



The Science Fiction Newspaper



Science-Fiction Times

"The World Of Tomorrow 'Today!'"



Edward E. SMITH

Note From The Editor

How does one comment on a great man? The science-fiction field has seen many of its great men go down one by one and leave this earth. Many can never be replaced. They have carved a deep love into this field that even though they are gone their works will live as long as there is a literature called science-fiction!

Doc Smith was a great man. He was that "man" that changed science-fiction. He made Amazing Stories from a magazine of classic reprints into a field for modern science-fiction writers. His famous "Skylark of Space" pushed science-fiction into the modern sphere that changed all things -- for the good. His grand space classic even makes darn good reading in this day of space flights. It will be a good many years before they catch up with Doc Smith.

But Doc was not only a great space adventure writer, he was also a great man as a science-fiction fan. He read science-fiction and the amateur magazines. He not only read them, but commented on them and gave some darn good suggestions to make them better. He was a serious convention goer. He didn't leave after "His" speech, but actually went to the conventions as a fan --- and stayed to enjoy and be part of those conventions.

We miss him -- he is another of the great men who made science-fiction that can never be replaced.

This issue of Science-Fiction Times is dedicated to him.

Let's "hear" what the leading figures of this field have to say about him.....

-James V. Taurasi, Sr., editor

EDWARD ELMER SMITH

(1890 - 1965)

BY DICK LUPOFF

THE LOSS to the science-fiction community with the death on September 1, 1965, of "Doc" Smith is so great that one hardly knows how to speak of it. Edward Elmer Smith (the title was an earned one -- he held a doctorate of philosophy in chemistry) was one of the most influential and popular authors ever to work in the science-fiction field. He was also one of the leading science-fiction fans of all time.

Doc started writing SF way back in the days of the first World War, when he began work on The Skylark of Space. He felt a weakness in writing romantic dialog, and called for assistance from an old friend, Mrs. Lee Hawkins Garbey. After that first book, Doc went it alone.

In an era when there was no such thing as a science-fiction magazine, Doc submitted the story to one of the general pulp fiction magazines of the day. The Frank A. Munsey company was the leading publisher in the field, with such periodicals as Argosy (an ancestor of the present-day slick Argosy), All-Story (long gone), and Cavalier (no relation of the current Cavalier). Another active publisher of pulps was Street & Smith, whose later Astounding survives under the Conde-Nast banner as Analog.

Nobody would touch the story. That was a day when science-fiction meant cautious probings into the reasonably near future. A flight to Mars or Venus was a daring theme. Authors like Burroughs, England, Stilson, Flint, and Giesy held the stage. Readers who are familiar with the writings of these men, either in their

early appearance or in their recent revivals, are aware that, whatever virtues they may have possessed, imaginative daring is hardly among them.

But The Skylark of Space was "far out" and with a vengeance! Starting with a premise of atomic energy, Doc Smith threw in faster-than-light travel, extra-galactic visitations, originally conceived alien creatures (when practically everyone else was using human or at least humanoid aliens), and a scale and scope that took the breath.

He also created a set of fascinating larger-than-life characters in Richard Seaton, his scientist hero, Marc DuQuesne, his brilliant villain, and others.

Finally, Doc created a kind of super-science tale of a type that has been imitated by many authors but never really matched. For openers, Doc would have his heroes create a tool or weapon or shield of such incredible power that the reader doubts that the villains can possibly survive. But they do and what is more they top the heroes' device with one of their own, only to be outdone again.

To keep the attention and interest of a reader in this sort of story is a trick that Doc mastered to perfection, something that none of his would-be imitators (John Campbell comes to mind most prominently) ever really learned to do.

The Skylark of Space made the editorial rounds for a decade, gathering a scrapbook of over fifty rejection slips and letters of rejection as it did. It took a full-fledged science-fiction magazine to recognize the value of the story and to have the courage to take it despite -- perhaps because of -- its "far-outness". The man who had the perception and courage to buy the story was Hugo Gernsback, and the magazine that ran it was Gernsback's Amazing Stories, where The Skylark of Space appeared as a three-part serial beginning in the August, 1928 issue.

A sequel, Skylark Three, appeared in Amazing in 1930. Another, Skylark of Valeron, appeared in seven (yes!) installments in Astounding in 1934. And a concluding novel, Skylark DuQuesne, was appearing serially in If Science Fiction at the time of Doc's death this year.

If the Skylark stories were daring and popular, Doc's series of Lensman books were even more audacious, and the appreciation they have drawn from sf fans has bordered on the hysterical.

The Lensman stories, appearing in Amazing and Astounding over a period of many years, deal with two opposing forces of incredible scope and complexity, operating through series and layers and seemingly endless levels of agents in a titanic, universe-wide struggle for the destiny of all creation.

This series, sometimes known collectively as "The History of Civilization" (one of the great forces is called Civilization) consists of Triplanetary, First Lensman, Galactic Patrol, Groy Lensman, Second Stage Lensmen and Children of the Lens. A seventh book, The Vortex Blaster, is connected loosely with the Lensman epic.

Other stories by Doc Smith, although never gaining the popularity of the two great series, have advocates of their own. He contributed a chapter to the fantastic round-robin novel Cosmos in 1934. He wrote a group of short stories for Other Worlds magazine in the 50s. His novel Spacehounds of IPC is a smaller-scale space epic.

Subspace Explorers, published in 1964, was intended as the opening volume of a new broad-scope trilogy which will not now be completed. The Galaxy Prines features another band of interplanetary adventures.

For his contributions to the science-fiction field, for the great new vistas he opened and for the fantastic adventures he created, Doc was named in 1963 as the first member of the Science Fiction Hall of Fame. The stirring, standing ovation which he received when this announcement was made at the 21st World Science Fiction Convention in Washington was a moment to be remembered by Doc's legion of admirers and friends.

But Doc's stories are only half the story of his popularity in our community. More than an author, Doc was one of the most loved people ever to enter the microcosm of the science-fiction community. He was an inveterate convention attender. His appearance at the costume ball of Chicon I, before the second World War, was a triumph. He went, not as one of his own creations, but as C. L. Moore's Northwest

Smith. In 1962 he recreated the role at the Chicon III — proudly wearing the same belt!

In all the years that he attended science fiction conventions, invariably in the company of his wife (and great fan) Jean, Doc would never take any of the privileges of his standing. He did not limit his associations to his fellow authors, editors, artists, or publishers. Nor, for all that he was a great favorite among the older fans who best appreciated his contributions to science-fiction, did Doc restrict himself to the Big Name Fan or even the mature one.

He was available any time, to anyone who approached him in a corridor, lobby or meeting room. He would talk science-fiction to the youngest of fuzzy-cheeked adolescents as readily as he would to the leading fan or pro. He had a willing opinion on any matter, strongly held and argued when he felt strongly, yet he was fair in his willingness to listen to opposing views.

He was a generous, gentle man. He was a man whose like has not graced our community before, and I doubt that the like of Doc Smith will come our way again. His was too rare a combination of talent, vigor, bouyant youthfulness of spirit, kindly and outgoing nature, good will and sheer humanity of the highest type, to occur more than very, very rarely.

Good-bye, Doc. We will miss you more than I know how to say.

SKYLARK OF SPACE

BY HUGO GERNSBACK

WHEN THE manuscript was first received, if my memory serves me right, it struck the editors that here we had a manuscript par excellence that needed little if any corrections, and, accordingly, it was run almost verbatim — a rare occurrence up to that time. The "Skylark of Space" was one of those very rare stories that speaks for itself and which has grown in esteem through the years. I certainly must endorse the memorial issue of SCIENCE-FICTION TIMES to Dr. Smith and can only wish that there were more of his kind around.

E. E. Smith - A Tribute

BY W. R. COLE

THE SUDDEN PASSING of Edward Elmer "Doc" Smith certainly took most of us by surprise. Doc Smith was a friend to practically all science-fiction fans and rarely missed a world convention.

We first met Doc Smith about ten years ago and became one of many that was emmeshed by his vibrant personality. He was amiable and certainly considerate of others.

We are not going to comment on E. E. Smith as a writer. This is covered elsewhere in this issue of SCIENCE-FICTION TIMES. We will state, however, that Doc Smith will long be remembered for his contributions to science-fiction as the first author to use atomic power for interplanetary travel (The Skylark of Space).

After an absence from the SF magazines for quite some time, the last few years saw a sudden revival in E. E. Smith popularity when he again wrote for the magazines. His latest novel, Skylark DuQuesne, was just concluded in the October issue of IF SCIENCE FICTION. Pyramid Books also reissued his "Skylark" and "Lensmen" series.

Let us perpetuate Doc Smith. He was a man that was definitely ornate in his bearing and should not be forgotten.

Doc Smith - Natural Writer

BY L. SPRAGUE DECAMP

DOC SMITH belongs to that select group of writers called "natural story-tellers". This quality has only a little to do with skill in the use of English (although Doc's stories are quite adequately written), or with plotting (although they are reasonably well plotted), or with social or political message (of which he had very little), or with accuracy of observation (of which there was none, since his stories came out of his head). It is a combination of a vivid imagination with the ability to reel off an interesting story in lively, engaging fashion, never letting the reader get bored. This, Doc could do supremely well; hence it is no wonder that his magnificent space operas were popular from the time of their publication to the present, or that they exerted wide influence on younger writers in the same field. Moreover, he was personally a delightful man to know. His life, already long, could of course not go on forever; but his stories will outlast him for many decades to come.

A Tribute To E. E. Smith

BY JOSEPH ROSS

WE NEVER knew "Doc" Smith personally, but somehow we felt as if we did -- he was that kind of man. He was that kind of writer too. You could tell it even in his first story, The Skylark of Space (which Amazing, in its earliest form, was lucky enough to do.) The super science, the titanic struggles, the galactic scope -- at the time extremely rare by comparison -- all of it, in one colossal story, was to change the scale of science-fiction for good, to thrust it toward the stars, and we've been there ever since. But even though Skylark was cosmic in concept, for most of us it was still "Doc" Smith who wrote that yarn, a man big enough to overshadow his own reputation.

And that's the way it went. With each new novel -- the rest of the Skylarks and the Lensman series -- it was always "Doc" Smith's latest, the big one that would top all the rest -- his own and everyone else's. Whether or not he succeeded is for the critics to squabble over. What we want to remember is that at the very end -- in his seventies -- "Doc" Smith was still at it, still probably planning the next one. The one we'll never read.

Bob Silverberg On Smith

IT'S HARD to believe that Doc Smith is gone. He seemed as personally indestructive as his books are immortal. We've lost the grandest of our Grand Old Men.

From Larry T. Shaw

I'M GLAD that your next issue will be dedicated to "Doc" Smith, and I'm sure that it will be overflowing with appropriate and well-deserved tributes. There's no doubt in my mind that Doc was virtually unique in one vital respect: Doc the man was every bit as worthy of unreserved praise as Doc the writer. There may be a

few, isolated readers and fans who do not know how much of an ingrained habit it was with him to be helpful and just plain decent to everyone with whom he came into contact; but everyone who ever met him in person has encountered this quality, even though Doc wore it so naturally and unassumingly that they may not have noticed it at the time of meeting. People as truly human as Doc are rare in any field, and that is what makes his loss so great.

Doc Smith - An Appreciation

BY JAY KAY KLEIN

DOC SMITH was one of the finest persons I've ever known. My all-time favorite science-fiction writer as of the Philcon in 1947, Doc had just recently completed the Lensman epic with "Children of the Lens". The Lensman cover painting for the November 1947 Astounding was on display. The famous E. E. Smith, Ph.D. was actually present, and I pretty quickly realized Doc was popular with fans in person as he was through the pages of science-fiction magazines.

But it wasn't until fifteen years later at the Chicon III in 1962 that I really found out just how remarkable Doc Smith was as a human being. I spent several hours with Doc's family. His children now grown and with children of their own, Doc held a family reunion in his room, the first time in many years that Doc, his wife Jeannie, and their three children, Verna, Honey, and Rod, were all together at one time. Although Doc's children were nearing forty years of age, they still had the affection for their father that most children lose in their teens. I'd guess that Doc's children simply grew up without ever having cause to be disillusioned.

In the great Lensman epic, Doc made the point that the greatest asset of the human race was its ability to love. At Doc's family get-together I could really see the end result of this philosophy. The mutual affection existing between Doc and his wife Jeannie can only be compared to the affection between Kimball Kinnison and Clarissa McDougal. And the affection of Doc's children can only be compared to the affection of the Gray Lensman's children.

The galaxy devastating science of the Skylark and Lensman epics were drawn from Doc's mind, but the family life and much of the small talk banter were taken right from Doc's own home. Sophisticated critics of Doc's epics often say the action parts are great, but the homey stuff is too mushy and unrealistic. I can only say that these critics never had the wonderful opportunity to know that a really happy home is like. Doc was not only a great writer, he was a great human being.

What I've Been Reading

BY EDWARD WOOD

THE PROFESSIONAL writing career of Edward Elmer Smith, Ph.D. spanned 37 out of the present 40 years of magazine science-fiction. He was one of the great pioneers who remained productive to the end. Others can and will discuss his literary worth and imaginative daring. I want to talk about "Doc" Smith, the man.

At numerous conventions and meetings I watched how with quiet dignity Doc Smith would talk with various fans be they 10 years old or 80 years old. He earned respect because he gave respect. Unlike some of our celebrities, who are complete bores in public, Smith came to see and hear and to be seen and to be heard.

I remember well at a meeting of the University of Chicago Science Fiction Club

in the early 50s when a snide Edward Wood baited Smith with the statement that he had enjoyed the Skylark and Galactic Patrol series when he was very young and now as an adult needed adult fare. With great courtesy, Smith replied that he wrote as well as he could and would continue to do his best to satisfy his readers. The modesty and honesty of the man won the entire audience. He really meant what he said. If anyone thinks that Doc Smith couldn't get mad or that it was against his nature to utter a harsh word, that person never heard him at the 13th World Science Fiction Convention in Cleveland in 1955 when he "Reviewed the reviewers". There were red faces in the audience that day!

How lucky we have been, to have shared even to a small extent, the warm friendship of this gentle, noble man. Some will lament over Smith the author. Others will think of the stories unwritten or rewritten. Still others will comment about Smith the fan or Smith the unprofessional professional. I shall think of him simply as a fine human being.

Smith - "Sense Of Wonder"

BY P. SCHUYLER MILLER

TO ME, "Doc" Smith will always be the one writer who represents the new science-fiction of the decade before World War II. There were others who wrote more. There were others who were better writers. There were others whose books and stories may be remembered longer. But nobody who was reading Amazing Stories when the first part of "The Skylark of Space" appeared ... nobody who remembers his introduction to the "Gray Lensman" in Astounding ... has ever experienced quite the same thrill again. These stories brought Sam Moskowitz's "sense of wonder" out of the fantasies and Gothic thrillers of the Munsey era and made it part of the real universe of space, time and the atom ... of modern science-fiction. It will live there forever.

The Magazine Critic

BY JAY KAY KLEIN

THE APPEARANCE of "Skylark Duquesne" in the June 1965 IF Science Fiction was an incredible event. Three "Skylark" stories by E. E. Smith, Ph.D. had appeared between 1928 and 1934, and arch-villain Blackie Duquesne had been imprisoned in a time stasis powered by enough uranium to freeze him for eternity. But after 31 years Doc Smith pulled a scientific rabbit out of a hat and brought Blackie Duquesne back for another round of villainy.

"Skylark Duquesne" is pure Smith, the super-colossal laid on top of the gigantic and covered over with the stupendously incredible. After that, things got bigger. Nearly 20 years ago, Doc Smith told me that stories have to grow, that they cannot remain of the same dimensions and still hold interest. Doc's philosophy was an extension of the idea that characters in a story should grow as their experience increases, much as a child matures into an adult. In the great Smith epics, the characters remain the same, but the scene of action enlarges enormously.

When "Skylark of Space" appeared in the August 1928 Amazing Stories, Hugo Gernsback wrote: "...we just feel as if we must shout from the housetops that this is the greatest interplanetary and space flying story that has appeared this year. Indeed, it probably will rank as one of the great space flying stories for many years to

come. The story is chock full, not only of excellent science, but woven through it there is also that very rare element, love and romance. This element in an interplanetary story is often apt to be foolish, but it does not seem so in this particular story. We know so little about intra-atomic forces, that this story, improbable as it will appear in spots, will read commonplace years hence, when we have atomic engines, and when we have solved the riddle of the atom."

Gernsback's appraisal of the first Skylark was absolutely correct, and Doc Smith was intantly raised to the stature of a major science-fiction writer. Doc's space operas were enormously popular, and the later "Lensmen" series culminated in a duel of galaxies, with suns used like missiles from slingshots. But Doc's first love was with the "Skylark" series, initially started in 1918.

Doc's heroes were all-good, and his villians were all-bad, but he injected humor, small-talk banter, and boy-meets-girl love into science-fiction at a time when other writers skipped these humanizing bits of characterization entirely. If Doc's characterizations seem a little out of date, it's becuase he pioneered the use of these techniques. In "Skylark Duquesne" the characterizations are pure "Skylark", though some of the description is in the later style of the "Lensman" series.

Doc had never felt quite right about the "Skylark of Valeron" in Astounding Stories in 1934, and considered it unfinished business. "Skylark Duquesne" finally provides a finish for the series, and even contrives a happy ending. True to Doc's feelings about conjugal happiness, Blackie Duquesne marries his heart's delight and settles down to rule his own personal galaxy. Doc always had a soft spot for his villains, who were sometimes more notable than his heroes. Incredibly, black haired, black hearted, Blackie Duquesne saves earth and becomes a family man.

It's even possible that Doc Smith will have one more last surprise for us, his loyal fans. Doc has left a legacy of unpublished material, which is being edited. There may just be one more cosmic space opera to appear bearing the immortal name E. E. Smith, Ph.D.

A Checklist (1928-1965) Of

E. E. Smith (2 MAY 1890 - 31 AUG 1965)

BY RONALD R. EBERLE

T H E S K Y L A R K S E R I E S:

THE SKYLARK OF SPACE: Amazing, Aug-Oct 1928, Buffalo Book Co., 1946; revised edition, FFF Publishers, 1950; Pyramid, 1958 (originally written 1915-1920 as a collaboration with Lee Hawkins Garby).

SKYLARK THREE: Amazing, Aug-Oct 1930; Fantasy Press, 1948; Pyramid, 1963.

THE SKYLARK OF VALERON: Astounding, Aug 1934-Feb 1935; Fantasy Press, 1949; Pyramid, 1963.

SKYLARK DuQUESNE: If, June-Oct, 1965; (Pyramid edition in preparation).

T H E L E N S M E N S E R I E S:

TRIPLANETARY: Amazing; Jan-Apr 1934; Fantasy Press, 1948; revised and expanded

edition; Fantasy Press, 1950; Pyramid, 1965 ((Chapter II, Book One, "The Fall of Atlantis", is included in Journey to Infinity (Gnome Press, 1951), edited by Martin Greenberg))

FIRST LENS MAN: Fantasy Press, 1950; Pyramid, 1964.

GALACTIC PATROL: Astounding, Sept 1937-Feb 1938; Fantasy Press, 1950, Pyramid, 1964.

GRAY LENS MAN: Astounding, Oct 1939-Jan 1940; Fantasy Press, 1951; Pyramid, 1965.

SECOND STAGE LENS MEN: Astounding, Nov 1941-Feb 1942; Fantasy Press, 1953; Pyramid, 1965.

CHILDREN OF THE LENS: Astounding, Nov 1947-Feb 1948; Fantasy Press, 1954; (Pyramid edition in preparation.)

T H E V O R T E X B L A S T E R S E R I E S

THE VORTEX BLASTER: Comet, July 1941.

STORM CLOUD ON DEKA: Astonishing Stories, June 1942.

THE VORTEX BLASTER MAKES WAR: Astonishing Stories, October 1942.

(Combined with new material into The Vortex Blaster, Gnome Press, 1960.)

N O N - S E R I E S S T O R I E S , N O V E L S A N D A R T I C L E S

SPACEHOUNDS OF I.P.C.: Amazing, July-Sept 1931; Fantasy Press, 1947.

"Catastrophe" (Article): Astounding, May 1938.

THE ROBOT NEMESIS: Thrilling Wonder Stories, June 1939, reprinted in Startling Stories, July 1950; (Originally part of "Gosmos", a round-robin novel published in fanzine Fantasy Magazine, circa 1932-1935.)

THE GALAXY PRIMES: Amazing, Mar-April 1959; Ace, 1965.

SUBSPACE SURVIORS: Analog, July 1960; (Expanded into THE SUBSPACE EXPLORERS, Canaveral Press, 1965)

MASTERS OF SPACE (with E. Everett Evans): If, Nov 1961-Jan 1962.

THE IMPERIAL STARS: If, May 1964.

Notes To The Editor

BY OUR READERS

Dear Mr. Taurasi:

Portland, Oregon - November 28, 1965

I received the October (1965) copy of Science-Fiction Times in which is stated that the "next issue, November would be dedicated to E. E. Smith".

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"THE WORLD OF TOMORROW TODAY!"

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novels (by Evans), with introduction by James H. Schmitz, bibliography by Al Lewis (West Coast), and illustrations by Bjo. Price will probably be \$6.00, and publication date around May 1. Ellik has been working on this for four years; Doc saw and approved the Lensman part before he passed away, "to the next plane of existence".

In preparing this book, it has been necessary to do a lot of cross-checking of references in the Lensman stories. I was surprised at how well the Lensman universe hangs together -- Doc made a first class job of it. He was a real craftsman.

Doc will be missed.

Sincerely, GEORGE W. PRICE.

(Our sincere thanks to all who took time out to contribute to this special issue of Science-Fiction Times. Some, we know, had very little time to get the material to us. Doc Smith was a fine science-fiction follower. He along with such great s-f personalities like Frank R. Paul, Orlin Tremaine, Thomas Gardner, Ray Van Houten, etc., etc. were one of a kind. They come this way, leave much behind, and leave never to be equaled or replaced. - James V. Taurasi, Sr., editor.)

I would dearly love to have this issue all issues in fact. I am not an S.F. fan though I have typed thousands of Doc's words, (stories) in his life time. We lacked just one month of completing 50 years of married life. A truly wonderful man, and a true fan of S.F. besides enjoying it. And he enjoyed Conventions and fans.

MRS. EDWARD E. SMITH

(Thank you very much for your kind note, first issues off the press will go to you. As "Doc" was among our first "permanent" subscribers" Science-Fiction Times, Inc., has transferred that subscription to you, so you'll be receiving Science-Fiction Times for as long as it is published. -ed)

-oOo-

ADVENT: PUBLISHERS, P.O. Box 9228, Chicago 90, Illinois. - December 1, 1965

Dear Mr. Taurasi:

IN SFT 432 you suggest that readers sent in comments about Doc Smith. The readership may be interested to know that Advent's next book will be "The Universes of E. E. Smith", by Ron Ellik and Bill Evans. This will be a concordance to the Lens novels (by Ellik) and the Skylark

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THE

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JEREMY A. BARRY
Editor
Paul C. Allen
Ass't Editor

F I R S T W O R L D B U R R O U G H S D U M - D U M H E L D !

by Paul C. Allen

September 4 & 5 - The 1965 World "Edgar Rice Burroughs Bibliophiles" Convention was held over Labor Day weekend at the Conrad-Hilton Hotel in downtown Chicago. Approximately 85 Burroughs enthusiasts were in attendance, including such well-known personalities as Darrell C. Richardson, Camillee "Caz" Cazedessus, Vernell Coriell, Stanleigh B. Vinson, and science-fictioner Ed Wood.

Following a three hour registration period during which fans could get together and talk of things "Burroughish", the business meeting was called to order with a resounding ape call voiced by Ed Wood. The events of the day included a speech by Frank J. Brueckel on "Burroughs and the Fan Writer" and a panel discussion with Caz, "Bob" Hyde, Darrell C. Richardson, Mike Resnick, and Rev. H. H. Heins participating; Ed Wood was moderator. This first day was crowned with the showing of the 1920 silent classic, "The Son of Tarzan", from the private collection of Stanleigh Vinson. Portions of the serial were specifically shown to present Gordon Griffith's role as Korak the boy and Kamuella Searle's sensational acting as the adult Korak.

The Dum-Dum re-opened Sunday morning with an ape call by Vern Coriell which shook the rafters of the Beverley Room in which the convention was held. This was followed by a long and interesting speech by Darrell C. Richardson relating many of his personal collecting experiences and the many foreign editions of ERB's writings.

At 12:30 the banquet commenced with the guests of honor being Mr. and Mrs. James H. Pierce. After the banquet, the couple was presented with a handsome silver bowl with their names, the occasion and the date engraved along the outside. While the rest of the gathering adjourned to the Beverley Room for a speech by Alan Howard on the "Victorian" aspects of ERB's works, this reporter remained behind for an interesting discussion with noted Burroughs authority Darrell C. Richardson and Mr. and Mrs. Pierce. When asked how they met, Mrs. Pierce (Joan Burroughs Pierce) related how Jim Pierce, champion athlete and bit actor, had been invited to a party at Burroughs' Tarzana ranch before production began on the 1927 movie, "Tarzan and the Golden Lion". The afternoon prior to the party, Mr. Pierce was present at a small get-together at Burroughs' ranch where he met Burroughs' daughter and, attired in a swim suit, was introduced to Edgar Rice Burroughs at poolside. Very shortly after this meeting, Jim received an offer from ERB for the role of Tarzan in the upcoming "Tarzan and the Golden Lion".

The final day of the convention was closed with a two-hour slide show by Stan Vinson. The show was an assortment of color art representative of all of the major American Burroughs artists as well as a generous sampling of European and far eastern

Burroughs art.

In this reporter's opinion, the entire Dum-Dum was a howling success! Considering the restrictiveness of the subject of the two day convention, the attendance was quite satisfactory. The program was a full one, with ample time allotted in between activities for the fans to get together and meet one another. Next year's convention will undoubtedly be held, as in previous years, in conjunction with the World Science Fiction Convention, in Cleveland.

"A P E S" S E L L S F O R \$ 3 5 0 . 0 0 ! !

EARLY IN NOVEMBER the Heritage Book Shop (6707 Hollywood Blvd., Hollywood, Calif. 90028) sold a mint first edition of "Tarzan of the Apes" in a mint dust jacket to one Jor Clopton for a record price of \$350.00. The booksellers, Ben and Louis Weinstein had paid \$240.00 to the previous owner. The same Mr. Clopton bought an almost mint copy of "The Return of Tarzan" (first edition) with dust jacket for \$75.00 from the same store later in the month.

B O O K N E W S

EARLY IN 1966 Ballantine plans to publish THE MUCKER, I AM A BARBARIAN, and probably THE OUTLAW OF TORN. I AM A BARBARIAN is a never before published novel about the Roman Emperor Caligula. Ballantine used to issue their original paperback novels concurrently with hardcover editions. Hopefully they will do this with I AM A BARBARIAN. It will be a shame if a major novel by ERB must see its first edition anywhere as a mere paperback. All the Ballantine editions will have covers by Robert Abbett... The "mystery" author in the last issue was Fritz Leiber, author of the Tarzan movie novelization which Ballantine publishes this month... A Bertram Chandler has written two novels parodding ERB's Barsoom novels. Ace Double Novel M-129 (45¢) contains "The Alternate Martians" and "Empress of Outer Space"... Of possible interest is "King Kong" by Delos W. Lovelace, a novelization of the screenplay by Edgar Wallace and Merian C. Cooper (Bantam F3093-50¢)... Correction: EDGAR RICE BURROUGHS: MASTER OF ADVENTURE is published in an edition of 2,000 trade copies, and 150 signed and numbered deluxe copies. Bargain hunters will be glad to know that Collectors Book Store, 1717 N. Wilcox, Hollywood, Calif. 90028 can provide new copies of the trade edition for just \$6.50 and copies of the limited edition for \$12.00 each. This book written by Richard A. Lupoff has 296 pages and 12 beautiful full page illustrations by Reed Crandall, Frank Frazetta, and Al Williamson. Frazetta alone did six of them. For more detailed coverage of this book, see Paul C. Allen's review in this issue.

M O V I E N E W S

THE FILMING of "Tarzan and the Great River" in Brazil was completed during November. Aside from Mike Henry in the starring role, other featured actors include Jan Murray, Rafer Johnson, Manuel Padilla, and Diana Millay. The Oct. 29th issue of TIME had an article covering some of the unusual events which accompanied the production of this film... Scripter Clair Huffaker informs that "Tarzan '66" has had a title change to "Tarzan and the Treasure of Rucumal". Seems that they thought teenagers might interpret the former title as Tarzan's age and thus avoid the flick... A second Tarzan film to be shot in Brazil will start production shortly. The director will be Bob Gordon; Stephen Lord will write the screenplay... A disturbing rumor has it that Tarzan will have a boy companion in the TV series scheduled for Fall 1966. This is unconfirmed.

C O M I C N E W S: TARZAN OF THE APES #155, December 1965 went on sale October

28. It contains the first adaption of the novel of the same name especially for an American comic book. While condensed unmercifully, the story moves well. Artwork by Russell G. Manning is superb and fits the characterization very well... Warren Tufts is the new KORAK artist starting with the March 1966 issue. Gaylord Dubois continues to write original scripts. Furthermore KORAK is once again a Quarterly comic.

B O O K R E V I E W b y P a u l C . A l l e n

EDGAR RICE BURROUGHS: MASTER OF ADVENTURE by Richard A. Lupoff (Canaveral Press, 1965
--- Trade edition \$7.50; Limited signed and numbered edition \$15.00.)

TO THE serious fan of Edgar Rice Burroughs, Richard Lupoff's new book offers little of interest other than a rehash of material already known to him and perhaps a few new ideas which he might not have considered in connection with ERB's writings. If only for the twelve breathtaking full-page illustrations by Frank Frazetta, Al Williamson, and Reed Crandell, as well as the brilliant and heartwarming preface by the Rev. Henry H. Heins, the book is barely worth its \$7.50 price tag.

However, EDGAR RICE BURROUGHS: MASTER OF ADVENTURES was not written for the serious fan of ERB, but for the layman who would like to know more about this much criticized and talked of author. And to the layman, the book has intrinsic value in introducing him to the writings of Edgar Rice Burroughs. Even the dust jacket, with its drab, undecorated, dark green background with white lettering of author and title, is designed to appeal to the general public rather than the fan. Take a look at any hard-bound English literature textbook or treatise today and you will find much the same design. Certainly Mr. Lupoff's volume is not a textbook, but its effect is much the same -- more or less, an introductory course into the writings of Edgar Rice Burroughs, meant to appeal to the layman, the English and literature professor, and the librarian.

Following the extremely short biography of Mr. Burroughs, the book deals with all of Burroughs' writings in fairly chronological order of writing with the exception of the Tarzan books, which are dealt with separately in six of the last nine chapters of the book. The books are grouped in their respective series with the miscellaneous titles speckled in the proper places to form some continuity. The publishing history of each story is given along with a synopsis of the story and comments about its good and bad points, either as a single story or its relation to a series of stories, or both. Although Mr. Lupoff uses several other literary criteria for evaluating a Burroughs story, a recurring formula (grossly over-simplified here) in the evaluation is this: "far-fetched occurrences in distant and exotic settings" equals good, and "less unlikely events in realistic settings" equals bad. Mr. Lupoff also goes on to defend and support (mostly the former) several attacks Burroughs' works have received from past critics, such as charges of racism and anti-religious philosophies. Fortunately, author Lupoff has not dealt, as much as previously hinted at, with trying to decide from whom Burroughs took his stories, although he does resurrect his views about the influence of Edwin L. Arnold on Burroughs' Mars stories and sheds some interesting, new light on the origin of Tarzan. The important feature about this book is that Mr. Lupoff has written it from an almost totally unbiased point of view, which is obviously essential for the layman to gain anything materially from the work.

Along with a chapter devoted to imitators and authors strongly influenced by ERB's writings are two bonuses for the reader. The first is a basic Burroughs library for the layman who would like to read selected samples of Burroughs' works most representative of his writings. The library, at levels of one, two, six and twelve books (preferably all twelve) may give the layman a generous sampling of Burroughs' writing quality for almost every aspect one wishes to name. This is indeed a valuable chapter for the non-fan or neo-fan who wishes to study Burroughs' writing in slightly more depth. The second bonus is a brief run-down, with a short synopsis of each

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story, of Burroughs' unpublished works found in the office safe at Tarzana two years ago. However, Mr. Lupoff spends little time with the chapter, as the layman would not really benefit too much from the material. Consequently, it serves only to tantalize the fan and has little value for him.

EDGAR RICE BURROUGHS: MASTER OF ADVENTURE is definitely a milestone in Burroughsiana, as it is the first work about ERB's

writings. Although it may never convert too many to fandom; it is certainly a big step forward in informing the general public, as well as critics, professors, and librarians, just what the Burroughs fascination is all about, and in carving for Edgar Rice Burroughs a more prominent niche in this century's hall of famous authors.

O D D S ' N E N D S

IN ENGLAND, World Distributors (Manchester) Limited has published a 1965 TARZAN ANNUAL. It reprints in

full color 10 comic strips from 1961 issues of the American Tarzan comic book. Art by Jesse Marsh and Russ Manning is displayed. The book is bound in hard boards with a glossy finish, printed on good white paper, and has 93 pages. The English price is 9 shillings and sixpence. The same publisher printed a similar ANNUAL in 1964 reprinting strips from the 1960 Tarzan comic books... Photos and coverage of Mike Henry as Tarzan can be found in the following publications: PHOTOPLAY, Nov. 1965 and COMPLETE SPORTS, Jan. 1966. See also TIME for Oct. 29... ANTAR RE DELLA GIUNGLA (ANTAR KING OF THE JUNGLE) is an Italian photostory magazine about a Tarzan carbon copy (of the movies that is). The photos are arranged in comic book fashion. Each scene is posed for by live actors, and speech balloons and descriptive passages are added in order to tell the story. The issue that is at hand is dated October 1965. Apparently it is a monthly journal, since this is the tenth issue this year. In the present story, Renzo Risica plays Antar while Carla Ziviani plays the role of Jane. The magazine sells for 120 Lire in Italy and costs 50¢ in Los Angeles. The publisher is Ponzoni Editore, Via Fabio Filzi, 27, Milano, Italy.

C A N A V E R A L V A R I A T I O N S

ARE YOU sure that you have a real Canaveral first edition? Or do you possess

what are actually variants of the first edition? It has come to the attention of this reporter that Canaveral does not bind all copies of each first edition uniformly. As examples I can state that in Los Angeles I have seen TALES OF THREE PLANETS with a neutral or light beige cover in place of the original royal blue. In addition the paper is not the same throughout. Instead of being wholly printed on a creamy-pink, there are signatures of whiter paper interspersed. This was not true of the "original" first edition. Another example is TARZAN AND THE MADMAN which can be found with either a dark green or a neutral colored cover. Originally it had a very light green cover. Readers who note other variants please send details to this newsletter for publication. Has anyone seen a copy of JOHN CARTER OF MARS with the correct title on the cloth cover? Information will be appreciated.

A M E R R Y C H R I S T M A S

A N D A

H A P P Y N E W Y E A R

from the editors and publishers