200 MOST IMPORTANT PEOPLE

SPECIAL 200th EDITION

ALL-NEW EXCLUSIVE INTERVIEWS WITH:
 Arthur C. Clarke • Tim Burton • Joe Dante
 Gale Anne Hurd • William Gibson
 Terry Gilliam • Ben Bova
THE 200 MOST IMPORTANT PEOPLE IN SCIENCE FICTION AND FANTASY

Writers
Douglas Adams
Brian Aldiss
Paul Anderson
Piers Anthony
Isaac Asimov
J.G. Ballard
Clive Barker
L. Frank Baum
Charles Beaumont
Alfred Bester
James Blish
Robert Bloch
Pierre Boule
Ben Bova
Leigh Brackett
Ray Bradbury
Marion Zimmer Bradley
Dr. Brill
Fredric Brown
John Brunner
Edgar Rice Burroughs
Karel Capek
Orson Scott Card
Lewis Carroll
C.J. Cherryh
Arthur C. Clarke
Hal Clement
Michael Crichton
L. Sprague de Camp
Samuel Delany
Lester Dent
Philip K. Dick
Gordon Dickson
Stephen Donaldson
Sir Arthur Conan Doyle
Lord Dunsany
Harlan Ellison
Philip José Farmer
Jack Finney
Neil Gaiman
William Gibson
Gary Gygax
H. Rider Haggard
Joe Haldeman
Edmund Hamilton
Harry Harrison
Robert Heinlein
Frank Herbert
Robert E. Howard
Aldous Huxley
Stephen King
Nigel Kneale
Henry Kuttner
Ursula K. Le Guin
Stan Lee
Talitha Lee
Fritz Leiber
Murray Leinster
Stanislav Lem
C.S. Lewis
H.P. Lovecraft
George R.R. Martin
Richard Matheson
Anne McCaffrey
A. Merritt
Michael Moorcock
Alan Moore
C.L. Moore
Larry Niven
Andre Norton
George Orwell
Edgar Allan Poe
Frederik Pohl
Jerry Pournelle
Fred Saberhagen
Dr. Seuss
Robert Shepley
Mary Shelley
Jerry Siegel
Robert Silverberg
Clifford D. Simak
Clark Ashton Smith
E.E. Smith
Norman Spinrad
Olaf Stapledon
Bram Stoker
Theodore Sturgeon
James Tiptree Jr.
J.R.R. Tolkien
Jack Vance
A.E. van Vogt
Jules Verne
Kurt Vonnegut Jr.
Stanley G. Weinbaum
H.G. Wells
Jack Williamson
Connie Willis
Philip Wylie
John Wyndham
Roger Zelazny

Editors/Publishers
Forrest J Ackerman
Irwin Allen
Ian Ballantine
Harry Bates
John W. Campbell
Terry Carr
Judy-Lynn del Rey
Lester del Rey

Artists
Chesley Bonestell
Ed Emshwiller
Virgil Finlay
Frank Frazetta
Kelly Freas
H.R. Giger
Jean (Meoibus) Giraud
Jack Kirby
Ralph McQuarrie
Syd Mead
Frank Paul
Alex Raymond
Joe Shuster
Michael Whelan
Wally Wood

Radio, TV & Film
Irwin Allen
Gerry Anderson
Sylvia Anderson
Jack Arnold
Harve Bennett
Rick Berman
Tim Burton
Ed Wood Jr.

Effects/Music
Rick Baker
Richard Edlund
John P. Fulton
Jerry Goldsmith
Ray Harryhausen
Bernard Herrmann
Dennis Muren
Willis O'Brien
Dick Smith
Douglas Trumbull
Albert Whitlock
John Williams
Stan Winston

Actors
Tom Baker
Lon Chaney
Buster Crabbe
Peter Cushing
Harold Ford
Boris Karloff
DeForest Kelley
Christopher Lee
Bela Lugosi
Patrick McGoohan
Nichelle Nichols
Leonard Nimoy
Vincent Price
Arnold Schwarzenegger
William Shatner
Patrick Stewart

Steven Spielberg & George Lucas

These are the 200 Most Important People in Science Fiction & Fantasy. These are the men and women whose creations, whose work, whose actions have had the greatest impact on the genre.

In some cases, that impact may be linked to a single act—as when Aldous Huxley brought forth a Brave New World and when Mary Shelley created Frankenstein or The Modern Prometheus. For others, such as Clive Barker, C.J. Cherryh, Michael Moorcock and Stan Winston, it is a large body of work studied with impressive achievements.

Still others—like Lewis Carroll, Clark Ashton Smith, Dr. Seuss and Moebius—are trailblazers, pioneers whose efforts have laid the foundation for the fantasists to follow.

A number of these individuals have all but transcended their accomplishments, becoming “icons,” people whose names and faces have become closely identified with SF and fantasy not only by its fans, but by the mainstream public—Harrison Ford, Douglas Adams, Arnold Schwarzenegger, Ridley Scott, Patrick Stewart and others.

In creating this list, nominations were offered by a council of STARLOG writers including Jean Airey, Drew Bittner, Bill Florence, Kim Howard Johnson, Jean-Marc Lofficier, Will Murray, Joe Nazzaro, Stan Nicholls, Adam Pirani, Marc Shapiro, Ian Spelling, Tom Weaver and Michael Wolff. Also considered were nominees suggested by readers in response to the 100 Most Important People list published in STARLOG #100 (per reader mail subsequently printed).

Writing this issue’s essays was a task undertaken by the STARLOG editors and the nominating writers council. Eddie Berganza, Craig White, Chris Singer, Kyle Counts, David Hirsch, T.W. Knowles II, Bob Miller, Lynne Stephens, Steven Swires and Bill Warren contributed additional essays. The unbylined mini-items, which briefly recap STARLOG’s first 100 People (see issue #100 for full-length essays), were written by the editors. Those first 100 People are saluted here alphabetically; the second 100 have been arranged in no particular order.

The ideas and visions of these 200 people listed—and the many significant others left unprofiled—have been responsible for science fiction’s yesterday and today... and for all those tomorrows yet to come.

—David McDonnell
A man of both shadow and substance, Rod Serling (1924-75) took TV viewers to another dimension, *The Twilight Zone*. He also presented a later TV anthology (*Night Gallery*) and co-scripted the film version of *Planet of the Apes* (1968).
PIERRE BOULLE

Some SF and fantasy concepts seem so obvious and fundamental that they become foundations of the genre.

French author Pierre Boulle invented one of these concepts: A planet where apes talk, rule and are civilized, and where humans, incapable of speech, are barbarous and wild. His 1963 novel La Planète des Singes (English title either Planet of the Apes or Monkey Planet) established this world, which is visited by a modern-day astronaut caught in a time warp.

Scripted by Rod Serling and Michael Wilson, the 1968 movie starring Charlton Heston took the book’s concept, but (not surprisingly) blunted its subtle ironic tones somewhat. The film also added one notable twist: At the novel’s end, the explorers of the monkey-dominated planet return to an Earth that is 2,000 years older; but the movie ends still on the ape planet with Heston’s spectacular discovery of the Statue of Liberty in the sand. This is Earth in the future.

The success of Boulle’s concept can be measured by what it spawned: Four movie sequels—Beneath the Planet of the Apes (1970), Escape from the Planet of the Apes (1971), Conquest of the Planet of the Apes (1972) and Battle for the Planet of the Apes (1973)—a live-action and a cartoon TV series.

Born in Avignon, France in 1912, Boulle trained as an electrical engineer, and in 1936 went to Malaysia, where he worked on rubber plantations until 1939 and again from 1945 to 1947. During WWII, he fought for the Free French Mission, was captured fighting as a guerrilla in Indochina and then escaped. He was awarded the Croix de Guerre 39-45 (War Cross) and Médaille de la Résistance (Resistance Medal), and wrote about his wartime experiences in Le Pont de la Rivière Kwai (1952), which was made into the Oscar-winning 1957 film The Bridge on the River Kwai.

Boulle then became a writer in 1948, still lives in France. He has written more than 20 novels and some short stories, but most are not SF and few have been translated into English. Boulle is a recipient of the Chevalier de la Légion d’honneur (Knight of the Legion of Honor), the highest decoration a French civilian can receive.

—Adam Pirani

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JERRY GOLDSMITH

"I don’t seek these kinds of films out," notes veteran soundtrack composer Jerry Goldsmith (born 1930) of his continual work providing the musical backing to countless SF and fantasy movies. "For whatever reason, the people who make them seek me out."

The reason might be the versatility that allows Goldsmith to flow from the all-electronic score for the futuristic action film *Runaway* to the progressive/traditional take on the all-too-familiar Alexander Courage theme that resulted in an Oscar-nominated score for *Star Trek: The Motion Picture*. But equally important is Goldsmith’s instinctive ability to cut to the emotional heart of the fantasy and bring musical strength and stability to each film. "When I get a fantasy film job, the first thing I look for is the non-fantasy element to build the music upon," he says of his work in such films as his Oscar-winning score for *The Omen*, *Innerspace*, *Poltergeist* and *Twilight Zone: The Movie*. "The human side of the film is what’s important, not the hardware."

Goldsmith’s career, which spans more than 30 years and has its roots in early jobs scoring the classic genre TV series *Thriller* and *Twilight Zone*, isn’t so much a series of anecdotes as it is a mountain of challenges accepted and successfully completed. On the original *ALIEN*, it was setting the musical tone for a movie that projected little but rampant fear. The composer found a dizzying array of orchestra and quirky synthesizer passages his creative tools, as he matched musical wits with director Joe Dante on *Gremlins*. "There is no formula to finding what musically fits a science fiction or fantasy film," he observes. "I just look for the emotion. When I don’t find it, things get more difficult."

"I’m willing to tackle an interesting project, if it offers me the chance to do something I haven’t done before. When I’m excited about something, the creativity just flows. I like a good creative fight."

It is a creative fight that genre history will indicate Jerry Goldsmith rarely lost.

—Marc Shapiro