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# SCIENCE FICTION TIMES

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May, 1964  
No 415

HANNES BOK  
IS DEAD

Story On Page 2

"THE WORLD OF TOMORROW TODAY!"

# HANNES BOK

# IS DEAD

by FRANKLIN M. DIETZ, JR.

HANNES BOK was the product of the first real science-fiction boom of the late 1930's. For a time he seemed to be everywhere with his new style of drawing. Some of the other new artists tended to copy his style, but somehow like Paul was Paul, Bok was Bok. While Frank R. Paul was best fitted for science-fiction, Hannes Bok was best fitted for fantasy and the weird. We can always picture him as an illustrator of de Camp's science/fantasy in Unknown, or of children books. We waited for some one to use him in some fairy tale collection. His style was unique, and even his science fiction were pleasing.

He died on April 11, 1964, almost 50 years old. He'll never be replaced.  
-editor

THE WORLD of science-fiction suffered the loss of another great man, with the tragic death of Hannes Bok. Creative artist, author and astrologer, his untimely death came as a result of a heart attack on the night of April 11, 1964.

A large portion of his life was spent working in the science-fiction

field, a natural association, as his imaginative mind always tended toward the fantastic. It was unfortunate in a sense, as the rewards the field offered were wholly inadequate compensation for the time and effort he put into his creations.

As an artist, Hannes is best known for his covers and dust jackets on numerous magazines and books. He continued his painting even after he stopped working regularly for the field in the mid 1950's, and occasionally was prevailed upon to produce a cover from time to time since then. But most of his painting during the latter years were ideas he personally wanted to portray, designed for his own satisfaction rather than for sale.

Born in Minnesota on July 2, 1914, Hannes was a self-taught artist, having no formal training to provide even the basics of the trade. He attributed his inspiration to fantastic art to the late Frank R. Paul, dean of science-fiction artists, and much of the master of his early work to Maxfield Parrish, a popular artist during those years. He continually experimented with new colors and techniques, always learning by experience, and never long satisfied that any new method he discovered could not

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 THE COSMIC REPORTER / Edited by J. Harry Vincent
 

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# 1964 "WONDER" ANNUAL" OUT SEPT. UNDER NEW NAME

TO BE CALLED "TREASURY OF GREAT SCIENCE  
FICTION STORIES" INSTEAD OF "WONDER  
STORIES"

NEW YORK, 27 April, (CNS) - It was announced today that Pines Publications (once also known as Standard Publications in the pulp days) will produce a science-fiction reprint annual for 1964. Unlike the one they did for 1963, this one will be called Treasury of Great Science Fiction Stories instead of Wonder Stories. The reason is probably because they feel that the new name will sell more copies. It will be numbered No. 1. It will be pulp-size but the cover will be of heavier paper stock. It will use a similar paper stock that they use on their paperback editions. The price will be 50¢, and it will contain 96 pages. It is scheduled to be on the newsstands around the early part of September 1964, probably right after the World Science Fiction Convention. It will contain reprints from the many pulp science-fiction magazines once published by Pines; among them Thrilling Wonder & Startling Stories.

Information on contents, interior artists, and cover will be presented at a future date.

We asked Jim Hendrix, the editor of

the above annual and of last year's Wonder Stories annual, why some stories were changed when they practically reprinted the 1957 Wonder Stories Annual and he informed us that because the 1957 annual was digest-size and the 1963 annual was pulp-size, some stories had to be dropped and others substituted because of stories length; and only because of that.

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EDITORIAL COMMENT: We feel that it is a shame that the grand name of Wonder Stories had to be dropped from this series of "one shot" annuals. Wonder Stories is the second science-fiction magazine ever published and if any name is to be used Wonder should be it. If sales of the 1963 annual were not as expected, it would seem that it was only because the issue was an almost reprint of the 1957 edition, and had a most unscientific-like cover. We suggest that the title Wonder Stories continue to be used, and that the sub-title could be "A Treasury of Great Science Fiction Stories", thus both "sides of the coin" could be presented and the grand name continued. Think it over, Mr. Pines!

SUPPORT THE 1964 WORLD SCIENCE FICTION CONVENTION
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BRITISH "NEW WORLDS" AND "SCIENCE  
FANTASY" END AS NOVA MAGAZINES AND BEGIN  
LIFE ANEW UNDER NEW OWNERS

New Worlds Science Fiction and Science Fantasy ended their days as Nova magazines, and will soon continue under a new publisher and new editors. New Worlds Science Fiction's last issue was the April 1964 issue (Volume 47, No. 141 128 pages, pulp size and selling for 3/. It was a monthly. Science Fantasy's last issue was the April 1964 issue. It contained 124 pages, and pulp size. It also sold for 3/-; the last issue was Volume 22, No. 64. Both magazines ended their first life with good fiction, but without cover or inside illustrations. Once they contained beautiful colored paintings and numerous inside illustrations. New Worlds lasted 18 years, while Science Fantasy lasted 13 years. The price 3/- was a bit high for a British magazine.

Ted Carnell, the editor of both magazines has nothing to be ashamed of. He edited both magazines with a master touch right to the last issue. He will continue as editor of a paperback series.

Michael Moorcock will be the new editor of New Worlds, while Kyril Bonfiglioli will be the new editor of Science Fantasy. Roberts & Vinter, Ltd., 44 Milkwood Road, London, S.E. 24, England will be the new publisher. Both magazines will be reduced to pocket-book size and will sell for 2/6.

ATLAS BRITISH REPRINTS DROP COLORED  
COVERS, BUT CONTINUE MONTHLY

Atlas Printing and Distributing Co. of England continue to publish British Reprint Editions of Fantasy and Science Fiction, and Venture Science Fiction on a monthly basis. Both magazines are pulp size, 112 pages and sell for 2/6. They no longer have colored cover paintings reprinted from the American Editions. Now both magazines have a plain permanent covers. Venture Science Fiction is just printing. Fantasy and Science Fiction has a line drawing. Venture reprints from F&SF as well as the U.S. Edition of Venture. Both have inside illustrations.

PALMER'S "SPACE WORLD" CONTINUES TO GET  
BETTER AND BETTER

Ray Palmer's Space World continued to improve issue by issue. No. 8, June, 1964 has just arrived containing many interesting items of this space age. We enjoyed "Space Advances in the Next Fifty Years" by Dandridge M. Cole, "Satellite report", "Mars - the Red Planet", "Little Giant of the Space Age" by Ralph Balent, among the many items in this issue. Francis Bremmer is editor, and Otto Binder is Editorial Consultant. 50 pages, 50¢, large - size, good colored cover and well illustrated.

GERNSBACK'S ANNUAL "FUTURE INVENTION"  
SCIENCE FICTION STORY PUBLISHED IN APRIL  
1964 RADIO-ELECTRONICS

As is his custom, Hugo Gernsback, writing under the pen-name of Mohammed Ulysses Fips, published his "April Fool" "Invention of the Future" story in the April issue of his magazine Radio-Electronics. This year it is an electronic device called the "Snorekill" which eliminates the snoring noise. The article describes it fully and one could almost - not quite, but almost - Build one. Complete with picture, and illustration.

NEW WEIRD/FANTASY/HORROR MAG OUT

Charlton Publications, who published two issues of Fantastic Science Fiction in the early 50's, has just brought out a new weird/fantasy/horror magazine called Tales of Terror From The Beyond. It is dated Summer 1964 and has a quarterly schedule. Large size, 82 pages, it is actually a "one-shot". Well illustrated with photos and drawings, it has a good cover painting. A number of the stories in it are by Stanton A. Coblentz. It appears that some of the stories are reprints.

NEWS IN GENERAL

The July issue of If, the first monthly issue under Galaxy, is out. It has a good cover, fair interior illustrations, no readers' column, and the beginning of a serial "Farnham's Freehold" by Robert A. Heinlein. It appears to be a good

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May 1964 / SCIENCE-FICTION TILES

STATE OF FANDOM  
by Edmund R. Meskys

The 1964 World Science Fiction Convention is fast concluding all preparations for the BIG DAY over the Labor Day Holidays. The "Hugo" nominations are in and have been tabulated. The ballots for actually voting on the "Hugos" will go out with Progress Report #3, out soon. Only members of the 22nd World Science Fiction Convention can vote. If you have not joined this year's World Convention as yet you should do it right away. Dues are \$2, plus \$1 Admission Fee if you attend the Convention. Overseas Fee is only \$1. Send money to Pacificon II, P. O. Box 261, Fairmont Station, El Cerrito, California. Make all checks, money-orders, payable to Bill Donaho.

THE NOMINATIONS FOR THIS YEAR'S "HUGO"  
AWARDS ARE:

BEST NOVEL: GLORY ROAD by Robert Heinlein, from the July-Sept. 1963 Fantasy And Science Fiction; DUNE WORLD by Frank Herbert, from the Dec. '63-Feb. '64 Analog; WITCH WORLD by Andre Norton, from Ace Books; WAY STATION by Clifford D. Simak, originally HERE GATHER THE STARS from the June-August 1963 Galaxy; and CAT'S CRADLE by Kurt Vonnegut, Jr., from Holt Books.

BEST SHORT STORIES: NO TRUCE WITH KINGS by Poul Anderson, from the June '63 F&SF; SAVAGE PELLUCIDAR by Edgar Rice Burroughs, from the Nov. '63 Amazing Stories; CODE 3 by Richard Raphael, from the Feb. '63 Analog; and A ROSE FOR ECCLESIASTES by Roger Zelazny, from the Nov. '63 F&SF.

BEST PROFESSIONAL MAGAZINE: Amazing Stories, Analog, Fantasy & Science Fiction, Galaxy, and Science Fantasy.

BEST BOOK PUBLISHER: Ace, Ballantine, Doubleday, and Pyramid.

BEST PROFESSIONAL ARTIST: Emsh, Finlay, Frazetta, Krenkel, and Schoenherr.

BEST AMATEUR MAGAZINE: Amra, ERBdom, Starspinkle, and Yandro.

BEST DRAMATIC PRESENTATION: (NO AWARD THIS YEAR!) So few votes were received in this category that the Convention Committee is dropping it altogether.

The Convention Program Booklet will contain a complete breakdown of the Hugo nomination ballots, and this will be "Advertised" in the 3rd Progress Report out soon. This, it is hoped, will stimulate discussion of possible changes in the Hugo procedures. A number of fans have recommended changes on the basis of what they thought were the statistics, and the committee wants to see what they will have to say when they know the facts. The deadline for business for the Business Meeting will be 3:00 P.M. Saturday, September 5, 1964, one day before the Business Meeting. No motions will be accepted from the floor.

This upcoming Progress Report is the last one ... there will not be a fourth.

REVIEW OF THE NOMINATED AMATEUR FAN MAGS

This year four fan mags were placed on the Hugo ballot. Two are old favorites which have been nominated many times in the past but which have never won a Hugo yet, while the others are newcomers.

Taking the old-timers first, they are Amra and Yandro. Amra (published irregularly by George Scithers, but available from Dick Eney, 417 Pt. Hunt Rd., Alexandria, Virginia while George is in Europe with the U.S. Army) is a beautiful offset magazine devoted to heroic fantasy. Jim Cawthorn's and Roy Krenkel's magnificent artwork which dots every issue is in itself well worth the 25¢ per copy asked.

The latest issue, #27, contains a sonnet by L. Sprague de Camp, telling what would happen if some prominent authors and fans were to be transported to their favorite mythologies, and article on broadswords by Larry Kafka, scenes written around a Krenkel illo by de Camp, Dick Eney, Fritz Leiber, Katherine MacLean, Michael Moorcock, and John Pocsic, and some letters on swords. This, like most issues, contains 20 pulp-sized pa-

ges,

Yandro (published by Buck & Juanita Coulson, RR3, Wabash, Indiana 46992, at 25¢, \$2.50/year) has now seen 134 monthly issues. This well-mimeographed magazine carries, for the most part, articles about various aspects of s-f, fiction, columns by the editors & such people as Bob (Wilson) Tucker and anything under the sun, fan mag reviews, and a very active letter column. This month, aside from the usual columns, is an article by Ted White relating his experiences writing and selling science-fiction, and acting as "first reader" for F&SF, a story by Aga Yonder about were-animals, and some book reviews. This issue runs 28 pages plus cover, which is about typical for the magazine.

The two newcomers on the Hugo ballot are Starspinkle and ERBdom. Starspinkle, written by Ron Ellick (1825 Greenfield Ave, Los Angeles, Calif. 90025, 3/ for 25¢), is a bi-weekly newsmagazine concentrating on the news of fandom, the pro s-f news is also included at times. This has replaced Fanac as the newspaper of fandom now that Fanac has gone irregular and appears extremely late. In order to come out on a regular bi-weekly schedule the contents are strictly limited to two pages and the circulation to 100, and copies are mailed First Class in envelopes. Ron runs this as a service for active fans who want to know what is happening while it is still new. He discourages long-term subscriptions in order to be sure that his readers remain interested, and discourages reviews to keep the circulation manageable. He figures that if someone is active enough in fandom to be interested in the contents he will hear about Starspinkle. Ron has never turned down a subscription, but as I said he doesn't encourage them either. The magazine has now seen 36 issues and has remained a very dependable source of news for almost 1 1/2-years.

I'm afraid that I can only comment on a rather old issue of ERBdom (published by Camille Cazedessus, Jr., 2350 E. Contour Dr., Banton Rouge 9, La.), namely #7 dated July 1963. I am just not that much of a Burroughs fan and I let my subscription lapse. I have no idea of how many issues have appeared since

then, or what their contents are. At that time the magazine had been appearing semi-annually and sold for 25¢ a copy. It is a handsom looking magazine, running photo-offset 20 pages, with good artwork and typed in two-column justified margins on an "executive" typewriter.

This issue contains an article by Dick Lupoff about what Canaveral Press will be publishing and when, a comparison of 60 ERB books with their magazine versions by Maurice Gardner, a short article pointing out that despite other claims ERB is only known to have been translated into 30 languages, an article by the editor on the seven occasions on which John Carter appeared in comic strip form, with reproductions of sample strips, an article by Larry Ivie on "Burroughs & St. John", an article on torture scenes in ERB, and a number of short articles and news items.

This magazine is very well done, and must be indispensable to the ERB fans. I found it interesting enough to read, but I'm simply not enough of an ERB fan to subscribe.

Well, there you have it ... the four nominated fan mags. One a general magazine, one devoted to heroic fantasy, one a news magazine, and one devoted to ERB. I tried to give a brief rundown of the magazines judged best by the fans participating in the Hugo nominations and what you might expect to find in an issue. I hope you decide that one or more of these might interest you, and you give them a try. And please, when it comes to filling in your Hugo ballot don't vote unless you have seen at least one issue of thress of the nominated fan mags. If they do not interest you skip that section of the ballot and leave the selection to those who do care. Or better still, send off for sample copies of each of these and vote for the one you like best.

HANNES BOK

Continued from page 2

be even better. He completely rejected the field of commercial art for its uniformity and lack of imagination, preferring the limited income he received to the narrow artistic horizons required

for commercial art.

Astrology played a major role in his life, and it was to this he turned when he became dissatisfied with the science-fiction market. Here too Hannes rejected the commercial mass market, devoting himself instead to serious study and research into what he felt was a valid science. He built a modest circle of clients, through his articles in Ray Palmer's magazines and personal contacts. But the fees he received for these astrological forecasts fell far short of adequate compensation for the extended time he spent writing them.

About two years ago Hannes began working in a new medium, the creation of fantastic and grotesque masks. He had long admired this artform, and was especially proud of the results he achieved. Success did not come quickly however - he was attempting to learn this skill entirely by experimentation and experience - but the very few he did complete, stand as evidence of his amazing talents.

The career of Hannes Bok spans a period of 28 years. His first artwork to be published was a linoleum block cover on the now-legendary Cosmos, a 17 part science-fiction story written by as many authors, which appeared in 1935. His work was subsequently seen in other fanzines, including Ray Bradbury's Futura Fantasia.

Weird Tales in 1939 presented his first professional cover. His paintings have since appeared on Cosmic Stories, Fantastic Universe, Fantasy Fiction, Future combined with Science Fiction, Imagination, Marvel Stories, Other Worlds, Planet Stories, Science Fiction Quarterly, Science Stories, and most recently his only cover for Fantasy and Science Fiction on the November 1963 issue. In addition his drawings also appeared in Unknown.

The science-fiction book publishers made good use of his abilities, and his paintings graced the dust jackets of many books from Shasta, Fantasy Press and Gnome Press. He did many of the drawings for the Fantasy Calendars in 1949 and 1950; also published by Gnome Press, and designed 3 of the dozen book plates which Fantasy Press offered. Very recently he did a couple of paintings

for Llewellyn Press, an occult publisher.

Hannes was also an author, and sold a modest 9 stories to the magazines, including 3 novels and one novelette. His first published work was called "Alien Vibration" which appeared in Future in the February 1942 issue. He is probably best known in this sense for his work in completing two unfinished stories by Abe Merritt, "The Fox Woman" and "The Black Wheel", both of which he also illustrated, and which were published by the New Collectors Group.

Fandom paid its greatest tribute to his artistry in 1953, when the Philadelphia Convention presented the first of the Hugos to him as Best Artist. He attended only one World Convention, the 1949 Convention in Cincinnati. And he was prevailed upon to contribute a painting for the cover of the Program Booklet for the 1951 Nolacon. But Hannes took no part in the activities of fandom after the early 1950's, although he retained many close friendships with fans since then.

The End

(A photo of Bok will appear in our next issue of "SCIENCE-FICTION TIMES".)

#### THE S-F PAPERBACK REPORT by Frank R. Prieto, Jr.

#### SCIENCE/FANTASY PAPERBACKS OUT IN THE US DURING MARCH, 1964

ESCAPE ACROSS THE COSMOS by Gardner Fox, #52-273, 50¢, 160 pages, Paperback Library.

CAT'S CRADLE by Kurt Vonnegut, Jr.; #1149, \$1.65, 231 pages, Delta Books, (Dell).

THE CIRCUS OF DR. LAO by Charles G. Finney, #F2755, 50¢, 119 pages, Bantam.

TOMORROW AND TOMORROW AND TOMORROW by Aldous Huxley, #P2450, 60¢, 222 pages Signet Books. (Speculations of the Future.)

THE DOOR INTO SUMMER by Robert A. Heinlein, #D2443, 50¢, 159 pages, Signet Books. (2nd printing - March 1964.)

MARTIAN TIME-SHIP by Philip K. Dick  
#U2191, 50¢, 220 pages, Ballantine Bks.

IN THE WET by Neil Shute, #U5004,-  
60¢, 255 pages, Ballantine Books.

ISLAND OF DR. MOREAU by H. G. Wells  
#C909, 45¢, 128 pages, Berkley Highland  
Books.

THE STAR KING by Jack Vance, #F905,  
50¢, 158 pages, Berkley Medallion.

PLANET BIG ZERO by Franklin Hadly,  
#431, 40¢, 126 pages, Monarch Books.

DOCTOR TO THE STARS by Murray Leinster,  
#F-987, 40¢, 176 pages, Pyramid  
Books.

REGAN'S PLANET by Robert Silverberg  
#F-986, 40¢, 141 pages, Pyramid Books.

During March 1964, 12 science/fantasy  
paperbacks came out costing \$7.00 and  
containing 2,095 pages.

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SCIENCE/FANTASY PAPERBACKS OUT IN THE US  
DURING APRIL, 1964

THE VALLEY OF CREATION by Edmond  
Hamilton, #72-721, 50¢, 159 pages, Lan-  
cer Science Fiction Library.

THE INVISIBLE MAN by H. G. Wells,  
#K71, 40¢, 125 pages, Popular Library.

OUTSIDE THE UNIVERSE by Edmond Ham-  
ilton, #F-271, 40¢, 173 pages, Ace SF  
Classic.

FALCONS OF NARABEDL, 127 pages, PLUS  
THE DARK INTRUDER AND OTHER STORIES, 124  
pages, both by Marion Zimmer Bradley,  
#F-273, 40¢, Ace Double Novels.

MORE OF MY FAVORITES IN SUSPENSE,  
edited by Alfred Hitchcock, #3620, 50¢,  
287 pages, Dell Books.

THE COSMIC COMPUTER (original title  
"Junkyard Planet") by H. Beam Piper,  
#F-274, 40¢, 190 pages, Ace Books.

THE MAD KING by Edgar Rice Burroughs  
#F-270, 40¢, 255 pages, Ace SF Classic.

DEVIL'S SCRAPBOOK by Jerome Bixby,  
#625, 60¢, 158 pages, Brandon House Book.

THREE WORLDS TO CONQUER by Poul An-  
derson, #R-994, 50¢, 143 pages, Pyramid.

THE SPACE BARBARIANS by Tom Godwin,  
#R-993, 50¢, 169 pages, Pyramid Books.

THE TRIAL OF FU MANCHU by Sax Rohner  
#R-1003, 50¢, 220 pages, Pyramid Books.

WORLDS WITHOUT END by Clifford D.  
 Simak, #L92-584, 50¢, 140 pages, Belmont.

TIGER BY THE TAIL AND OTHER SCIENCE  
FICTION STORIES by Alan R. Nourse, #50-  
199, 50¢, 144 pages, Macfadden Books.

THE YEAR THE YANKEES LOST THE PEN-

NANT by Douglas Wallop, #F-115, 50¢, 184  
pages, American Sports Library.

PODKAYNE OF MARS by Robert A. Hein-  
lein, #G1211, 50¢, 159 pages, Avon Books.

THE DARK SIDE OF THE EARTH by Al-  
fred Bester, #D2474, 50¢, 160 pages,  
Signet Books.

THE ROBOT by Isaac Asimov, #D2458,  
50¢, 92 pages, Signet Books, (4th Print-  
ing - April 1964.)

THE HUMAN ANGLE by William Tenn,  
#U2190, 50¢, 152 pages, Ballantine Books,  
(2nd printing - April 1964.)

SINISTER BARRIER by Eric Frank Rus-  
sell, #52-287, 50¢, 176 pages, Paperback  
Library.

INSIDE OUTSIDE by Philip Jose Far-  
mer, #U2192, 50¢, 156 pages, Ballantine.

SPACE BY THE TALE by Jerome Bixby,  
#U2203, 50¢, 159 pages, Ballantine Books.

THE DUPLICATORS by Murray Leinster,  
143 pages, plus NO TRUCE WITH TERRA by  
Philip E. High, 110 pages, #F-275, 40¢,  
Ace Double Novels.

TO CONQUER CHAOS by John Brunner,  
#F-277, 40¢, 192 pages, Ace Single Books.

SARGASSO OF SPACE by Andrew North  
(Andre Norton), #F-279, 40¢, 192 pages,  
Ace Single Books.

SAVAGE PELLUCIDAR by Edgar Rice  
Burroughs, #F-280, 40¢, 221 pages, Ace  
SF Classics.

ATLANTIDA by Pierre Benoit, #F-281,  
40¢, 192 pages, Ace SF Classics.

During the month of April 1964, 26 sci-  
ence/fantasy paperbacks came out costing  
\$12.10 and containing 4,802 pages.

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THE COSMIC REPORTER  
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start for monthly publication.

One of the worst magazines ever  
published is The Best Science Fiction  
From If Magazine. This 50¢, 160 pager,  
digest quarterly has no appeal whatsoev-  
er. Just stories thrown together, with  
no blurbs, no editorial, no illustrations  
no nothing. Even good stories would be  
hard to read under these conditions!  
I'm afraid that this magazine is a total  
loss.

Cele Goldsmith was married to  
Michael Anthony Lall on April 4, 1964,  
and spent a week's honeymoon in Virginia  
then back to work as editor of Amazing  
Stories and Fantastic. We wish them all

the happeness in the world. Her new name Cele G. Lalli will replace Gele Goldsmith on t h e masthead of Amazing and Fantastic with the July 1964 issue of Fantastic and August 1964 issue of Amazing.

Cele stated recently that she will only use a readers' column in her magazines when she has interesting letters to present. Recently most issues of her two magazines have been without readers' columns. As for reprints in Amazing, they will be few and far inbetween. She wants to use new stories as much as possible and use reprints only when she has to. The same, more or less, goes for Fantastic, too.

There will be a change in the lineup of Sam Moskowitz's science - fiction articles for Amazing Stories. Fred Pohl for personal reasons doesn't want an article on himself at this time, so Sam is skipping him for the time being and will now have Jack Williamson for the October issue, and Philip Jose Farmer for Dec.

#### FANTASY FILMS. RADIO & TV by Don Hutchison

Amalgafilms, a new company formed by independent producers and film directors for the production of feature films in Canada, has just issued plans to produce Ray Bradbury's Fahrenheit 451, a property which they own. Fahrenheit will be directed by Francois Truffaut on a \$550,000 budget for distribution by Continental Films of New York, and the entire production will be filmed in Toronto, which boasts the third largest production facilities in North America.

Truffaut is the imaginative new-wave director who produced "Jules et Jim", "The 400 Blows" and other highly-rated art films. Other men associated with the new Canadian production company are Lewis Allen, whose recent productions include "The Connection", and "Lord of the Flies", and Jacques Gibault, production manager on such films as "Anestasia" and "Black Orpheus".

If and when completed, the project

certainly bids to be an outstanding event of S-F film-making.

#### PAPERBACK LIBRARY NEWS

by Jerry Gross,  
Editorial Director, Paperback Library, Inc.

I became editorial director of Paperback Library in October 1963. Since then, much of my time has been spent in revitalizing areas in our production program that will be of special interest to your readers.

Starting in May of 1964 with t h e publication of SINISTER BARRIER by Eric Frank Russell, Paperback Library will publish one science-fiction title per month at 50¢ each. In June of 1964 we will publish ANALOG I (ANALOG II will be published in January of 1965). July, 1964: TWO HUNDRED MILLION A.D. by A. E. van Vogt (original title: "The Book of Ptath"). August, 1964: BATTLE FOR THE STARS by Edmond Hamilton. September, 1964: ALIEN WORLDS edited by Roger Elwood (including stories by Anderson, Bloch, Brunner, Campbell, Dick, Hamilton, Russell, Sheekley, Simak, and Wyndham). October 1964: HELLHOUNDS OF SPACE by Clifford D. Simak (original title: "Cosmic Engineers").

You have already given due note to our forthcoming publication of THE BEST FROM FAMOUS MONSTERS OF FILMLAND (See "Monster-Times" dept. in our last issue). In September of 1964 we will publish THE SURLY SULLEN BELL by Russell Kirk, a widely acclaimed collection of Mr. Kirk's exercises in the macabre.

During the coming months I will try to keep you informed of any changes or trends in our editorial policy that will be of interest to your readers.

WANTED - WANTED: Science-fiction stories, any length for SCIENCE FICTION STORIES. Send direct to the editor, John Giunta, 106 Charles Street, New York, New York.

SCIENCE-FICTION TIMES (Formerly "Fantasy-Times") is published monthly by Science-Fiction Times, Inc., P.O. Box 115, Solvay Branch, Syracuse 9, N.Y. EDITORIAL, SUBSCRIPTION & ADVERTISING OFFICE: 119-46 27th Ave., College Point New York 11354. 15¢ per copy, \$1.80 per year. (\$3.00 Overseas per year.) Ads: \$10 per page. James V. Taurasi, Sr., editor; Frank R. Prieto, Jr., Assistant Editor; John Giunta, Art Editor. Vol. 19 - No. 5, Whole #415, May 1964.

#### CLASSIFIED ADS

2¢ per word, including name and address.

#### WANTED

WANTED: SCOTT's "Last Lemukian", MCDOUGALL's "Hidden City", CRAWFORDS Tapestry of time, FORMER RESIDENT OF HUB's A.D. 2050, SCOGGIN's "House of Dawn", ODELL's Atlanteans, G. S. HALL's Recreations of a Psychologist. What other Atlantis novels have you? Henry Eichner, 1800 W. 6th St., Los Angeles, Calif. 90057. Will pay \$5 each for these comic magazines pre 1943: TARZAN Nos 1, 5, & 20; FLASH GORDON 10 & 25; PRINCE VALIANT 26; DETECTIVE 27 & 38; ARROW 1; S T A R S & STRIPES 1; SLIVER STREAK 1; WOW 1; GIFT 1, XMAS 1; CHAMPION 1; BANNER 1. Will pay \$1 each for: TIP TOP COMICS 1 to 54; ALL STAR COMICS any dates. Can use hundreds of other comics, send lists. Any TARZAN comics & Sunday Pages by Hal Foster; any FLASH GORDON, JUNGLE JIM, SECRET AGENT X-9 by Alex Raymond. Need movie magazines, stills & pulp magazines pre 1943, but no science-fiction, got lots of it, NEED ANY? Send want lists. Karl Gottschalk, 469 Central Ave (Book Store) Jersey City, New Jersey.

WANTED: New series #3 & #5 of FANTASY-NEWS; any issue of MR magazine before 1963, any issue of MR ANNUAL before '64. FLINTSTONE COMICS #1 & #2. James V. Taurasi, Sr., 119-46 27th Ave., College Pt New York 11354.

#### FOR SALE

If Atlantis, Fact or Fiction, interests you, \$2.00 gets you a year's membership and six volumes of the magazine "Atlantis", from the Atlantis Research Centre, 31 Kings Road, London, S.W. 3, England. SF Book Club Editions, \$1.00 each. Write for list. James Turner, R.R.#2 Box 70, Collinsville, Illinois.

ERB-dom-The first Burroughs fanzine to be nominated for a Hugo. Offset printed, art by Frazetta, Krenkel, Ivie, Williamson, Crandall, and articles on all phases of Burroughs fandom; comics, movies, books, Barsoom, Tarzan, ERB news. Five issues have been published within the last 12 months. Four issues for \$1; beginning with the current ANNIVERSARY ART issue, #10. Camille Cazedessus, Jr., 2350 East Contour Dr., Baton Rouge, La. 70809.

SCIENCE FICTION STORIES #2, 50 pages, 50¢ #1 ALL SOLD OUT. James V. Taurasi, 119-46 27th Ave., College Point, N.Y. 11354.

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#### SCIENCE-FICTION TIMES

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# THE WORLDS OF HORROR AND SCIENCE FICTION

A THOUGHT-PROVOKING SURVEY OF THE INCREASING NUMBER OF PERILS THAT THREATEN OUR DAY-TO-DAY EXISTENCE IN THIS ATOMIC AND SPACE AGE. WHILE THIS COMPREHENSIVE CYCLE CAN'T GO SO FAR AS TO TELL YOU HOW TO ESCAPE FROM THE SUBWAYS, IT DOES OFFER UP-TO-THE-MINUTE INSTRUCTION IN THE CORRECT STEPS TO TAKE IN COMBATTING WEREWOLVES, VAMPIRES, MUTANTS, HUMAN PLANTS, ZOMBIES, MUMMIES, LIVING CORPSES, FLYING SAUCERS AND INVADERS FROM MARS.

Friday, June 26

**THE TERROR** (1963 color). Director Roger Corman actually hustled this work together in a couple of spare days while Boris Karloff was also shooting "The Raven," and filled it out much later. Curiously, this quite ghastly chiller with a real shock-ending has more authentic Poe flavor than many of Corman's "specials." An oddity among horror films, and a little-known one.

**TALES OF TERROR** (1963 color). Another stylish compendium of Poe thrillers, with Vincent Price, Basil Rathbone and Peter Lorre co-billed; grim and grisly, but the first in the series to inject deliberate humor too.

Saturday, June 27

**THE TIME MACHINE** (1960 color). George Pal takes another H. G. Wells fantasy and zooms into the future, finding culture, taste and modern conveniences taking rather a beating at the hands of cannibalistic mutants, but sex remaining well to the fore in the best lightly-clad MGM tradition. With Rod Taylor and Yvette Mimieux.

**THE THING** (1951). The film that started the whole sci-fi cycle, and still one of the best of its kind. Underplayed, tense, savage; an exciting yarn (based on "Who Goes There?") about a monster from a flying saucer that lands at the North Pole. A pre-"Gunsmoke" James Arness is the blood-sucking human carrot, and production and direction is in the expert hands of Howard Hawks and Christian Nyby.

Extra: episode 7 of the sea-serpent-serial, "Haunted Harbour."

Sunday, June 28

**THE BLACK SCORPION** (1957). First theatrical showing in many years of a fascinating oddity! In 1940, special effects wizard Willis O'Brien started work on "Gwangi," a follow-up to "King Kong." After much work, the money ran out and it was abandoned. 17 years later, all of the monster footage was collected, new material shot around it, and "The Black Scorpion" was the result! Which explains why so much of it - and especially the attack on the train - is so expertly imitative of "Kong." A real wild and woolly opus, directed by Edward Ludwig, with Richard Denning and Mara Corday convincingly battling creatures dreamed up two decades earlier!

**THE BEAST WITH FIVE FINGERS** (1946). Robert Florey, one of the foremost directors of elegant chillers, here offers a macabre tale of a disembodied hand that scuttles along the floor, plays the piano and strangles victims - in that order. One of Warner's best "old house" sets, a thundering Steiner score, and a fine cast headed by Peter Lorre, Victor Francen and Robert Alda.

Extra: episode 7 of "The Haunted Harbour."

Monday, June 29

**EYES WITHOUT A FACE** ("The Horror Chamber of Dr. Faustus" - 1959). Mad doctors and plastic surgeons using beautiful young girls to restore to health and beauty one "special" girl are old-hat in horror films by now. Or we thought so until Georges ("Blood of the Beasts") Franju came along with this little diversion, in which he plays his laboratory scenes for real!

**FIEND WITHOUT A FACE** (1958). Set in New Mexico, filmed in England - with special effects done in Germany - this is an enjoyably clammy sci-fi item about octopus-like organisms that sustain themselves by sucking the matter from human brains! Arthur Crabtree (director of so many British period romances) and Marshall Thompson (the juvenile Jimmy Stewart of the 40's) manage surprisingly well in such unfamiliar surroundings.

Tuesday, June 30th

**THE INCREDIBLE SHRINKING MAN** (1957). Richard Matheson's near-classic sci-fi story transferred to the screen by director Jack Arnold, Universal's second-generation James Whale. Weird, novel, clever in its trick effects, the macabre and often quite touching story of a victim of radiation who grows maller and smaller. With Grant Richards.

**THE DAY MARS INVADDED THE EARTH** (1963). Denied a New York release for over a year, and then shunted aside by most N. Y. critics (most of whom seemed to have missed the stunning ending), this underplayed, tensely-written "B" film is one of the best sci-fi films of recent years, and worthy of comparison with its blood-brother "Invasion of the Body Snatchers." Don't let the placid pace fool you -- this develops into a real shocker! With Kent Taylor.

Wednesday, July 1

**THE HAUNTING** (1963). Director Robert Wise returns to the horror field for the first time since his Val Lewton days, and turns in a dilly. Great sets and camerawork, convincing ghosts, and a lesbian (living!) for good measure. With Claire Bloom, Julie Harris.

**BURN, WITCH, BURN** (1962). Somehow lost in the shuffle, though it got some rave reviews, this British-made thriller from Fritz Leiber's "Conjure Wife" is one of the best tales of black magic since "Curse of the Demon." Directed by Sidney ("Circus of Horrors") Hayers, and starring Janet Blair.

Thursday, July 2

**HORROR HOTEL** (1960; US release 1962). In its overall construction and character-relations, this film so resembles Hitchcock's "Psycho" (also 1960) that one wonders who stole what from whom. Plotwise, this British-filmed chiller of New England witches and devil-worshipping is however quite different. If the mist vanished once, or there was a single ray of sunshine, the whole thing would fall apart -- as well as revealing the boundaries of the set. But it doesn't, and atmospherically it all pays off well. Christopher Lee is the most spooky of the witches, and lovely Venetia Stevenson (Anna Lee's daughter) one of the juiciest flies caught in his web.

**HOUSE OF FRIGHT** (1961 color). Terence Fisher directs Christopher Lee again in the most recent "Dr. Jekyll & Mr. Hyde"; songs have been added, but the story is its reliable old self. With Paul Massie and Dawn Adams.

Friday, July 3

**THE PHANTOM OF THE OPERA** (1962 color). Herbert Lom succeeds Lon Chaney and Claude Rains in the latest, Fisher-directed version of the Gaston Leroux meller. Less opera than with Mr. Rains, not as much Phantom as with Mr. Chaney, but still a good rousing piece of Grand Guignol.

**THE CABINET OF CALIGARI** (1962). Writer Robert ("Psycho") Bloch and director Robert Kay retain only the title and the ultimate plot gimmick of the old 1919 film, but add sex, Freud and some nightmarish dream effects to give it new life. Daniel O'Herlihy substitutes well for Werner Krauss, and Glynnis Johns is his buxom patient. Cesare, alas, is not on hand.

Saturday, July 4

**THE MUMMY** (1959 color). Christopher Lee this time dons the wrappings of Karloff, Tom Tyler and Lon Chaney, Jr. in a re-working of the traditional tale of the despoiled tomb, and the revived mummy seeking his old girl-friend. Terence Fisher directs.

**BRIDES OF DRACULA** (1960 color). Vampire Baron Meinster is only vaguely related to Dracula, but the film itself is a pleasingly restrained chiller, with more of the old-time mood and stately style and a slightly less generous quota of gore. To compensate, there are liberal sprinklings of sex and other Freudian innovations, for the vampire has a mother too -- grandly played by Martita Hunt. Peter Cushing's Van Helsing is even more resourceful than usual, equipped this time with instant do-it-yourself vampire cures, which involve branding oneself with a red-hot iron!

Extra: The Haunted Harbour, chap. 8

Sunday, July 5

**KISS OF THE VAMPIRE** (1963 color). The latest of the big-scale vampire epics from England, this continues in the tradition of pushing sex to the forefront, and forgetting some of the old mystic legends! This time the vampires are conducting a devil-worshipping cult as a sideline, and they're ultimately destroyed not by crucifixes, but by hordes of legitimate (and presumably jealous) bats. Different -- and fun -- with Clifford Evans as the equivalent of Van Helsing.

**THE HUMAN MONSTER - THE DARK EYES OF LONDON** (1939). One of the best British horror films of the 30's, this is an adaptation of Edgar Wallace's "Dark Eyes of London." Bela Lugosi is Dr. Orloff, who poses as a kindly philanthropist (don't ask us how he gets away with that!) while killing off victims for their insurance by drowning them via devious means -- including the mud of the Thames, and a bathtub in his private laboratory! He has a Frankensteinian monster to help out with the more difficult cases too.

Extra: The Haunted Harbour, chap. 8.

Monday, July 6

VILLAGE OF THE DAMNED (1960) and CHILDREN OF THE DAMNED (1963). Together for the first time, the duo of sci-fi thrillers that originated with John Wyndham's "The Midwich Cuckoos." In the first, British decorum is upset when girls in a small town are impregnated by outer-space forces, and spawn a breed of handsome yet inhuman children. George Sanders' efforts to combat them, seemingly successful, weren't sufficient to prevent their turning up again, with far more lethal and ambitious aims, in the second film.

Tuesday, July 7

FIRST MAN INTO SPACE (1959). Released when the US and the Russians were both launching their first space men, this expert thriller couldn't have been too encouraging to those astronauts! Spacemen it seems automatically turn into monsters on the return trip.

THE CREEPING UNKNOWN (1956). First of the famous British "Quatermass" thrillers; one of the best of the "blob" genre, in which the menace is a living, breathing, man-killing and size-multiplying hunk of hairy slime jello. With Brian Donlevy (not in the role just described!)

Wednesday, July 8

TERROR OF THE TONGS (1961). "Have you ever had your bones scraped?" asks Fu Manchu-ish Christopher Lee to a prospective victim, and after the procedure has been agonizingly demonstrated, he winds up the session with a rather petulant "Well, at least that should convince you we're not doing this just to amuse ourselves!" A superbly bizarre and fruity thriller, all the more enjoyable because director Terence Fisher takes it so seriously. And those nubile little English girls with their eyes taped back to make them resemble Chinese "joy-girls" have to be seen - and heard - to be disbelieved.

STRANGLERS OF BOMBAY (1959). Terence Fisher must have despised "Gunga Din" for its lack of gore! Anyway, his essay on the thuggee disciples of Kali, god of evil, more than makes up for it with its determination to let as much blood (preferably English) flow in as many unpleasant ways as possible. True-blue Guy Rolfe puts a stop to it all.

Thursday, July 9

WHITE ZOMBIE (1933). One of the finest horror films of the early 30's; a grim, gothic essay in voodoo. Very little talk, much pictorial elegance, marvelous sets, music, and atmosphere. Bela Lugosi has never been quite so unspeakably evil as he casts spells right and left, kills at random, enslaves men's souls -- and worst of all -- lusts after Madge Bellamy. Dramatically dated, but pictorially a classic, and one of Lugosi's best.

I WALKED WITH A ZOMBIE (1945). The hair-raising Val Lewton-Jacques Tourneur exploration of voodoo in modern Haiti -- all the more chilling because one believes in every foot of it! Tom Conway and Frances Dee are co-starred in what Lewton once quite accurately described as "Jane Eyre in Haiti."

Friday, July 10

THE PREMATURE BURIAL (1962). One of the more serious Poe-Roger Corman essays, with no levity at all, this expands Poe's slight story quite acceptably with additional plot complications and grim gimmicks that are well in keeping with the spirit of the original. With Ray Milland, Hazel Court, Heather Angel.

CORRIDORS OF BLOOD (1963). Remember Preston Sturges' "The Great Moment," about the man who discovered an anaesthesia for dental operations? Here's another variation of the same theme, with Karloff in the Joel McCrea role! It's bloodier - grimmer - much sexier -- but withal is a more seriously-intentioned horror film than most.

Saturday, July 11

THE DAY OF THE TRIFFIDS (1963 color). John Wyndham's queasy yarn about cannibalistic plant life taking over the world has more shock and sensation in its screen form, and less subtlety than originally, but it's still a whale of a thriller and one is none too firmly convinced when the world is finally saved. Howard Keel, Janette Scott and Nicole Maurey star.

THE FLY (1958 color). Atomic experiment results in a human with a fly's head and, perhaps even more disconcerting, a fly with a human's head. Guaranteed to make you tingle -- and probably itch! A bizarre story that color, CinemaScope, trick lenses, Vincent Price, Herbert Marshall and director Kurt Neumann make the most of.

Extra: The Haunted Harbour, chap. 9

Sunday, July 12

THINGS TO COME (1936). H.G. Wells' prophetic vision seems to grow more frighteningly real as the years go by -- except that most of the prophecies will probably be ancient history long before the dates anticipated for them by Wells! Via fantastic sets and special effects, director William Cameron Menzies shows the devastation of World War Two, the endless bickerings between nations that followed, and the cold perfection of the space age. With Ralph Richardson, John Clements, Raymond Massey, Ann Todd.

TRANSATLANTIC TUNNEL (1935). Another prophetic vision, one a little further from realization, since the advantages of a N. Y. - England sub-ocean tunnel seem a little dubious. However, despite international intrigues, marital problems and ocean-bed volcanoes, stalwart Richard Dix -- backed by U.S. president Walter Huston and British Prime Minister George Arliss, wins through in the end. Directed by Maurice Elvey, the script is a curious collaboration between genteel Clemence Dane ("A Bill of Divorcement") and sci-fi and horror maestro Curt Siodmak ("Son of Dracula").

Extra: episode 9 of "The Haunted Harbour"

Monday, July 13

THE RAVEN (1962 color). Roger Corman and Messrs. Karloff, Price and Lorre successfully lampoon Poe and horror movies in a handsomely mounted opus that often looks as though it's about to take itself seriously, but never quite does. Some of the best gags have an off-the-cuff feel, and Lorre even gets in some vulgarly "blue" humor here and there.

THE HAUNTED PALACE (1963 color). Actually more Lovecraft than Poe, this stylish and sometimes overly gruesome thriller has moments of sardonic humor, but generally is played straight. There is a convincing evocation of a small accursed New England village where, quite literally, there is a monster in almost every closet. With Vincent Price, Debra Paget and Lon Chaney, Jr. Incidentally, the main titles on this one are superb.

Tuesday, July 14

X - THE MAN WITH THE X-RAY EYES (1963 color). One of the few modern chillers from the American International studios, this gives director-star Ray Milland his lead in a subtler variation of the old Karloff role as the scientist who is destroyed by his own invention. Bizarre, sometimes humorous, often touching, this is well above the average sci-fi standards.

BLOOD OF THE VAMPIRE (1958 color). Eros, a smaller English rival to Hammer, once upon a time decided that they could do everything that Hammer could do -- and more. It certainly has more blood, more hypodermics being jabbed indiscriminately into more necks, more deformed assistants, more girls in chains and more forms of sudden death than most Hammer films. The only thing it doesn't have more of is vampires, since the title is a misnomer, and star Donald Wolfelt has vampiric leanings only in his constant need for blood. However, if the title attracts you, the contents aren't likely to disappoint you, vampires or no vampires.

Wednesday, July 15

CAT PEOPLE (1942). First theatrical showing in at least ten years of the first and now the most celebrated of the Val Lewton horror films. A chillingly underplayed variation on the werewolf theme, the film's highlights include a shuddery pursuit through the Central Park transverse, and the famous "swimming pool" episode. Simone Simon is the hapless cat girl, and Tom Conway the suave psychiatrist who thinks he has cured his patient when he tells her "Just go home and lead a normal life!"

THE LEOPARD MAN (1943). A long overdue revival of one of the most interesting and least familiar of the Lewton thrillers. Like "Cat People," it is directed by Jacques Tourneur, and has some superbly eerie sequences. The killings are perpetrated by both a real leopard and a somewhat off-beat mad killer. The film also lends credence to popular belief that many museum curators are secretly cultists and murderers! Dennis O'Keefe and Margo star.

Thursday, July 16

COMEDY OF TERRORS (1964 color). Roger Corman handed over the reins to Jacques Tourneur on this one. If Tourneur had directorial qualms about spoofing the genre he does so well ("Cat People," "Curse of the Demon") his stars -- Price, Karloff, Rathbone, Lorre -- had no such reservations. Wilder, less clever than "The Raven," but almost equally enjoyable.

THE WALKING DEAD (1936). Dear old Edmund Gwenn, of all people, is the scientist who brings unjustly-hanged Boris Karloff back to life in this intelligently written and directed (Michael Curtiz) Warner thriller. Boris, wholly sympathetic, nevertheless manages to get the gang that framed him before dying a second time.

# FANTASY-COMICS

Vol. 3 - No. 3

JULY-SEPTEMBER 1964

(Whole No. 18) FREE with SFTimes

THE GREATEST SCIENCE-FICTION CHARACTER

## SUPERMAN

by James V. Taurasi, Sr.

WHEN IN 1938, two science-fiction fans, writer Jerry Siegel and artist Joe Shuster introduced in the pages of the first issue of Action Comics, a new character, Superman, the comic book field took on new life and meaning. No longer was it mostly a reprint magazine for the daily and Sunday newspaper strips. Now it became a field of its own, one that outstripped the long established newspaper comic strips. It did for the comic magazines what the Shadow had done for the pulp magazines, and what Sherlock Holmes had done for the detective stories.

Superman was not the first cartoon strip these boys had done. They had "Slam Bradley" and "Spy" running in Detective Comics, "Radio Squad" in More Fun Comics, and "Federal Men" in Adventure Comics. They had also a few years before edited and published two science-fiction amateur fan magazines, Science Fiction, and Science Fiction Quarterly.

That Superman is science-fiction seems to escape some people. He has become such a "well-known" international character and such a household word, that even some science-fiction fans do not regard or forget that Superman is science-fiction. Actually Superman and his family of characters are the only stepping-stone we have today for the young reader to get into the science-

fiction field.

Back in 1938, it took only two pages to get Superman from the planet Krypton to earth, found by the Kents, adapted by them, go thru guided childhood, have the Kents die, and enter the life of crime fighter as Superman. In those days the newspaper he worked for was the Daily Star, and the editor was not Perry White. The Daily Planet and Perry White were refinements that came later.

While the broad details of the origin of Superman have not been changed thru the years, many refinements and details have been added in since.

Today, Action Comics still carries the Superman strip, but in addition we have Superman magazine (started in 1939 as a "one-shot" and then carrying reprints of Superman from Action Comics), Superboy (stories of when Superman was a boy), Lois Lane Comics (Superman's girl friend), and Johnny Olsen (Superman's friend). Superman also appears in other comics of the D-C group together with other D-C characters that have appeared since Superman was born and successful. He appears in a daily and Sunday newspaper strip, on T.V., has appeared in the movies and also as a movie cartoon.

In 1941, Mort Weisinger, editor of Thrilling Wonder Stories, and long time science-fiction fan, joined the D-C comic group, and today is editor of the Superman comic books.

So here we have a comic started by two science-fiction fans, and today edi-

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ted by a science-fiction fan. You could without too much imagination state that here is a product of science-fiction, brought about and guided by s-f fans.

In the August issue of Amazing Stories, s-f historian, Sam Moskowitz has an article on Mort Weisinger that should be of interest to all s-f readers, fans and Superman fans and readers.

Just begun by D-C is a series of thick, 25¢ comic books called 800 Page Giants. This series, the first of which is on Superman, will be published 8 times a year and carry reprints and sometimes new stories of Superman, the characters connected with Superman and other D-C characters. They replace the "annuals" that have been appearing the last few years. For those of you who haven't read Superman lately, get one of these, and reintroduce yourself to the greatest science-fiction character of all times: SUPERMAN.

"JOHN CARTER OF MARS" MAY CONTINUE  
BEYOND THE REPRINTING OF FIRST THREE

John Carter of Mars comics which Gold Key is reprinting from the Dell's 50s originals may be continued after the reprinting of the three that were put out under the Dell imprint. States Wallace-I. Green of Western Printing & Lithographing, parent company of Gold Key, "We hope to continue "John Carter of Mars" on a regular, quarterly schedule. Of course this means we will be doing now books (i.e. not reprints) adapted from the Burroughs novels. The current issue ((#2)) went on sale in April and the next one will go on sale in October. Naturally, its continuance depends on buyer acceptance."

Korak, Son of Tarzan, has been given a regular quarterly schedule. The 4th is-

sue goes on sale in August. The 5th in October.

Old stand-by Burroughs' magazine Tarzan, now Tarzan of the Apes, has had an increase in schedule. It is now 8 times a year, instead of bi-monthly. At one time this comic was a monthly.

All, in all it appears that the Burroughs boom in books and paperbacks has hit the comics also.

"BUCK ROGERS" COMICS COMING

Gold Key will bring out a new Buck Rogers comics in July. It will be an original story based on the famous comic strip and well-remembered radio program. This should be a collector's item to all s-f fans, as the original daily strip and the radio program were both based on the original stories in Amazing Stories. It will be interesting to see what Gold Key can do with this famous science-fiction character.

"THE FLINSTONES AT THE NEW YORK WORLD'S  
FAIR" COMIC IS OUT

James Warren, publisher of Famous Monsters of Filmland, had published his first comic magazine, the Official World's Fair Comic Souvenir, called: The Flintstones at the New York World's Fair. Now the Flinstones are not strictly science-fiction; at best they can be called fantasy. This one issue brings them from pre-historic times via their own "bird" helicopter to visit the N.Y. World's Fair. There like all of us they go to visit the different exhibits of the Fair; and unlike some of us, get into the usual Flinstone mixups. All the Hanna-Barbera characters are seen throughout the Flinstones' travels, among them the Jetsons, who come from the future to see the Fair. Its a colorful one-shot that you'll want to keep. 64 pages, 25¢. The regular Flinstone comics are published by Gold Key. They also appear in a daily newspaper comic strip.

NEXT ISSUE: THE DELL MONSTER SERIES.



Volume 2 - Number 3

JUNE-AUGUST 1964

(Whole #7) FREE WITH S-F TIMES

# NEW MONSTER MAG COMING FROM WARREN AND ACKERMAN

## TO BE TITLED "MONSTER WORLD"

NEW YORK, 14 June, (CNS) - We were informed today that the successful combination of James Warren as publisher and Forrest J Ackerman as editor, will try a new monster magazine. This one will be called Monster World. It will be large-size, 64 pages and sell for 35¢. It will be similar in policy as their successful Famous Monsters of Filmland and will be published bi-monthly, appearing alternate months with Famous Monsters. The first issue will be on the stands on August 11. It will have a cover by new artist Russ Jones, who also did the cover for Famous Monsters of Filmland, #30.

James Warren announced at the last Monster Convention, held in New York last August 1963, that instead of making Famous Monsters of Filmland monthly he was going to publish a new monster magazine to fill in between the issues of Famous Monsters. It took him a year of planning with Forry Ackerman to get the

new magazine going. While the policy of the new magazine is similar to Famous Monsters, it will have a different slant of presentation that will set it on its own two feet. We're looking forward to the first issue.

## AND—ANOTHER MAG FROM WARREN

NEW YORK, 14 June, (CNS) - Still another new magazine will come from the House of Warren. This one more on the horror theme than monster (tho, if successful, pure monster will appear later), will be a one-shot called Horror At Party Beach. This will use stills, from the new horror movie of the same name, in cartoon strip style. Wallace Wood, well known s-f artist and Russ Jones have adapted the stills from the movie into a smooth picture telling format. They

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are also the Art Directors of the new magazine. Jimmy Warren tells us that while this style of story telling has been used quite often before --- he and his boys have spent months developing it to a degree that it has never enjoyed up to now. If successful, this magazine will be placed on a regular schedule, and horror and monster pictures of note will get the picture-treatment in future issues. The magazine will be large-size, 64 pages and sell for 35¢. It will be on the stands July 21 and will not be dated.

#### "SPACEMAN 1965 YEARBOOK" IS OUT

COLLEGE POINT, N.Y., 15 June, (CNS) - This could be called Jimmy Warren's month, what with all these interesting news-items coming from the Warren Publishing empire and new items on the newsstands. Today, ahead of announced newsstand date, Ackerman and Warren's first Spacemen Yearbook came out. It's called Spacemen 1965 Yearbook and reprints from the early issues of this science-fiction movie magazine. It contains an outstanding science-fiction cover by the always outstanding s-f artist Wallace Wood working in conjunction with new artist Russ Jones. This combination could be heading for a Hugo come the 1965 World S-F Convention. Inside we have numerous stories and pictures of famous space opera movies including the Flash Gordon and Buck Rogers serials, "Journey To The Seventh Planet" "Then Worlds Collide" and many others. For those who like science-fiction or s-f movies this magazine is a must. The regular Spacemen Magazine is on a quarterly schedule. 64 pages, large-size, 50¢.

ADVERTISE IN "SCIENCE-FICTION TIMES"!!!!

#### THE MONSTER REPORTER

edited by J. Harry Vincent

More news from the Ackerman-Warren duet. The third Famous Monster Yearbook is due soon. It will be the 1965 issue, and contain 100 pages, large-size and sell for 60¢. It will boast a Frankenstein Monster on the cover, and like the others will contain material reprinted from early issues of Famous Monsters, some from issues long out of print.

The long talked about "The Best From Famous Monsters of Filmland" is out. Published by the Paperback Library it reprints into pocket-size paperback selections from the first three years of Famous Monsters of Filmland. 160 pages of the finest monster material for 50¢. Paperback Library, #52-290.

A humorous Monster magazine made its bow recently, entitled Monsters to Laugh With. This 32 page, large-size, 25¢ magazine is by Stan Lee. It contains full-page pictures from various monster films with a gag balloon (like in the comic-strips) added. Its real good. We understand however that there will not be any more issues after #1.

#### MONSTER MAGAZINE REPORT

by Lane Stannard

#### MONSTER MAGAZINES OUT IN THE UNITED STATES DURING MAY 1964

FAMOUS MONSTERS OF FILMLAND, #29, July, 50¢, 98 pages, Large-Size, Bimonthly.

MAD MONSTERS, #8, Summer 1964, 64 pages Large-Size, Quarterly.

During May 1964, two monster magazines came out containing 162 pages and costing 85¢.

Monster-Times comes out again on its own, but FREE to subscribers of S-F Times. Number of pages and actual frequency of publication will vary with material available. Short articles & other items are welcomed for publication. -editor



Volume 1

SEPTEMBER 1964

Number 2

# THE DOVER BURROUGHS

DOVER PUBLICATIONS, INC. was among the first to reprint the works of Edgar Rice Burroughs when it was learned that the copyright on some of his books had expired. While still publishing some uncopyrighted works, Dover, like the rest, is also publishing some copyrighted work with arrangement of Edgar Rice Burroughs, Inc. While Canaveral Press is publishing the hard cover editions of Burroughs, with new illustrations. While Ace is publishing Burroughs with some fine new color art work in pocket-sized paperbacks, While Ballantine has placed before the readers the complete Tarzan and Martian series in pocket-sized paperbacks, all in a series format and suitable color covers; Dover has given the readers and especially the collector, paperbacks that are regular books, but bound in paper, -- and has also gone one step further by also reprinting some of the original artwork of the original books. These paperbacks will, in time, become real collector's items. Items that Burroughs fans will hunt for, in years to come. They are about the only Burroughs books (with few

exceptions) that have reproduced the original art work that helped make Burroughs books so popular. Only one thing they lack and that is the super covers in color that the original Burroughs books always had. These covers are the one item that is lacking in the Canaveral hard cover books. Ace is the only publisher today that has captured the spirit of the Burroughs colored covers of old, with new artists, in their pocket-sized paperbacks.

The first Dover book to appear was in 1962. It is a three-decker book titled 3 MARTIAN NOVELS and contains the novels: "Thuvia, Maid of Mars", "The Chessmen of Mars", and "The Master Mind of Mars". #T39, 499 pages, and sells for \$1.75. This book contains numerous J. Allen St. John interior illustrations from the early book editions. The reproduction of these illos are excellent. The cover is made up of one of the St. John illo, in black, blue and red.

The second volume was published in 1963 and contains: "The Land That Time Forgot" and "The Moon Maid", and is titled TWO SCIENCE FICTION NOVELS by Edgar

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Rice Burroughs. Like the first many of the original J. Allen St. John interior illustrations are reproduced. 552 pages, #T358, and sells for \$2.00. This volume can also be obtained in hard cover, as #T1020, for \$3.75. Cover is by St. John (part of one of his interior illos) in black, red and orange.

The third volume is TWO VENUS NOVELS by Edgar Rice Burroughs, containing: "The Pirates of Venus" and "Lost on Venus". Interior illustrations are by Fortunino Matania from "The Passing Show" of 1933 and are excellent. They give a certain mood to the story that fits just right. One of the interiors is reproduced on the cover in brown on a white background. 340 pages, #T1053, \$1.75, 1963.

The fourth volume is THREE SCIENCE FICTION NOVELS by Edgar Rice Burroughs, and contains: "At The Earth's Core", "Pellucidar" and "Tana of Pellucidar". The first two have interior illustrations by J. Allen St. John, while "Tana of Pellucidar" is illustrated by Paul F. Berdanier. Berdanier is not up to St. John, but good. The cover is part of a St. John interior illo from "Pellucidar" in green on a white background. 433 pages, #T1051, and sells for \$2.00; 1963.

The latest and fifth volume is TWO MARTIAN NOVELS by Edgar Rice Burroughs. This contains two of, in my opinion, the best Martian stories by Burroughs: "A Princess of Mars" and "A Fighting Man of Mars". Frank E. Schoonover's illustrations for "Princess" are really outstanding and fit the story to a "T". One of them is used on the cover. "Fighting Man" is illustrated by Hugh Hutton, while not the best, fits the bill. 356 pages, book size, and sells for \$1.75. This book is #T1140. 1964.

I plan to have these volumes bound in the near future into a matched set. These will be one of my favorite editions

of Burroughs books.

### THE BALLANTINE "APACHE" SERIES

BALLANTINE, HAVING completed the publication of Burroughs Tarzan and Martian series, has just published what I call "The Apache" series. These are two books "The War Chief" and "Apache Devil". For me, this was the first chance I've had to read these two novels and I found them well up on the list of my best Burroughs. Burroughs venture into the land of the red skins was as interesting as his adventures into the sands of Mars and the hills of Venus. His story telling ability shines through and you obtain the same feeling of adventure as you do from his other books.

"The War Chief", #U2045, 190 pages. "Apache Devil", #U2046, 192 pages. Both sell for 50¢ each. Both have excellent cover paintings. These two covers are among the best presented by the Ballantine Burroughs books.

### ACE'S LATEST "STAR"

WHAT WILL PROBABLY be Ace's last Burroughs book for awhile is "Beyond The Farthest Star". This volume contains two stories of 'Poloda', probably the last 'series' invented by Burroughs. A flyer shot down in World War II finds himself on a far-off planet in the well-known Burroughs tradition of adventure. We wonder how far Burroughs would have gone with this series if he had been allowed to remain with us longer? It has all the elements of another great set of stories. This volume is part of a book published a few months ago by Canaveral Press as TALES OF THREE PLANETS.

#F-282, 125 pages, and 40¢. Cover painting and title-page cut by Frank Frazetta.

BECAUSE OF material on hand we've published a Sept. issue of Barsoomian-Times instead of waiting until the Nov. issue. We will increase the quarterly schedule as material warrents. You are invited to send in articles and news items.

-editor