

# Scientifiction

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A publication of **FIRST FANDOM**, the Dinosaurs of Science Fiction

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## **PRESIDENT'S MESSAGE**

### *Ballot Enclosed for First Fandom Awards*

My thanks go out to the more than (75) members who responded to our recent survey! We had quite a number of nominations for this year's First Fandom Awards, and a ballot is enclosed. Not all of the nominations were included in this year's voting, but they will be retained for future consideration.

Please return the completed ballot by no later than July 22nd to me at 3701 Glen Garry Lane, Orlando, FL 32803, or send by email to [jlcocker3@bellsouth.net](mailto:jlcocker3@bellsouth.net).

### *New Format for Our Newsletter*

The recent survey indicated that nearly two thirds of our members fully support the idea of producing our quarterly newsletter in an electronic format. If you haven't already done so, please send me your e-mail address so that we can include you in the distribution list for those who will be receiving the new, full-color expanded editions of *Scientifiction*.

Some of our members also sent photos and their fan biographies for the First Fandom Archive, for which we are still actively seeking this type of material.

### *In Passing*

This issue contains obituaries of several beloved people in our field, including Ray Harryhausen, Jack Vance, Nicholas W. Ringleberg and T.G. Cockcroft. We will fondly remember their comradeship and outstanding work in the genre.

### *2013 World Science Fiction Convention*

It is with no small amount of regret that I have to inform all of you that I will be unable to attend the upcoming worldcon in San Antonio. After twenty-five years of living in the same house, my wife Linda and I will be buying a new house. We have already packed hundreds of boxes and put them into storage, but the work continues. We will likely be closing on our new home (and subsequently moving into it) during late-August.

Even though I won't be there, I want to invite everyone who will be at the Worldcon to come by the Exhibitor's Hall and check out the First Fandom table.

### *New Contact Information*

Larry R. Card has a new address at 2953 N. 500 W., Greenfield, IN – 46140.

George W. Price can now be reached at 4418 N. Monitor Avenue, Chicago, IL, 60630-3333. Telephone: 773-205-1040, and e-mail: [price4418@comcast.net](mailto:price4418@comcast.net).

### *President's Recommended Reading List*

**DOC SAVAGE - THE INFERNAL BUDDA** by Will Murray & Lester Dent (writing as Kenneth Robeson). Another great novel in the new series of wild adventures of Doc Savage. Published by Altus Press (2012), it is available in a trade paperback edition for \$24.95, ISBN 9781618270597. Purchase it in local bookstores or order it online at [www.adventuresinbronze.com](http://www.adventuresinbronze.com).

**FILMFAXplus - The Magazine of Unusual Film, Television and Retro Pop Culture #133** (Spring 2013). This issue features articles about Ray Bradbury, Joseph Mugnaini, and the 1950's television show, *Space Patrol*.

Issues are available at local newsstands for \$9.95, or they can be ordered directly from the publisher at 1320 Oakton Street, Evanston, IL, 60202.

### *Seventy-Five Years Ago (1938)*



**Mort Weisinger, Raymond A. Palmer,  
Ed Weisinger, Julius Schwartz (L-R)**  
(Photograph provided by Robert A. Madle)

### *Windy City Pulp & Paper Convention 2013*

After hearing about this show for years, I decided to find out for myself why everyone really seemed to enjoy it so much. This convention attracts fans from all over the world; people who enjoy collecting rare material, and most of the activities during the weekend take place in the outstanding dealer's room. Among the themes celebrated this year were the ninetieth anniversary of WEIRD TALES Magazine, and Sax Rohmer's *Insidious Fu Manchu*.

During the weekend, I received great hospitality from the organizers, especially Doug Ellis, a genuine enthusiast who publishes *Pulp Vault*. I spent time visiting with many fans, pros

and friends, including Robert and Phyllis Weinberg, Stuart David Schiff, Alex and Phyllis Eisenstein, Randy Broeker, Will Murray, Mark Hickman, Steve Korshak, Scott V. Norris, David Aronovitz, Greg Ketter and Caz Cazedessus.

The quality of the material available in the dealer's room surpassed that of most world-class conventions. There were many framed original pieces of artwork for sale, including well-known selections by Virgil Finlay, Hannes Bok, J. Allen St. John and Frank R. Paul. There were thousands of copies of pulp magazines in excellent condition, as well as rare books, toys, comics, cards and a lot of other related memorabilia.

The Convention held a charity auction for the estate of long-time collector Jerry Weist, and hundreds of his rare pulp magazines and other unique items were sold. There was programming devoted to pulp-related films, and fans enjoyed seeing a number of rare movies such as *Drums of Fu Manchu*, *Pigeons from Hell*, *Pickman's Model*, and *Yours Truly, Jack the Ripper*.

The art show featured a beautiful display of more than a hundred pieces of artwork, many of which appeared on magazine covers. There were several fascinating panels, including one which considered how classic genres are being treated by today's new pulp writers, and another that discussed the importance of settings in pulp tales centering around the city of Chicago.

This show was one of the best that I have attended in the past ten years, and I give it my highest recommendation. I hope you can get there next year (April 25-27, 2014). For more information, visit [www.windycitypulpandpaper.com](http://www.windycitypulpandpaper.com).

(Written by John L. Coker III)

***Obituary - Ray Harryhausen***

Ray Harryhausen was born on June 29, 1920 in Los Angeles. When he was young, he went to see movies, including *The Lost Word* (1925), but it was the release of *King Kong* (1933) that changed his life. He began to make and film model dinosaurs. He eventually met and was coached by Willis O'Brien, the first of Ray's several great mentors.

A movie manager put Ray in touch with the owner of some photographs from *King Kong* that were on display at the theater – that person was Forrest J Ackerman. Forry invited Ray to attend a meeting of the Los Angeles Science Fiction Society in the Brown Room of Clifton's Cafeteria, where he met his life-long friend Ray Bradbury. They agreed to grow old together but never grow up.

Harryhausen was interested in studying photography and the business of film-making, and was fascinated with making new mechanical means for creating realistic special effects.



**Ray Harryhausen (1993)**  
(Photograph by John L. Coker III)

Ray worked with George Pal on a series of *Puppetoons* for Paramount. During World War Two he was assigned to the Army Motion Picture Unit, where he salvaged film that he hoped to use later. After military service, Ray returned home, and with that film and the support

of his family, he began to create his interpretations of such classic fairy tales as *Little Red Riding Hood*, *Hansel and Gretel*, *Rapunzel*, and *King Midas*.

Ray worked again with Willis O'Brien on *Mighty Joe Young* (1949), a film that received an Academy Award for Special Effects. Next, Harryhausen adapted THE FOG, a short story by Bradbury, as the 1953 film *The Beast from 20,000 Fathoms*. This success led to other science fiction films, such as *It Came from Beneath the Sea* (1955) and *20 Million Miles to Earth* (1957.)

During the 1960s, Harryhausen created four classic fantasy adventure films: *The Seventh Voyage of Sinbad*, *The Three Worlds of Gulliver*, *Mysterious Island*, and *Jason and the Argonauts*.

In 1964, he made a widely-acclaimed science fiction film, *First Men in the Moon*, followed by *One Million Years B.C.* (1967) and *The Valley of Gwangi* (1969). Starting in the early-1970s, Ray authored several volumes of FILM FANTASY SCRAPBOOK. Ray's final three fantasy films were among the finest magical epics ever made: *The Golden Voyage of Sinbad* (1974), *Sinbad and the Eye of the Tiger* (1977), and *Clash of the Titans* (1981).

Following his retirement in 1984, Ray stayed remarkably busy. In 1992, he received the Gordon E. Sawyer Award from the Academy of Motion Pictures Arts and Sciences for technological contributions. A star was named for him on Hollywood's Walk of Fame. He was involved with several cinematic projects, including the television documentary, *Working with Dinosaurs* (UK, 1999). In 2002, Ray finally completed *The Story of the Tortoise and the Hare*. In 2006 he published a large, highly-regarded

illustrated book on his life's work entitled **THE ART OF RAY HARRYHAUSEN**.

For several years, Ray enjoyed attending conventions and traveling abroad. Then, on May 7, after a lifetime of entertaining millions of people around the world, Ray Harryhausen passed away in London at the age of 92.

(Written by John L. Coker, III)

***Obituary - T.G. Cockcroft (1926-2013)***

"New Zealand fan and bibliographer Thomas George Cockcroft died on April 12, 2013. He published an index to the *Weird Fiction Magazines* in 1962 under the name T.G.L. Cockcroft. He also wrote for fanzines and other magazines and corresponded with fans of weird fiction from around the world."

(Summarized from SF Site News)

***Obituary - John Holbrook Vance***

"Jack Vance passed away at home on the evening of Sunday, May 26, 2013, ending a long, rich and productive life. Recognized most widely as an author, family and friends also knew a generous, large-hearted, rugged, congenial, hard-working, optimistic and unpretentious individual whose curiosity, sense of wonder and sheer love of life were an inspiration in themselves. Author, friend, father and grandfather – there will never be another like him."

(Above quote from the Jack Vance Official Website)

The man who was to become known as the writer Jack Vance was born on August 28, 1916 in San Francisco. He graduated from the University of California, Berkeley in 1942, and did carpentry and electrical work for a while before publishing "The World-Thinker" (his first story) in *THRILLING WONDER STORIES* (1945). Vance held many different jobs before finally becoming a

full-time writer in the 1970s. He and his wife Norma spent a lot of time travelling and living in different parts of the world.



**Jack Vance**

(Photograph © Spatterlight Press)

Vance was presented with many honors during his lifetime. In 1961, he received the Edgar Award for Best First Mystery Novel for *The Man in the Cage*. He won the Hugo Award three times for *The Dragon Masters* (1963), *The Last Castle* (1967), and for his autobiography, *This is Me, Jack Vance!* (2010). He received the Nebula Award (1967) for *The Last Castle*, the Jupiter Award (1975), and the World Fantasy Lifetime Achievement Award for Lyonesse (1990). He was Guest of Honor at the 1992 Worldcon. The SFWA named Vance a Grand Master (1997). In 2001, he was elected to the Science Fiction Hall of Fame. After a long career spent entertaining millions of readers, Jack Vance died on May 26 in Oakland, at the age of 96.

(Prepared by John L. Coker III)

***Obituary – Nicholas W. Ringelberg***

(From The Evening Tribune, Danville, NY)

Nicholas was born on March 30, 1916 in Kenosha, Wisconsin. He was a veteran of the U.S. Army Air Force during World War II, having served as an aircraft mechanic. During the construction of the Mt. Morris Dam, he had worked as an operating engineer. Prior to his

retirement in 1978, Nicholas was employed by Foster Wheeler Energy Corp. in Dansville, where he had worked as a machinist. He was an avid reader and especially liked to read science fiction. He had a great love for children, and loved “scrapping” in old junk piles, where he acquired many fine treasures.

He was a correspondent and well-known collector of rare books and magazines. He enjoyed this hobby with such good friends as L. Sprague de Camp, John D. Clark and Oswald Train.

On August 5, 2010, at the age of 94, Nicholas passed away in Dansville, NY.

(Information provided by Nick Ringelberg’s Family)

### *Book Review*

## **THE BUCK ROGERS BIG LITTLE BOOKS and OTHER COLLECTIBLES**

By Jon D. Swartz & Lawrence F. Lowery

Published in 2013 by The Big Little Book Club for its club members, this softcover edition measures 8.5x11 and consists of (92) pages of text and lavish illustrations, with a full-color wraparound cover. The list price is \$30.

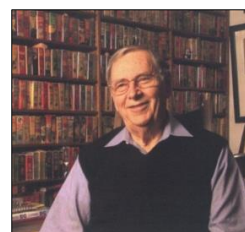
A summary of the book’s scope can be found in the introduction:

“This book focuses upon the Buck Rogers phenomena: the BLBs that served for forty years as the main repository for its earliest comic strip story lines; the impact of the character’s adventures upon radio, movies, television, and the corresponding popularity of giveaway and premium products; the abundant toys, games, and posters. The pictures in this book are a sampling of those collectibles. They come from Larry Lowery’s complete BLB collection and Jon Swartz’s extensive collection of BR items that span nearly eighty years.”

This book is lovingly authored by Jon Swartz and Larry Lowery, two enthusiasts who have carefully chronicled Buck’s adventures as an “interplanetary multi-media hero.” Jon enjoyed an extensive career in academia, and “his publications/papers number more than 500, including 35 books and monographs. He is a past president of The National Fantasy Fan Federation and currently serves as both the club’s Historian and member of its Directorate. He is a member of First Fandom and is Special Features Editor of *Scientifiction*.” Larry is “a retired professor who has written hundreds of academic and professional articles and nearly eighty books. Thirty one years ago he created the Big Little Book Club. Some of his research and club newsletters can be found on the club’s website ([biglittlebooks.com](http://biglittlebooks.com)).”



**Jon D. Swartz**



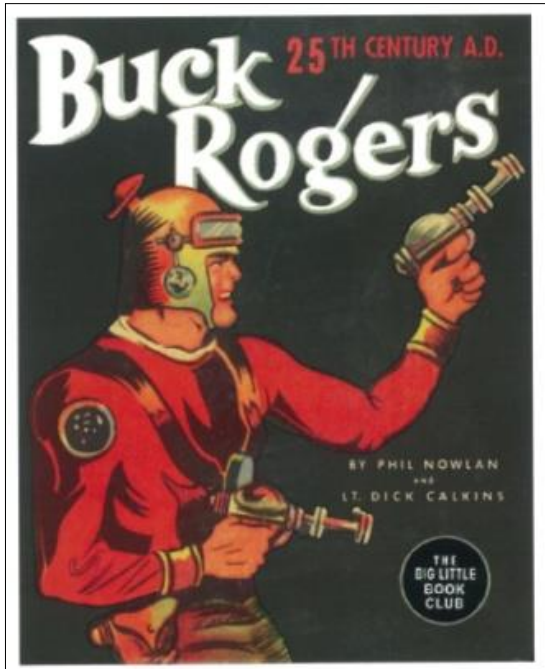
**Lawrence F. Lowery**

The book features many reproductions of artwork from the covers of pulp magazines, BLBs, and newspaper comic strips, and wonderful examples of radio premiums and toys from the golden age. There are also several well-researched essays written by other historians of popular culture, including Jim Harmon and Phil Redman.

As the popularity of Buck Rogers continued to grow, his stories could be found in books and films and on television. This book carefully documents these appearances, and the accompanying color illustrations spark a

sense of wonder that older readers likely first experienced many years ago.

Among the useful summaries found in the book are biographical sketches of people associated with Buck Rogers; an annotated bibliography; and several indices describing fictional characters, names and subjects.



**Our Hero**

I found the book irresistible, and easily read it in its entirety over the course of a couple afternoons. Since that time, I have enjoyed looking through the pages many times, relishing the fine illustrations and thoughtful articles. It is a book that I recommend to everyone, whether young or young at heart; whether discovering Buck Rogers for the first time, or (as in the case of the members of First Fandom) you're instantly transported back in time to the days of the possibilities awaiting us in the glorious future.

Information: The Big Little Book Club (P.O. Box 1242, Danville, CA - 94526).

(Written by John L. Coker III)

***Ray Harryhausen Talks with David A. Kyle***

**Kyle:** From the standpoint of first fandom, Ray Harryhausen has come out of the ranks of the 1930s, as a young fan who eventually would make his contribution to science fiction. When did you first become interested in imaginative literature?



**Ray Harryhausen**  
**Archon 20, Collinsville, Illinois (1996)**  
 (Photograph by John L. Coker III)

**Harryhausen:** I know that when I was young my mother bought for me a series of books called *Wonder Books*. They had wonderful illustrations and photographs of strange things such as Egyptian temples, and charts on how long it would take to go to the Moon and to Mars and all the different planets. That started to stimulate my interest in science fiction.

Then, I saw *Metropolis* and *Just Imagine* and *The Golem* when I was very young. They had a real influence on me. We teethered on *Frankenstein* and *Dracula*.

I didn't know much about stop motion at the time when I saw *The Lost World*. *King Kong* was the one that did it. It sent me spinning out of Grummen's Chinese in a tailspin. I haven't been the same since. This big gorilla was responsible for introducing me to Fay

Wray, Willis O'Brien and Forrest Ackerman. I owe a big debt to this gorilla who was fifty feet high, sometimes forty feet, sometimes thirty feet. He was a big inspiration to me.

I was more interested in the visuals than the science fiction literature, such as the covers of *Imagination* that Forry used to publish. The magazine covers for *Wonder Stories* and the artwork of Frank R. Paul were a stimulus.

I became interested in Gustav Doré, and he was my mentor. He was a wonderful Victorian artist, noted for his engravings, although he was a sculptor, an oil painter and many other things. I learned about Gustav Doré from Willis O'Brien.

**Kyle:** What was it that brought you together with others who were interested in science fiction?

**Harryhausen:** *King Kong* did it. I went to a little cinema, a movie house, many years after the picture had been released. It was a fleapit, charging ten cents to see a rehash of *King Kong*. I saw these 11x14 stills of *Kong*, and I wanted to borrow them and photograph them. I asked the manager, and he said that they didn't belong to him. They belonged to someone called Forrest Ackerman. He gave me his phone number and I called him up. He lived about ten miles from me, so I took the streetcar. I met Forry there in his apartment, and he had thousands of stills. He kindly loaned them to me for a couple of weeks. They have been an inspiration to me ever since.

**Harryhausen:** It was in the mid-1930s when I was still in high school. Forry told me about the little brown room in Clifton's Cafeteria, where the Los Angeles Chapter of the Science Fiction League would meet every Thursday.

Members included Russ Hodgkins, Morojo, and T. Bruce Yerke. Robert Heinlein used to come around, and a guy named Bradbury. We were a group who liked the unusual. There was a fellow named Walt Daugherty, who was an anthropologist by trade, and a photographer. He made presentations about Egyptology. Another young fellow named Ray Bradbury would arrive wearing roller skates. After selling newspapers on the street corner he would skate to meetings because he had no money. He used to go meet the stars at the Hollywood Theater where they did weekly radio broadcasts. Ray was writing for Forry's magazine called *Imagination*. I did one of the covers for an issue, which was mimeographed.

We would talk about space platforms and going to Mars. Ray was fascinated with dinosaurs, and when he found out I was making them in my garage, he came around. He and I used to have long chats on the telephone, dashing ideas back and forth. He said he was going to write scripts about dinosaurs. It cost five cents for a telephone call and you could talk for hours.

I made 16mm experiments in my garage, building jungles and dinosaurs. I had read somewhere that George Pal was coming to Hollywood to make a series of Puppets, so I got my test reel ready and took it over to him. At that time there were very few people interested in stop motion animation. I seemed to be an exception. George was looking for animators, and he was paying fifteen dollars a week. It was my first professional job and I was delighted to get the experience. The main thing it taught me was patience.

I animated most of the first twelve Puppets. George Pal furnished the

ideas, and he would lay them out. He would also do some of the animation. He and I would work until twelve o'clock at night sometimes trying to get a scene out to Technicolor.

**Kyle:** Was George Pal's technological experience contributing to developing your talents?

**Harryhausen:** Not particularly. His technique was completely different from that of Willis O'Brien. I have tended to pursue the single-jointed figure. Each figure was pre-animated by a cartoonist. Then they would go to a workshop where people would cut these figures out of wood. It took twenty-four separate figures, all cut out of wood and glued together with heads turned on a lathe, to take just one step. The Puppetoons figures were heavily stylized. I think that was part of the reason that his films never quite caught on. They had a certain elegance to them, but Tom and Jerry cartoons were just coming out at that time and everybody seemed to love slapstick. George Pal's pictures sold at Paramount for about three years, when the shorts went out of fashion. So, he turned to feature films. This was in the late 1930s, and it was my first experience with professional animation, although I had done a lot on my own.

**Kyle:** When did you first meet Willis O'Brien and what personal influence did he have on you?

**Harryhausen:** I met him when I was still in high school. He was my mentor. I noticed his name on *King Kong*, *Son of Kong*, and *The Last Days of Pompeii*. So, I called him up once at MGM when he was making *War Eagles*. He kindly invited me over to the studio, and he had several offices where six artists

were making hundreds of beautiful oil paintings for *War Eagles*.

I brought over a suitcase full of my dinosaurs. I was particularly proud of a stegosaurus I had, for which I had won an award in an amateur contest at a local museum. I had made a diorama that I think won second prize. I was rather proud of it. He looked at it and said, 'Those legs look like sausages. You must learn to develop muscles. Every animal and every person has muscles to make the shape of the leg.' I should have known this, but it was a shortcut. He said that I had to go to art school, so I went to high school during the day and went to art school three nights a week. USC started a course on film editing, photography and art direction and I signed up for it.



**Ray Harryhausen**  
**Archon 20, Collinsville, Illinois (1996)**  
 (Photograph by John L. Coker III)

I kept in touch with Willis O'Brien during the Second World War. He went back East I think for the army. When I got out of the army, I thought I had better make something with a beginning, middle and an end. I started making fairy tales, the Mother Goose stories. I had to tell stories within three minutes. I made five



of them, and they were made for television. I referred to them as my teething rings. I learned so much by doing them. There were no books about stop motion animation at that time. I showed Willis O'Brien some of them over the years, and finally when he started work on *Mighty Joe Young*, I became his assistant.

**Kyle:** Did you furnish these 16mm films to the television outlets?

**Harryhausen:** I took them around, but nobody was interested. So, I put them together with a prologue and an epilogue. I had several of the Mother Goose stories, some were ten minutes, some were five minutes. Humpty Dumpty was one of them, and Little Miss Muffet, Queen of Hearts, Old Mother Hubbard. I learned an enormous amount from just doing it by trial and error. I was able to show Willis O'Brien how I had improved my structure, and I had taken drawing at Art Student Center. Now my dinosaurs had muscles.

It was because of *The Lost World* and *King Kong* that I first became interested in dinosaurs. I used to make dioramas of the La Brea Tar Pits out of clay. When I saw *King Kong*, I saw ways of making them move. I got interested in photography. Later I began making articulated joints, at first out of wood. For my first dinosaur, which Forrest Ackerman has, I got two lamps with the flexible necks. I used one for the tail and one for the neck. I covered them with pieces of bath sponges that I trimmed. I'd put a silk stocking over it and cover it in latex. It was really crude and that's why I gave it away. Then I made a cave bear which had wooden joints. I used to get beads from a local store and drill out the ball and socket

joints. They would ratchet, when you'd move them they'd go too far, so it was difficult to get smooth animation out of it.

I experimented with 16mm with mattes, split screen. The 16mm doesn't have very accurate sprocket holes, so the two pieces of film moved on the screen. It was quite a thrill to see it.

**Kyle:** Among the early films that impressed you was *Frankenstein*.

**Harryhausen:** Oh, yes. I was surprised that I got in to see it. They had nurses in attendance in the aisles and an ambulance outside for people who would pass out.

**Kyle:** *Frankenstein* wasn't animated, but it was imaginative. Did it appeal to you?

**Harryhausen:** Yes, that gothic weird thing. The strange and unusual have always had appeal to me, such as *The Invisible Man*, *The Old Dark House*, and *Devil Doll* with Lionel Barrymore.

**Kyle:** As you met Forrest Ackerman and Ray Bradbury did you start reading science fiction?

**Harryhausen:** I started to, but I wasn't as impressed. I did study script writing and story editing, and I used this for my own things later on. For *The Seventh Voyage of Sinbad* I wrote a twenty-page outline and made eight big drawings, which I peddled all over Hollywood after *Mighty Joe Young*. Nobody seemed interested. I was determined to put imaginary images that you read in storybooks about Sinbad, like the Roc and the Cyclops, that you never got to see, on the screen.

**Kyle:** Did the expressions that you used on your models come from your face?

**Harryhausen:** Yeah, more or less. Sometimes I'd look in the mirror. I used

to sit on the floor, where I had a big canvas and a stopwatch. I would go through the motions and time them so I could judge the movements. After you get more experienced, it becomes a second sense to you.

**Kyle:** At what point did Willis O'Brien sort of leave your life?

**Harryhausen:** I suppose it was after *Mighty Joe Young*. Nobody was interested. He won the Oscar for it. He should have won it for *King Kong* but the award didn't exist in those days. Animation was sort of dead. No one was knocking on his door. That was one of the reasons that I had to figure a way to make it less expensive. *Mighty Joe Young* had the reputation of costing two and a half million dollars. This was at a time when RKO was being transferred to Howard Hughes, who had just bought the studio to make the 'lust in the dust' film, *The Outlaw*. All of the overheads of the heads of departments that they kept on were put on our budget, and some of them didn't have anything to do with our picture. *Mighty Joe* actually only cost a million eight.

No one was screaming that they needed more animated films. For *Mighty Joe Young*, all of the elaborate matte paintings of the jungle were painted on glass. We had four very talented artists painting the jungles and making the miniatures. We had forty-seven people working on the film. Projectionists would be reading the paper all day while I was the only one doing the animation. There was nothing to do between set-ups so they would be playing cards.

I knew that it would be necessary to reduce the costs and make the process less expensive. So, I devised a method of Dynamation, and *The Beast from*

*20,000 Fathoms* was made for two hundred thousand dollars.



**L-R: Julius Schwartz and Ray Harryhausen  
Famous Monsters of Filmland Convention  
(May 1993)**

(Photograph by John L. Coker III)

Even so, there were very few producers who were interested, because they lost control. They did not want to have to depend on Willis O'Brien or myself to run the picture. Our pictures were all composed, structured and set up long before the director came aboard. The director's main job in our type of picture was to control the actors and get the best performance.

**Kyle:** Was this the means by which you were able to cut down expenses?

**Harryhausen:** Yes, by careful planning there, would be the least amount of film on the cutting room floor. It was all carefully planned out. The big drawings would be the first thing, because they were the visuals. Then I would make four hundred pen and ink sketches, for the set-ups, so we would know which was a rear projection shot and which was a traveling matte, and which part we needed first. This way it could all be scheduled so that there would be much less waste.

The name of the game is to compromise. Unfortunately you don't

like to, but when you are making a picture for a price, you have to compromise. For example, during the filming of *Clash of the Titans*, even though it was a more expensive picture, they left my scenes until the last, when we were in Italy. We hired a special plane to take fifty people to the next location in Malta, and the plane had to leave that day or the company would lose a lot of money. So we had to shoot in the rain. I didn't want to do it, but these are the compromises you have to make. That sequence is not one of my favorites. All through the picture you have to compromise, at least I did, and I think that's the only way to get the picture made.



L-R: Ray Harryhausen, David A. Kyle  
Dragon\*Con, Atlanta, Georgia  
(Labor Day Weekend, 1998)  
(Photograph by John L. Coker III)

Sometimes you have to deal with temperament, if an actor doesn't want to do a particular scene.

I direct all of my sequences, but I've never directed an entire picture. I just don't have that much patience with people. My actors always do exactly what I want them to do.

**Kyle:** Thank you, Mr. Harryhausen, for the wonderful conversation that we have had here today.

### *New Contact Information*

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### *Annual Membership Dues*

Please make your annual dues checks payable to Keith Stokes. This allows us to avoid spending \$120/year for an account listed in First Fandom's name.

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