George Lucas & Steven Spielberg speak!

Exclusive Interview:

Steven Spielberg directs Tom Cruise in Philip K. Dick's

MINORITY REPORT

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The 300 Most Important People in SF & Fantasy

OVER 100-PAGE COLLECTIBLE SPECIAL!

THE 300 MOST IMPORTANT PEOPLE IN SCIENCE FICTION & FANTASY

These are the 300 Most Important People in Science Fiction & Fantasy. They're the men and women whose creations, work and actions have had the greatest influence on the genre.

In certain cases, that impact may be linked to a single act—as when Jonathan Swift chronicled Gulliver's Travels or Walter M. Miller wrote A Canticle for Leibowitz. For others, such as Alfred Hitchcock, Roy Thomas and Harry Turtledove, it is a large body of work studded with impressive achievements. Some of these individuals have become "icons," people whose names and faces now represent SF and fantasy to both fans and the mainstream public—like J. R. R. Tolkien, Charles Dickens and Sigmund Freud. No matter what, all are truly important.

This list incorporates the initial 100 Most Important People (published in STARLOG #100 in 1985) and its 200 Most Important People follow-up (#200, 1994). Final selections were determined by the editors from nominees suggested by STARLOG's contributing writers and artists. Those 200 People are briefly recapped on the following pages (see #100 & #200 for full-length entries). Essays saluting the newcomers begin on page 15.

FOUNDER

Jules Verne
H.G. Wells

WRITERS

Douglas Adams
Brian Aldiss
Poul Anderson
Piers Anthony
Isaac Asimov
J.G. Ballard
Iain Banks
Charles Berkeley
L. Frank Baum
Stephen Baxter
Peter S. Beagle
Greg Bear
Charles Beaumont
Gregory Benford
Alfred Bester
James Blish
Robert Bloch

Pierre Boulle
Ben Ben,Ben
Leigh Brackett
Ray Bradbury
Marion Zimmer Bradley
David Brin
Fredric Brown
John Brunner
Edgar Rice Burroughs
Octavia Butler
Karel Capek
Orson Scott Card
Lewis Carroll
C.J. Cherryh
Arthur C. Clarke
Hal Clement
Michael Chrichton
Ray Cummings
Rosalind Dittrich
L. Sprague de Camp
Samuel Delany
Lester Del
Philip K. Dick
Gordon Dickson
Thomas M. Disch
Stephen Donaldson
Sir Arthur Conan Doyle
Lord Dunsany
Ivan Eremov
Harlan Ellison
K.H. Ernsting
Philip Jose Farmer
Jack Finney
Neil Gaiman
David Gerrold
William Gibson
Gary Gygax
H. Rider Haggard

Joe Haldeman
Edmond Hamilton
Harry Harrison
Robert Heinlein
Frank Herbert
William Hope Hodgson
Robert E. Howard
L. Ron Hubbard
Alejandro Huxley
Brian Jacques
Stephen King
Nigel Kneale
Dean R. Koontz
Henry Kuttner
Keith Laumer
Stan Lee
Tao Lin
Madeleine L'Engle
Ursula K. Le Guin
Fritz Leiber
Murray Leinster
Stanislav Lem
C.S. Lewis
H.P. Lovecraft
Arthur Machen
George R.R. Martin
Richard Matheson
Julian May
Anne McCaffrey
A. Merritt
Walton Miller
Michael Moorcock
Alan Moore
C.L. Moore
Talbot Mundy
Larry Niven
Andre Norton
Philip Francis Nowlan
George Orwell
Mervyn Peake
Edgar Allan Poe
Frederik Pohl
Jerry Pournelle
Terry Pratchett
Philip Pullman
Maurice Renard
Anne Rice
Kim Stanley Robinson
Sax Rohmer
J.H. Rosny the Elder
J.K. Rowling
Eric Frank Russell
Fred Saberhagen
Karl Scheer
Dr. Seuss
Bob Shaw
Robert Shekely
Mary Shelley
Jerry Siegel
Robert Silverberg
Clifford D. Simak
Clark Ashton Smith
Conrad Williger

E.E. "Doc" Smith
Norman G. Drayton
Syd Mead
Frank Miller
Frank R. Paul
Alex Raymond
Joe Shuster
Berthold Wegener
Michael Whelan
Wally Wood

FILM

William Alland
Samuel Z. Arkoff
Jack Arnold
Bob Burns
Tin Burton
James Cameron
John Carpenter
John Carpenter
David Cronenberg
Joe Dante
Walt Disney
Richard Donner
Terry Gilliam
Gene Wexler
Philip Wyllie
John Wyndham
Roger Zelauny

EDITORS/PUBLISHERS

Forest J. Ackerman
Ivan Balsline
Harry Bates
John W. Campbell
Terry Carr
Lin Carter
Judy-Lynn del Rey
Lester del Rey
August Derleth
Gardner Dozois
William M. Gaines
Hugo Gernsback
Horace L. Gold
David Hartwell
David Kyle
Sum Moskowitz
Julie Schwartz
Mort Weisinger
Donald A. Wollheim
Farnsworth Wright

ARTISTS

Chesley Bonestell
Dick Callins
Ed Carter
Steve Ditko
Ed Emshwiller
Vinyl Finlay
Frank Frazetta
Kerry Finley
R.H. Giger
Jean (Moebius) Giraud
James Gurney
Greg & Tim Hildebrandt
Gil Kane

Jack Kirby
Ted McFarlane
Talig McQuarrie
Syd Mead
Frank Miller
Frank R. Paul
Alex Raymond
Joe Shuster
Berthold Wegener
Michael Whelan
Wally Wood

SPECIAL EFFECTS

L.B. Abbott
Paul Blaisdell
Richard Edlund
John F. Fulton
Ray Harryhausen
David S. Horsley
Derek Meddings
Dennis Muren
Willis O'Brien
Douglas Trumbull
Albert Whitlock

MAKEUP

Rick Baker

John Chambers
Jack P. Pierce
Dick Smith
Michael Westmore
Stan Winston

MUSIC

Jerry Goldsmith
Bernard Herrmann
John Williams

ACTORS

John Agar*
Tom Baker
Scott Bakula
Lon Chaney
Lon Chaney Jr.
Buster Crabbe
Peter Cushing
Harrison Ford
Boris Karloff
DeForest Kelley
Christopher Lee
Bela Lugosi
Patrick McGoohan
Kate Mulgrew
Nichelle Nichols
Leonard Nimoy
Vincent Price
Arnold Schwarzenegger
William Shatner
Patrick Stewart
Sigmund Weaver
Fay Wray

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Kenneth Johnson
Ron Kelsey
Glen Larson
Terry Nation
Rob Nayler
Rockne S. O'Bannon
Arch Oboler
Michael Piller*
Gene Roddenberry
Rod Serling
Joseph Stefano
Leslie Stevens
J. Michael Straczynski
Rob Tapert
Orson Welles
Joan Wymann
THE FOUNDERS

The father of science fiction, Jules Verne (1828-1905) inspired scientists and engineers to make his prophetic inventions realities. His influential novels are Journey to the Center of the Earth (1864), A Trip to the Moon (1865) and From the Earth to the Moon (1870), 20,000 Leagues Under the Sea (1870) and Around the World in 80 Days (1873).

The other creator of our universe is H.G. Wells (1866-1946). His legacy includes such seminal SF novels as The Time Machine (1895), The Island of Dr. Moreau (1896), The Invisible Man (1897), The War of the Worlds (1898) and The Shape of Things to Come (1933).

THE WRITERS

Do you panic! Douglas Adams (1952-2001) was best known for his BBC radio show turned-hilarious novel series, The Hitchhiker's Guide to the Galaxy. The answer is still 42.

An accomplished SF historian (1986’s Trillion Year Spree), Brian Aldiss (1925-) has written such master works as Greyback (1964), Frankenstein Unbound (1973) and the Helliconia trilogy (1983-85).


Bestselling fantasist Piers Anthony (1934-) is the guide for millions to the world of Xanth.

Issac Asimov (1920-92) is science fiction. In more than 400 books, the prolific Anthony Science Fiction, delved into SF, mystery, history, science and religion. His Three Laws of Robotics—from the short stories of I, Robot (1950) and novels—revolutionized the fictional use of mechanical men. His Foundation series chronicled galactic decline and fall of a galactic empire.

J.G. Ballard (1930-) explored “inner space” with early ecological catastrophe—The Drowned World (1962) and The Drought (1965)—and “urban disaster” novels—Crash (1973, later filmed) and High Rise (1975).


L. Frank Baum (1856-1919) dreamed of The Wonderful Wizard of Oz (1900), and though that book and 13 sequels, read well for all of us—by Barker (Hellraiser, Nightbreed, Lord of Illusions).

Charles Beaumont (1929-67) penned magical short stories (“Black Country,” “Miss Gentilella,” “The Crooked Man”), many Twilight Zone entries (“Elegy,” “Long Distance Call”) and scripted (alone or in collaboration) AIP Edgar Allan Poe movies and 7 Faces of Dr. Lao (1964). With The Demolished Man (1953) and The Stars My Destination (1956), Alfred Bester (1913-87) contributed to the golden age of SF. His notable achievements include The Cities in Flight series and Black Eaden (1967).

James Blish’s (1921-75) remarkable A Case of Conscience (1959) remains one of SF’s most sophisticated tales on the existence of God. His other notable achievements include The Cities in Flight series and Black Eaden (1967).

With tongue often in cheek and one-liner endings, Robert Bloch (1917-94) alternately terrorized and amused fans with short stories (“Yours Truly, Jack the Ripper”), novels, screenplays (Amicus anthologies and television scripts for Alfred Hitchcock Presents, Star Trek). Of course he’s the author of Psycho (1959).

Pierre Bouille (1912-94) wrote La Planete des Singes (1963), which became the SF phenomenon Planet of the Apes.


Leigh Brackett (1915-78) was a screenwriter (The Big Sleep, The Long Goodbye, Star Trek IV), producer of the adventures of Eric John Stark and novelist (1955’s The Long Tomorrow). She was married to SF writer Edmond Hamilton.

Ray Bradbury (1920- ), the wonderful man in the ice cream suit, has been called the poet laureate of science fiction. His magical tale of a device is on view in such short story collections as The Martian Chronicles (1950) and The Illustrated Man (1952), and the novels Fahrenheit 451 (1953) and Something Wicked This Way Comes (1953).


Shick, elegant and often funny, the works of Fredric Brown (1906-72) delighted SF fans. His best are What Me Now? (1949) and Martian Go Home (1955).

John Brunner (1934-95) was the first British author to win a Best Novel Hugo (1969)—for Stand on Zanzibar, his nightmare view of a world ravaged by overpopulation and future war (1968).

Edgar Rice Burroughs (1875-1950) brought John Carter of Mars to aid A Princess of Mars (1912), but his greatest creation remains Tarzan of the Apes (1914).

Czech writer Karol Capek (1890-1938) introduced the “robot” (from the Czech word for “worker”) in his play R.U.R. (1921).

Orson Scott Card (1951- ) plays Ender’s Game (1985) as a Hugo- and Nebula-winning writer. Other important works include the Tales of Alvin Maker series, Speaker For The Dead (1986, Ender’s sequel) and The Memory of Earth (1992).

As “Lewis Carroll,” Charles L. Dodgson (1832-98) introduced readers to Alice Adventures in Wonderland (1865), and then Through the Looking Glass (1872).


Robert E. Howard (1906-36) wrote more than 200 short stories and novels. Howard was a master of haunted SF, a man who takes his science seriousness in such novels as Mission of Gravity (1952) and Needle (1970).


There’s currently a renaissance happening. L. Sprague de Camp (1907-2000) wrote tales of SF—the classic Lost Darkness Fall (1941) and Rogue Queen (1951)—as well as fantasy (his Conan revival) and non-fiction. Collaborating with Fletcher Pratt, he sent Harold Shea on imaginative adventures.

Samuel R. Delany (1942- ) novels Nova (1968) and Dhalgren (1975) established his uncanny contemporary talent.

Lester Dent (1904-95) created the perennial pulp hero Doc Savage, and, as a young Robert E. Howard, almost all of his 182 magazine novel exploits.

Philip K. Dick (1928-82), the master of SF paranoia, scored with such works as Do Androids Dream of Electric Sheep? (1968, filmed as Blade Runner) and Flow My Tears, the Policeman Said (1974). Dick, short stories were lensed as Total Recall and Minority Report.

Gordon R. Dickson (1923-2001) wrote the Dorsai books, The Dragon and the George (1978) and “Soldier, Ask Not.” Dickson & Paul Wellman co-wrote the enchanting Hoka tales.

Stephen R. Donaldson (1947- ) hit the fantasy bestseller big time with Lord of the Rings (1977) and his Chronicles of Thomas Covenant.

It’s elementary. Sir Arthur Conan Doyle (1859-1930) created Sherlock Holmes as well as that explorer of The Lost World (1912), Professor Challenger.

Fancier fantasist Lord Duns- sima’s 16th Baron Dunsmuir, 1878-1957) was one of the tales of Lord Dunsruch’s book. The fields we know” in The Sword of Welleran (1908) and The King of Elland’s Daughter (1924). Harlan Ellison (1934-) prefers the label “writer of the fantastic.” He penned such stories as “I Have No Mouth as I Must Scream” and “A Boy and His Dog,” scripted significant entries in The Outer Limits and Star Trek and edited the groundbreaking Dangerous Visions anthology.

In his Riverworld saga, Philip José Farmer (1910-94) took readers to a gentler past via time-travel romance. The Body Snatchers (1954) postulated aliens (pod people) among us—and was filmed as Invasion of the Body Snatchers (1956, co-scripted by Finney).


Gary Carys (1938- ) created Dungeons & Dragons, inventing the role-playing game.

Adventure novelist H. Rider Haggard (1856-1925) explored lost worlds with King Solomon’s Mines (1885), Allan Quatermain (1887) and, most importantly, She (1886), with the immortal adage: “She!”

Robert A. Heinlein (1907-88) made an astoundingly impact on SF: The Puppet Masters (1951), The Door into Summer (1957), Have Spacesuit—Will Travel (1958), Starships Troopers (1959) and Stranger in a Strange Land (1961).

From the surface of a windborn planet called Arrakis, Frank Herbert (1920-86) drew a landmark saga that has withstood the sands of time. Truly, he was the emperor of Dune.

In creating a savage barbarian named Conan the Barbarian in 1928-97 he wrote one of the most influential fantasy novels (1936-37) pioneered that subgenre of blood & thunder, sword & sorcery.

Aldous Huxley (1894-1963) wrote that landmark, Brave New World (1932).
The often humorous artwork of Frank Kelly Fress (1922-) grazed Mad magazine and hundreds of SF book covers. He painted that sty Martian in the key of the Ring.

Swiss-born H.R. Giger (1940-) provided unsettling images of “bio-mechanical” grotesqueries to ALIEN (1979), becoming an influential artistic proponent of the “Cigeresque.”

France’s most honored graphic artist, Jean (Moebius) Giraud (1938-) created Arzach and The Airtight Garage, and co-founded Metal Hurlant magazine (which became Heavy Metal in the U.S.).

Jack Kirby (1917-94) is the American comic book. Solo, he created the New Gods, Mr. Miracle and the Demon. He co-created (with Joe Simon) Captain America and (with Stan Lee) the Fantastic Four, Silver Surfer and the Hulk.

What George Lucas might dream, production illustrator Ralph McQuarrie (1929-) could paint. He helped visualize Star Wars Universe.

Acclimated to designing the future for industrial clients (aviation, automotive, etc.), Saul Bass, Mead (1933-) brought his expertise to cinema with TRON (1981) and Blade Runner (1982).

Illustrator Frank R. Paul (1884-1963) drew the covers for the pioneering Amazing Stories Magazine, showed the way for an age of science fiction. The incredible artistry on display in Alex Raymond’s (1902-56) Flash Gordon comic strip gave fans an unearthly joy.

Joe Shuster (1914-92) co-created Superman.

His sense of wonder has made Michael Whelan (1950-) one of the field’s seminal artists. He lets you judge a book by its cover.

Undoubtedly the finest artist of comic book SF, Wally Wood (1927-81) brought his distinctive style to EC’s 1950s showcases Weird Science and Weird Fantasy.

**FILM**

As an SF specialist, Jack Arnold (1912-92) directed It Came from Outer Space (1953), Creature from the Black Lagoon (1954), Tarantula (1955) and The Incredible Shrinking Man (1957).

Fantasy filmmaker Tim Burton (1959-) just keeps making great movies (Beetlejuice, Batman, Edward Scissorhands, Ed Wood, Mars Attacks!, etc.).


As demonstrated by Halloween (1978), the Thing (1982), Starman (1984) and Big Trouble in Little China (1986), John Carpenter (1948-) is a filmmaker with a flair for the fantastic.

Fast and furiously, Roger Cormen (1926-) has always made movies, creating unorthodox cult flics like The Little Shop of Horrors (1960) and a series of Edgar Allan Poe adaptations. His greatest role has been as a risk taker, giving young filmmakers their first breaks.


If there must be a king of the magic kingdom, it is Walt Disney (1901-66), who rules immortal. Worlds of make-believe. His full-length animated film, Snow White and the Seven Dwarfs (1937), the revolutionary Fantasia (1940) and the classic 20,000 Leagues Under the Sea (1954). He popularized cartoon characters (Mickey Mouse, Donald Duck) and launched film making innovations and made theme parks work.

Early in his career, Richard Donner (1939-) directed classic episodes of The Twilight Zone ("Nightmare at 20,000 Feet") before turning to making such films as The Omen (1976), Superman (1978) and Ladyhawke (1985).

Monty Python’s Terry Gilliam (1940-) brought his cinematic vision to film with Time Bandits (1981), Brazil (1985) and The Adventures of Baron Munchausen (1989).

Gale Anne Hurd (1953-) is the producer of some of SF’s best movies (Terminator, ALIENS, Alien Nation, Tremors, The Abyss).

Animation legend Chuck Jones (1912-2002) directed “Duck Dodgers in the 24 1/2 Century,” “What’s Opera, Doc?” (the best cartoon of all) and 300 other toons. He also created the Road Runner and the Coyote. He directed Popeye, The Martian and Pepe LePew, and reshaped existing Warner toon stars.


The master filmmaker Stanley Kubrick (1928-99) crafted the ultimate trip, 2001: A Space Odyssey (1968). His other genre masterpieces are Dr. Strangelove (1963), A Clockwork Orange (1971) and The Shining (1980).
From a ship in the New York harbor, German filmmaker Fritz Lang (1890-1976) saw the future reflected in the Manhattan skyline. The result in 1927 was the incredibly influential *Metropolis*.

Frank Lucas (1944- ) set the *Star Wars* in motion and crafted the Indiana Jones adventures. His work is modern mythology (see page 40).

Frank Marshall (1946- ) began as a production assistant on *Tarzans* (1960), making it to producer of *Raider of the Lost Ark,* The Sixth Sense, and many others (and director, *Congo*).

Between 1896 and 1912, pioneering filmmaker Georges Melies (1861-1938) created the cinematic special FX in *A Trip to the Moon* (1902), *20,000 Leagues Under the Sea* (1916), and *Halloween of Baron Munchausen* (1911).

As an art director, production designer, and film director, William Cameron Menzies (1895-1957) contributed indelible images with *The Ten Commandments* (1923), *Things to Come* (1933) and *Invaders from Mars* (1953).

Katsuhiro Otomo (1954- ) is the Japanese manga artist who transformed his popular graphic novels into the anime movie masterpiece *Akira*.


Germantown-born Curt Siodmak (1902-2000) fled Nazi Germany, emigrating to Hollywood to write scripts. His *The Wolf Man* (1941), the classic 1942 novel *Donovan's Brain* and many a TV and movie that never got released: the original V mini-series and TV's "Alien Nation".

Ron Kostow created TV's *Beauty & The Beast*.

Terrry Nation (1930- ) devised the Daleks for Doctor Who and created TV's influential serial-animated series, *Dr. Who*.

Arch Oboler (1908-87) fascinated — and terrified — listeners in the 1940s with his innovative radio show *Lights Out*.

After telling tales of *Star Trek: The Next Generation,* Michael Piller (1954- ) took over directing an *Space, Voyager and Legend: He's now in The Dead Zone* (see page 76).

Gene Roddenberry (1921-91) created *Star Trek* and its later incarnation, *The Next Generation*.

A man of both shadow and substance, Rod Serling (1924-75) took TV viewers to another dimension all his own, *The Twilight Zone*. He later hosted *Night Gallery*.

As a screenwriter, Joseph Stefano (1922- ) adapted Robert Bloch's *Psycho* for Alfred Hitchcock. As a TV writer-producer, he was the creative guru of the *Outer Limits* first season.

Leslie Stevens (1924-98) created the *The Outer Limits*.

Protestant talent Orson Welles (1915-85) remains important to SF in TV and radio broadcasting: his Mercury Radio Theatre production of H.G. Wells' *The War of the Worlds* on Halloween 1938, the night that panicked America with a realistic report of alien invasion.

**SPECIAL EFFECTS**

Richard Edlund (1940- ) spearheaded special FX artistry for two decades, winning Oscars for the Star Wars trilogy and *Raider of the Lost Ark* (1981), and later steering his own firm (Boss Film Co.) to winning FX work for *Ghostbusters* and *101 Dalmatians* (both 1987).

John Putman (1902-65), the pioneering FX genius, made Claude Rains disappear as *The Invisible Man* (1933). Among his miracles was parting the Red Sea for *Ten Commandments* (1956), one of his three Oscar wins.

The master of stop-motion, Ray Harryhausen (1920-78) fascinated both filmmakers and movies as well as functioning as the *Chief of Effects* for SF TV's *Space 1999* and *Fantasy Island*.


The man who brought the ape to life, special FX pioneer Willis O'Brien (1888-1962) made everyone believe that King Kong (1933) could rule a savage world.

His work in 2001: A Space Odyssey pushed Douglas Troubull (1942- ) to the forefront of a career that includes *Blade Runner* (1982). He also directed *Silent Running* (1972) and *Starman* (1984).


**MAKEUP**

The multiple Oscar-winning make-up master Rick Baker (1950-) has made apes live and werewolves die while transforming Martin Landau into Bela Lugosi and Jim Carrey into the Grinch.

The guiding force in modern make-up and mentor to many artists, Dick Smith (1922- ) fashioned such astonishments as *The Exorcist* (1973), *Alien* (1978) and *Star Wars* (1977).

Combining makeup and animatronic techniques, Stan Winston (1950- ) has created a live-action of cinema wonder (Terminator, Edward Scissorhands and A.I.'s robots) and movie monsters (Aliens, Predator and Jurassic Park's dinosaurs).

**MUSIC**

Jerry Goldsmith (1930- ) has scored countless genre movies, notably *Planet of the Apes,* *The Exorcist* and the *Oscar-winning* *The Onion* (1976) and *Alien* (1979).

A true genius, Bernard Herrmann (1911-1975) gave a musical soul to classic films. His 50 scores include *Day the Earth Stood Still* (1951), *The 7th Voyage of Sinbad* (1958) and *Psycho* (1960).

John Williams (1932- ) composed the musical backdrop for *Star Wars*, *Indiana Jones* and Harry Potter.

He also scored *Superman* (1978), *Jurassic Park* (1993) and Irwin Allen TV show themes (*Lost in Space*, *The Time Tunnel*, *Lost in Space*).

**ACTORS**


A timeless Sherlock, Clarence "Bud" Luckinbill (1908-83) was Tarzan, the Fearless (1933), Buck Rogers (1939) and eternally Flash Gordon.

Peter Cushing (1913-94) built the Monster as Baron Victor Frankenstein, battled Dracula as Prof. Van Helsing in the "Hammer" mysteries as Sherlock Holmes and exuded evil as Grand Moff Tarkin.

If adventure has a name, it must be Harrison Ford (1942- ). His screen alter-egos are Han Solo, Indiana Jones and Rick Deckard.

As the gentle kleptomaniac, Boris Karloff (1887-1969) gave form to the Frankenstein Monster (1931), *The Mummy* (1932) and a legion of charming baddies.

DeForest Kelley (1920-99) shipped out on the *Enterprise* as Dr. Leonard "Bones" Spock, a medical cumdrumgen, Dr. Leonard McCoy.

Christopher Lee (1922- ) is unforgettable as Count Dracula, Dr. Fu Manchu, the Frankenstein Monster, Sherlock & Mycroft Holmes, Saruman and Count Dooku.

With a heart bashed by a Hungarian accent, Bela Lugosi (1882-1956) made the role of Count Dracula his own.

Patrick McGoohan (1928- ) is "not a number," but an actor who co-created a TV cult classic. He scripted and directed shows of his. Of course, played Number Six, *The Prisoner*.

No other actor has translated fiction-inspired celebrity into scientific reality. Yet Nichelle Nichols (1933- ) used her fame as *Star Trek's* Uhura to actually recruit astronauts for NASA. Forever branded as a Vulcan named Spock, Leonard Nimoy (1931- ) has come to represent the face, ears and Alien Voices of SF.


If there wasn't an Arnold Schwarzenegger (1947- ), it was famously said, they would have had to build one to play Conan the Barbarian (1981). As the relentless Terminator (1984), he just keeps coming back (1993, 2003).

Now and always, William Shatner (1931- ) is *Star Trek's* Captain James T. Kirk.

Stage actor Patrick Stewart (1940- ) brought class to *Star Trek: The Next Generation's* Captain Jean-Luc Picard. As Professor X, he is mentor to the X-Men (2000).
JOHN CHAMBERS

For makeup pioneer John Chambers (1923-2001), his most cherished possession wasn't the honorary Oscar he won in 1968 for the original Planet of the Apes. It was the Intelligence Medal of Merit awarded to him by the U.S. government a decade later for service to his country. Chambers had worked on occasion with the CIA for 15 years on numerous covert operations, including the retrieval of six Americans from Iran during the hostage crisis. "I'm proud of my Oscar," he noted of his citation, "but this was for saving lives."

Trained as a dental technician during WWII, Chambers moved on to a VA Hospital in Illinois, fashioning prosthetic limbs and body parts for veterans, a practice he continued for the rest of his professional life. In 1953, he landed a job at NBC, where he honed his makeup skills doing live television before moving to Universal Studios six years later.

In the mid-60s, Chambers left Universal to open his own shop, run from a converted garage in Burbank. He supplied prosthetics for Mission: Impossible, Lost in Space and Night Gallery, and even produced Spock's ears for Star Trek—at just $25 a pair.

He was working on TV's I Spy when he was contacted about Planet of the Apes. With a budget of less than $1 million, Chambers and his army of makeup artists had to design, sculpt and manufacture prosthetics for 200+ apes. It was, of course, a remarkable success.

Chambers is also responsible for training many of today's top talents. "I'm really proud of the fact that I helped them get their start," he reflected, "and that when I see one of them get an Oscar or Emmy, I can say, 'I worked with that guy.' That's really gratifying."

—Joe Nazzaro