

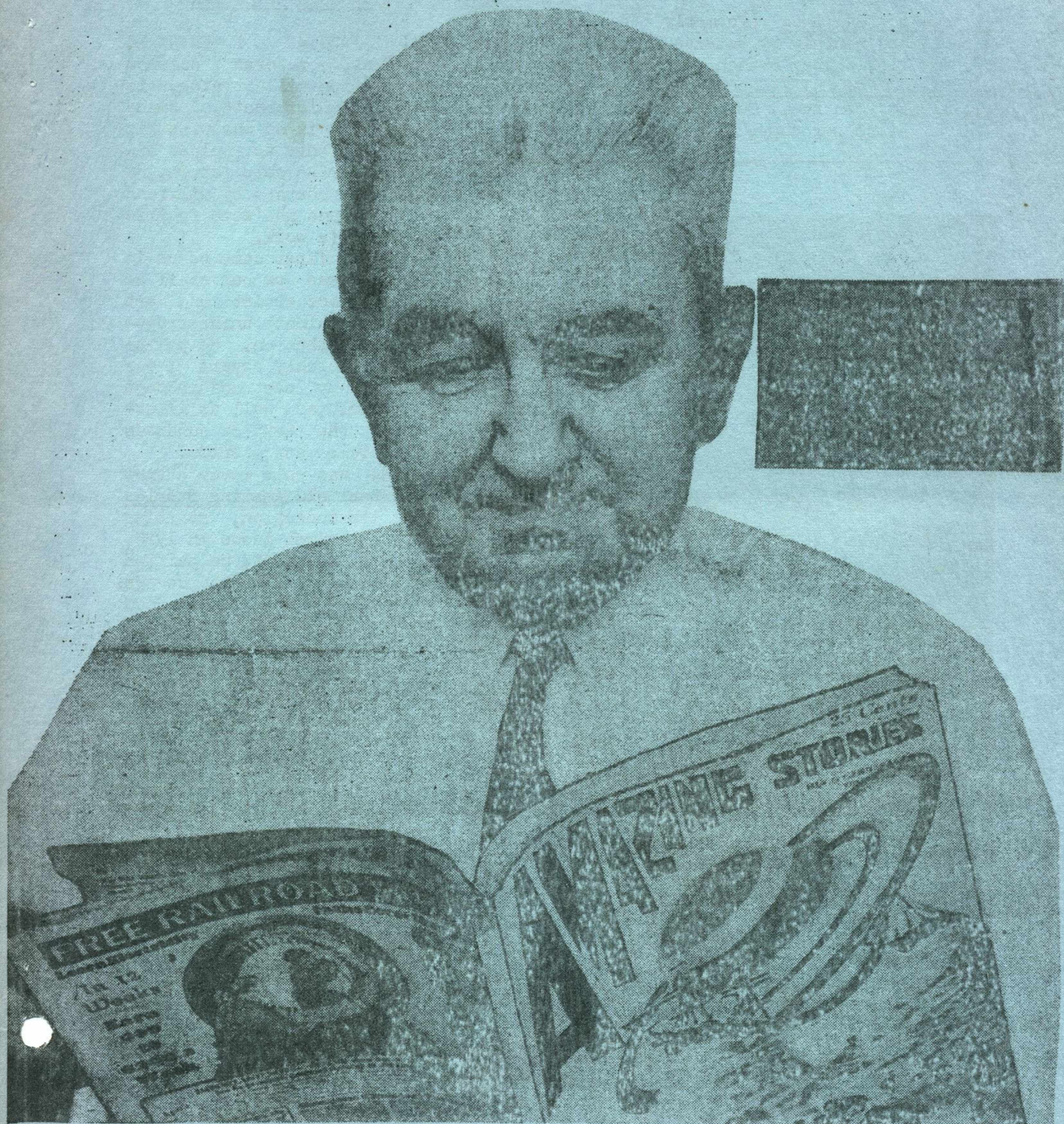
# Science-Fiction Times

AUGUST 1963

#405

15¢

The 'World Of Tomorrow Today!'



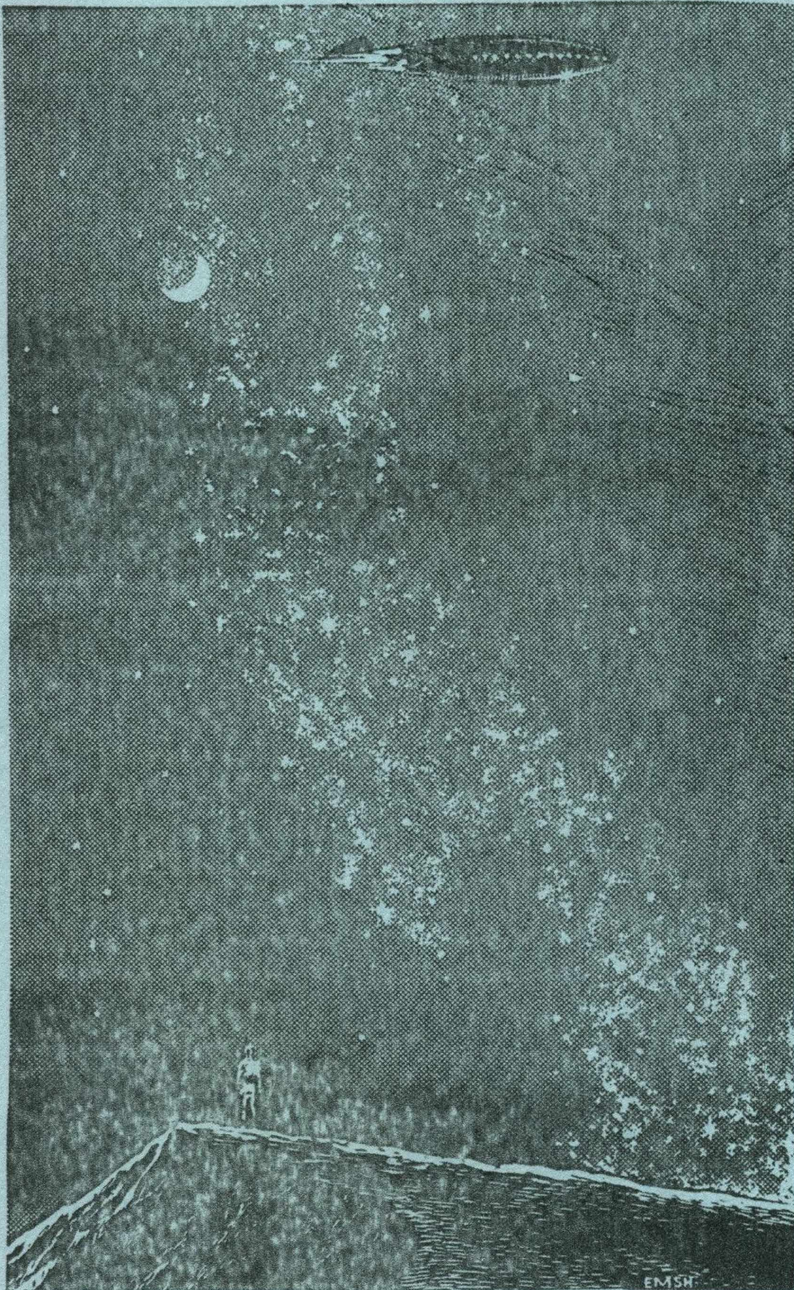
FRANK PAUL: tops in his trade.



SCIENCE-FICTION TIMES  
"The World of Tomorrow Today!"

SPECIAL      FRANK R. PAUL  
ISSUE

Science-Fiction Times (formerly "Fantasy-Times") is published monthly by Science-Fiction Times, Inc. P.O. Box 115, Salvoy Branch, Syracuse 9, New York. EDITORIAL & SUBSCRIPTION OFFICE: James W. Taurasi, Sr., 119-46 27th Ave., College Point 54, New York. (15¢ per copy, \$1.80 per year)



NOTES TO THE EDITOR about  
FRANK R. PAUL

FRANK R. PAUL

by Hugo Gemsback

THE PASSING OF FRANK R. Paul, veteran science fiction illustrator, is highly unfortunate, since there just is no one with his unique talents to replace him in the foreseeable future. He will be mourned by millions of Americans who were familiar with his work.

Paul first came to us in 1914 and was on our staff as a free lance artist and art director almost uninterruptedly from then on. He painted innumerable covers for many of my past and present magazines as well as illustrated the text of hundreds of articles and stories.

He was sole cover artist on the old Amazing Stories from its inception, starting with the first issue in 1926, and for many years he painted practically all the covers. Thereafter, as he had done previously, he did covers for Amazing's companion magazines: Radio News Amateur's Handbook (1923-27); The Experimenter (1924-26); Radio Questions and Answers (1926-29); Television Magazine (1927-28); Amazing Stories Quarterly (1928-29); Your Body Quarterly (1928-29); Radio-Craft (now Radio-Electronics) (from 1929 to the present); Air Wonder Stories (1929-30); Science Wonder Stories (1929-36); Science Wonder Quarterly (1929-33); Amazing Detective Tales (1930); Scientific Detective Monthly (1930); Everyday Science and Mechanics (1930-36);

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SPECIAL FRANK R. PAUL ISSUE



# ● DEAN OF THE SCIENCE FICTION ILLUSTRATORS

by Gerry de la Ree

(Reprinted from "BERGEN EVENING RECORD", Saturday, March 2, 1957)

● GERRY DE LA REE HAS WRITTEN MANY ARTICLES on science-fiction and science-fiction personalities. For this Special Frank R. Paul issue of Science-Fiction Times we are happy to reprint one of his best --- the article on Frank R. Paul, published in the Week-End Magazine Section of the Bergen Evening Record. Our thanks to de la Ree for his permission to reprint. -editor

● THIRTY-ONE YEARS AGO TWO MEN POOLED their talents to give the world its first all-science-fiction magazine setting the stage for a new publishing field that is today a flourishing one. Those men are Hugo Gernsback, editor and publisher, and Frank R. Paul, an Austrian born artist who was destined to become known as dean of the science-fiction illustrators.

Paul, for many years a resident of Bergen County, now makes his home in Tea-

neck. Short, stocky, and white-haired, the 73-year old Paul would put many younger men to shame. Still very active as a text book and magazine illustrator, he commutes daily to New York City from his Cedar Lane apartment. He piles his trade at two New York publishing houses as well as from his own apartment-studio.

While his artistic ventures have been many and varied in a long and busy career, Paul gained his greatest and most lasting fame in the field of imaginative fiction.

Paul first met Gernsback in 1914. Gernsback, publisher of scientific journals and a pioneer in the still-young field of radio, had gone to an agency in search of an artist and was introduced to Paul. They found they had much in common, for both were then 30 years of age and both had come to this country as immigrants from Europe. That chance meeting was the start of a business association and friendship that continued to this day.

Prior to his first contact with

Gernsback, Paul had been in the United States only 9 years. He'd been freelancing for magazines and newspapers, and had been married only the year before.

Paul did considerable work for Gernsback's magazines, Electric Experimenter, Modern Electrics, and Science and Invention. It was in the pages of these publications, and to a lesser extent in Gernsback's Radio News, that modern science-fiction got its start. Gernsback, a born dreamer, inserted occasional fictional works in the pages of his fact magazines. The August 1923 issue of Science and Invention was labeled "Scientific Issue" and carried a half-dozen science-fiction-type stories.

Finally, in 1926, Gernsback took the plunge and brought out the world's first all-science-fiction magazine, Amazing Stories. The cover, illustrating Jules Verne's "Off On A Comet", and all the interior drawings were from the pen and brush of Frank R. Paul.

Amazing Stories flourished for the next 3 years under Gernsback's editorship and with Paul handling all the artwork. At first the stories were mainly reprints of the old masters such as Verne, H. G. Wells, and Edgar Allan Poe. Gradually, however, new authors were developed.

In 1929 Gernsback, like many other men of the day, found himself in receivership as a result of the stock market crash. He lost his magazine chain and radio station. Another publisher took over Amazing Stories.

Gernsback started over from scratch and Paul was right with him. Through some remarkable financial maneuvering, Gernsback was able to produce Everyday Mechanics, a magazine patterned after the defunct Science and Invention.

He quickly brought out three new science-fiction magazines, Science Wonder Stories, Air Wonder Stories, and Scientific Detective Stories. Of the three, only Science Wonder Stories succeeded. Paul continued to do the bulk of the artwork for Gernsback's publications until 1936, when the publisher sold out to Better Publications.

During these pioneering years, Paul painted more than 200 covers, plus interior illustrations that probably num-

bered more than 1,000. Blessed with a fertile imagination and an ability to devise fantastic machines, Paul ruled supreme as king of the science-fiction illustrators for over a decade. Not until the mid 1930s did serious challengers begin to make their appearances.

Although an expanding field produced an ever-increasing number of new artists, Paul's work continued to appear regularly on into the 1940s. After that he turned his brush and pen to other more lucrative fields. He made one comeback in science-fiction 3 years ago when Gernsback returned to the fold with a new magazine, Science-Fiction Plus. Paul did several covers and interiors for this magazine, which failed after seven issues.

With the bulk of his science-fiction artwork now behind him, Paul remains a highly respected and revered figure in the fantasy realm. Although the gadget-type covers in which he specialized are no longer the fad, Paul laid a firm foundation in a hitherto almost untouched area of artistic endeavor. Many of the machines he devised remain today as fantastically intriguing as they were 25 or 30 years ago. On the other hand, some of the rocketships, space suits and other fantastic gear he developed for his paintings seem almost commonplace today in an age of atomic power, Earth satellites, and long-range missiles.

Much of Paul's early work was the result of ideas he and Gernsback dreamed up. Others came from the stories published in various magazines.

Many of the Science and Mechanics covers Paul turned out in the early 1930s, however, came from a different source. These were based on drawings obtained from the U.S. Patent Office and pictured fantastic machines devised and patented by would-be-inventors. Brought to life by the Paul pen, these resulted in some of the finest covers used in that magazine.

On many of his science-fiction covers, Paul depicted the Earth, moon, or other worlds being wiped out by atomic holocausts. He seemed to take particular delight in picturing New York City being destroyed in various ways. The Wool-

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Please turn to page 10

FRANK R. PAUL was the Guest of Honor of the First World Science Fiction Convention. He was the ideal man for that honor. A man who had done so much to popularize science-fiction thru his excellent art work, a man who had attended meetings of the Queens Science Fiction League and had proved to be a "regular" guy and a devoted fan of s-f, a cheerful man who enjoyed science-fiction and the work he did. Yes, he was the logical man for the first Guest of Honor spot. Here is the speech he made at that First World Science Fiction Convention. -editor

one roof. I always pictured you Science-Fans just as you are. Always ready for any adventure and argue any question at the drop of a hat.

In every age there have been people whose natural inclination and curiosity urged them on to decipher & analyse the riddles of the universe, notwithstanding the sneers and jeers of the less active minded. You see, in a well ordered society you are supposed to think only the thoughts approved by contemporary authorities.

When the earth was considered flat, it was folly to think it otherwise, and to suggest that by some chance it might be round, was nothing less than blasphemy. And since the majority was of the "flat" opinion, inspired by the leading minds of the time, it was much easier and, less dangerous to be on the jeering side than to profess rebellious ideas.

However, there were devil-may-care free thinkers who had the audacity to question accepted "Facts".

# SCIENCE FICTION, THE SPIRIT OF YOUTH

by Frank R. Paul

(reprinted from "New Fandom" magazine, #6, 1939)

ELLOW SCIENCE-Fiction Fans:

I am mighty glad to be here among as fine a crowd of live wires and go-getters that has ever assembled under

After many of these nebulous "Facts" had been proven humbugs, people began to feel more and more tolerant of the rebels, and thanks to that tolerance, the world has seen more progress in research of all branches of science, and utilization of findings for the good of all mankind in the last 50-years than during the preceding 5000 years.

Two thousand years ago, a meeting such as this, with all these rebellious, adventurous minds would have been looked upon as a very serious psychological phenomenon, and the leaders would have been put in chains or at least burned at the stake. But today it may well be considered the healthiest sign of youthful, wide-awake minds -- to discuss subjects far beyond the range of the average provincial mind.

The Science Fiction Fan may well be called the advance guard of progress. We are the fellows who are willing to give every new idea a chance for a try-out, without ridicule. We did not mind in the least to be called Nuts and Hams in the early days of radio, when we were literally relegated to the dog-house with our home-made squealing and yowling sets -- but, oh boy, what a thrill when we got a few dots and dashes! We are the ones who popularized the new Radio vocabulary.

To my mind, a Science Fiction Fan

is intensely interested in everything going on around him, differing radically from his critic. His critic is hemmed in by a small provincial horizon of accepted orthodox and humdrum realities, and either does not dare or is too lazy to reach beyond that horizon. The Science Fiction Fan, on the other hand, has a horizon as big as the universe itself, and has been known to peek even beyond that, a fascinating hobby sharpening the imagination and incidentally absorbing a lot of knowledge, and familiarizes him with Scientific terms, which so mystifies his critics.

You have often heard them proudly proclaim: "Don't expect me to know any of that stuff" or "I don't want to know anything like that." Of course we have no quarrel with that kind of an individual but it would be rather interesting to find out by what mental process he arrives at the conclusion that it's smart to be stupid.

The Science Fiction Fan is alive to every new development in every branch of Science by hungrily reading everything printed about it. You cannot easily fool him on any subject. I am sure no Fan was fooled when they pulled the Martian Invasion stunt over the Radio.

To say that by reading Science-Fiction you become a believer in all sorts of Supernatural things is like saying that by frequenting the movies you are bound to become a criminal or what have you.

Once in a while we also find eminent Scientists throwing cold water on our enthusiasm, for instance Dr. Robert A. Millikan the other day said we should stop dreaming about Atomic Power and Solar Power. Well, as much as we love the doctor as one of our foremost scientists of the day, but because he cannot see its realization or get tired of research, is no reason for us to give up hope that some Scientist of the future might not attack the problem and ride it. What seems utterly impossible today may be common-place tomorrow. I need not cite just such examples as you know them possibly better than I do.

But I'd ~~o~~ want to illustrate just what I mean. Just suppose for a moment that any of you could by some machine method return, say only about 200 years

and visit one of the great miniature Portrait Painters and watch them work. You would naturally ask him how many of these exquisite portraits he can turn out a day. You would be told that four or five is the absolute limit, providing the light is right, etc.

Now if you should tell one of these speed masters that you, without being an artist, could produce a portrait, guaranteed likeness in every way, and not only of one person, but two, three, or a whole group of people in 1/25th part of a second, you would no doubt not only be laughed at, but very likely be hustled off to the 18 Century insane asylum.

The Master would tell you that to pick up his brush would take longer than that, and he is quite right, the only way he could imagine of producing a portrait was the way he knew how. You can readily imagine his amazement if you showed him a photograph, and he would tell you — "Yes, but that is not painted" — Of course not, but it's a portrait and more accurate than any portrait painter could paint. And so it is with most discoveries and inventions, it's the results that count.

The Science Fiction Fan's ideal is Dr. Arthur H. Compton, who sees all kind of forces in nature with exciting and thrilling possibilities, which are waiting for discovery and exploration.

Science Fiction is the spirit of youth, ever ready to plunge into the unknown for new adventures.

Impossible? That word has absurd-limited meaning for youth and Science Fiction. Just try to convince a Fan that life on other worlds is impossible and you'll find yourself under a cataract of "Shy's".

Science Fiction is growing up. More and more people are becoming Science conscious by seeing scientific marvels in their daily life; and they can no longer ignore or scoff.

It gives me a lot of satisfaction and pride to be identified with the development of this thrilling and informative kind of reading.

During the past 20 years, which marks the beginning of Science Fiction in America, my work has been familiar to a great many of you and I want to

thank all of you for taking the lively-interest in it which you have shown. I also want to thank you for the kind letters you have sent me and the editors. There have been bouquets and brickbats aplenty.

Of course, to please everybody is one of the few things that even a science-Fiction Fan will admit is quite in possible. I have always tried to interpret what the author had in mind, but you'll admit I have never tried to scare you with the purely grotesque. I conclude with the conviction that in the future we will have bigger and better Science Fiction, with the accent on the Science.

THE END

#### NOTES TO THE EDITOR about PAUL continued from page 2

Television News (1932-33): Sexology (anatomical illustrations, in which he excelled) (from 1933 until his death): Popular Medicine (1934-39): Your Body Monthly (1936-39): Super World Comics (1940); Science-Fiction Plus (1953); and Forecast (1949 to 1963).

An extraordinarily gifted artist, Paul could grasp technical intricacies of an idea in short order, which he then translated into a preliminary sketch that usually, required few corrections.

I had been in the habit of outlining to Paul in a few short sentences practically all of my intricate projects and then watched him draw a rough sketch of any particular idea, often in less than ten minutes. We then went over the sketch while I made additional suggestions or modifications. Paul then executed the final drawings or painting. Curiously enough, many of these paintings were requested by Paul's fans and most of them are no longer in our possession.

It is true that Frank R. Paul was and is a household name for most science fiction fans the world over, and he is known today as "The Dean of Science Fiction Illustrators".

Paul was born in Vienna in 1884 and studied art in Vienna, London and Paris. He was fluent in German as well as French and, of course, English. Paul's

technical, mechanical and anatomical drawings have appeared in scores of American magazines over the years. He also designed a number of Johnson & Johnson buildings in New Brunswick, N.J., during 1920-29, often spoken of as classics in modern industrial architecture. I personally shall miss him badly.

HUGO GERNSBACH

## PAUL

by Edward E. Smith

THE TWO GREATEST THRILLS OF MY WRITING career were:

When, after seven years of rejections, Dr. T. O'Connor Sloane accepted The Skylark of Space for publication and:

When I saw the cover of the August, 1928 issue of Amazing Stories.

While I met Paul only once, and thus cannot claim to have known him personally, no one interested in science fiction needed or needs to have known him personally to know what he was. He was a giant, of a stature matched by very few other workers in the field.

'Human beings want and need recognition. We want to stand out while we are alive; we want to be remembered after we go. Paul attained these objectives as a few men ever have. Over a long, full, rich life he made such tremendous contributions to science fiction that he will be remembered as long as science fiction lasts.

EDWARD E. SMITH

## PAUL, A NOSTALGIA MEMORY

by Ray Palmer

IT SEEMS RATHER UNNECESSARY TO SAY that Frank R. Paul influenced me - he influenced everybody connected with science fiction, and his art work always seemed to be a part of it. I remember Paul in the way that we think back to our early days with nostalgia and treasure a particular memory. Paul is a part of that nostalgia in my mind.



It is a tragedy that he is gone. Somehow he typified science fiction, and his departure seems like a blow to a dream that has taken a lot of blows in the past few years. Jimmy Taurasi has been hoping for years that I would publish a science fiction magazine, but the days when a magazine could make money, or a writer could afford to write science fiction, seem to have gone for good. The death of Paul seems to put a period to an era.

As an example, I used to write science fiction which was triggered by a particularly vivid dream. The other night I had such a dream, but unlike the early days, I did not sit down and write the story - because there is no place to sell or publish it. And as a science fiction fan, I am still excited about the story, because it was a great idea.

The world of fantasy, sadly, has been buried beneath a world of fact, and today we publish Space World, and enjoy the paintings of Roy Scarfo, because it's all we can get. But in our private mental life we still have our Paul and our wonderful science fiction. Nobody can take that, or him, away from us.

RAY PALMER

## ● TO FRANK R PAUL

by Otto "Eando" Binder

● A PRICELESS THRILL OF MY EARLY DAYS writing science fiction came when I picked up the February 1934 issue of Wonder Stories. For the first time, one of my roles was the cover story --- "The Spore Doom" --- done by the fabulous Frank R. Paul, dean of s-f artists, whom I was not to meet until the year after during a trip to New York from Chicago, where I lived at the time.

After that, several other stories of mine won this coveted honor of the incomparable "Paul Treatment" on covers. And inevitably, those tales gained an unwarranted high rating due only to the aura thrown around them by Paul's magnificent "murals". He alone, by some miniaturized magic, could create a mural worthy of a wall on a tiny magazine cover. He truly made the 9-inch cover 9 feet tall.

No doubt other eulogists in this issue will find many choice superlatives for the art triumphs of this Austrian-born genius and his out-of-this-world masterpieces --- vividly fantastic, scientifically masterful, wonderously imaginative. For my part, I have always thought of Paul as the "astronaut of art", a true pioneer in the New Frontiers of unexplored science fiction a generation ago.

Without doubt, his eye-catching illustrations had the compelling power to pull in more new readers of his fledgling form of literature than all the featured names of contributing authors, famed or otherwise. In that sense, the genial giant of s-f artwork was second only to Hugo Gernsback himself, in making the debut of magazine science fiction a success story.

But even greater than the contributions of his paint-brush were those of his personality. His boundless enthusiasm for the space and science genre of story-telling bolstered many a beginning author's flagging resolves and encouraged him not only to go on, but to write better than his best. I ought to know. I was one of them.

To me therefore, the undying art and spirit of Frank R. Paul deserve this epigraph: "Science fiction's and the science fictionist's best friend".

OTTO "EANDO" BINDER

## ● THE DEAN OF S-F ARTISTS

by Cele Goldsmith

● IT IS WITH DEEP SORROW AND REGRET that we learned of the death of Frank R. Paul. Throughout his lifetime he was known as the dean of science fiction artists. Through his masterful talent he was able to render visual representation to the most imaginative adventures and the most far sighted inventions born of the science fiction field. From the very first issues of Amazing Stories, which he designed, his influence has been a major contribution in the history and development of the magazine. To have known this pleasant,



spirited man was a great honor. His work and his reputation remain with us an everlasting monument to his distinct personage.

CELE GOLDSMITH

## ● FRANK R. PAUL, AN APPRECIATION

by Jay Kay Klein

● "USED THE PIGMENT ALMOST DRY, PRACTICALLY right from the tube to get the most brilliant color I could."

Frank R. Paul told me this and other secrets of his trade at the 1956 Worldcon in New York. He explained that the printing processes used on the old Amazing Stories downgraded the color, which was why he painted in the most brilliant shades possible. We spent an hour at the bar talking about Paul's painting methods and cover illustrations.

Paul was a tall, sturdy individual with, as I recall, a very slight accent. His hair was white and clipped in a Prussian style brush cut. He said he had always worn his hair that way, years before it became an accepted style in the United States. Naturally, he continued, he painted people of the future with the same style hair cut.

He had enjoyed painting cover illustrations as a young man for Hugo Gernsback, and had continued this liking for many years. Unfortunately for the science fiction world, his artistry became appreciated by the general publishing field, and the Saturday Evening Post would pay him a dozen times what Gernsback could. However, he still did a small amount of work for Gernsback, even at lower rates --- because of friendship with the father of science fiction and because he still enjoyed doing the style of artwork Gernsback liked.

Paul's science fiction illustration was not cute or arty --- it was exciting. It had a sense of wonder that still makes the modern fan tingle when he sees an old Amazing Stories cover. Fantastic machines in fantastic action; with human beings in awed attendance. Paul's machines spewed forth rays that

sliced, tore, melted. His human characters appeared mostly as heads peering from tiny portholes in great machines or as miniature figures about to leap from tremendous flying platforms. When depicting the world of nature, Paul's catalog of natural history included multi-legged and many-tentacled creatures towering over hapless earthmen or stupendous meat eating plants devouring shorts-clad females.

The old Amazing Stories art and story policy appealed to man's fascination with the unworldly and unknown. It took real imagination to come up with illustrations that could match Gernsback's editorial policy. The covers were not sophisticated. They did not have the modern emphasis on scientific verisimilitude that frequently makes modern covers mere me-tooism copies of serious astronautic journals --- with spaceships crude collections of lightweight nuts and bolts designed for a one-shot, one-way trip to the nearest object from earth.

Paul's covers traverse the spaceways and his worlds are the worlds beyond the tight little island of earth-moon. His covers are the brilliant colored imaginings of man's mind.

JAY KAY KLEIN

## ● PICTURE ARTICLES ON PAUL COMING

by Forrest J Ackerman

● AS EDITOR OF FAMOUS MONSTERS OF FILMLAND and Spaceman it will be my privilege to honor Frank R. Paul with a 5-page spread on his futuristic-fantastic art in the forthcoming issue of the latter and 8 pages in the 25th number of the former. In my opinion Frank R. Paul was the epitome of science fiction expressed thru art.

FORREST J ACKERMAN

## ● EXPRESSED IN ART

by Ed Emash

● HERE'S A DRAWING FOR THE FRANK R. Paul (see page 2 -editor) memorial-

# THE COSMIC REPORTER S-F FORECASTS

by J. Harry Vincent

## GERNSBACK ARTICLE IN JULY 26th "LIFE"

Life magazine who was all wrong in their "science-fiction" article many years ago made up for their error in one of the finest articles on a science-fiction personality yet to appear in a national magazine. Life went all out on the "Father of Science-Fiction", Hugo Gernsback with an excellent article on his life in the publishing business up-to-now. Written by Paul O'Neil and titled "Bar-num of the Space Age", and sub-titled: "The Amazing Hugo Gernsback, Prophet of Science", it begins with the childhood of Mr. Gernsback and tells the story of how he came to the United States with \$100.00 and the magazines he has published and is publishing. It touches on science-fiction, the annual "Hugo" awards, fandom, his radio magazines, his sex magazine Sexology, and his annual Christmas Card booklet. Decorated with numerous Paul illustrations and one Finlay and with two pictures of Gernsback, one showing him looking at his now famous proposed "Teleyeglasses". It is a long article and one that every science-fiction reader and fan should read.

## ODDS AND ENDS

The September 1963 issue of Gernsback's Radio-Electronics has a small notice of Frank R. Paul's death.

Remember Saturn Science Fiction, the digest s-f mag, once edited by Don Wollheim? Its still with us! Its now called Web Terror Stories --- latest issue dated November 1963. Terrible stories of sex-horror and NOT RECOMMENDED!

Ray Palmer's first issue of Space World September-October 1963 issue should be on the stands now.

## Coming Up Next In The Pros

IF November 1963

Novelettes: THE GOVERNOR OF GLAVE by Keith Laumer, MUCK MAN by Fremont Doge, and A BETTER MOUSETRAP by John Brunner. Short Stories: THE SECOND CLASS CITIZEN by Damon Knight, and LONG DAY IN COURT by Jonathan Brand (an If "First"). Serial: (concluded) THE REEFS OF SPACE by Jack Williamson and Frederik Pohl. Special Features: RESPONSE AND ADDENDA (editorial), CLOP, GOOSH AND GILGAMESH by Theodore Sturgeon, and HUE AND CRY by The Readers. Cover by Gaughan from "Muck Man".

## FANTASY AND SCIENCE FICTION -- October 14th Anniversary "All Star Issue"

GIRL OF MY DREAMS by Richard Matheson, EPISTLE TO BE LEFT IN THE EARTH (verse) by Archibald MacLeish, Books: by Avran Davidson, DELUGE (novelet) by Zenna Henderson, THE LIGHT AND THE SADNESS (verse) by Jeannette Nichols, FADE-OUT by Avran Davidson, HOW TO PLAN A FAUNA by L. Sprague de Camp, SPECIAL CONSENT by P.M. Hubbard, Science: TINKLE, TWINKLE, LITTLE STAR by Isaac Asimov, THE DON'T MAKE LIFE LIKE THEY USED TO (novelet) by Alfred Bester, and Guest Editorial: TOWARD A DEFINITION OF SCIENCE FICTION by Frederic Brown. Cover by Bonestell.

## FANTASTIC October

Novelets: THE SCREEN GAME by J. G. Ballard, and LET THERE BE NIGHT by Robert F. Young. Short Stories: THE WOLF WOMAN (fantasy classic) by H. Bedford-Jones, KING SOLOMON'S RING by Roger Zelazny, THE MATING SEASON by William G. Beggs, and A NIGHT WITH HEcate by Edward W. Ludwig. Features: EDITORIAL, and ACCORDING TO YOU. Cover by Emsch, illustrating "The Screen Game".



Novelets: DRUNKBOAT by Cardwainer Smith, and THE PRINCE OF LIARS(classic reprint) by L. Taylor Hansen. Short Stories: THE FASTEST DRAW by Larry Eisenberg, STAND-BY by Philip K. Dick, and THE MISFIT by Roger Zelazny. S-F Profile: EDMOND HAMILTON by Sam Moskowitz. Features: EDITORIAL, THE SPECTROSCOPE, and ...OR SO YOU SAY. Cover by Lloyd Birmingham, illustrating "Drunkboat".

## ● S-F MAG RECORD

by Lane Stannard

### ON THE NEWSSTANDS JULY 1963

- July 2, 1963: FANTASY AND SCIENCE FICTION, August, 40¢, Digest, 130 pages; Monthly.
- July 11, 1963: AMAZING STORIES, August, 50¢, Digest, 130 pages, Monthly.
- July 11, 1963: ANALOG, August, 50¢, large-size, 96 pages, Monthly.
- July 11, 1963: WONDER STORIES\*, (1963 - no date), 50¢, Pulp-size, 96 pages, No Schedule.
- July 16, 1963: IF \*\*, September, 40¢, Digest, 130 pages, Bi-Monthly.
- July 18, 1963: FANTASTIC, August, 50¢, Digest, 130 pages, Monthly.
- July 26, 1963: GALAXY, October, 50¢, Digest, 194 pages, Bi-Monthly.

\* Test Issue - almost same contents as the 1957 digest-size test issue; first pulp-size s-f mag in years.

\*\* Cover format improvements.

Seven science/fantasy magazines came out in July, containing 960 pages (96 were large-size; 96 were pulp-size, and 708 were digest-size), and costing \$3.30.

Also out in July was the second issue of the semi-magazine Magabook. It contained "After World's End" and "The Legion of Time", both by Jack Williamson. Cover by ELSH. Digest-size, 160 pages, published quarterly.

Advertise in Science-Fiction Times and get the most out of your Dollar. Our Classified Ads are only 2¢ & 1¢ a word!!

### CLASSIFIED ADS

2¢ per word. S-f fan mags and s-f fan clubs: 1¢ per word.

### FOR SALE

The 4th issue of THE HOWARD COLLECTOR, a deluxe printed journal devoted to Robert E. Howard, is now ready. It contains a new memoir by Tevis Clyde Smith; two stories and two poems by Howard; etc. Very limited printing; 60¢ each. Glenn Lord, Box 775, Pasadena, Texas.

SCIENCE-FICTION TIMES - 1963 back issues only - Jan-Feb 1963; 30¢ - March-April 1963; SOLD OUT; May, June July, 1 5¢ each. No others available at this time. James V. Taurasi, Sr., 119-46 27th Ave., College Point 54, New York.

### WANTED

BACK ISSUES OF "SPACE WORLD" - only the magazine issues are needed - not the newspaper-style editions. Contact first. Otto Binder, Editorial Studios, 467 Voorhees Street, Englewood, N.J.

WANTED: To buy or borrow Robert E. Howard correspondence for a possible book. Any issues of sports magazines with Patrick Ervin stories; most SMASHING ADVENTURES, ADVENTURE NOVELS, ADVENTURE YARNS. Glenn Lord, Box 775, Pasadena, Texas.

WANTED: Science-fiction stories for publication in SCIENCE FICTION STORIES. Must be original and not reprints. Amateurs and pros welcomed. No payments, outside of copy story appears in. Also amateur artists to illustrate the magazine. James V. Taurasi, Sr., 119-46 27th Avenue, College Point 54, New York.



### MONSTER-TIMES

by James V. Taurasi, Sr.

Mad Monster #6, Fall 1963 came out in August, containing many items of monster film reports and pictures, among them the picture and text account of the s-f film "The Day of The Triffids", plus an account of "Black Zoo Party" held in connection with the release of the purly horror film "Black Zoo". 35¢. Good cover showing the different monster characters played by Boris Karloff. Recommended.

The 1963 MANHATTAN MONSTERCON, presented by Famous Monsters of Filmland magazine will be held in New York on August 24, 1963. We'll report on this next issue.

issue. I'm not particularly good at expressing things in words, so I hope this illustration (see page 2 -editor) - will do instead.

ED EMSH

# DEAN OF THE SCIENCE FICTION ILLUSTRATORS continued from page 4

worth Building, and later the Empire State Building, came in for demolition on several occasions.

He frequently painted astronomical scenes, and designed space ships of all shapes and sizes.

He never made a fortune at it. "They didn't pay much in the early days," he recalls. "I used to get \$50 for a cover and between \$15 and \$25 for interiors. The pay improved in later years."

There are dozens of science fiction artists today and many of them can trace their introduction to this branch of art to Paul's early work. Park Ridge's young Frank Kelly Freas, named the leading science fiction artist in 1955 and 1956, is a typical example.

"Was there any other illustrator in the old days?" questions Freas. "I think my earliest awareness of science fiction illustrations was Paul's work in the old 'Amazing Stories'. He was, I believe, the first illustrator to realize there was a difference between science fiction and mere fantasy. I also recall being deeply impressed by what I still think

is one of the greatest pictures of its type to have been done by any illustrator, although it was not precisely science fiction. That was Paul's picture of Manhattan with the lid off. It was a perfect example of an artist who takes his research seriously."

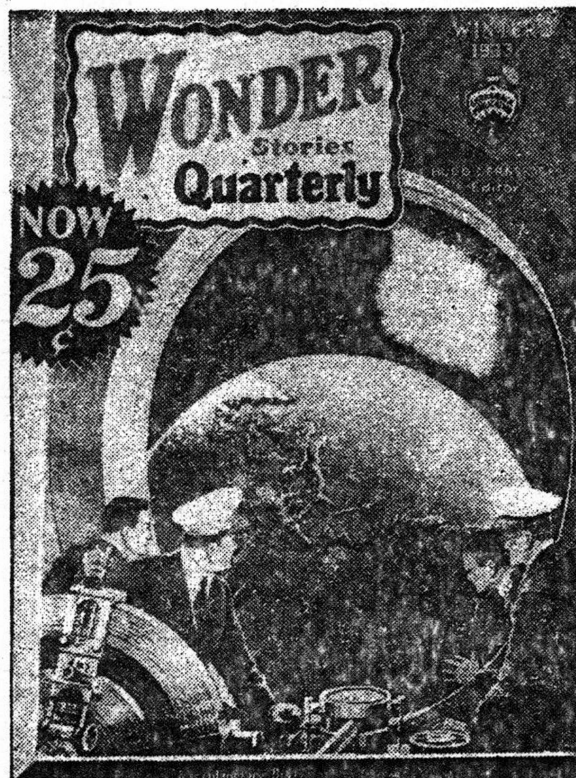
Paul says he has no regrets for the years he spent in science fiction. "I always enjoyed reading and illustrating the stories."

His sincere interest in the future was evident in a speech he delivered at the first World Science Fiction Convention held in New York in 1939. Paul, guest of honor at that convention, said in part:

"Two thousand years ago a meeting such as this, with all these rebellious, adventurous minds, would have been looked upon as a very serious psychological phenomenon, and the leaders would have been put in chains or at least burned at the stake. But today it may well be considered the healthiest sign of youthful, wide-awake minds — to discuss subjects beyond the range of the average provincial mind.

"The science fiction fan may well be called the advance guard of progress. . . . He is intensely interested in everything going on around him, differing radically from his critic. His critic is hemmed in by a small provincial horizon of accepted orthodoxy and humdrum realities and either does not care or is too lazy to reach beyond that horizon.

"Once in a while we also find eminent scientists throwing cold water on our enthusiasms; for instance, the other day Dr. Robert Millikan said we



Paul's cover for the October 1953 issue of "Science-Fiction Plus" (at left) and his cover on the Winter 1933 issue of "Wonder Stories Quarterly" (at right).  
(All are copyrighted by Hugo Gernsback).



should stop dreaming about atomic power and solar power. We feel, as much as we love the doctor as one of the foremost scientists of the day, because he cannot see its realization or gets tired of research is no reason to give up hope that some scientists of the future might not attack the problem and ride it. What seems utterly impossible today may be commonplace tomorrow."

They proved to be prophetic words.

Frank R. Paul has enjoyed a long and busy life, replete with the ups and downs that most of us experience.

Born near Vienna, Austria, in 1884, he was educated in his homeland. He studied art in Vienna, Paris, and London.

Paul came to the United States in 1906. Married in 1913, Paul and his wife bought a 4-room cottage in River Vale some 2 years later. Doing much of the construction work himself, Frank built a 12-room house around the small cottage. "I tossed the cottage out of the windows of the new house as I went along," he recalls.

The Pauls had one son and three daughters, all of whom were educated in the Park Ridge school system. All are now married and have provided Frank with nine grandchildren.

Paul lost his River Vale home in 1935 at the height of the depression. It was a bitter disappointment, but he took it in stride. He moved to New York City, but returned to Bergen County 4 years ago to take up residence in Teaneck. His wife, almost totally blind as the result of a serious illness 4 years ago, is still with him.

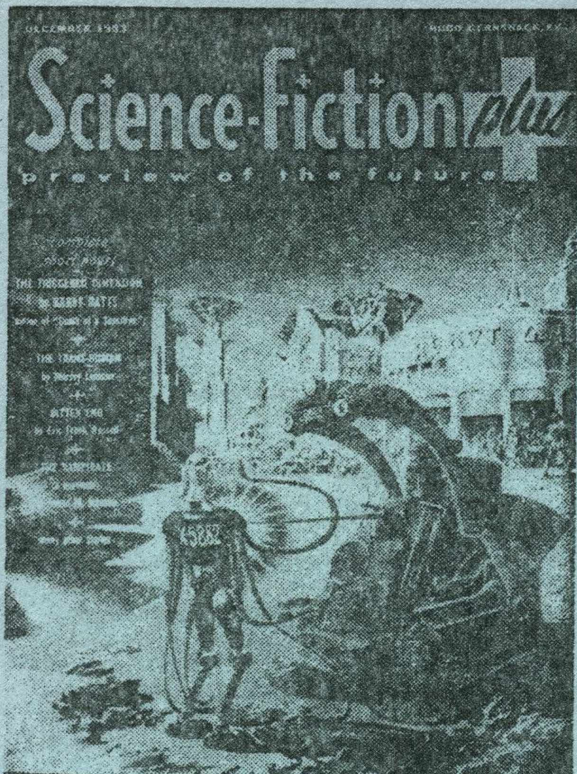
During his career, Paul has done many things in the illustrating vein. He once served as cartoonist for the "Jersey Journal", he had a large spread in the first issue of "Life Magazine" back in 1936, has done architectural work, and during World War II did designing for the government.

His present work of illustrating text books for colleges and high schools is something he has done off and on during most of his career. Each book calls for several hundred separate illustrations, and

SHOWN below are some of Paul's earlier covers for "Wonder Stories Quarterly", Summer 1930; Fall and Winter, 1932; "Air Wonder Stories" of April 1930; "Amazing Stories" of August 1927; and "Wonder Stories", February 1933. All are copyrighted by the publisher, Hugo Gernsback.







the topics include biology, physics, chemistry, history, and many other subjects.

It's a laborious and taxing job, but rather a routine one for a man who pioneered in a sphere where imagination and inventiveness are necessities.

Paul cannot help but be proud in the realization that many of today's science fiction artists and authors were weaned on his illustrations. An admired and respected forerunner, Paul is indeed the dean of the science fiction illustrators and, as such, has left his impression etched indelibly on an ever-expanding field that admittedly owes him its eternal gratitude.

#### COVER PHOTO

Known in the trade as the dean of illustrators for science fiction publications, Frank R. Paul of Teaneck is shown here looking over the April 1926 issue of "Amazing Stories", the first all-science fiction magazine, for which he did the cover and other illustrations. See story on Page 3.



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# Frank R. Paul Dies; Noted As Illustrator

## Bergen Resident Achieved Fame With Art For Science Fiction

by Gerry de la Ree

(reprinted from "THE RECORD", July 1, 1963)

Teaneck — Artist Frank R. Paul, of 700 Cedar Lane here, who was famous as the dean of science-fiction illustrators, died Saturday at his home. He was 79.

Born in Vienna, Austria, Mr. Paul studied art in his native country, in Paris, and London. He came to the United States in 1906. He was married in 1913.

The artist's future was decided in 1914 when he met a young New York publisher, Hugo Gernsback. Both 30 years of age at the time and immigrants from Europe, they were to work together for nearly 50 years.

In the early days, Mr. Paul did considerable work for such Gernsback magazines as "Electrical Experimenter", "Modern Electrics", and "Science and Invention". It was in the pages of these publications and also in "Radio News" that modern science fiction got its start.

In 1926 Gernsback brought out the world's first all-science-fiction magazine, "Amazing Stories". The cover, illustrating Jules Verne's "Off On A Comet", and all the interior illustrations were done by Mr. Paul.

Although Gernsback lost "Amazing Stories" in 1929 after the stock-market crash, he quickly brought out several more science-fiction magazines and Mr. Paul continued to do the bulk of the illustrating.

#### PAINTED MANY

During these pioneering years, Mr. Paul painted more than 200 covers, plus interior illustrations that numbered more than 1,000. Blessed with a fertile imagination and ability to devise

fantastic machines, Mr. Paul ruled as king of the science fiction illustrators for more than a decade. He drifted out of the field in the 1940s, but returned briefly in 1953 when Gernsback introduced a new magazine, "Science Fiction Plus".

Mr. Paul was guest of honor at the first world science-fiction convention in New York in 1939.

During his career, Mr. Paul did many things in the illustrating line. He once served as cartoonist for the Jersey Journal, he had a large spread in the first issue of "Life" magazine in 1936, did architectural work, and during World War 2 did designing for the Government.

In 1961, on the 35th anniversary of "Amazing Stories", Mr. Paul and Gernsback were guests of honor at a Newark meeting of the Eastern Science Fiction Association.

He is survived by his wife, Mrs. Rudolpha C.; 3 daughters, Mrs. Frances Hoag of Short Hills, Mrs. Joan Engle of Highland, N. Y., and Mrs. Patricia Huston of Teaneck; and a son, Robert, of California.

The funeral will be tomorrow at 1:30 P. M. at the Volk Funeral Home, 789 Teaneck Road, Teaneck. The Rev. Robert Clarke,

of the Church of the Good Shepherd, Fort Lee, will officiate. Interment will follow at George Washington Memorial Park, Paramus.

Frank Dietz  
1750 Walton Av  
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