

Volume 20 - Number 11.

OCTOBER 1965

(Whole No. 432) - 15¢

# DR. KELLER RECOVERING!

STROUDSBERG, Pa., 19 September, (CNS) - Mrs. Celia Keller, wife of Dr. David H. Keller was kind enough to write to us and inform us that her husband is well on the road to recovery, and should be home by the time you read this. Dr. Keller is one of science-fiction's outstanding s-f author. He was one of the early "new" authors that Hugo Gernsback brought to Amazing Stories in the early days of that magazine. His outstanding stories, some of which will be reprinted in the current version of Amazing by Sol Cohen, will stand up to anything published today. We have always admired his remarkable Science-Fiction Detective stories, of which Taine of San Francisco was the leading character. It has always been a wonder to us why a collection of Taine have never appeared. We are most happy that the grand old man of science-fiction is making a good recovery from his recent mishap. Mrs. Keller writes: "Jerry Page was only partly right about Doctor Keller who was born December 23, 1880 rather than 1885; so Doctor Keller is 85 years of age. He did fall and break two ribs, but hospitalization was due to a Diabetic Coma. Complications followed in swift succession culminating in prostate surgery on September 3rd. He is now making a rapid recovery and unless some other thing intervenes we hope to have him home within ten days. His suffering has been intense but his courage and spirit are as always indomitable."

Our sincere wishes for a speedy and complete recovery.

"MAGAZINE OF HORROR" GOES QUARTERLY

NEW YORK, NY, 11 October, (CNS) - After many tries and few successes at a bi-monthly schedule, Doc. Lowndes has finally made his magazine, Magazine of Horror, a quar-

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BEGINNING OUR TWENTY-FIFTH YEAR



# NOTES TO THE EDITOR

by Our Readers

Dear Jimmy:

New York, NY, 18 Sept. 1965

As many other people probably will tell you, I was disappointed to find that your Westercon Report was longer, more detailed and better written than the London-Con report. The latter really contains very little that couldn't have been derived from reading the program booklet, and what little is new is sometimes wrong. (For instance, at the Transatlantic Quiz, the U.S. team didn't manage "to win by about 3 points", but lost by that margin; and the drama Hugo winner was "Dr Strangelove" -- not "Dr. Stronglove", for crissake! -- This latter error is repeated in the Westercon report, P. 5, so I suppose it's yours and not that of your reporters.)

Drian Aldiss' banquet talk on the various types of possible GoH speeches was urbane and witty; I hope somebody will publish the text. Terry Carr's TAFF speech, on the other hand, may or may not have been excellent, but without a text we'll never know which, because he never did manage to come to terms with the microphone he was using, so he couldn't be understood much of the time. At the Hugo presentations, there was actually only one Hugo available (to save shipping charges); the winners who were present got to touch it, but only one -- Peter George, I believe -- actually was allowed to take it away. Bob Silverberg made quite a production of delaying the announcement of the winners until the last possible moment, a la the absent Isaac Asimov, but made no attempt to compete with Ike in the dispensing of genial insults -- this department being attended to by Bob Bloch. As usual, those who failed to get a personal insult were hurt at being left out. The banquet food was the poorest I encountered anywhere in the British Isles (over 16 days), but not much below usual banquet standards.

There were the usual side events thrown by publishers, of which the most unusual was an evening party for pros by Penguin Books which was staged in the London Planetarium. In addition to drinks and a planetarium showing (of a rudimentary s-f story), this included a working model of Gollik (I hope that's the spelling), a popular British TV robot; the ladies had great fun decorating this with scarves and gloves, and later in the evening Harry Harrison was crammed into it and livened it up considerably. This party, and much of the rest of the convention, was covered by a photographer and Pat Williams for the London Times. There was also a story about the convention, almost devoid of the usual mockery and saucerism, in the Evening Standard on Saturday.

The whole affair was well managed and a striking success; I for one was happy to find that the rumor-mongering which had been going on about it in the States, though damaging to some extent, turned out to be completely untrue. All honor to the Committee -- and to British hospitality in general, which was found to be bounteous. There may be such a person as the reserved, unfriendly Britisher of folklore, but we never met one, in London, Oxford or Edinburgh.

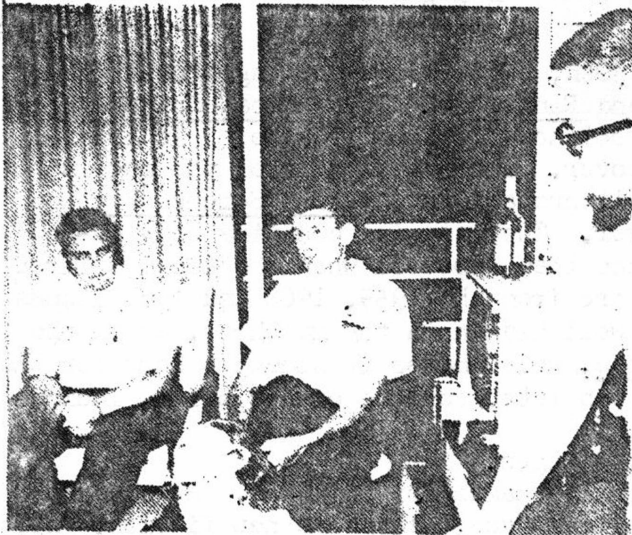
Regards, JIM BLISH

((Thank you for your additional information on the Londoncon and your opinion of it. I'm sure our readers will appreciate your letter and other letters in this issue on the Londoncon. "STRONGLOVE" is my error -- why? who knows. Frank Dietz did an excellent job reporting the Londoncon under the conditions he worked. He sat down each evening (or was it early morning?) and wrote of the day's happenings on an Air Letter and mailed it in. We rushed it into print as soon as it arrived. The Westercon report, you might be interested in knowing, was written in the U.S. and the last part in Europe, and we "blue penciled" about 33% of it. -editor))

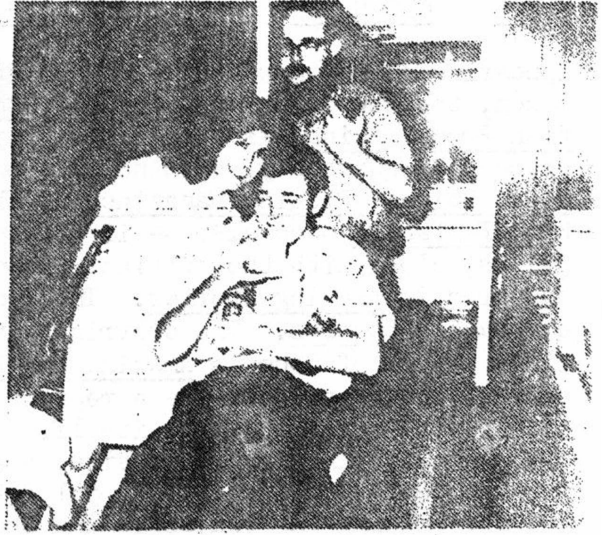
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# MIDWESTCON

Text and Photos by FRANK R. PRIETO, JR.



Charlie Brown, Bob Tucker, and  
Dave Van Arman.



Joni Markwood, Mike McInerney,  
and Ron Bounds.

((More pictures of the Midwestcon appeared in the August 1965 (#430) issue of Science-Fiction Times along with an account by Frank R. Prieto, Jr.))



Ted White, and Howard De Vore.



? ; Ted White, Roger Zelazny, Stan  
Skirvin, and Bill Mallardi.

# THE COSMIC REPORTER

E d i t e d   b y   J . H A R R Y   V I N C E N T

## S O L   C O H E N   P U T S   O U T   N E W   R E P R I N T   M A G A Z I N E

Appearing on the newsstands on September 30th, was a brand new magazine from Sol Cohen, the new owner of Amazing Stories and Fantastic. This "Great Science Fiction From Amazing" is a complete reprint science-fiction magazine. It is announced as quarterly, with no date on the cover. The actual name of the mag is Great Science Fiction Magazine, so that we'll probably see "Great Science Fiction From Fantastic" soon also -- if this goes over. The magazine contains only reprints, along with the original illustrations that appeared when the stories first appeared in Amazing Stories. The reprints are from the 1959, 1960 and 1961 issues of Amazing Stories. The copyright data is well hidden in the masthead, as in the first issues of Cohen's Amazing and Fantastic, which makes it somewhat hard for the average reader to know its a reprint until too late, outside of the obvious indication of the magazine title itself.

The magazine is digest-size, 50¢ and 130 pages.

We cannot understand why Sol decided on 130 pages for this mag. He charges 50¢ for Amazing and Fantastic and they have 162 pages, plus some new fiction. Here we get 100% reprint material and less pages of it, for the same price. Who is trying to kid who???? WE DO NOT RECOMMEND THIS MAGAZINE.

While we're talking of reprints, let's get something straight! We, officially do not mind reprints -- if they are clearly stated as being such. So far Cohen in his magazines has not done this. While in the second issue of Fantastic he has indicated on the contents page what stories are reprinted, etc, this is not enough for our approval. A casual reader very seldom reads the fine print around the masthead. The only time Science-Fiction Times will approve reprints, is when at the bottom of the first page of each reprint story it is clearly indicated that the story is a reprint. We suggest that Sol read Treasury of Great Science Fiction Stories and see how its done!

Personally we would like to see only one story reprinted in each issue of a science-fiction magazine -- unless the magazine is a 100% reprint mag like the grand old Famous Fantastic Mysteries -- or a special issue of a magazine, like the wonderful 35th anniversary issue of Amazing Stories.

We suggest that in future issues of Amazing Stories and Fantastic, Sol Cohen state on the cover in decent-size print, a statement that the magazine contains both new and old stories.

-oOo-

## B I Z A R R E   M Y S T E R Y   M A G A Z I N E

b y J e r r y   P a g e

(August 25, 1965) There's a new mag out: Bizarre Mystery Magazine. It's fifty per cent fantasy, reprinting THE HORROR AT RED HOOK by HPL. The other novelet is ONE DROP OF BLOOD by Cornell Wollrich. There are 11 short stories, one reprint by Romain Gary (Both novelets are reprints); and 10 originals by Slesar, Robert Edmond Alter, Arthur Porges, Edward Preston, Donald Honig, Warner Barth, Avram Davidson, Thomas M. Disch (a potentially fine newcomer from all appearances -- recall his work for If and Amazing?), Arthur Kaplan and Andy Sugar. Editor is John Poe and editorial address is Pamar Enterprises, 122 East 42nd Street, New York, NY 10017. 50¢ monthly, 144 pages. Indifferent but not bad illos (one or  
(Continued on page 9)



# THE S-F PAPERBACK REPORT

Compiled by BRUCE ROBBINS.

## SCIENCE/FANTASY PAPERBACKS OUT IN AUGUST 1965:

- FRANKENSTEIN by Mary Shelley, Pyramid Books, #F-1212, 40¢, 192pp.  
DRACULA by Bram Stoker, Pyramid Books, R-1213, 50¢, 1st, 352pp.  
THE SEVENTH DAY by Hans Hellmut Kirst, Pyramid Books, #T-1215, 75¢, 1st, 382pp.  
TRIPLANETARY by E. E. Smith, Ph.D., Pyramid Books, #R-1222, 50¢, 1st, 240pp.  
THE DOOMSDAY AFFAIR (Man from U.N.C.L.E. #2) by Harry Whittington, Ace Books, #G-560, 50¢, 1st, 159pp.  
THE VAULT OF HORROR, Ballantine Books, #U2107, 50¢, 1st, 189pp. (E.C. Horror Comics)  
AFTER THE RAIN by John Bowen, Ballantine Books, #U2248, 50¢, 2nd, 158pp.  
THINGS WITH CLAWS, edited by Whit and Hallie Burnett, Ballantine Books, #U2816, 50¢, 2nd, 159pp.  
ANTON YORK, IMMORTAL by Eando Binder, Belmont Books, #B50-627, 50¢, 1st, 158pp.  
SOMEONE LIKE YOU by Roald Dahl, Dell Books, #8116, 60¢, 2nd, 253pp.  
THE MINDWARPERS by Eric Frank Russell, Lancer Books, #72-942, 50¢, 1st, 158pp.  
THE HOBBIT by J. R. R. Tolkien, Ballantine Books, #U7039, 95¢, 1st, 287pp.  
OUT OF THE SILENT PLANET by C. S. Lewis, Macmillan Paperbacks, #08688, 95¢, 1st, 160pp.  
PERELANDRA by C. S. Lewis, Macmillan Paperbacks, #08690, 95¢, 1st, 222pp.  
THE HIDEOUS STRENGTH by C. S. Lewis, Macmillan Paperbacks, #08692, \$1.50, 1st, 382pp.  
A TREASURY OF GREAT GHOST STORIES, edited by Ira Peck, Popular Library, #SP397, 50¢, 1st, 256pp.  
A FOR ANYTHING by Damon Knight, Berkley Medallion, #F1136, 50¢, 1st, 160pp.  
THE ALIENS by Murray Leinster, Berkley Medallion, F1139, 50¢, 2nd, 144pp.  
JARNHAM'S FREEHOLD by Robert A. Heinlein, Signet, #T2704, 75¢, 1st, 256pp.  
ISLAND IN THE SKY by Arthur C. Clarke, Signet Key Books, #KD510, 50¢, 2nd, 157pp.  
ROD SERLING'S THE TWILIGHT ZONE by Walter B. Gibson, Tempo Books, #T89, 50¢, 1st, 190pp.  
A PLAGUE OF PYTHONS by Frederik Pohl, Ballantine Books, #U2174, 50¢, 1st, 158pp.  
STAR OF DANGER by Marion Zimmer Bradley, Ace, #F-350, 40¢, 1st, 160pp.  
ROGUE DRAGON by Avram Davidson, Ace, #F-353, 40¢, 1st, 142pp.  
THE HUNTER OUT OF TIME by Gardner F. Fox, Ace, #F-354, 40¢, 1st, 126pp.  
WE, THE VENUSIANS by John Rackham, 1st, 138pp, and  
THE WATER OF THOUGH by Fred Saberhagen, Ace, #H-127, 45¢, 1st, 117pp.  
STRANGE MYSTERIES OF TIME AND SPACE by Harold T. Wilkins, Ace, #H-12, 60¢, 1st, 318pp.  
ADAM LINK-ROBOT by Eando Binder, Paperback Library, #52-847, 50¢, 1st, 174pp.  
BEYOND THE BLACK ENIGMA by Bart Somers, Paperback Library, #52-848, 50¢, 1st, 156pp.  
SPACE TUG by Murray Leinster, Belmont, #B50-632, 50¢, 1st, 157pp.  
BASIL RATHBONE SELECTS STRANGE TALES, Belmont, B50-633, 50¢, 1st, 157pp.  
ONLY LOVERS LEFT ALIVE by Dave Wallis, Bantam Books, #H3029, 60¢, 1st, 185pp.  
THE VINTAGE BRADBURY by Ray Bradbury, Vintage Books, #V-294, \$1.45, 1st, 329pp.

During the month of August, 1965, 33 science/fantasy paperbacks appeared on the newsstands, containing 6,931 pages, and costing \$20.15..

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\*THE SCIENCE FICTION YEARBOOK - 1964 - reviewing the year 1963 - mimeographed -  
-\$1.50, from James V. Taurasi, Sr., 119-46 27th Ave., College Pt., N.Y. 11354 - \*  
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# THE BOSKONE '65

by Frank R. Prieto, Jr.

(Friday, September 10, 1965): The schedule of events began with the opening of the "Bay State Room" for advance registrations, at 5:00 P.M.

At 7:00 P.M. the "Bay State Room" began the Folk Singing by Jim Markwood of Rochester, N.Y. and Pat O'Neil of Cambridge, Mass.

At 9:00 P.M. the Committee Lounge opened in Room 816. This room was open 24 hours a day to all during the Convention. The room contained coffee, Hot Chocolate, Tea, cookies, crackers, and peanut butter for all.

At 12:00 midnight the Bay State Room was closed until the following morning. (Saturday, September 11, 1965): The Bay State Room was again opened at 9:00 A.M. for registration, which ended at 12 noon.

At 1:30 P.M. the Boskone '65 was officially opened by the Chairman David A. Vanderwerf, who welcomed the attendees, and explained that the MITSFS was going to present a reginal convention every year. Also that they were going to try for The World Convention in 1967.

At 1:45 P.M. the panel moderated by Hal Clement (H. C. Stubbs) consisting of Isaac Asimov and Ben Bova, pros battled Dwight Batteau and Jerome Lettvin, readers on the topic Scientists vs. Science Fiction.

As the panel was beginning to hit its stride, the allotted time drew to a close and they were forced to stop to allow the next item on the program to begin.

At 3:10 Fred Pohl spoke on Science Fiction Writers as Good Second Guessers. At the end of his speech, Mr. Pohl answered questions from the audience.

At 3:50 an intermission of 20 minutes was announced as the next speaker had not as yet made his appearance.

At 4:10 with the next speaker Dr. Robert Ensmann had not yet made his appearance the committee asked Forrest J Ackerman to speak on his 75 Day Trip In Europe. Forry spoke on his 10 Day S-F Film Festival in Trieste, Italy, the three day German Convention, and the four day World Science Fiction Convention in England.

At 5:00 P.M., an intermission of 2½ hours was announced for supper as Dr. Robert Ensmann was still expected at any time.

At 7:30 Dr. Ensmann, of Ayco spoke on "Manned Interstellar Flight", he discussed his current research in the field. At the end of his speech he answered questions from the audience.

At 8:30 the committee ran-off four episodes from the Hugo-winning TV series, "Twilight Zone". In connection with the running of the films David Asimov had not stepped forward to help the committee in finding out where the light switch for turning on the lights in the room. The audience would have had to wait a while before being able to see the films. David Asimov also ran the last film on the program without any help from Hal Clement who acted as the projectionist for the committee in a very creditable manner. Thus refuting that old Bromo that famous fathers never have smart children.

At 10:30 P.M. the formal program was ended for the day.

The informal program continued in the Boskone Lounge until the early hours of the following morning.

Among the many attendees of the first day were Lester Del Rey, Forrest J Ackerman, Fred Pohl, Mr. & Mrs. Isaac Asimov, and Ben Bova.

It was suggested by Fred Pohl in his speech to Fandom at Large that an annual award in the shape of "The Skylark of Space" should be established in Doc Smith's name. At the end of Mr. Pohl's speech, David Vanderwerf announced on behalf of the Boskone committee that beginning in 1966 an annual award in Doc Smith's name will

be given for the best Imaginative writing.

The total registered attendees numbered 66 with about 30 persons buying banquet tickets.

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(Sunday, September 12, 1965): The banquet started at 1:45 P.M. with a Roast Beef dinner. At 12:45 the start of speeches began. The Toastmaster was Tony Lewis. The Guest of Honor Hal Clement spoke on his writing science-fiction.

At the end of the Guest of Honor Speech, The Boskone Committee gave out several awards. The first award, the "Oguh" was given to Alma Hill for distinguished service to science-fiction in the New England Region. A plaque was given to the Guest of Honor for his science-fiction writing, and a special award was given to the Toastmaster Tony Lewis for his services to the Boskone Committee.

The Committee Lounge was kept opened until 12:00 midnight for any remaining attendees.

## NOTES TO THE EDITOR

(Continued from page 2)

Dear Jimmie--

A brief word to comment on my favorite (and longest read) fanzine, SFTimes: I don't suppose you often get letters of comment as such, although I know you get quite a few letters on specific points. I want to take issue with two items in #429. One is the use of the Syracuse Sentinel cut as a heading. In that location on your page it looks a lot like a heading for a news item. I don't know about your other readers, but I do know that if I'm too busy to read an issue of SFT, I still read the headlines, laying the issue aside until I have time to read it correctly. Fortunately, I had the time, this. But my first glance seemed to convey that Cleveland had dropped out of the bidding -- that, in fact, the whole Tricon was out. Much too prominent a place for the cut -- it inadvertently plays into Syracuse's hands. Should have been in the lower part of the page with a clear caption. I hope you'll watch this in the future. I know you didn't intend it this way.

The other item is, I think a typo. On page 4: "While Analog had the best cover artist, I would say that Finlay and Science Fiction's...were the best over the.... year." Finlay and Science Fiction? I have a sneaking suspicion whose art you believe is the best, Jimmie.

One more point: Ed's comments on NEW WRITINGS IN SF. I have not seen any editions of this, but I note the reviews on the series have been poor. (They will be out in US soon through Bantam Books.) Ted Carnell, who is representing me in U.K. said he's constantly looking for material for his quarterly series. It occurs to me that here is a service STF can run that no other magazine in the world can run: a market report on the field. The writer's magazines invariably must work on the premise that they are being read by amateurs and non-pros. You don't. Why not invite the editors to voice their needs, lengths and payment, with a particular emphasis on British markets which are very good markets for beginners and almost impossible for the beginner to reach-- not because it's hard, but because he doesn't know. He doesn't know how to get an International Reply Coupon (go to the Post Office and ask) and he doesn't know what magazines are in the market. I'm sure that Mike Moorcock, Ted Carnell and Kyril Bonfilioli would be glad to cooperate -- as would the American mags. Also, it might help editors to get the kind of stuff they want and not have to dig through all sorts of slush to get it. I'd be fascinated to hear JWC or Fred Pohl describe their wants for the mags they publish. I'm sure you would too--right? Also, the editors and associate editors would write the column, your only added work being the preparation of a new feature for publication.

Sincerely, JERRY PAGE, Atlanta, Ga. 25 August 1965.

((We place the reprint of the first page of Syracuse Sentinel on top and unmarked as we wanted our readers to get the "first impression" of that page, as you did, and

see how these Syracuse boys and their outlawed Convention Bid Committee was throwing the old mud around. In our opinion, the only legal bid at London was the Tricon Bid. "Finlay and Science Fiction" was our day dream. Your letter and suggestions are most interesting and we plan to act on most of the ideas.-editor))

-oOo-

Dear Mr. Taurasi:

Don Wollheim showed me the latest SFTimes, in which Ed Wood writes, "Did Terry Carr say that 'all reprintable items of any quality from the 40's and 50's have been printed...' as reported in Science-Fiction Times #426, March 1965? Then why do I see Eando Binder's Enslaved Brains; Ray Cummings' Exile of Time; J. W. Campbell's The Black Star Passes, Homer Eon Flint's stories and others on the catalogue lists of various dealers. I think this is an example of another fan-professional speaking before thinking."

I think it's a case of somebody speaking before thinking, but not me. Of the four examples Ed cites, not one of them originally appeared in the 40's or 50's. What's he talking about, then?

However, muddy thinking aside, I'm glad he asked if I'd really said what I was quoted as saying in that earlier issue, because the fact is that I didn't, and I wouldn't, and I'd like to see a correction printed. I don't believe that all reprintable items from the 40's and 50's have been in book form; on the contrary, there are still some excellent novels unavailable except in old magazines of that period. I did say once that most of the major novels of those two decades have come out in book form, and this is obviously true. Ed will see a lot more of those older novels -- from not only the 40's and 50's, but earlier too -- coming from Ace and a few other publishers in the future.

By the way, Ed's remark that "The knowing reader will suspect that the 'sudden' popularity of these older writers is not the intrinsic worth of their stories but rather in peculiarities of the American copyright system" is a bit off-base too. I don't know about other publishers, but I do know that Ace has on several occasions, not just one, gone out of its way to arrange a royalty agreement with an author or author's estate on material in the public domain. I assume Ed's remark was prompted by the fooforah about the Tolkien trilogy, and Ace's editions, the story behind which has been pretty distorted in some places. I haven't yet seen it mentioned in SF Times, for instance, that Ace has offered to make a royalty or "honorarium" arrangement with Tolkien -- the assumption seems to be that the company is determined to keep any money from reaching the author. Not true -- we're on public record both in fanzines and professional journals like newspapers and review magazines -- as well as on private record in our original message to Tolkien -- as being desirous of arranging for regular payments to him.

One more correction -- a minor one this time -- and I'll quit. In Frank Dietz's report on the London convention he writes, "The U.S. team managed to win (the Trans-Atlantic Quiz) by about 3 points." Alas, no -- despite all the underhanded efforts which I as moderator of the quiz could employ, the Europeans came out on top. (Wait Till Next Year!)

By the way, I'd appreciate your printing a notice mentioning that nominations for the next TAFF trip, that of a European fan to the Tricon in Cleveland next year, are now open. Nominations will close December 1. To be nominated, a European fan must have three nominators on his side of the Atlantic and two on this side, and he or his supporters must post bond of \$5.00 with either me on this side (at 35 Pierrepont St., Brooklyn, NY 11201) or Arthur Thomson at 17, Brockham House, Brockham Drive, London SW2, England. Further information on TAFF matters can be had by writing to either of us. TAFF will, incidentally, inaugurate the "Australian Ballot" system of voting this year, as will the Hugo voting.

Sincerely, TERRY CARR, Brooklyn, N.Y., Sept. 20, 1965.

((Thanks for your letter Terry, Don Wollheim knows, and we state again, Ace and other professional publishers can always get material pertaining to their publications pub-



lished in Science-Fiction Times. All they have to do is send it in. Our readers are always interested in the publisher & editor's viewpoints, and news and statements are always welcomed. We will more than pleased to carry all details, news, etc on TAFF, just send in the items. - editor))

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THE COSMIC REPORTER  
Continued from page 4

two good enough to remind me of John Giunta, tho I don't think it's his work) ((It is not. - J. H. Vincent)) in a padded out format (117 pages of fiction plus illos and blank spaces -- about the same wordage as 128 pages and not much more in the way of illos.) The same drawing is used for the Lovecraft novelet 6 times! With only a change of angle! Also, other illos are used twice. Bizarre has a spy-fiction companion mag called Intrigue, same format and schedule but featuring a continuing character in the lead spot. Some illos appear in each mag. Covers are quite good. If Bizarre goes full fantasy, we may have a good mag.

((The second, November, issues of both magazines are now out - J. Harry Vincent))

-oOo-

A. E. VAN VOGT'S SFWPA SHELVED IN FAVOR  
OF DAMON KNIGHT'S SFWA

A. E. van Vogt's efforts to establish an organization to protect the science-fiction writers, especially the newer ones from being taken advantage of by Hollywood producers of films and TV, has been shelved until further notice in favor of Damon Knight's "Science Fiction Writers of America". In an open letter dated June 20, 1965, Mr. van Vogt explains why:

Dear Scientifictionist:

Shortly after I sent out my last letter, in which was enclosed a copy of my article in Variety, I received a mailing piece from Damon Knight, in which he outlined plans for the formation of the SFWA (Science Fiction Writers of America).

Now, Damon has for years acted toward my writings with an aggressive, negative attitude -- to such an extent, indeed, that at first I believed the SFWA to be merely another aspect of his antagonism. And so, on receiving his brochure, I wrote him a letter. I pointed out that poverty-stricken, defensive s-f writers would never support two s-f organizations. I considered this proved by the fact that in the past they had not even supported one, despite several efforts in that direction.

Damon answered my letter and denied that my setting up of SFWPA had anything to do with his plans for SFWA, and that in fact he had been making preparations for SFWA for years.

As soon as I saw the details of the plans, I accepted this final statement as truth (they showed thought). And as soon as I saw the first membership list, totaling 80 persons, I knew that Damon's SFWA was going to win in a walk over SFWPA, for which--by dint of much effort--I had accumulated a total of 43 reluctant members.

But I have to tell you that this choice by s-f writers of SFWA (over SFWPA) is, in my opinion, due to that long-observed weakness of s-f writers when it comes to financial matters. Damon is a law-abiding person, prepared to live by rules and regulations now in existence. But SFWPA came into being on the level of a union; it had that kind of energy. You see, there are no laws to protect s-f writers from most of the exploitation and thieving that goes on in Hollywood. I took it for granted that we would have to move in with legal harassment, sue only where we had a chance to win, and gradually make writers and producers aware that "lifting" from the great s-f pool was not going to be a chinch.

However, I also feel that SFWA fills a more practical need of s-f writers than SFWPA. It operates down where they have been living for a long time and has promise of winning modest but important financial concessions from publishers. For this reason, I urge all s-f writers--who have not yet done so--to join SFWA. I myself

joined promptly and intend to remain a member in good standing.

SFWAPA herewith is placed on the shelf until further notice, with the hope that some fan group will undertake to monitor all film and TV s-f and keep records of their observations. ~~Without such a dedicated fan effort, s-f writers haven't a chance of~~ ever tracing down stories stolen by the movie and TV industries.

With very best wishes for the success of SFWA, I remain,

Sincerely yours,

A. E. van Vogt

P.S. My suggestion to anyone who can persuade a group of fans to undertake such an enormous task is that they urge the fans to categorize and cross-index on the basis of story line, science-fictional concepts, and plot twists, as outlined in an earlier letter of mine. AEV

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## O T T O   B I N D E R   M A R C H E S   O N

Otto O. Binder, who in the 30s and 40s was one of the leading authors of science-fiction under the name of Eando Binder, has been most active in the publishing field of late. As we said awhile back, it looks like a revival for Otto. Here is some of the material out, either by him or on him.

Out probably by the time you read this is the paperback reprint of the Anton York series he wrote for Thrilling Wonder: ANTON YORK, IMMORTAL. Published by Belmont Productions, Inc., it contains 158 pages and sells for 50¢. It contains all four of the series complete and uncut.

Avalon Books has his ENSLAVED BRAINS out in hardcover, at \$3.25. This is the reprint of the updated version reprinted in Fantastic Story.

Paperback Library, Inc. will soon have ADAM LINK, ROBOT out. Otto has just proofread the galleys on this. It'll use 7 of the original 10 Adam Link stories, plus some cutting in between, and revisions by Otto, to make it read like a "novel".

The cartoon version of Adam Link is appearing in Creepy, illustrated by Joe Orlando.

Talking of comics, there was a comic convention in New York City on July 31st-August 1st called the "N.Y. COMICSCON". An article on this appeared in THE NEW YORKER magazine of Aug. 21. It mentions the work Otto did for the comics.

Otto Binder, along with Walter Gibson author of many Shadow novels are listed on the masthead of the new SHINDIG magazine, #1, as "chief writers". Otto has two by-line stories in this issue: (under the "Eando" name) "Cave of 1000 Spirits" and "Monster Sitter". The mag sells for \$1.00 a copy.

Binder is also listed on the masthead of the new monster magazine THE MUNSTERS #1, 50¢, and dis a number of items for that issue, including "The Munsters Go House Haunting", "History of the Munster Family" and other oddments.

On the serious science side, Otto is doing 8 technical-science articles for the LIVING HISTORY YEAR BOOK 1965 of Stravon Publishers, on Electronics, Inventions, Chemistry, Physics, Plastics, Science and Research, Biological Sciences, and Engineering. It will come out early in 1966.

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## S-F FORECASTS...

C o m i n g   O u t   . N e x t   I n   T h e   P r o s

GALAXY: February, 1966: Novellettes: UNDER OLD EARTH by Cordwainer Smith, and WHERE THE CHANGED ONES GO by Robert Silverberg. Short Stories: COURTING TIME by Tom Purdon, THE ECHO OF WRATH by Thomas M. Disch, EYE OF AN OCTOPUS by Larry Niven, IN THE IMAGICON by George Henry Smith, and MULLIGAN, COLE HOME! by Allen Kim-Lang. SERIAL -- Conclusion THE AGE OF THE PUSSYFOOT by Frederik Pohl. Science Department: FOR YOUR INFORMATION by Willy Ley. - Features: EDITORIAL by Frederik Pohl, GALAXY BOOKSHELF by Algis Budrys, & FORECAST. Cover by Finlay from "Under Old Earth."

-CoO-

FANTASTIC - January, 1966 - (On sale date: November 23rd, 1965).

Cover by James B. Settles. (The third in our series of reproductions of covers by famous artists who did work for both Amazing and Fantastic.)

Contents: Keith Laumer: AXE AND DRAGON (Part II) of three parts, illustrated by Gray Morrow). SIX AND TEN ARE JOHNNY (nvt) by Walter H. Miller; PHONEY METEOR (ss) by John Beynon; WONDER CHILD (ss) by Joseph Shallit; WHAT A MAN BELIEVES (ss) by Robert Sheckley; and THREE WISHES (ss) by Poul Anderson. The last four reprints mentioned have their original artwork also reprinted. Features will be editorial by Joseph Ross, and if space permits a readers' column.

Publisher Sol Cohen informed Science-Fiction Times that in the future, all reprints will be so designated on the opening page of the story.

-oOo-

IF - January, 1966 - Novelettes: THE MOONRAKERS by Poul Anderson, A PLANET LIKE HEAVEN by Murray Leinster, and THE SMALLNESS BEYOND THOUGHT by Robert Moore Williams. Short stories: CINDY-ME by Don F. Briggs, and MR. JESTER by Fred Saberhagen. Serial: Part Two: THE MOON IS A HARSH MISTRESS by Robert A. Heinlein. Features: Editorial by Fred Pohl, and HUE & CRY by The Readers. Cover by Morrow from "Cindy-Me".

# WHAT I HAVE BEEN READING

by EDWARD WOOD

At the 1965 Dum-Dum of the Burroughs Bibliophiles in Chicago, Labor Day weekend, I was privileged to see an advance copy of Richard Lupoff's EDGAR RICE BURROUGHS: MASTER OF ADVENTURE (Canaval Press \$7.50). The Rev. Henry H. Heins read his introduction to the book at the banquet. While I would have liked to read the book then and there, it would have meant missing the stimulating program. The Bibliophiles stick close to their fundamental mission, that of discussing and understanding every aspect of Edgar Rice Burroughs. Their fanaticism is refreshing compared to some so-called science-fiction fans who are really "fake fans" in that they do not understand or even like science-fiction and couldn't care less.

Philip Harbottle (27 Cheshire Gardens, Wallsend-on-Tyne, Northumberland, England) has published at 4/- (56¢) an astonishingly complete summary of John Russell Fearn in his mimeographed, awkward legal sized, unpagged JOHN RUSSELL FEARN: THE ULTIMATE ANALYSIS. Truly a labor of love, it gives summaries of the prolific Fearn output, excerpts of letters about him, reprints of fan magazine appearances and much other material. It is a sad commentary upon present day fandom that so many of the older writers are forgotten and in some cases, totally unread. There was a science-fiction before Heinlein, van Vogt, Asimov and the more recent writers. True, much of this science-fiction was wildly outrageous and completely illogical but many of the modern themes were explored with a verve not found in the sterile abstractionism currently in vogue. I remember with fondness, Fearn's "Liners of Time", "Zagribud" and others of his better works. If this marks me as a "square" in the opinions of some, I don't care. Memories are as much a part of a human being as anything you can mention and to ignore them is to be dishonest. Fearn was and is still under-rated as is the early Ziff-Davis Amazing under Palmer, the Standard Thrilling Wonder Stories and much of the work of Dr. David H. Keller.

The reader is warned in advance that in anything regarding Advent:Publishers I am not and cannot be impartial since I am one of the seven partners of the firm. Leland Sapiro has published in the May-June 1965 issue of THE RIVERSIDE QUARTERLY (35¢ from Box 82, University Station, Saskatoon, Canada) the first part of Alexei Panshin's book on Robert A. Heinlein titled "Heinlein in Dimension: Part I The Period of Influence". Panshin has done a remarkable able job on this 1939-42 period of Heinlein's career. This book was originally commissioned by Advent but because of the threat of legal action by Mr. Heinlein, it was not published by that firm. This is unfortunate



since in any list of the ten most important American science-fiction writers, the name of Robert Anson Heinlein would be very high indeed. Even in his failures, he is always interesting. In his successes, he is almost unsurpassable. It is not necessary that a reader know or approve of a writer's personality to appreciate or enjoy his stories. Work survives when all else is dust.

Leland Sapiro has contributed "An Oath For Science Fiction Writers" in the September 1965 Writer's Digest which points up much of the sham and absurdity of science-fiction. It is of course, too much to hope that present and future writers will follow this oath, but it would be an excellent guide.

The September 1965 issue of Soviet Life has a so-so science-fiction story by Ivan Yefremov "Five Pictures" with some colorful science-fiction illustrations by Andrei Sokolov. It is the cover painting of a man floating in space by Alexei Leonov (the first human being to walk in space) that is the more interesting to me. Compare this with the Leo Morey cover on the August 1931 issue of Amazing Stories illustrating the 2nd part of "Skylark" Smith's "Spacehounds of IPC". Talk about your "Extravagant Fiction Today...Cold Fact Tomorrow"! Vindication and after only 34 years.

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M A G A Z I N E    O F    H O R R O R    G O E S    Q U A R T E R L Y  
Continued from page 1

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terly. He hopes by this to enlarge his circulation. The magazine's printer's lateness was the reason why some of the issues were quarterly instead of bi-monthly.

Bob Lowndes made the following statement about the change: "This time, I have no hesitation in giving you the date for the forthcoming issue of MAGAZINE OF HORROR (#12), as the date will be Winter 1965/66. We are entering a campaign to obtain wider distribution, but until and unless that comes through, we have found that we shall have to keep each issue of MOH on sale a longer period than two months. A few issues were on sale longer, due to difficulties with the printers, and careful check-ups show that that difference made a difference.

The cover this time is a full color painting by Gray Morrow, based on a scene from "The Faceless God", by Robert Bloch. We are grateful to one of our loyal readers, William McInerey, who is acquainted with Mr. Morrow, and who helped us get in touch with him and induce him to do a cover for us. This cover is an experiment; as pleased as the publisher and I are with it, we must wait to see the returns and discover whether using this sort of cover makes a substantial difference. Before we can learn this, we expect to issue #13 of MOH: thus, issue #13 will have the type of black-and-white illustration that appeared on issue #10 and #11 (August and November).

"The rest of the contents of the Winter issue are as follows: "Master Nicholas", by Seabury Quinn (first publication in a newsstand magazine); "But Not The Herald" (new story), by Roger Zelzany; "Dr. Muncing, Exorcist", by Gordon MacCreigh; "The Affair at 7 Rue de M—", by John Steinbeck; "The Man in the Dark" (new story), by Irwin Ross; "The Abyss", by Robert A. W. Lowndes; "Destination" (verse -- never published before), by Robert E. Howard; Book Reviews; "Memories of H.P.L.", a brief sketch by Muriel E. Eddy; "The Black Beast" (novelet), by Henry S. Whitehead; "It is Written", the letter department; and finally the index to Volume Two.

"Since we will now be publishing less frequently by design, rather than accident as before, we are forced to close the market to new stories for an indefinite period, as we have many new tales which we have "accepted" and a number of authors have been waiting overlong as it is. The readers have been both cheering and helpful, and have made it clear that they want a preponderance of old stories, as indicated by the swelling list of nominations for reprints. While a number of these asked for either are not available to us under present circumstances, the list of possible ones is rather staggering when I consider how few stories I seem to be able to get in to each issue; compared to the lineup I want to have -- and yet, we offer a good wordage for our number of pages.

"Interior illustrations have often been asked for; this is not feasible under present circumstances, but we hope that these circumstances won't last too long --

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# THE BARSOOMIAN TIMES

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Vol. 1. - No. 7  
October 1965

JEREMY A. BARRY  
Editor

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## "NEW" BURROUGHS BOOK

The authorized first edition of The Girl From Faris's is now available from The House Of Greystroke, 6657 Locust, Kansas City, Mo. 64131 at the price of \$2.50 per copy. The story originally appeared in ALL-STORY WEEKLY as a four part serial from September 23, through October 14, 1916. The present edition is a tastefully produced paperback on expensive white paper; with the cover being of heavy stock, and mustard-yellow in color. Particularly attractive feature include the frontispiece (also on the cover) by artist Frank Frazetta, plus a pictorial bibliography regarding previous publications of this short novel. The Girl From Faris's is one of ERB's city romances, and as such does not evoke the excitement of his adventure novels. Yet it has long been unavailable and many fans have obtained copies only at great expense. Now that it is available in a fresh and attractive edition, all true bibliophiles should waste no time obtaining a copy. The first edition is limited, and there is no guarantee that there will be a second. Coming soon from the same publisher, and at the same price, is The Efficiency Expert, another rare ERB story. It might be wise to order both books simultaneously.

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## WERPER FOLLOW-UP

Hulbert Burroughs has provided further information in regard to the lawsuit Edgar Rice Burroughs Inc. instituted against Charlton Comics Group. Publication of the Barton Werper Tarzan Books and the JUNGLE TALES OF TARZAN comics magazine has been discontinued. They have been ordered to pay ERB, Inc. substantial damages and to remove from distribution, under pains of severe penalties, and and all copies of these publications from the market, with the strict understanding that they cannot make further use of the Tarzan material in any form whatsoever.

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## BOOK NEWS

ERB - MASTER OF ADVENTURE by Richard A. Lupoff is scheduled for September release, and should be available by now. The edition is limited to 1,000 copies and sells for \$7.50 per copy. A very limited number will be printed on special paper, autographed by the author, and sell for \$15.00. Canaveral Press is the publisher.... On May 6 Four Square Books of England published TARZAN AND THE LION MAN, selling for 3/6 (50¢). They have now published the original 22 Tarzan books, and have tentatively scheduled TARZAN AND THE MADMAN for publication early in 1966.... Ballantine Books published TARZAN AND THE CASTAWAYS (U2024) - 50¢ in July, thus making available for the first



time all the Tarzan books under the imprint of one publisher. For the Christmas season, Ballantine will package the first 8 Tarzan books in a special box selling for \$4.00. These reissues will have new cover art by Robert Abbett. The same publisher plans to bring out THE MUCKER in February 1966.... If Sy Weintraub will agree, Ballantine has permission from ERB, Inc. to bring out a novelized version of the upcoming movie, TARZAN '66. The book will be done in the ERB tradition, and rumor has it that the author is a former Hugo winner. Your editor actually has the name of the author, but since the matter is still yenuous, a tactful silence must be kept.... Whitman's 1964 edition of TARZAN OF THE APES is now in its fourth printing. There are over 330,000 copies in print.... World Distributors of Manchester, England will publish a new TARZAN ANNUAL this year. Like the previous ones, it will no doubt contain reprints from the Gold Key Comics, utilizing text instead of strips.

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## BARSOOMIAN   MOVIE - TV   NEWS

TARZAN ON NBC-TV 1966-67: Sy Weintraub has completed a deal with NBC-TV wherein Tarzan will be a one hour weekly show in full color during the 1966-67 television season. The deal is for one year, but with unlimited options. Mike Henry, star of TARZAN '66 and TARZAN IN BRAZIL, will play the title role. The series will be produced in Hollywood by Banner Productions with "distant locations". The first TV program is being shot concurrently with the BRAZIL epic on location in Rio de Janeiro. This is the first time for Tarzan as a regular TV program. As in the current movies, there will be no Jane, leaving the ape man to play the field.

-oOo-

TWO FEATURE FILMS COMING: In our last issue we reported that production of TARZAN '65 in Mexico had been halted due to problems with the government. However, later information indicated that the movie was completed, and that it will be released during the Holiday Season under the title TARZAN '66. Look for Major publicity in national magazines in the near future.

TARZAN IN BRAZIL is the shooting title for Mike Henry's second picture. Production started September 20th in Rio de Janeiro, and it didn't take long for the action to roll! Tarzan was bitten on the chin by Dink the chimp and needed 18 stitches to close the gash. Needless to say a new chump, 'er - chimp, was flown in. Henry was never hurt that badly in all his years of football. The company is now temporarily shooting around the star. Jan Murray is co-starring as a tempermental river boat captain; a role which has similarities to that which Humphrey Bogard played in THE AFRICAN QUEEN. Robert Day is the director again, and has now handled both of Henry's films. In between Tarzan assignments, Day took time out to direct Ursula Andress in the latest version of H. Rider Haggard's SHE.

-oOo-

N O T E S: Last issue we reported a Czech movie called TARZAN'S DEATH. Apparently the notice we saw in VARIETY was a misprint. The title should have been TARTAN'S DEATH. Tartan is evidently the name of a Czech folk hero.... On Sept. 12, ABC-TV showed HERCULES as a one hour special with ex-Tarzan Gordon Scott in the starring role. This was originally planned as a regular series. It still might become one if public response is great enough.... Scott will also soon star in a "new" Tarzan film. This is one which was made in 1958 when Sol Lesser still controlled the Tarzan movie rights. At that time there was an abortive attempt to have Tarzan in a regular TV series. It fell through after a couple of pilot films had been made. Now these two half-hour films plus additional stock footage have been pieced together into a 71 minute film titled TARZAN AND THE TRAPPERS. In addition to Scott in the title role, it stars Eve Brent as Jane, and Ricky Sorenson as the boy they have adopted. This cast is identical to that of TARZAN'S FLIGHT FOR LIFE (1958), and evidently Lesser was planning to use this format for sometime. However, these plans did not materialize. The TV series was rejected, Lesser sold his interests to Sy Weintraub, and Gordon Scott left the Tarzan role for other parts. Weintraub con-



trols the release of Tarzan films for use on TV, and he has scheduled TARZAN AND THE TRAPPERS for release to this medium on April 16, 1966. It is unlikely this film will be released to movie theaters in America, but overseas fans might look for it at their local bistros next year.... Not a movie, but of interest, is a comical play called TARZAN DOESN'T LIVE HERE ANY MORE. It premiered at the Avondale Playhouse in Indianapolis from June 29 to July 4. Gardner McKay had the starring role as a handsome press agent who gets into a romantic triangle with a pretty actress and the television Tarzan. The latter was a minor role played by Alan Yorke.... THE NEW ADVENTURES OF TARZAN (1935) is soon to be the subject of two film-books. The first announced for publication is from The House of Greystoke, 6657 Locust, K.C., Mo. 64131, and will sell for \$1.00. This will be in the form of a separate booklet. The second will be serialized in the fanzine ERBANIA. The first installment of 9 pages of photos will be in issue #17, which should be in print at this time. The cost is 59¢ per copy from D. Peter Ogden, 8001 Fernview Lane, Tampa, Florida 33615.... Recently in San Francisco, the Regal Theater showed four Tarzan films on one card. They were as follows: APE-MAN (Weissmuller), SHE DEVIL (Barker), MAGNIFICENT (Scott), and INDIA (Mahoney). Four generations of Tarzan in one day. Too Much!.... Also in San Francisco, KPIX-TV ran a double-feature back-to-back of HUNTRESS and NEW YORK ADVENTURE (Both with Weissmuller) on Saturday afternoon August 14, 1965.

## BARSOOMIAN COMIC NEWS SECTION

RUSS MANNING NEW TARZAN ARTIST: Starting with issue #154 (November 1965) of Gold Key's TARZAN OF THE APES comic book, Russ Manning is the Tarzan artist. This is the dynamic well-drawn Tarzan fans have demanded for many years. Only last issue we printed a letter from editor Chase Craig which indicated no change in artists was anticipated in the near future, yet now the seemingly impossible has taken place. The stories in #154 are in the same insipid vein as in the past, but the art makes all the difference in the world. Art critic Ken Webber commenting on this issue said: "The Tarzan Manning drew is as powerful and primitive as the comics have ever done him. His concept of Tarzan's build was perfect for crossing concepts of beauty and unbound power with enough suggestion of a lithe ability to make Tarzan's feats readily believable. The wild tousled hair was a superb touch". While Mr. Webber is perhaps a bit too enthusiastic, there is no doubt that this issue marks another major milestone in the Tarzan comic book; this time for the good. Coupled with the change in artist is even more important news. Gold Key will start adapting ERB's own Tarzan novels with #155 (December 1965). Naturally the first will be TARZAN OF THE APES (1914), followed by THE RETURN OF TARZAN (1915) in #156 (February 1966). The other stories will follow in order. Gaylord Dubois, the man who has been writing the Tarzan scripts for many years, will do the adapting. Let's hope they are better than the new stories he has written.

"Brothers of the Spear" will continue as the supporting feature for at least 2 or 3 more issues, meaning that the comic will contain all Manning art for awhile. These issues are bound to become collector's items in short order, so wise fans will buy copies as soon as they appear on the stands. At this time, it is not known if "Brothers of the Spear" will be continued indefinitely. Manning will continue to draw MAGNUS, ROBOT FIGHTER, which is a fine science-fiction comic. However, he has had to relinquish his position as the artist of KORAK. Issue #11 (now on sale) is his last. Starting with #12, KORAK will feature another top-notch artist. The name cannot be revealed yet, but he is a man who has had syndicated comic strips in the past, and is known for his excellent artwork.

-oOo-

"JUNGLE TALES OF TARZAN" FOLDS: As reported elsewhere, Charlton lost the lawsuit filed against them by ERB, Inc. Under the conditions laid down, they had to discontinue their unauthorized comic, JUNGLE TALES OF TARZAN. The last issue published was #4. This issue adapted two more stories by ERB: "The Lion" and "A Jungle Joke". The art was by the team of Montes and Bache. It was quite disappointing when com-



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\* James V. Taurasi, Sr., Publisher \*  
\* Cover logo by Harry Habblitz \*  
\*(Free with Science-Fiction Times #432)\*  
\*\*\*\*\*

pared with Sam Glanzman's work in the first three issues. Issue #5 was on the presses when Charlton folded the comic. This issue reportedly had Glanzman art again. Unless a few copies were saved from the furnace and smuggled out of Charlton's offices, it is unlikely any fans will ever see it. For all practical purposes issue #4 must be listed as the last.

-oOo-

COMIC INDEX: July - November 1965:

TARZAN OF THE APES. #151-153 (art by Marsh);

#154 (art by Manning). End of original stories by Gaylord DuBois.

MARCH OF COMICS #272 - TARZAN: "Pirates of the Lagoon" (art by Marsh). These are giveaway comics; usually in shoe stores. A TARZAN issue comes out about once a year.

GOLD KEY GIANT: TARZAN, LORD OF THE JUNGLE #1; 96 pages. A 25¢ comic containing 5 early comic book stories drawn by Jesse Marsh.

KORAK, SON OF TARZAN. #10-11. Last issues with art by Russ Manning.

-oOo-

N O T E: TARZAN AND THE CHAMPION is currently being adapted to picture form by John Celardo in the Sunday Tarzan comic strip. The original version of this story can be found in the book TARZAN AND THE CASTAWAYS, available from Ballantine in paperback or in hardcovers from Canaveral Press.

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LETTER: Richard A. Lupoff, Editor-in-Chief, Canaveral Press

Regarding your article on TARZAN AND THE CASTAWAYS (March TBT), in which appears the statement that "The dust jacket reprints one of the interior illustrations, possibly the best one, but ruins the presentation by placing a red strip of advertising right through the center of it." Well, I'm the guy who put that red strip there, so I have to stand up for the blame. Here's the reason:

When Frank Frazetta turned in the drawings for that book I thought they were terrific, and I thought that that one of Tarzan carrying off little Itzl Cha was the best of the batch. You may or may not agree with me that the drawing is just a little bit raw, but I was not about to ask Frank to redo it. Yet, except for the girly's bottom it seemed perfect for the jacket. Solution? Cover her up just a little, just at the strategic point. And inside the book, the whole picture.

In other words, the red strip was a compromise. Like most compromises, it left nobaody really happy, certainly not you. But like all good compromises, it worked. The jacket got out, the picture was on it, and the bare bottom got covered up.

-oOo-

AT PRESS TIME (October 12, 1965) ANOTHER LETTER FROM RICHARD A. LUPOFF: -J.V.Taurasi

Dear Caz, Vern, Henry, & Jimmy,

Thursday, October 7, 1965

Another note on publication date of ERB:MoA. I mentioned before that the "official" pub date, for whatever it mattered, would be December 1, while the de facto pub date would be Saturday, October 9, based on delivery from the bindery late Friday, October 8.

I was informed today that the delivery from the bindery would be next Friday, Oct. 15, instead of tomorrow. To say that I am disappointed would be an understatement. To say that I am annoyed would be a gross understatement.

The book came off the press approximately the 1st of September, and why a month and a half has to pass before we can get a single bound copy is a mystery to me. But there it is. Also, however, it tells me that CP was right to allow plenty of slack between the actual production schedule and the official publication date. I thought they were being over-cautious, but it seems they were not.

If there is any further delay, I'll notify you. If you don't hear from me again in about a week, you can reasonably assume that the book was received on Friday, Oct. 15, and went on sale Saturday the 16th.

Warmest regards to you all, (Dick) Richard A. Lupoff

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changing for the better as distribution improves.

"In the last letter to S-FT, we mentioned that we would have a further announcement relating to heretofore unpublished Howard material. This announcement appears on the "coming next issue" page of our Winter number, and we think that oldtimers (lovers of weird fiction who were readers in the 30's) will find it very interesting."

JOIN THE TRICON

IN CLEVELAND,

OHIO September 2nd, 3rd,

4th and 5th, 1966.

Make your checks or money orders out to:  
24th World Science Fiction Convention  
P. O. Box 1372, Cleveland, Ohio 44103.

THE S-F MAGAZINE REPORT

by Lane Stannard

SCIENCE FICTION MAGAZINES OUT JULY 1965

FANTASY & SCIENCE FICTION, 50¢, 130 pages, digest, Monthly, Aug.

ANALOG, Aug, 50¢, 162 pages, Digest Monthly.

FANTASTIC, Sept., 50¢, 162 pages, Digest, B-Monthly. (First issue published by Sol Cohen, first issue with 32 added pages, and first issue bi-monthly.)

WORLDS OF TOMORROW, Sept., 50¢, 162 pages, Digest, Bi-Monthly.

IF, Sept., 162 pages, 50¢, Digest, Bi-Monthly. (First issue with 32 added pages.)

During July, five science/fantasy magazines came out costing \$2.50 and containing 778 pages.

Editorial Note: We are sorry, but even with the added pages, this month, we couldn't get all the material on hand in the issue. We are now working on plans to enlarge Science-Fiction Times. Details in our December 1965 issue. Our next issue, November will be dedicated to E. E. Smith. Our readers are invited to send in comments on this great man for publication in that issue.

SCIENCE-FICTION TIMES for October 1965

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JAMES V. TAURASI, SR., Editor & Publisher

FRANK R. PRIETO, JR., Assistant Editor

JOHN GIUNTA, Art Director

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WANTED

WANTED, URGENT: I am writing a thesis on H.P. LOVECRAFT and need material. I have all the books published by Arkham House, but I desperately need secondary sources: fanzines, etc. If you have such material and are willing to sell it or have Xero-graphic copies of it made, please write immediately --- describing what you have and what your price is or how much it will cost to have it Xero-graphed---to Robert Cameron, 1920 19th Ave., N. W. Rochester, Minnesota 55901.

ADVERTISE IN "SCIENCE-FICTION TIMES" !!!



THE  
SCIENCE  
FICTION  
YEARBOOK

The Science Fiction Yearbook (1964 edition containing the complete history of 1963) is now available. It contains the following:

SCIENCE FICTION: 1963 (The history of the year with photos) by James V. Taurasi, Sr. and Frank R. Prieto, Jr.

ON S-F ANTHOLOGIES: 1963 by W. R. Cole.

SCIENCE FICTION PAPERBACKS: 1963 (complete listing of all the science, fantasy, weird & supernatural paperbacks that came out in 1963) by Frank R. Prieto, Jr.

ADDENDAL ON S-F ANTHOLOGIES: 1963 (corrects the anthology review) by Cole.

S-F MAGAZINE CIRCULATIONS: 1963 by Lane Stannard.

THE BARSOOMIAN ANNUAL by Herman Von Tokken.

SCIENCE FICTION BOOKS by Stephen J. Takacs.

S-F MAGAZINES: 1963 by Lane Stannard.

THE MONSTER ANNUAL by James V. Taurasi, Sr.

1963 IN SCIENCE FICTION by Ed Wood.

Back cover by Bob Gibson.

58 pages mimeographed plus front and back cover. A Volume you'll refer to often to see what happened in our field during 1963. Only \$1.50 per copy. Send your check or money order to: James V. Taurasi, Sr., 119-46 27th Avenue, College Point, New York 11354.

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The 1964 Science Fiction Yearbook is the 3rd issue. Issue #1 (1957) and issue #2 (1958) are completely sold out. Edited by James V. Taurasi, Sr., & Frank R. Prieto Jr. Art Editor: John Giunta.

THE  
SCIENCE  
FICTION  
YEARBOOK

SCIENCE-FICTION TIMES

James V. Taurasi, Sr.  
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