

SHANGRI — LA

FALL - WINTER 1953

35c

FEATURING RAY

BRADBURY INDEX

# INDEX

SHANGRI LA FALL WINTER 1953 DAVE OSSMAN AND BILL MOSLEIGH EDITORS

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Shangri-LA is published by the likeliest sucker when and if he can get the money, time and help to do it. All complaints should be addressed to Mel Hunter, the director of LASFS. All compliments should be sent to Dave Ossman or Bill Mosleigh. This issue is respectively dedicated, to the following: (1) Dave Weisman (2) Ray Bradbury (3) all the boys and girls who used to attend LASFS. God Save Our Pal; George Pal

# EDITORIAL

At various times I have heard it stated that this or that story was poor for one reason -- a detail of scientific fact was incorrect!

Magazines receive many letters betating an author who had too many moons circling Jupiter, or Earthmen breathing air on Mars. What are these people criticizing?

Remember the story you just enjoyed? Did it spout trivia, details, and have a fact on every page, or did it postulate logical theories?

Was it a re-written chapter from a Physics text or was it a light hearted story, with emphasis on character -- not test-tube?

Was it mood and thought and idea, or was it data copied from Einstein?

Think of what you enjoy best, and I'm sure you'll favor good fiction with a background of fact, to dry fact with a flimsy fictional skeleton which poorly hides the textbook substance.

What do you want on your SCIENCE-FICTION shelves? The Scientific American, and the Journal of the B.I.S., or the Martian Chronicles, The Space Merchants, and perhaps even a little VanVogt or Fred Brown.

Dave Casman

# ART IN S-F

MORRIS DOLLENB

Many readers of science fiction may contend that the story is the important thing, and that any art work embellishing the literary effort is just so much decoration somewhat like a large desert after a full meal -- but there are others like myself who feel interesting art can transcend the written word in setting a mood illustrating a pictorial scene

In an effort to follow the evolution of science fiction art in the past, and project into the possibilities of the future, a listing of representative artists' worthwhile qualities would certainly have to start with the grand master of them all, Frank R. Paul, whose work in the early magazines thrilled me in younger years, and undoubtedly thrilled everyone who read the first few years of Gernsback's AMAZING and WONDER STORIES, contributing to the futuristic imagination of the author's works. He was a standard, and ideal, and a pioneer for many years, despite his usually stiff and often cartoonish figures, but who could argue with the over-all alien impression he could dream up? His wonderful cities, machinery, spaceships, and weird vegetation are still an inspiration, and undoubtedly inspired many other artists to take up this work, and if you will take a second look, many of the stories in those days proved to be a lot stiffer than his figures

Speaking of figures, who noticed them at all in the drawings of almost sensual machinery which Dold created? Their pseudo-functional design aptly illustrated the then popular super-science stories. Others among the earliest artists in this field were Wesso and Morey, who still pop up once in a while -- artists good and bad points, but capable of adding a helpful note pictorially to some stories.

Another old standby, Urban, with a sketchy though realistic style without definitely a distinctive technique, still achieves some more believable results.

In the realm of fantasy, Finlay, Cartier, and Bok were and are favorites, far superior to many of the war era and later who were quite sloppy in effect. I suppose these latter ones had to eat though I don't see why.

And of course, to many old timers, J. Allen St. John is the spirit of Burroughs' TARZAN and the Mars series. His pleasing

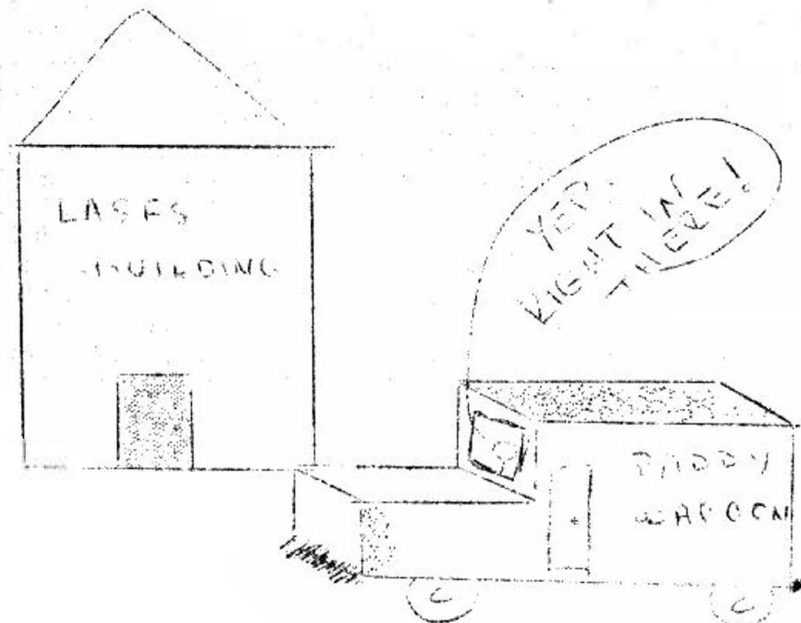
fantasies seemed to me, back when I gulped down each yarn, to add immeasurably to pleasurable reading. Another artist perhaps inspired by Paul drawings was Dick Calkins, who presented many other-worldly scenes and animals to make a strong impression on my early science fiction reading, in his comic strip Buck Rogers. And last, Alex Raymond cannot be forgotten for his anatomical drawings in his early Flash Gordon strip. What a shame that his fine talents could not have had a better story, or be used in regular magazine illustrations!

A trend lately is the increased use of symbolic art, tho' the examples some times become over simplified into very rough little sketches even without decorative value, to say nothing of encouragement to the stories. Pure symbolism without any attempt at illustration has been used by Alejandro with a fine group of covers for Astounding; some similar work but more illustrative usually is produced by Rogers, and this interior work of his helps to make for a more decorative page, tho' as they become simpler in design, I think they lose their effectiveness. Perhaps they have even simplified at times to what Arthur Cos referred to as "emblems" in an article in Science Fiction Advertiser, and which typographers refer to even more bluntly as "decorative spots". It would be nice to have a good old action picture again!

From the foregoing we may gather some aims for the future: Good art work to appeal to new readers of science fiction, more graphic picturing of story setting or mood; a more definite decision between inspirational and sensationally morbid art, illustrations a few points should be avoided; The Bug-eyed monster school, the unclad beauty in empty space, fit fare for sex-starved idiots (who can always buy much better and more realistic pictures in artists' model magazines), and the definitely unclean appearance of so called new trends in art work used to illustrate psychopathic stories in one magazine claiming to be an aristocrat but using kindergarten scribbles for eye-appeal. Galaxy's recent covers by Jack Groggins and others are an improvement over some of the earlier ones, and seem to be aimed at attracting the mechanix-minded fellow, who usually is so deep in machinery that imagination is lacking, and perhaps science fiction could develop it. A recent letter from Harnes Bok informs me that he is tired of doing serious illustrations for very poor stories, which makes him seem to espouse the putrid stories in the lower grade of magazine, an impression which he wished to eliminate, even if it means that he may have to give up the field altogether, which I would dislike seeing, but perhaps all that he can do if he is to keep his integrity of purpose.

In a brief resume of the high points in the evolution of science fiction art, it is not possible to more than touch upon many aspects of this field which could be detailed more elaborately, but such would take much more space than is available, and would possibly be of full interest only to art students and a few collectors. The next few years of science fiction's acceptance and spreading out to the general public will no doubt have to be accompanied by the improvement of the art work concerned with illustrating, embellishing, decorating, and symbolizing science fiction literature and the visual mediums. Of all the mediums in use, I believe that films and filmed television should show the most evolution in the near future -- and if the dream of combining color with three dimensional pictures and stereophonic sound becomes a reality, science fiction movies will really have something to work with. Then all that the enthusiast could ask for is one good science fiction film a month at his local theatre -- who can tell, this may come true far sooner than we think! MSD

YEAH? BUT US EDITORS LIKE MEL HUNTER!



SF in the AF

Dear Bill and Dave - - -

It was the ten-minute break between ground classes in our detachment, and the PA/C's were gathered around the coke machine in the game room. One fellow, leaning against the pool table spoke:

"Another few years," he said, "and we won't be flying jets anymore. It'll all be push-button stuff."

"Yeah," said another. "Just like the story in that magazine -- what was the name of it You know, where it ends up that you just have two groups of people in the end, each one up in the mountains somewhere, pushing buttons and blasting the hell out of each other. Only everyone's dead already, anyway, so it doesn't make much difference."

"Or like that other story," said another PA/C, shoving snooker balls around the snooker table. "Where the fellow has been up in Alaska and he finally finds out that the war's over and walks home."

"Walter M Miller, Jr", I said.

"Yeah, that was the name of the other one," the first PA/C said, ignoring my remark. "Homecoming. That was it."

"What do you guys read that science-fiction crap for, anyway," said the one by the Doctor Pepper machine.

"I write science-fiction," I said."

"I don't know," said the snooker-ball-roller," ignoring me again. "I just like it, that's all. What the hell, you read detective stories, don't you?"

"I sold some science fiction," I said hopefully.

"Yeah, but detective stories are different. I mean to say -- oh, what the hell."

"Time to get back to class," said the PA/C first Sergeant.

"No swet?" said the Doctor Pepper lover, putting his empty bottle back in the coke rack.

"No swet," retorted the PA/C First Sergeant.

We walked out of the day room abd headed back to class. One of the PA/C's walked up from behind and I saw the red of his epaulettes from the corner of my eye.

"Hey," he said, "Did you ever try ro write science-fiction? I wrote a story once, and I've got a dozen rejection slips to prove it."

I mumbled something under my breath.

"What say?" he asked.

"I just said that science fiction is for the little pink and purple burdies," I said.

"What the hell. You a western fan or something?"

"No. I write science fiction. I've gone so far as to sell some."

"Hernhuter," He mused. "Say! I've read some of your stuff. It's pretty good. I really liked the Green Hills Of Earth."

"That was Heinlein," I almost said. But then I gave in to this madness. "Oh, that was really nothing," I said out loud. "Really nothing."

Sincerly ---

PA/C Albert Hernhuter  
WATB  
Arizona

ED. NOTE - OBJECT TO THIS ONE° NANCY?

G R E E T  
 I N G  
 F R O M  
 J A P A N  
 TETSU  
 YANO

One month ago I left my home in Kobe. For the past two weeks since I arrived in America, I have been living in a three-dimensional wonderland -- in technicolor. I have attended meetings of the Los Angeles Science Fantasy society, met authors like Ray Bradbury, Chad Oliver, E. Everett Evans, Charles Beaumont and others. I hope their names will one day be as well known in Japan as they are in America, seen many scientific films such as Bradbury's "It Came From Outer Space", "Invaders From Mars", "The Man In The White Suit", etc, and Mr. Forry Ackerman let me look at his collection while wearing only one pair of handcuffs.

The first night I was in Los Angeles, I slept only one hour. The next night Mr. Ackerman took me for a sight-seeing tour in the hotel where Marilyn Monroe lives, after which I did not sleep at all.

Now a word about Science Fiction in my country. Regretfully, at the present time it occupies only a tiny corner in the detective field, and even there it is included in the division of ghost stories and strange stories. That is to say, it does not yet have recognition of its own. But I shall strive to change that. In this I believe I will be aided by Mr. Edogawa Rampo, our leading author of detective fiction, and Mr. Kayama Shigeru, who is well-known for his outstanding fantastic ideas about plant and animal-life. Mr. Kayama's writings, especially his "Oran Pendeck's Tales" and "Lizard Island", may unconsciously compare his writings to Hudson's. I do not of course mean to say that Mr. Kayama is as great as Mr. Hudson, but he is one precious existence in the Japanese Science Fantasy Field.

The word of Science Fiction has appeared in the Tokyo Newspaper in an essay by one of our famous writers, Eiji Yoshikawa, in which he said: "When one writes the modern story, the classic, or even in Science Fiction, always to get contact with the average people's emotions and soul is important." For this reason I think Mr. Ray Bradbury is going to be very popular in Japan.

Anyway, at last, I want to say that Science Fiction in Japan will occupy its proper and adequate position after my return to Japan. And always I want Science Fiction to be a force for good in the world.

# ROCKET INN

MENU SUGGESTIONS FOR YOUR MOONDAY MEAL -- -- --

## MAIN COURSES

Soup de JUPITER  
Spagetti and METEOR balls  
GUIDED MUSSLES  
VENUS schnitzel  
FLYING sausages with egg PLANET  
Fillet of SOL with NEPTUNA salad  
ASTEROIDS on the Half Shell  
MURCUPONI and Cheese  
LUNARS and Saurkrout

## VEGETABLES

MARS potatoes and GRAVITY  
CAPRICORN on the Cob  
MADADSHES with ROCKETPORT cheese

## DESSERTS

SPACE suzette  
Toasted MARSMEADOWS  
PLUT cocktail

## BEVERAGES

STRATUS beer  
MOONHATTENS  
MARSTIMIS

## WINE

SATURN-E

Bill Nolan

SEE ALSO THE BILL NOLAN FEATURE ARTICLE ON RAY BRADBURY

# THE END IS YET

*W. M. M. M.*

Who needs the science fiction fan club. Yes, of what possible use is the science fiction fan club. Many years ago, when science fiction was in its infancy, the science fiction fan club was about all that kept it going. But in this more enlightened age when public acceptance of science fiction, through the efforts of the science fiction fan club for more and better science fiction movies, television and radio shows, finally the publication in the so-called "slick" magazines, has lifted the mantle of scorn with which the public used to regard science fiction.

Now is the time for that anachronism called the science fiction fan club to quietly fold its tents and steal away leaving science fiction for the masses.

The small group of fans that formed the early fan clubs can now look for some other form of literature to help along the rocky, rocky road to public acceptance. I wish them good luck. they'll need plenty of it.

WLM.

## REPORT FROM AN UNSATISFIED CUSTOMER

Of what use is the science fiction fan I asked myself the other night just after a LASFS meeting while I was driving home. All I seemed to get out of LASFS was a pain in the hind end from setting in one position so long and getting steadily bored Thursday after Thursday. I began to feel that maybe after all my friends had been right when they said I was wasting my time reading science fiction and spending so much in s.f. activities. After all while I was wasting my time at LASFS meetings I could have been having dates on Thursday evenings instead of wating until Friday and Saturday and Sunday and Monday and Tuesday and Wednesday.

Hell I've been wasting valuable time I could have been having a hell of a good time if I had not been wastig my time at lasfs meeting The Hell with LASFS I QUIT.....

by R o r y F a u l k n e r

D R . K I N S E Y G O E S T O V E N U S

The good Dr. Kinsey sat snug in his den  
When he'd finished his survey on women and men,  
And thought to himself, "Now what to do next?  
There's nobody left but the kids and unsexed!"

One day a reporter arrived at his door  
Asking "When are you going to write something more?"  
Kinsey smiled and said softly, "Well, strictly between us,  
I think I'll investigate sex life on Venus."

The first of the space rockets, called the "X-V",  
Was due to take off the next day about three;  
So, by pulling some strings, the good Doc was aboard  
When the pilot cried "Up ship!" and skyward they soared.

They landed on Venus triumphantly, then  
Dr. Kinsey set off with his note book and pen.  
The natives were friendly, and Kinsey felt grate  
When he found they were willing to co-operate.

But alas! The sex facts he induced them to spill  
Lamentably furnished no grist for his mill;  
For the fact was, the procreated like fish,  
And this tame sort of thing simply wasn't his dish.

Dr. Kinsey stopped writing, his pen held in air --  
"Then you don't --" and he stopped, blushing up to his hair.  
"No, we don't!" snapped a native; so into his pocket  
The Doc stuffed his notes, and dragged back to his rocket.

## DRAWN AND QUARTERED: II

the artist who just wandered in

A few months ago a tall thin young man dropped into one of the LASFS meetings. He said that he liked SF and was starting to illustrate magazine stories, do covers and the like.

What the LASFS crew met that night was the biggest find in SF art since Bonestell. Mel Hunter brought with him to the next few meetings haunting, beautiful and undiscipably brilliant paintings of outer space.

He was elected the next director and now presides over the club.

Mel Hunter was born July 27, 1927; this makes him now a venerable 26. He was born and raised in Chicago where he went to school, three years of Catholic military, and to Oak Park High.

He majored in Chemistry at Northwestern University, but quickly changed his course to English literature and psych.

In 1948 he started a small advertising agency with a college partner; after 18 months he gave this up to write ad copy and editorials for the Continental Casualty Co.

He got a four state broker's licence and packed up all, (wife?), and went on the carnival and county fair circuit to pitch polio insurance. THUT! At the end of the season he was in Oklahoma with eighty dollars. He began flipping coins to decide where to go, and California won. Mel arrived here with six dollars, period.

Then: sold shirts at the Broadway. Pumped Union gas. Production control at Arrowhead Rubber Co. And -- -- 106 days in the Army.

While he was at Arrowhead, Mel decided to learn how to paint, thereupon did about 25 paintings -- -- unsuccessful. Then he got drafted, and was in the hospital within three weeks. Mel stayed there until he was discharged.

While in the hospital he laid out the first cover sold to Galaxy on a bedside night table. Then he sold his first cover and a sketch for a second cover within a month after discharge. Then two more to Galaxy. Then two dust jackets to Fantasy Press.

His total sales to date are:

- 1 Amazing
- 1 Imagination
- 2 F&SF
- 1 Universe
- 1 IC
- 2 Tales of Space Conquest
- 26 black and whites
- 1 Winston dust jacket.

All together the has sold 25 covers and 26 black and whites.

He has also served as technical advisor on Time of Terror, a motion picture.

Mel Hunter's covers are works of art, he always has a new angle, whether it be the tilt of a rocket, children playing in a junkyard for space ships, or the landscape of the moon, there is always something to look for. His black and whites are almost a photograph in their detail and sensitivity. All his paintings do things to you -- they make you look and keep looking for a long, long time.

Shangri-LA and LASFS salutes Mel Hunter, who just dropped in on an otherworldly career.

Dave Ossman

THE

RAY

BRADBURY

INDEX

COMPILED AND ARRANGED BY  
MIRIAM KLAN

A supplement to the original index printed in the Ray Bradbury Review  
which listed Bradbury's output from 1940 through 1951.

## PUBLISHED BOOKS

THE GOLDEN APPLES OF THE SUN - Doubleday - 1953 - 250 pages  
(dust jacket and 22 interior illustrations by Joe Mugnaini)

The Fog Horn	The Big Black and White Game
The Pedestrian	A Sound of Thunder
The April Witch	The Great Wide World Over There
The Wilderness	Powerhouse
The Fruit at the Bottom of the Bowl	En La Noche
Invisible Boy	Sun and Shadow
The Flying Machine	The Meadow
The Wanderer	The Garbage Collector
The Golden Kite, the Silver Wind	The Great Fire
I See You Never	Hail and Farewell
Embroidery	The Golden Apples of the Sun

Fahrenheit 451 - Ballantine Books - 1953 - 200 pages  
(dust jacket and 3 interior illustrations by Joe Mugnaini)

Fahrenheit 451 - a completely rewritten and extended (from 25,000 to 50,000)  
version of the 1951 Galaxy novella - The Fireman.

The Playground  
And the Rock Cried Out - (rewritten)

(Note: This book was released in both a hardcover and pocket edition.)

## ORIGINAL STORIES

The April Witch	Saturday Evening Post - April 5, '52
The Wilderness	Today (Phil. Inquirer) - April 6, '52
The Lawns of Summer	Nation's Business - May, '52
Love Contest (under "Leonard Douglas")	Saturday Evening Post - May 23, '52
A Piece of Wood	Esquire - June, '52
The Smile	Fantastic - Summer, '52
The Playground	in the British ed. of THE ILLUSTRATED MAN pub. by Rupert Hart-Davis - '52
Cora and the Great Wide World	McLean's (Canada) - August 15, '52

ORIGINAL STORIES (cont.) . . . . .

Torrid Sacrifice (En La Noche) . . . . Cavalier - November, '52  
The Tombing Day . . . . . Shenandoah - Autumn, '52  
A Flight of Ravens . . . . . California Quarterly - Winter, '52  
The Gift . . . . . Esquire - December, '52  
Sun and Shadow . . . . . The Reporter - March 17, '53  
Hail and Farewell . . . . . Today (Phil. Inquirer) - Mar. 29 '53  
A Scent of Sarsaparilla . . . . . in an anthology of orig. stories ed.  
by Frederik Pohl - STAR SCIENCE  
FICTION

The Golden Apples of the Sun  
The Murderer  
The Flying Machine  
The Garbage Collector

all originals in THE GOLDEN  
APPLES OF THE SUN

Bullet With a Name . . . . . Argosy - April, '53  
Dandelion Wine . . . . . Gourmet - June '53  
Time In Thy Flight . . . . . Fantastic Universe SF - June '53  
And So Died Riabouchinska . . . . . The Saint's Detective Mag. - June '53  
The Millionth Murder (And the Rock Cried Out) Manhunt - September, '53  
The Golden Kite, the Silver Wind . . . Epoch - Winter, '53

ORIGINAL SCREEN STORY . . . . .

It Came From Outer Space . . . . . 28,000 word screen treatment to  
Universal - International.  
(Released in May of 1953).

(Note: Harry Essex wrote the final screenplay from Bradbury's script.)

ARTICLES . . . . .

- Introduction . . . . . to his own edited anthology: TIME-  
LESS STORIES FOR TODAY AND TOMORROW  
Bantam Books - 1952
- No Man is an Island . . . . . a privately distributed pamphlet ver-  
sion of a speech Bradbury delivered  
before the Nat'l women's Committee of  
Brandeis University. Printed in  
April of 1953.
- Day After Tomorrow: Why Science Fiction? The Nation - May 2, '53

RADIO . . . . .

- The Pocket . . . . . Short Story - NBC half-hour - '52
- Zero Hour . . . . . Escape - October 1953
- The Whole Town's Sleeping  
Mars is Heaven  
Presented in experimental adaptation  
by the ABC Radio Workshop in special  
studio broadcast on March 16, 1953.
- The Veldt  
The Highway  
The Night  
these sold to Denmark radio
- The Whole Town's Sleeping . . . . . to Australia
- The Wind . . . . . to South Africa and to Denmark

TELEVISION . . . . .

- The Man . . . . . Out There - CBS half-hour -  
Christmas, 1951
- The Rocket . . . . . CBS Television Workshop -  
half-hour - 1952
- Summer Night (The Whole Town's Sleeping) Suspense - CBS half-hour - '52

# ILLUSTRATED STORY ADAPTATIONS

The Coffin	Haunt of Fear (Davis) Dec., 1952
The Black Ferris	" " " (Davis) April 1953
The Screaming Woman	Crime SuspensStories (Kamen) Feb-Mar
Touch and Go	" " (Craig) Jun-July
The Small Assassin	Shock SuspensStories (Evans) Feb-Mar
The October Game	" " (Kamen) June-Jul
Let's Play Poison	The Vault of Horror (Davis) Feb-Mar
The Lake	" " " (Orlando) Jun-July
There Was an Old Woman	Tales From the Crypt (Ingles) Feb-Mar
The Handler	" " " (Ingles) Jun-Jul
The Long Years	Wierd-Science (Orlando) Jan-Feb 1953
Mars Is Heaven	" " (Wood) Mar-April 1953
The One Who Waits	" " (Williamson) May-June
Surprise Package (The Changeling)	" " (Kamen) July-Aug 1953
Punishment Without Crime	" " (Kamen) Sept-Oct 1953
Outcasts of the Stars (The Rocket)	" " (Orlando) Nov-Dec 1953
There Will Come Soft Rains	Wierd-Fantasy (Wood) Jan-Feb 1953
Zero Hour	" " (Kamen) Mar-April 1953
King of the Grey Spaces	" " (Elder) May-June 1953
I, Rocket	" " (Williamson) July-Aug
The Million Year Picnic	" " (Elder) Sept-Oct 1953
The Silent Towns	" " (Crandall) Nov-Dec 1953

(NOTE: These stories, in all cases, appeared in E. C. Publications and were adapted to the illustrated format by Al Feldstein. Artist for each story follows in parenthesis. All stories not dated were published in 1953.)

## ANTHOLOGIES

The Beast From 20,000 Fathoms (The Fog Horn)	BEST FROM SATURDAY EVE. POST STORIES - 1951-1952
The Great Fire	NINETEEN FROM SEVENTEEN ed. by Bryna Ivens - 1952
Referent	IMAGINATION UNLIMITED - ed. by T. E. Dikty and E. F. Bleider - 1952

ANTHOLOGIES (cont.) . . . . .

- The Pedestrian . . . . . BEST SCIENCE FICTION STORIES - 1952  
ed by T. E. Dikty and E. F. Bleiler
- The Other Foot . . . . . BEST AMERICAN SHORT STORIES - 1952  
ed by Marsha Foley
- Kaloidoscope . . . . . THE OMNIBUS OF SCIENCE FICTION -  
ed by Groff Conklin - 1952
- A Little Journey . . . . . THE GALAXY READER OF SCIENCE FICTION  
ed by H. L. Gold - 1952
- There Will Come Soft Rains . . . . . BEYOND THE END OF TIME - ed by  
Frederik Pohl - 1952 (pocket ed.)
- The Pedestrian . . . . . TIMELESS STORIES FOR TODAY AND TO-  
MORROW - ed by Ray Bradbury -  
1952 - (pocket book ed.)
- The Man Upstairs . . . . . HARPER'S MAGAZINE READER - 1953  
pocket book ed.
- The Smile . . . . . WORLDS OF TOMORROW - ed by August  
Derleth - 1953
- Night Meeting . . . . . SF ADVENTURES IN DIMENSION - ed  
by Groff Conklin - 1953
- A Scent of Sarsaparilla . . . . . STAR SCIENCE FICTION STORIES - ed  
by Frederik Pohl - 1953
- The Small Assassin . . . . . CHILDREN OF WONDER - ed by William  
Tenn - 1953
- The Tombling Day . . . . . THE SUPERNATURAL READER - ed by  
Groff Conklin - 1953

Reprint Anthologies

- Here There Be Tygers . . . . . NEW TALES OF SPACE AND TIME - ed  
by Raymond J. Healy (pocket book ed.)
- Mars Is Heaven  
The Man  
And the Moon Be Still As Bright  
Dwellers In Silence . . . . . SCIENCE FICTION OMNIBUS - ed by  
Dikty and Bleiler (Combined edition  
of BEST SF STORIES OF 1949 and BEST  
SF STORIES OF 1950.)

# MAGAZINE REPRINTS . . . . .

To The Future (Fox In The Forest) . Mysterious Traveler - January 1952

The Pedestrian . . . . . Fantasy and Science Fiction - Feb '52

The Rocket Man . . . . . Argosy - February 1952

The Highway . . . . . Newsday - March 15, 1952

The Fox In The Forest . . . . . New York Post - March 30, 1952

The Pedestrian . . . . . New York Post - date not verified

The Last Night of the World . . . . New York Post - date not verified

The Man . . . . . Newsday - April 12, 1952

Murder Is My Business (Killer, Come Back To Me) Detective Fiction Apr '52

The Man Upstairs . . . . . New Liberty (Canada) August 1952

The Trunk Lady . . . . . New Detective - August 1952

The Crowd . . . . . Mysterious Traveler - November 1952

The Wilderness (rewritten and expanded) Fantasy and Science Fiction Nov '52

The Homecoming . . . . . Famous Fantastic Mysteries Dec. 1952

A Sound of Thunder . . . . . sold to and may have appeared in  
Scholastic

Welcome, Brothers (Mars Is Heaven) . Authentic SF (British) January 1953

The Last Night Of the World . . . . World Digest (British) January 1953

The Irritated People . . . . . Wonder Story Annual - 1953

The Fruit at the Bottom of the Bowl Ellery Queen Mys. Mag. - Jan. 1953

Here There Be Tygers . (changed earlier version of the story which  
appeared in NEW TALES OF TIME AND SPACE)  
Amazing Stories March-April 1953

Pordulum (with Henry Hasse) . . . . Famous Fantastic Mysteries June 1953

The Million Year Picnic . . . . . Tops in Science Fiction - Spring '53

MAGAZINE REPRINTS (cont.) . . . . .

Honeymoon on Mars (The Wilderness) . . . . . Everybody's Digest - Sept. 1953  
The Wilderness . . . . . in British SF Book Club edition of  
THE MARTIAN CHRONICLES - 1953

The Playground (rewritten) . . . . . Esquire October 1953

The Lorelei of the Red Mist . . . . . Tops in SF Fall 1953

The Golden Apples of the Sun . . . . . Planet Stories - November 1953

The Meadow . . . . . Esquire December 1953

A Sound of Thunder . . . . . Planet Stories - January 1954

REPRINTED BOOKS . . . . .

THE ILLUSTRATED MAN . . . . . Bantam Books pocket ed. 1952

THE ILLUSTRATED MAN . . . . . Rupert Hart Davis British ed 1952  
(This version differs slightly in content from the U. S. edition.)

THE ILLUSTRATED MAN . . . . . To Italy 1952

THE MARTIAN CHRONICLES . . . . . To Finland, Sweden, Norway and France  
1952

THE MARTIAN CHRONICLES . . . . . Science Fiction Book Club edition - by  
arrangement with Rupert Hart Davis '53  
(The only edition to contain the story  
"The wilderness")

THE GOLDEN APPLES OF THE SUN . . . . . Rupert Hart Davis 1953  
(This version differs slightly in content from the U. S. edition.)

MOTION PICTURE SALE . . . . .

The Fog Horn . . . . . To Warner Brothers as an idea basis for  
the film THE BEAST FROM 20,000 FATHOMS  
Released in June of 1953

SCHEDULED MATERIAL . . . . . WORK SOLD AND DUE TO APPEAR IN 1953 OR 1954

Original Stories

The Magical Kitchen . . . . . Envywomen's Magazine - 1953  
The Watchful Poker Chip of H. Matisse Beyond . . . 1953 or 1954  
All Summer in a Day . . . . . To August Derleth for anth. - 1954  
Interval in Sunlight . . . . . Esquire 1954  
At Midnight in the Month of June . . . Ellery Queen's Mys. Mag. - June '54  
The Dwarf . . . . . Fantastic 1954

Anthologies

All Summer in a Day (see above)  
The Playground . . . . . to August Derleth for BEST FANTASTIC  
STORIES OF 1953  
The Naming of Names . . . . . to Sam Mines for BEST FROM STARTLING  
STORIES - 1954  
Subterfuge . . . . . to Mel Korshak for LET'S RIDE A ROCKET  
1953  
The Illustrated Man . . . . . For the ESQUIRE TREASURY - ed by A.  
Gingrich Oct 1953

Radio

The Wind . . . . . to SouthAfrica  
The Martian Chronicles . . . . . to Denmark

Television

The Great Fire . . . . . CBS 11:00 hour - 1953

### Illustrated Story Adaptations

The Flying Machine . . . . . to E.C. Publications

### Reprinted Book

The Golden Apples of the Sun . . . . . to Bantam Books for a pocket ed. '54

### Magazine Reprints

No Particular Night or Morning . . . Planet Stories 1954

Asleep in Armageddon . . . . . Authentic SF (British) 1954

These Things Happen . . . . . Magic Magazine (British) 1954

The Whole Town's Sleeping . . . . . Ellery Queen's Mys. Mag. June '54

The Murderer . . . . . to an Australian publication (?)

The Pedestrian . . . . . to a Fantasy House publication (?)

### And The Following To British Argosy

En La Noche

A Scent of Sarsaparilla

The Playground

The Meadow

Valley of the Winds (The Wind) . . . . . Nov. 1951

The Man Upstairs . . . . . Dec. 1951

Exit Mr. White (The Tombstone) . . . . . Jan. 1952

Asleep in Armageddon . . . . . Feb. 1952

A Far Away Guitar (Miss Bidwell) . . . . . Mar. 1952

The Invisible Boy . . . . . Apr. 1952

The Window . . . . . May. 1952

A Sound Of Thunder . . . . . Oct. 1952

The April Witch . . . . . Mar. 1953

The Murderer . . . . . June 1953

# BRADBURY

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For the past several years one of Ray Bradbury's prime ambitions has been to work with either or both of two major talents -- John Huston of films and Norman Corwin of radio. It looks very much as though 1953 will mark the full realization of that ambition.

By the time this index sees print Bradbury will be in Europe working on the screenplay of Melville's sea classic, MOBY DICK, the latest in a long string of top-notch films directed and produced by John Huston. Producer writer director Huston, whose award winning pictures (TREASURE OF THE SIERRA MADRE, WE WERE STRANGERS, THE RED BADGE OF COURAGE, THE AFRICAN QUEEN and MOULIN ROGUE) have greatly enriched the art of the cinema, has long been a Bradbury enthusiast. During the course of some early correspondence he expressed a desire to film THE MARTIAN CHRONICLES in Europe. This September he invited Bradbury to France for a seventeen week writing stint on MOBY DICK and it is all but certain Ray will afterwards adapt THE CHRONICLES for subsequent production by Huston in 1954 or '55. Bradbury's wife and two daughters accompanied him and when his writing contract is fulfilled they plan a family tour of various European countries for a period of eight to nine months. Such a trip will undoubtedly provide Bradbury with a reservoir of new story ideas and add considerable freshness and maturity to his future work.

Norman Corwin, recipient of every award radio has to offer, is meanwhile off to New York to solidify plans for a projected series of long play albums involving his full-scale production, for records, of the MARTIAN CHRONICLES. Decca is reportedly very interested in this series which Corwin estimates will run to six hours playing time. Should the deal be negotiated the albums, would be released at a semi-annual rate featuring two to four stories from the book per album.

And if these spectacular bits of news aren't enough CBS has given the final nod to a series of Bradbury TV adaptations to begin this year or in early January of 1954. The weekly series of twenty six tales are to be produced by the same talents responsible for the quality TV show, YOU ARE THERE.

Before leaving for Europe Bradbury guest appeared (along with August Derleth and this writer) over KNX on THE BILL BALLANCE SHOW and officially squelched rumors that he intends deserting the sf field. Despite the fact that he has not been appearing in regular sf publications he pointed out that half of the 26 original stories he has had in print over the past two years fall into the sf category. He still maintains that science fiction is the only form of modern literature wholly receptive to new ideas, fresh ways of thinking and seeing, and that it offers the serious writer practically unlimited freedom to speculate upon the world of the future based on the political, psychological and moral trends of the past.

Bookwise two Bradbury volumes are scheduled for 1954. The first will be published in late summer or early fall by Ballantine and will be, in essence, a reprint of the Arkham House collection, DARK CARNIVAL. However the book will contain a sizable-portion of new material and certain of the original DC stories will be deleted to make room. The title story, Dark Carnival, on which Bradbury has been working, off and on, for eight years will be included in the revised edition along with such titles as THE DWARF, THE PIPE ORGAN, YOU MUST NOT TOUCH THE CAGE, THE ENEMY IN THE WHEAT, THE WONDERFUL DEATH OF DUDLY STONE, THE PALE ONE, A TELLER OF TALES, THE DRAGON and THE CALLIOPE. None of these have appeared in print, and Ray is still tinkering with some of them.

His long-awaited Illinois volume, SUMMER MORNING, SUMMER NIGHT, will probably be released by Doubleday late in 1954. No exact date can be set because Bradbury is still at work on this book. His completed "rough draft" contains some 200,000 words! He intends trimming the final total to around 80,000, and though Doubleday may issue the book as a "novel" it will actually be a related series of Illinois stories much in the style and manner of his CHRONICLES.

A few weeks before accepting the Huston offer Ray turned down a Bid from Universal-International to script another sf film for them. IT CAME FROM OUTER SPACE is expected to gross seven million. In his column of July 30 Walter Winchell placed it as #1 box office champ of the nation. Bradbury did work briefly (two weeks) for Twentieth Century Fox on a fantasy earlier in '53, but the film was dropped in mid-production.

The success of Bradbury's edited pocket collection - TIMELESS STORIES FOR TODAY AND TOMORROW has resulted in a commission, from Bantam, to edit a second fantasy anthology in 1954. To lead off this proposed volume Ray has chosen the superb short novel by Charles Finney, THE CIRCUS OF DR. LAO.

Bradbury now averages a sale every three days, the majority of these being reprints. To date he has sold 192 originals and well over 350 reprints. In fact all but 75 of his stories have been re-sold to books, magazines, motion pictures, radio or television in six languages around the world! As a personal project within boundaries of my own Bradbury collection I recently compiled a chronological index of Ray's work with each story arranged as to initial appearance and listing under the subsequent sales. The result was amazing. Seems five of his stories have sold ten times each while ten others have all sold from seven to nine times each. Of course the undisputed best-seller is MARS IS HEAVEN with 25 sales to its credit since it appeared in Planet Stories in 1948. Fifty-five percent of Bradbury's entire original output has already been collected between hard covers; a total of 100 Bradbury yarns have been included in his five published books and in anthologies. His work has been chosen for an impressive number of best anthologies. Martha Foley's BEST AM-

AMERICAN SHORT STORIES annual has either included or listed (in Distinctive American SS, Roll of Honor) 19 Bradbury stories; he has been chosen for BEST HUMOR, BEST SATIRE/POST STORIES, (twice) BEST SCIENCE FICTION STORIES, (four times), BEST ONE-ACT PLAYS, BEST FROM STARTLING STORIES, HARPER'S MAG. READER (representing the best from Harper's '46 through '52) THE ESQUIRE TREASURY, he has had two stories in THE O. HENRY MEMORIAL AWARD PRIZE annuals. This is a distinguished record for any writer.

In preparing my first Bradbury index, in 1951 for inclusion in THE RAY BRADBURY REVIEW I considered listing all of his reprinted work outside the U.S. However, with the exception of his British appearances, no complete data was available. Bradbury himself was surprised to find that his story, THE JAR had been printed under the pseudonym, "Edward Banks", in the July '45 issue of Canadian Weird Tales. A second story ran in this issue under his own name and other Bradbury tales were also reported in this publication. I was told that the Australian magazine, Man reprinted THE CANDY SKULL in their December '48 issue. A number of his stories have seen print abroad. No exact dates are available.

The same situation exists regarding Bradbury's fanzine inems prior to his attaining professional status. In my collection I have a dozen or so amateur publications containing early stories, articles and poems. No attempt has been made to gather a complete file of this material which is, as Bradbury readily declares, "better left to musty cellars."

Whether or not another supplementary index such as this will emerge in 1954 or 1955 is open to conjecture. Let me nevertheless add that I enjoyed doing this one.

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