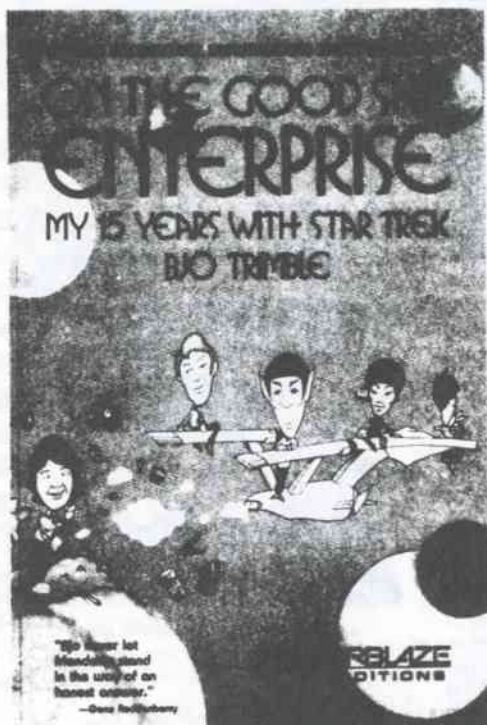
The Honorable Slade Gorton
Chairman, Senate Subcommittee
Science, Technology, and Space
351 Dirksen Senate Office Bldg.
Washington, DC 20510

THE CAMPAIGN FOR SPACE

P. O. Box 1526

Bainbridge, Ga. 31717

ON THE GOOD SHIP ENTERPRISE:



My 15 Years With Star Trek

by

Bjo Trimble

Author of the bestselling *Star Trek Concordance*

"Bjo was there in the beginning of **Star Trek** and I doubt anyone else could write with more facts and memories about the long, long voyage of **Star Trek** from those very early days to the present."

—DeForest Kelley (Dr. McCoy)

"Bjo Trimble never let friendship stand in the way of an honest answer."

—Gene Roddenberry (Creator of **Star Trek**)

In the first unauthorized, uncensored *Star Trek* memoir, Bjo Trimble takes the reader behind the scenes for the warmth, the drama, the hilarity of the TV series and the movies: the stars, the crew, the producers, the writers... and the fans.

Beginning with NBC's announcement that the network was going to cancel the show, Bjo describes the letter-writing campaign she and her husband, John, spearheaded, which resulted in *Star Trek* being renewed—allowing it to become the most popular science fiction media phenomenon in TV history.

Thus began her fifteen year voyage—where no fan had gone before—*On The Good Ship Enterprise*, as unofficial "den mother" and liaison for many new fans.

In this candid account, Bjo covers the *Star Trek* phenomenon from first fan contact with the TV series to the making of the second movie. She tells with humor of her own work answering fan letters, organizing conventions, helping publish the first *Star Trek* newsletter, shepherding the cast and crew through the rigors and rewards of *Star Trek* fandom, meeting the greats and near-greats of the science fiction world.

Bjo Trimble is a legend to millions of *Star Trek* fans, for helping save *Star Trek*. She is a writer, was a columnist for *Starlog* magazine, and involved in nearly every facet of science fiction fandom. She is a popular speaker at science fiction and *Star Trek* conventions everywhere.

On The Good Ship Enterprise is illustrated with the wry and hilarious cartoons of Scott Hill in his first book publication. This young upcoming artist was personally selected by Bjo Trimble to illustrate her book, and she is proud to introduce Scott to the world of fandom.

Look for this book in your favorite book store, but if you can't find it there, you may order directly from the author (and incidentally ask for an autograph!)

"I suspect that you will be smiling throughout the reading. I am still glowing. Unique and special experiences."

—George Takei (Mr. Sulu)

5½ x 8½ Trade paperback—286 pages—\$5.95—Illustrated by Scott Hill—ISBN 0-89865-253-7

Please send me _____ copies of *On The Good Ship Enterprise* at \$5.95 each: \$ _____ total
 Plus postage and handling at \$1.05 per book (this is book rate or sea mail): \$ _____ total
 (Calif. residents add applicable sales tax—sorry!) . . . : \$ _____
 \$ _____ total enclosed

NAME _____

ADDRESS _____
 (house #) (street)

_____ (city) (state) (zip)

Autograph to: _____
 (optional)

Make checks payable to: Bjo Trimble
 P.O. Box 36851
 Los Angeles
 CA 90036-0851

[This form may be copied to avoid destroying magazine.]

Continued from page 31

Lost in Space; The Time Tunnel; The Man from U.N.C.L.E.; The Wild Wild West; Man from Atlantis; Voyagers; The Powers of Matthew Star; The Tales of the Gold Monkey; Knight Rider; Wizards & Warriors?

Can you help me? Thank you very much.

—James Cash,
Cerritos, CA

We don't know of the existence of any of these clubs, but if anyone else has an address or other information, please share it with all of us through **TO THE STARS**. The TV shows still on the air might be contacted via the Publicity Department of that studio which films the show, and perhaps they will know of a fan club.



(Anent Hubbard:) I was a long term admirer of Mr. Hubbard and his alter ego, 'Rene Lafayette,' way back in the good old days...and I felt it a sad day for us when he...gave up SF writing. I did have the pleasure of hearing him speak, and actually meeting him at a Science Fiction Convention over here, so you can imagine my pleasure on hearing of his return to the fold.

Being the publisher of ERG Quarterly (Britain's oldest—possibly the world's—regular, one-editor amateur magazine with 24 years behind it) I look forward to reviewing (*Battlefield Earth*) in my zine. (copy of ERG review enclosed):

"...Characters are pure cardboard and the flow slackens at mid-point, where this hefty saga might well have been divided into two separate (and powerful) novels. However, the pace is soon accelerated again to give us an action-packed, up-dated helping of Golden Age nostalgia of the kind which made 'Elron' a household name in SF. Humanity (represented by Jonnie) triumphs against all odds—without any of today's maudlin, guilt-and-social-message-ridden claptrap. If you want a fast moving adventure and pseudo-science with all the baddies getting their come-uppance from the unconquerable human spirit, then this is your cup of tea. Some will hate it as 'reactionary', others will be ecstatic—you pays your money and you takes your choice. Me? I enjoyed it."

—B.T. Jeeves, Editor
ERG Quarterly,
230 Bannerly Rd.
Sheffield, S11 9FE, United Kingdom

ERG is 24 years old? How time flies when you're having fun! We've not seen your wonderful "Soggie" cartoon characters for some time in U.S. fanzines; could you find time to send a few to **TO THE STARS**?

Now that Hubbard has returned to S.F. writing, we can all enjoy his writing again.

We're looking forward to his new book, which should be out soon. We loved your comment on guilt-and-social-message-ridden claptrap; preachy books with an undigested message are just what we don't enjoy reading!

Good to see TTS get off to a flying start! I was, personally, particularly impressed by Rotsler's candid answer to "What Will Life Be Like in the Year 3000?" and by "The Hugos: The Story From Our Side" by you-know-who. Now, who's going to do a similar piece on the Nebulas? As the Marines used to say, "Come on—do you want to live forever?" Attractive artwork and layout job; bet you enjoyed putting this one together!

—Robert Bloch
Los Angeles, CA

You're right, it was (mostly) fun to put TTS together. We keep feeling concerned about things that seem to be pushing fans apart...! We sure would like to see an article by a Nebula "insider" who wasn't worried about living forever.

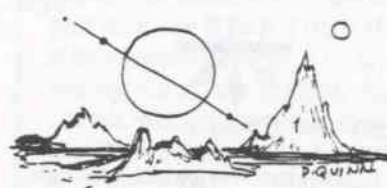
Is there a Hitchhikers Fan Club out there? I've read all three books, seen the series, and heard the plays, and now I think it is time to go to some cons dressed as Ford Prefect.

Do you know anything about an early 70's sci-fi program called 'The Starlost'. It was written by Harlan Ellison and featured the ships from "Silent Running." What I would like to know is...are there any books or script copies from the show, and how did it end?

—Robert B. Clark

Someone will surely tell us about any Hitchhikers Fan Clubs out there, and you should know that several Ford Prefects per convention are about the average, nowadays, along with lots of towels, bathrobes and "Don't Panic!" buttons.

Harlan is one of the most rabid anti-"sci-fi" proponents in science fiction, so be careful about how you use that term in fandom. We've left a message at Harlan's house, asking about the fate of "The Starlost" and any books or scripts which may or may not be available, and will have the information for



Doris Quinn

VOYAGER arrives at Uranus on 24 January, 1986—may I suggest that now would be a good time to plan a convention to be held the weekend after that encounter?

Reasoning: every encounter we have had to date has seen many science fiction pro writers and editors, and other persons connected with space, attending Jet Propulsion Lab for the event. I am quite sure most of them would be happy to stay a few days longer in the Pasadena-Los Angeles area to attend a convention of space supporters. This is something that could be worked out with the Los Angeles Science Fantasy Society, the L-5

Society, World Space Foundation, The Planetary Society, perhaps OASIS, and all the rest of the pro-space groups kicking around.

I plan to have nothing to do with the actual planning or running of the con; remember, I will be working at JPL trying to keep those aged computers running so you all can see pretty pictures. But I would like to see some sort of con held to celebrate the URANUS encounter.

—Harry J.N. Andruschak
La Canada-Flintridge, CA

Such a convention would be a very good way to get several space groups together if they would entrust the actual administration of the con to LASFS experts, who have a good deal of expertise in handling the behind-the-scenes details. Now all we need is someone ambitious—as well as experienced—enough to try it, in spite of the obvious pun-possibilities for naming a URANUS encounter convention!

"The truth is so simple that it is regarded as pretentious banality."

—Dag Hammarskjöld
former Sec.-General, UN

SCIENCE FICTION CHRONICLE

P.O. BOX 4175, NEW YORK N.Y. 10017 USA (212) 643-9011
ANDREW PORTER, Editor and Publisher
Publishers of STARBLISS

You managed to edit my 1,000-word-plus editorial down to a few hundred words. Lost was the key sentence, "I am *not* implying that the book (*Battlefield Earth*) is terrible, and does not deserve to win." The emphasis there was included in the original editorial.

Also, I consider it curious that in your mailing to 300 people, "the people in the SF field whom we felt should know what we are doing," I was not included. Surely *Science Fiction Chronicle* would be a major source of free publicity. I only heard about the flyer from a writer who sent their copy of your flyer to me, several weeks after your mailing.

Andrew Porter
Editor, S.F. Chronicle
New York, NY

Your "key sentence" had nothing to do with our view that your editorial *Pointed With Alarm* at a possibility that was silly in the extreme—to put it politely.

However, we accept your apology. It's not too late for you to be a major source of FREE PUBLICITY for **TO THE STARS**—your readers certainly count as "people in the SF field whom we feel should know what we are doing."

Have to say your position is a bit confusing as to just what to think of **TO THE STARS**. I mean, any magazine that will put you on a mailing list just for the asking is certainly a fan-zine in my book. Yet you also present it all very professionally, and the indicia on the contents page read like any news-stand slick.

Continued on page 34

STILL MORE LETTERS

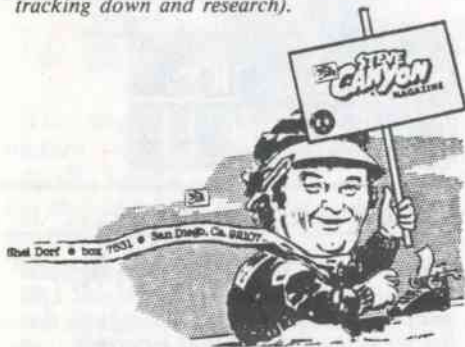
Continued
from page 31

But it still feels like a fanzine (albeit much classier), so I'll approach it as such until told otherwise.

Anyway, great first/zero issue, looking forward to much more over the years. (Oh, and a special request for more articles along the lines of the Cartier piece—that is, information on and reprints of work of some of the "forgotten masters" of early SF illustration.)

—Brad W. Foster
Irving, TX

We Trimbles have been in printing and publishing (almost every angle of it) for many years; that just naturally makes anything we turn out look pretty good—we hope. We mailed free copies of Issue 0 to everyone on our extensive mailing list, trying to drum up subscriptions; we felt it was not only a good business move, but the fannish thing to do! We'll keep trying to make TTS look classy and feel like a fanzine. We plan to continue articles on authors and graphic artists, and definitely some more from earlier days (though these are the ones that take the most tracking down and research).



Your publication is the perfect way for a fringe science-fiction fan such as myself to get deeper into the appreciation of quality SF rather than the filtered down, twice-removed stuff the movies and TV have been feeding us.

One example: after the 1983 San Diego Comic-Con, Maggie Thompson (editor of *Comics Buyers Guide*) treated me to dinner and was trying to explain who Edd Cartier was and how great his illustrations are. I'd never seen his work. So, imagine my delight when very soon after that dinner, I received your publication to find the cover and several inside illos done by this same Edd Cartier!

Then too, the wisdom of Ron Hubbard, his observations about life, is an eye-opener. Not being "into" Scientology I don't know much about his work. However, I've begun to read *Battlefield Earth* and find him a most readable writer. His observations make really good sense.

—Shel Dorf
San Diego, CA

Getting an Edd Cartier cover is more of a coup than many younger fans realize! But thanks to the kind assistance of Cynthia Manson at Davis Publications, we were able to use copyrighted artwork for our cover and interior.

If you like adventure SF, you'll find Hubbard's other works well worth reading. Stories like *Fear*, and *Final Blackout* are classics of their kind and would make fine movies for a

sensitive producer. (And *Battlefield Earth* would make a nifty comic book!) You don't have to be "into" a writer's personal philosophy to enjoy his fiction.

If future issues are going to be as informative, fun and well done as (Issue #0), then I believe you have a winner. It is quite pleasing to see a new publication put out by you two; your hiatus left a serious gap in fandom. As always, keep me in mind as a volunteer.

—Rainbow T'Pyr
Hollywood, CA

The Trimbles' hiatus from fandom was not GAFIA (Getting Away From It All) but FAFIA (Forced Away From It All) by circumstances; our hearts have ever been with science fiction, fantasy and all the wonderfulness of fandom!

I have been delightedly reading John Dalmas' copy of TTS and would like a subscription. At last, true fans who appreciate *BATTLEFIELD EARTH*! Thanks for offering the special discount price—are you going to feature a similar discount on *MISSION: EARTH*?

—Georgia Rahn Becker
Glendale, CA

Plans are to have a special price on other books. We've met lots of "true fans" who appreciate *Battlefield Earth* and the rest of Hubbard's fiction—maybe they were waiting for us to speak out first.

Really enjoyed issue #0, and it filled a need for me. I started out as your basic Trekker, but my interests have broadened over the last 3 years since I came out of the "closet." I write, I collect, and etc, and your #0 provided me with lots of new organizations to join.

—Janis Worrell,
Redmond, WA

One of my fondest memories of the "Enterprise" shuttle roll-out at Edwards AFB was discovering how many Rockwell employees were wearing "CLOSET TREKKIE" buttons under the lapels of their 3-piece suits!

—Bjo



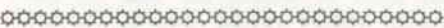
WE ALSO HEARD FROM:

Dan Molitor, S.O. Berrera, Joanna Ray, L.A. Vogel, Charles Nelson, Jon R. McKenzie, Richard Lewis Newman, Dwayne Avery, Paul M. Foster, Sherry Evans, R. J. Theroux, Ronald Gerard, Leo Hamel, Christine C. Aubert, Shari Hurst, and Roberta Rogow (who wants to know if we are a "fanzine" or a "semi-pro" publication—we're definitely in the latter category, if one must have a label.



"We voters should never lose sight of the law of supply and demand. What we don't demand, they don't supply."

—Robert Orben, *AMERICAN WAY*, Nov. '83



NEWSBITS

STAR TREK III NEWS!

The new half-Romulan, half-Vulcan "Lt. Saavik" is Robin Curtis, whose credits include appearances in *Ghost Story*, *Knight Rider*, and the TV movie, *In Love With An Older Woman*. Ms. Curtis is New York theater trained. Kirstie Alley, the original "Saavik" is currently engaged in the theatrical production of *Cat on a Hot Tin Roof*, and the TV series *Masquerade*, and was not available at the time filming started on *Genesis: The Search for Spock*.

Other new casting includes Christopher Lloyd (of *Taxi* fame) as "Krug—described for **TO THE STARS** as "an arch-villain" and Cathy Sherriff as an alien woman of great mystery.

The uniforms used in *Star Trek: The Wrath of Khan* are being used again; no drastic changes are being made on the Enterprise bridge set designs.

The Paramount Studios fire burned down "New York Street" and a sound stage, but did not damage the Star Trek bridge set in any way, as reported by irresponsible news people. The west wall and northwest ceiling of a sound stage housing an "alien planet" set was damaged. This was the stage which William Shatner and several stage crew helped protect from flames. No permanent damage was done the "alien" set, itself.

Filming was not delayed. In fact, Director Leonard Nimoy has caused consternation in the Star Trek offices by bringing in the filming sometimes days earlier than scheduled. This is unusual for any director, much less one new to feature films. Since there is a rigid arrangement of "open" and "closed" days when any outsiders might be allowed on the set, Nimoy's agile directing has caused some confusion amongst visitors who may or may not be allowed to see what's going on.

The live action part of the film will be "wrapped" (finished) by the end of October or sooner. Then Industrial Light and Magic will take over to "lay in" the special effects. The third *Star Trek* movie is due to be released by Summer, 1984.

—Information by permission of Harve Bennett
Producer, *Genesis: The Search For Spock*

Asteroid Discovery

Dr. R. Scott Dunbar, utilizing the 48"/1.2m Schmidt telescope at Mt. Palomar, CA, has discovered an Amor-class asteroid about 640 meters (½ mile) in diameter. Follow-up observations and positional data were obtained by Eleanor Helin near Nice, France. Ms. Helin is the discoverer of several other asteroids. Recent contributions by the Planetary Society have allowed important purchases, as well as continued grant funding for a Research Assistant, Steve Swanson. The World Space Foundation provides supplemental financial support and volunteer assistance to Dunbar and Helin, who are planetary scientists at Caltech's Jet Propulsion Lab. Asteroid discovery 1983 RD is remarkable because of its brightness; two or three times brighter than other objects the same size. Additional information about the Asteroid Project may be obtained by contacting the World Space Foundation Asteroid Project, P.O. Box Y, South Pasadena, CA 91030.

Bradbury's QUEST

by Spencer Strong

Somewhere that might be in a mountain fastness of Tibet or East of Erewhon lives a dwindling tribe of humans in a cavern from which they cannot escape. Periodically they send one of their youngest members forth on a mission impossible: to get to a great gate before he dies and open it to let the sun shine in.

The difficulty is, by the time the child gets anywhere near the Gate—provided he survives the perils in his path to get that far—he will be an old man and die.

A journey that lasts perhaps 80 years? But surely one could encompass the *world in that time!*

Explanation: the entire lifespan of these people is only...8 days! Infancy, childhood's end, youth, maturity, middle age, old age, death—all occur within a week and a day for this moribund race.

The Youngest Boy Yet is set upon the Quest for the Holy Gate. En route he is attacked by a sort of tuskless walrusoid (the creature is not too clearly seen, a blur of action) and has an encounter with a kind of Neanderthal savage who, anachronistically, is intelligent enough to challenge him to a strange electronic/laser-ray game resembling futuristic chess or checkers.



E. A. Luerna

Along the way the eye is dazzled by arcane architecture, huge edifices, monumental mazes. It is not the kind of picture you can see once and come away and accurately describe all the strange things you saw. At least I couldn't.

At a cost of \$1,250,000, and over a time span of two years, Ray Bradbury's "The Creatures Time Forgot" (printed in a late 1940's *Planet Stories* and retitled "Frost & Fire" when republished in Bradbury's collection *R Is For Rocket*) has been made into a ½-hour short movie, with Les Tremayne, the General who lost to the Martians in *War of the Worlds*, and veteran actor John Abbot, who has played one of the undead in *The Vampire's Ghost*.

It's called *Quest* and it is a marvel to behold. The sad part is, you may never be

able to behold it. Unless you go to Japan. To the temple at Atami. *Quest* was made at the behest of the temple guardians, specifically for showing to adherents and visitors.

A pity, for when one assesses Bradbury's translations to the screen, in sum one finds them wanting.

But *Quest*, by my lights, is beyond the shadow of a doubt his best.

Imaginative, awesome, magical. What *The Martian Chronicles* should have been. Eerie, exciting, beautiful. The prose poetry of Bradbury transcendently transposed to the screen by the cinematic sorcery of Saul Bass.

Mysterious, magnetic, a masterpiece in miniature.

Allegory, fairy tale? Who knows—who cares? One flows with the rhythm of the

wonders unfolding before one's bedazzled eyes.

Suffice it to say, *Quest* is not to be missed if you've ever the opportunity to see it. Maybe someday Japan will host a World Science Fiction Convention (banzai sci-fi!) and then we can all take a side trip to Atami, the temple and... *Quest*.



A temple in Japan selects a science fiction story to show adherents and visitors! A casual mention of that fact should silence detractors of the genre. They'll have to read the story to figure out why it would be an appropriate article of faith.

NEW!!!

THE OFFICIAL STAR TREK II THE MOVIE FAN CLUB

"Space...the final frontier. These are the continuing voyages of the Starship Enterprise. Her ongoing mission: To explore strange new worlds...to seek out new life forms and new civilizations...to boldly go where no man has gone before..."

The adventures of the Starship Enterprise continue! Now you can join the official fan club for **STAR TREK II: THE WRATH OF KHAN!** Membership includes a subscription to our critically acclaimed, bi-monthly magazines. Each issue of the magazine features an exclusive interview with one of the actors or production people from both **STAR TREK II** and **STAR TREK III!** When you join the official **STAR TREK II**



fan club, you'll be receiving the latest news and some of the first photos on the upcoming **STAR TREK III: THE SEARCH FOR SPOCK**, directed by Leonard Nimoy! The official magazine also features rare photos from **STAR TREK II** that any Star Trek fan would love. In addition, you receive the latest news and views from the Star Trek universe as well as your letters, artwork and stories that you contribute. There are five trivia questions in each issue from **STAR TREK II** and news on new Trek items out on the market. Each issue of the magazine is printed on the finest quality paper, is typeset, 8 1/2 X 5 1/2 in size, 32 pages long and has a photo on almost every page. Each issue is printed in its own unique color and features exclusive interviews, news and photos on **STAR TREK II** and **STAR TREK III**. Membership and subscription to the magazine is \$15.00 for 1 year. With this you receive an official **STAR TREK** movie magazine delivered bi-monthly to your mailbox, and a membership card. This is the official **STAR TREK** fan club licensed by Paramount Pictures. This is your opportunity to join the official fan club for **STAR TREK II**, and keep up-to-date with the latest news and photos on **STAR TREK III: THE SEARCH FOR SPOCK**, and with a one year membership, you can become a part of it all.

**DAN MADSEN
PRESIDENT**

When joining please make check or money order payable to The Official Star Trek II: The Movie Fan Club. For a copy of the latest **STAR TREK II** magazine send \$1.75 to:

THE OFFICIAL STAR TREK II: THE MOVIE FAN CLUB
930 Evanston Street, Aurora, Colorado 80011

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REVIEWS

Continued from page 21

writes about each film from two viewpoints: how well it succeeded in pleasing an uncritical audience in the 1950s, and how well it stands up today. There's a lot of love and nostalgia here, but also a sharply critical eye. Many of the reviews of the real stinkers, such as *Cat Women of the Moon*, are hysterically funny. Warren also does an admirable job of separating objective facts from his personal opinions, rather than presenting his opinions as facts as many film critics do. He even cites many reviews that disagree with him, not so much to argue with them but to acknowledge that his views aren't gospel.

If you want to know *anything* about any of the 134 s-f films that appeared in America between 1950 and 1957, you have a better chance of finding that information in this book than in any other. *Note:* Warren covers s-f films only, not pure fantasies. If a movie has even a slight pseudo-scientific rationale, such as a mad scientist injecting a victim with a chemical that turns him into a werewolf, it's included here, but if it's a straight witchcraft/black magic werewolf movie, it won't be in here. A second volume will cover the period from 1958 through 1962, the year that Warren feels was the final one for the "1950s s-f movie genre" before it evolved to something else.

-Fred Patten

WHAT PROJECTS/ORGANIZATIONS/APPEALS DO YOU ADVOCATE SUPPORTING? ADDRESSES, PLEASE

Share your newsletters with us. If we find something of general interest to our readers, we'll reprint news bits, and give you, your organization and/or your publication some free publicity in return!



Sandy Blaylock

THE WOODS RUNNER: Official Meeting Place and Magazine of Unicorn Hunters International, Lake Superior State College, Sault Ste. Marie, Michigan 49783. Subscriptions: USA only: \$3/4 issues, \$8/12 issues, \$14/20 issues. All non-USA: \$5/4 issues, \$14/12 issues.

This is a magazine which started out as a student literary journal, and grew from there to a far-reaching philosophy that included not only unicorn-hunting but a Banished List for words and phrases, and other beneficial ideas. Well worth the money to put some sunshine into your life every time *The Woods Runner* is folded, mangled and crammed into your mailbox. Free unicorn questing licenses are issued on request

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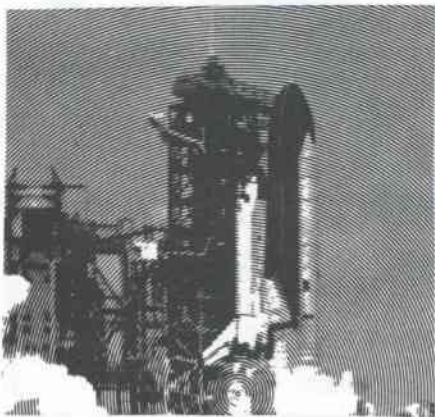
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NEWSBITS

S.T.A.G. Celebrates Anniversary

Star Trek Action Group (S.T.A.G.) celebrates its tenth birthday with greetings in its anniversary newsletter from Gene Roddenberry, Susan Sackett, Sonni Cooper, Anne McCaffrey and Rupert Evans. S.T.A.G. has been a major force in helping unite United Kingdom Star Trek fandom, with many cross-overs into Dr. Who, Blake's Seven, and other fandoms. The newsletter contains a quantity of British ads, trades, pen pals, reviews, letters, convention listings, fan fiction, book stores, and clubs. S.T.A.G. has been collecting stamps for the purchase of Guide Dogs for the Blind as one of its on-going charity works. For subscription information, contact Mrs. Sylvia Billings, 49 Southampton Rd., Far-Cotton, Northampton, NN4 9EA, England.



L-5 Society Needs Volunteers

You can help in the following ways: (1) Help sell ad space in the *L-5 NEWS*. Help reach a potentially large market; influence your company or any other group to buy an ad. (2) Help with design and production of L-5 Society ads in other publications; L-5 Society is in need of professional expertise. (3) Help with Direct Mailing. (4) Help with free placement of L-5 Society ads; science fiction author Jerry Pournelle has been doing a terrific job, mentioning the L-5 Society every chance he gets—others can help. (5) Mentioning the L-5 Society in print; writers who can mention the Society in their columns, articles, and books.

If you can help with any of the projects listed above, contact the L-5 Society's Vice-President: Mark Hopkins, 2439 25th St., Santa Monica, CA 90405.

The L-5 Society (on which *TO THE STARS* editor, Bjo Trimble, is a member of the Board of Directors) is devoted to getting man into space and into space colonies. This effort is well worth supporting with volunteer work and with your membership: the L-5 Society is small but effective, and they aim to become larger and still more effective. Though not yet 10 years old, the L-5 Society has already made an impact on history, in defeating a space treaty which would have barred development of space as a frontier for free people. The L-5 Society is a space group with membership in 'grass-roots' space fans as well as the professional space community. Memberships: \$15 student; \$25 regular; \$50 supporting; \$100 contributing; \$500 lifetime to 1060 Elm St., Tucson, AZ 85719. Ask about the L-5 Phone Tree to help the space effort.

Tell them *TO THE STARS* suggested you write

BBC Visual Effects Accident

Mat Irvine, space writer and Visual Effects Director for the British Broadcasting Company, was in a "slight" accident recently. He reports: "We have a live Saturday evening programme called, of course, *THE LATE LATE BREAKFAST SHOW*. It is hosted by an old friend of mine from *SWAP SHOP* (another BBC TV show) days, Noel Edmunds. We—as a department—do quite a lot for the programme. I, and my assistant, went down to do one programme which turned out to be some smoke effects at an Outside Broadcast that would be fed live into the studio. It came from Santa Pod, which is Britain's only real Drag Strip, situated north of London and South of Birmingham. My work was over and done with, so we went along to watch the other event that was taking place. It was an

attempt to beat the world record for jumping cars, and the final attempt, which was transmitted live, went wrong. I ended up being hit by the back axle! The car was ("was" is the right word!) a Jensen, which is powered by a 7 litre Chrysler V8, travelling very fast—estimates reckon it was 140 mph! Overall, I'm lucky to be here! My back received a large bruise, though surprisingly nothing was broken. I don't think we'll be doing anything like that again for a long time!

Otherwise, work at the BBC is very tame. Nothing really to get my teeth into! I will be doing one of my appearances at the end of October, for *STS-9*. The trouble with this, of course, is that I can never get over to see a Shuttle launch live."

—Mat Irvine, *BBC Visual Effects Dept.*
250, Western Ave., London
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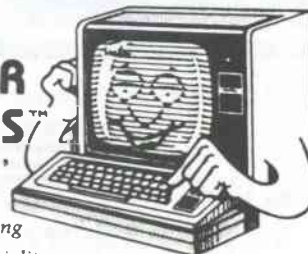
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TO THE STARS will utilize its pages for news, reviews, commentary and the features which make this magazine unique. While we welcome advertising from conventions, to keep the **CALENDAR OF EVENTS** from becoming too large, **TO THE STARS** will limit convention listings to those where one or more of the **TTS** staff or contributors will appear as guest or speaker. Space events will be listed for the information of **TTS** readers.

TO THE STARS suggests that readers consult *The Science Fiction Convention Guide*, PO Box 22525, Baltimore, MD 21203, for a comprehensive listing of all SF, fantasy, gaming, comics, collecting, and specialized conventions. **THIS PUBLICATION LISTS CONVENTIONS FREE OF CHARGE.** Subscriptions to the *Guide* are \$5 US or \$12 foreign for 6 issues. **TO THE STARS** urges support of this specialized publication; a valuable source of convention listings for all of fandom.

"For most men life is a search for the proper manila envelope in which to get themselves filed."

—Clifton Fadiman

WHEN REQUESTING INFORMATION ALWAYS REMEMBER TO INCLUDE AN SASE (Self Addressed Stamped Envelope) TO GUARANTEE AN INSTANT ANSWER — MOST CONVENTIONS ARE NON-PROFIT, REMEMBER!

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- Mar. 3-4, 1984: TREKKON '84—Menger Hotel & Motor Inn. Interest: Star Trek. Contact: Ms. Phyllis Wood, 227 Christine, San Antonio, TX 78223.
- Mar. 9-11, 1984: MEDTREC—Blue Mountains, Australia. Interest: ST/SF. Contact: Susan Clarke, 6 Bellevue Rd., Faulconbridge, N.S.W. 2776,
- Apr. 13-15, 1984: COSTUME CON—San Diego Area. Interest: costumes, past & future. Contact: Fantasy Costumers Guild, P.O. Box 1947, Spring Valley, CA 92077.
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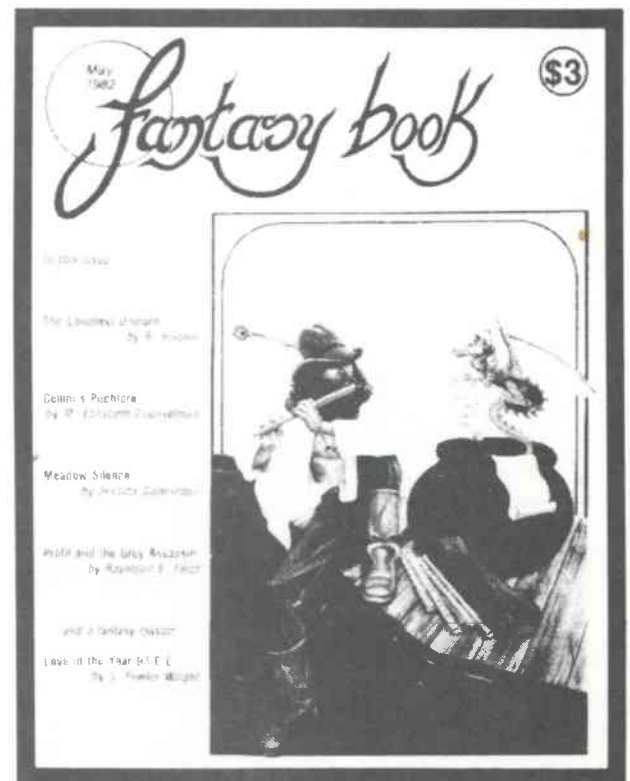
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