

# FUTURES ✈️ Past

A Visual History of Science Fiction



1926

The Birth of Modern Science Fiction

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# FUTURES ✈️ Past

1926: The Birth of Modern Science Fiction

Edited by

Jim Emerson

*This is the first of a multi-volume series covering  
the history of science fiction in the 20th Century*

[www.sfhistory.net](http://www.sfhistory.net)

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Volume  
1

# AMAZING STORIES

THE  
MAGAZINE  
OF  
SCIENTIFUNCTION

April, 1926  
No. 1.

HUGO GERNSBACK, F.R.S., *Editor*  
DR. T. O'CONNOR SLOANE, M.A., Ph.D.; *Managing Editor*  
Editorial and General Offices - - - - 53 Park Place, New York, N. Y.

*Extravagant Fiction Today - - - - - Cold Fact Tomorrow*

## A NEW SORT OF MAGAZINE

By HUGO GERNSBACK, F.R.S.



ANOTHER fiction magazine!

At first thought it does seem impossible that there could be room for another fiction magazine in this country. The reader may well wonder, "Aren't there enough already, with the several hundreds now being published?" True. But this is not "another fiction magazine," AMAZING STORIES is a new kind of fiction magazine! It is entirely new—entirely different—something that has never been done before in this country. Therefore, AMAZING STORIES deserves your attention and interest.

There is the usual fiction magazine, the love story and the sex-appeal type of magazine, the adventure type, and so on, but a magazine of "Scientifiction" is a pioneer in its field in America.

By "scientifiction" I mean the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision. For many years stories of this nature were published in the sister magazines of AMAZING STORIES—"SCIENCE & INVENTION" and "RADIO NEWS."

But with the ever increasing demands on us for this sort of story, and more of it, there was only one thing to do—publish a magazine in which the scientific fiction type of story will hold forth exclusively. Toward that end we have laid elaborate plans, sparing neither time nor money.

Edgar Allan Poe may well be called the father of "scientifiction." It was he who really originated the romance, cleverly weaving into and around the story, a scientific thread. Jules Verne, with his amazing romances, also cleverly interwoven with a scientific thread, came next. A little later came H. G. Wells, whose scientifiction stories, like those of his fore-runners, have become famous and immortal.

It must be remembered that we live in an entirely new world. Two hundred years ago, stories of this kind were not possible. Science, through its various branches of mechanics, electricity, astronomy, etc., enters so intimately into all our lives today, and we are so much immersed in this science, that we have become rather prone to take new inventions and discoveries for granted. Our entire mode of living has changed with the present progress, and it is little wonder, therefore, that many fantastic situations—impossible 100 years ago—are brought about today.

It is in these situations that the new romancers find their great inspiration.

Not only do these amazing tales make tremendously interesting reading—they are also always instructive. They supply knowledge that we might not otherwise obtain—and they supply it in a very palatable form. For the best of these modern writers of scientifiction have the knack of imparting knowledge, and even inspiration, without once making us aware that we are being taught.

And not only that! Poe, Verne, Wells, Bellamy, and many others have proved themselves real prophets. Prophecies made in many of their most amazing stories are being realized—and have been realized. Take the fantastic submarine of Jules Verne's most famous story, "Twenty Thousand Leagues Under the Sea" for instance. He predicted the present day submarine almost down to the last bolt! New inventions pictured for us in the scientifiction of today are not at all impossible of realization tomorrow. Many great science stories destined to be of an historical interest are still to be written, and AMAZING STORIES magazine will be the medium through which such stories will come to you. Posterity will point to them as having blazed a new trail, not only in literature and fiction, but in progress as well.

We who are publishing AMAZING STORIES realize the great responsibility of this undertaking, and will spare no energy in presenting to you, each month, the very best of this sort of literature there is to offer.

Exclusive arrangements have already been made with the copyright holders of the entire voluminous works of ALL of Jules Verne's immortal stories. Many of these stories are not known to the general American public yet. For the first time they will be within easy reach of every reader through AMAZING STORIES. A number of German, French and English stories of this kind by the best writers in their respective countries, have already been contracted for and we hope very shortly to be able to enlarge the magazine and in that way present always more material to our readers.

How good this magazine will be in the future is up to you. Read AMAZING STORIES—get your friends to read it and then write us what you think of it. We will welcome constructive criticism—for only in this way will we know how to satisfy you.

The image at left is a reprint of Hugo Gernsback's initial editorial introducing the format and concept of *AMAZING STORIES* and enlightening the readers to how important and unique this new publication would be. Gernsback was a visionary who not only understood that science fiction was a genre all its own, but that it had the potential to inspire the imagination as no other form of literature could.

## EDITORIAL

**"Do you not know that a man is not dead while his name is still spoken?"**

- Terry Pratchett, *Going Postal*

Nearly a century ago an immigrant from Luxembourg named Hugo Gernsback published a new kind of magazine, full of stories of the future, of alien creatures, and of wondrous and terrible machines. He labeled this category of stories "scientifiction." Gernsback had set a goal to educate people about the world of science and what better way to do it than while entertaining them at the same time, "imparting knowledge, and even inspiration, without once making us aware that we are being taught."<sup>1</sup> He wanted his readers to be more enlightened by the time they put the magazine down than when they first picked it up. He wanted them to come away with a "sense of wonder."

*Amazing Stories* turned out to be more successful than he'd ever imagined. Although the "scientific" content of the magazine was laughably inaccurate in many cases and the quality of stories often quite poor by today's standards, it was a wonderful new concept which quickly turned into a tremendous success. What we today call "science fiction" was already being published for many years on a regular basis, but *Amazing* was the first and only magazine to exclusively focus on this type of story. *Amazing Stories* turned out to be the match that lit the rocket engines of modern science fiction. Many of sf's greatest writers and artists got their start at, or were influenced by *Amazing Stories*. In the years to come it would spawn hundreds of other sf magazines, inspire thousands of new writers, and evolve into a major genre all its own.

*Futures Past* is my attempt at capturing the "sense of wonder" which is science fiction in all its myriad forms. Over the coming years we will take a journey of discovery and remembrance through the evolution of science fiction history. In the following pages and the volumes to come you will meet the "founders" of modern day science fiction. You will read about

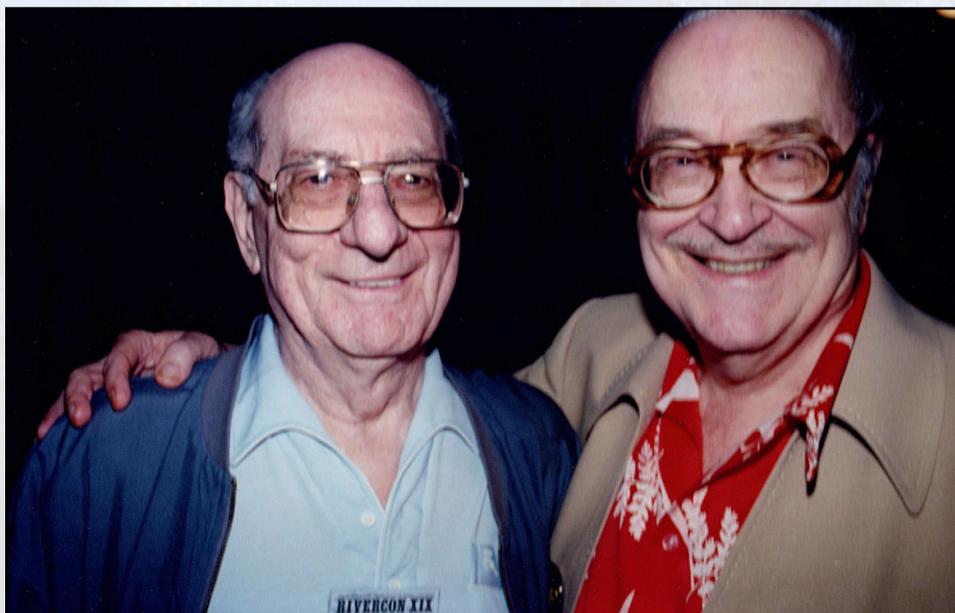
the people, organizations and events which were the building blocks of this genre. You will attend the first WorldCon and many other conventions as well, relive the classic novels of your youth and be inspired to seek out many you have never heard of. Learn the stories behind the making of films such as *Metropolis* (1927), *The Day the Earth Stood Still* (1951), *Forbidden Planet* (1956), *2001: A Space Odyssey* (1968) and many others. There will be extensive coverage of all the magazines - major, minor, and even fanzines. All the great Old Time Radio (OTR) plays will be highlighted. Every book will be detailed with full-color covers and brief summaries. Revisit all the great tv programs from the U.S., U.K. and elsewhere. There will even be coverage of sf people and events from the rest of the world - Russia, China, India, South Africa, and all the rest. Annual awards will be covered in their respective chronologies. There will be reprints of long forgotten articles, photos, advertisements from the "Golden Age" magazines and even letters from readers in those old pulps. There will be interviews, anecdotes, home movies, and so much more. Over the coming years *Futures Past* will become the most comprehensive chronicle of science fiction history ever undertaken.

You may be surprised to learn that *Futures Past* is not a new endeavor for me. This is actually a reboot from the early 1990s when I managed to produce 4 issues (1926 - 1929) over a two year period before production costs and time issues forced me to abandon this great project. Back then this was a one-man labor of love and resources were difficult to get to. There really was no practical internet to speak of. Snail-mail and the telephone were the only means to reach out long distance, and research was done by driving hundreds of miles to

university libraries which maintained the books, magazines, and journals I required. No Google, no Wikipedia, and no Amazon with their overnight deliveries. Oh, and no laptops - pens, pencils, lots of paper, and quarters for copiers. Today I have an impressive collection of technology and information resources within arm's reach and the collective knowledge of the world just clicks away. Because of this *Futures Past* is now exponentially easier and faster to produce, and better than I ever could have imagined 20 years ago, even with a full staff and all the money in the world.

The reason I took on such a massive project back then is the same reason I go back to it now. It was not about money, or recognition, or ego. It was about the wonderful people who have been part of, and many who continue to contribute to, this genre. Forrest Ackerman, David Kyle, Mike Ashley, Julius Schwartz, and Sam Moskowitz were my most ardent and generous supporters. They all (and many others) gave so much of their time, spread the word, and contributed articles, photos, advice and friendship without ever so much as hinting of anything in return. The quote at the opening of this editorial says it all - it is the *raison d'être* of this publication. I don't want any of those wonderful people to be forgotten. Some will not, most already have. It is my hope that through the pages of *Futures Past* many fans, old, young, and in between, will remember and rejoice, or discover for the first time that "sense of wonder" in the works and people of science fiction's past. It is now time to turn the page and speak the names loudly and often!

Jim Emerson  
Bloomington, Indiana



Julie Schwartz (l) and Forrie Ackerman (r) at RiverCon XIX in Louisville, KY (1994)

<sup>1</sup> see Gernsback editorial at left.

# Science Fiction Memories of 1926

## Line-o-Printing Service

The following excerpts are directly quoted from *TALES OF THE TIME TRAVELLERS*, a hardcover book edited by John L. Coker, III and issued in a deluxe signed edition of 26 copies in 2009 by Days of Wonder Publishers.



A young Forrest Ackerman around the time he discovered *AMAZING STORIES*

### Forrest J Ackerman

“In October, 1926, little nine year-old me was standing in front of a newsstand, and a magazine called *Amazing Stories* jumped off the newsstand and grabbed hold of me. You’re not old enough to know, but in those days, magazines spoke. That one said, “Take me home little boy, you will love me.” Three months later my mother was quite concerned. She took me aside and she said, “Son, do you realize how many of these magazines you have? I counted and you have twenty-seven. Can you imagine, by the time you are a grown man you might have a hundred.”

Eventually, I had 50,000 science fiction books. You look skeptical. I read every last word in my collection. It wasn’t so difficult. I just turned to the last page and read the last word.”

*Conrad Ruppert stands proudly in front of his printing business, Ruppert Printing Service (Brooklyn, New York, 1940).*

### Conrad H. Ruppert

"I was born on November 12, 1912, in the borough of Brooklyn, in New York City. When I was ten years old and living in Greenwich Village, the doctor confined me to bed for ten days with rheumatic fever. Since I was used to being very active, my mother helped me pass the time by providing several magazines for me to read. Among them was an issue of *Science and Invention*, published by Hugo Gernsback. It was somewhat like *Popular Mechanics*, but I liked it much better. Every month various articles were featured and a fictional story was serialized. That particular issue had an installment of a fascinating story by Ray Cummings describing a satellite of Saturn and its water creatures.

I enjoyed learning about the possibilities offered by science, and I soon began haunting the newsstands for more issues of the magazine. After reading it regularly for a couple of years, I applied for a card that made me an official reporter for *Science and Invention*. I actually wrote and submitted several articles that Gernsback published in his magazine.

In my hunger for more material, I discovered other magazines such as *Argosy All-Story* that offered these types of stories. The library was a place where I spent a lot of time, and I read books by Jules Verne and H.G. Wells. I don't know if it was called fantasy, but I enjoyed the adventures of King Arthur and his knights. I began reading and collecting the *Tom Swift* books. Finally, in 1926, *Amazing Stories* was issued and I had a constant source. In my correspondence with Gernsback I asked him to continue including in his letter columns the complete names and addresses of fans who wrote to the magazines, so that I could contact them. I enjoyed reading *Amazing Stories* whenever I could, and wrote many letters back and forth with Forry Ackerman."

### Julius Schwartz

"When I was a teenager, there were dime novels, which sold for fifteen cents. When they came out originally, they sold for a dime. They were small in size, maybe a hundred thirty pages. There were detective stories, mainly about a fellow named Nick Carter, and there were sports stories, featuring Frank Merriwell. I liked Nick Carter stories because his main villain was a character named Dr. Quartz, which sounded like Schwartz. There were war stories, with the Boy Allies. One day, I had no reading material. So, I said to my friend, "Charlie, I have nothing to read. It's a rainy day, so we can't go out and play stickball. Have you anything to give me to read?" He said, "I think my father has something." He went and brought out a magazine that I'd never heard of, called *Amazing Stories*. "Wow," I said. "*Amazing Stories*, that sounds good." I looked at the cover, then opened the magazine and saw a story called "The Runaway Sky-

scraper." And that story changed my life, mainly because the opening line grabbed me and I had to keep reading. We call that line a narrative hook. That narrative hook not only got me started reading science fiction, whenever and wherever I could find it, but it also influenced my editorial career as a comic book writer. Many of my stories and, indeed covers were based on narrative hooks. When you saw that cover you had to read that issue.

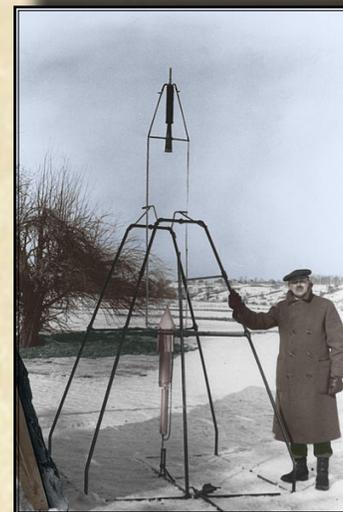
"The Runaway Skyscraper" was written by Murray Leinster. The opening line was as follows: "*It all began when the clock on the metropolitan tower started to run backwards.*" So I had to keep reading and found out that it was a story about time travel. Of course there were stories by other writers such as Jules Verne and H.G. Wells in that large issue, which sold for twenty-five cents."



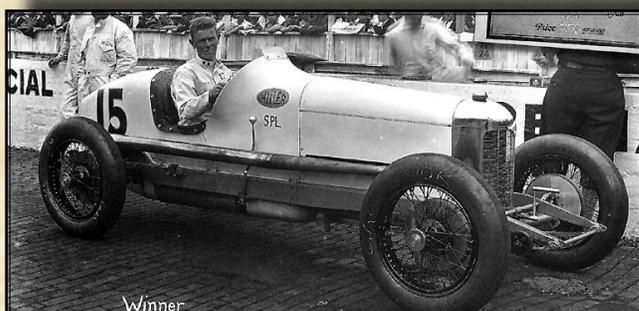
L-R Julius Schwartz, Conrad H. Ruppert (1943)

## 1926: A Chronology of the Past

- (MO)Feb 08: Archaeologists report discovery of buried Mayan city in Yucatan.  
 (MO)Feb 15: New York- Dr. A. Rosenbach buys Gutenberg Bible for \$106,000.  
 (TU)Mar 16: Robert Goddard launches first liquid fueled rocket.  
 (WE)Apr 07: Rome - Mussolini's nose shot in failed assassination attempt.  
 (WE)Apr 21: Elizabeth II, future queen of England, is born.  
 (WE)May 05: Sinclair Lewis refuses Pulitzer Prize for ARROWSMITH.  
 (SU)May 09: Adm. Richard Byrd and pilot Floyd Bennett fly over the North Pole.  
 (WE)May 19: Mussolini outlaws democracy in Italy, replaces it with Fascism.  
 (WE)May 19: French shelling kills 600 in Damascus.  
 (TH)May 20: Congress passes Air Commerce Act, allowing Dept. of Commerce to license pilots and aircraft.  
 (TU)May 25: Miles Davis, jazz trumpeter, is born.  
 (MO)May 31: Frank Lockhart wins 14th Indianapolis 500, averaging 95.9 mph.



Robert Goddard



Frank Lockhart

- (TU)Jun 01: World's Fair opens in Philadelphia / Marilyn Monroe is born.  
 (SA)Jun 12: Brazil quits League of Nations in protest over plans to admit Germany.  
 (TH)Jun 17: Spain also threatens to quit League of Nations if Germany is admitted.  
 (FR)Jun 25: Bobby Jones wins British Open Golf Tournament.  
 (SU)Jul 04: America celebrates her 150th birthday.  
 (SU)Jul 04: Hitler's Nazi Party holds first congress since reorganization in Feb. 1925.  
 (MO)Jul 05: Government report indicates that one in six Americans own a car.  
 (TH)Jul 22: Garden City, NY- Babe Ruth catches baseball dropped from an airplane.  
 (FR)Aug 06: Gertrude Ederle (NY) becomes first woman to swim the English Channel.  
 (SU)Aug 22: S. Africa announces discovery of largest diamond mines yet found.  
 (MO)Aug 23: Film star Rudolph Valentino dies, causing mass hysteria among his legions of female fans.  
 (SA) Aug 28: US Marines arrive in Nicaragua to fight Sandino rebels.  
 (WE)Sep 08: Germany admitted to League of Nations, Spain resigns in protest.  
 (WE)Sep 15: Jelly Roll Morton & Red Hot Peppers, hold first recording session for RCA.  
 (SA)Sep 18: New York Times celebrates its 75th anniversary.  
 (SA)Sep 25: Ford Motor Co. initiates new concept- the 40 hour, 5 day workweek.  
 (SA)Oct 09: The National Broadcasting Company (NBC) is incorporated.



Rudolph Valentino

It was the first radio chain in the U.S., and a subsidiary of RCA.

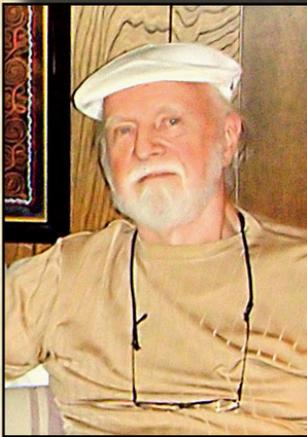
- (SU)Oct 10: World Series: St. Louis Cardinals beat NY Yankees in seven games.  
 (SU)Oct 17: Moscow: Leon Trotsky hands over leadership of USSR to Stalin.  
 (MO)Oct 18: Chuck Berry, rock & roll musician, is born.  
 (SU)Oct 31: Harry Houdini dies of peritonitis at age 52.  
 (MO)Nov 01: Joseph Goebbels is appointed to head of Berlin NSDAP.  
 (SA)Nov 27: Soldier Field, Chicago: Army-Navy game ends in 21-21 tie.  
 (SU)Dec 05: Artist Claude Monet dies at age 86.  
 (SU)Dec 19: U.S. Supreme Court rules that women authors must copyright their works under their husband's name.



Harry Houdini

## 1926: A Chronology of the Future

- (Th)Jan 07: [b]Graham B. Stone, librarian and sf bibliographer, born in the city of Adelaide, South Australia.
- (Sa)Jan 30: [b]Vic Ghidalia, US publicist for ABC-TV, edited 15 anthologies (*8 of those with Roger Elwood*) including LITTLE MONSTERS, WIZARDS AND WARLOCKS, FEAST OF FEAR.
- (Su)Jan 31: [b]Morris Hershman, US author, published one novel, SHAREWORLD, about a final worldwide crash of the stock market. He also wrote several sf short stories.
- (Fr)Feb 05: [b]John Hale, UK film director, screenwriter and author of THE PARADISE MAN: A BLACK AND WHITE FARCE, about a future world war between black nations and the rest of the world.
- (Sa)Feb 06: [b]Julie Ann Jardine, US author. Novels include THE MIND MONSTERS and THE SWORD OF LANKOR.
- (Fr)Feb 12: [b]Hilbert Schenck, US engineer and author, novels include AT THE EYE OF THE OCEAN, CHRONOQUEST, and the collection WAVE RIDER.
- (Sa)Feb 20: [b]Richard Matheson, US author. His prodigious credits include novels, stories + screenplays (*both film & tv*). Works include THE SHRINKING MAN, I AM LEGEND, HELL HOUSE, WHAT DREAMS MAY COME and numerous episodes of *The Twilight Zone*.



Richard Matheson

- (Tu)Mar 02: [b]Thomas Hinde, (*pseudonym of Thomas Willes Chitty*) UK author. His dystopian novel DAYMARE is about labor strikes and their effects on rural areas.
- (Fr)Mar 19: [b]Jimmy Guieu, (*pseudonym of Henri-René Guieu*) French author and UFOlogist, during his life wrote over 80 sf novels, 17 mysteries and 6 erotic novels.
- (Fr)Mar 19: [b]Joe L. Hensley, US circuit judge and author. A member of First Fandom, he wrote nearly three dozen sf stories and two novels - THE BLACK ROADS and FINAL DOORS.
- (Th)Mar 25: [b]Derek Bickerton, US linguist, wrote a single novel titled KING OF THE SEA, about a man who attempts to communicate with a pod of dolphins.
- (Th)Apr 01: [b]Anne McCaffrey, US author. She had the distinction of being the first woman to win the Hugo Award and also the first woman to win a Nebula. Other honors included 2005 SFWA Grand Master and 2006 induction into the Science Fiction Hall of Fame. She was best known for her PERN series.
- (M)Apr 05: [b]Roger Corman, US film producer, known as the king of low budget B-movies, many of which have become cult classics. IMDB credits Corman with 55 directed films and some 385 produced films from 1954 through 2008.

- (Tu)Apr 20: [b]Harold Rein, US author, published one novel, FEW WERE LEFT, about survivors of a nuclear attack who are trapped in the NY subway system.
- (Tu)Apr 27: [b]Tim LaHaye, US evangelical minister and author, best known for his LEFT BEHIND series, co-authored with Jerry Jenkins.
- (Fr)Apr 30: [b]Edmund Cooper, UK author. Wrote mostly during the 1960s and 1970s. His favorite theme seemed to center on post-holocaust Earth which was a common thread in several of his novels including THE TENTH PLANET, THE CLOUD WALKER, and THE UNCERTAIN MIDNIGHT.
- (Su)May 09: [b]Richard Cowper (*pseudonym of John Middleton Murray, Jr.*) born in Dorsetshire, England. Novels include THE TWILIGHT OF BRIAREUS, THE ROAD TO CORLAY, and A TAPESTRY OF TIME.

(Tu)May25: [b]Phyllis Gotlieb, Canadian author/poet. Best known for her imaginative poetry. Initially began in SF with novels such as SUNBURST, A JUDGEMENT OF DRAGONS, and O MASTER CALIBAN.

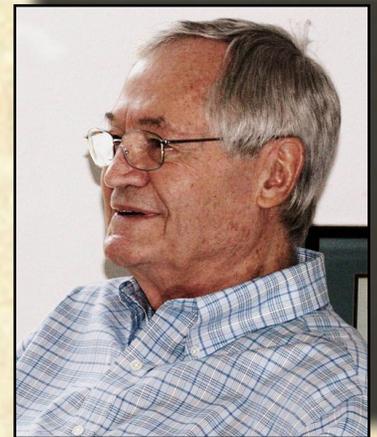
(Su)May 30: [d]Percival Gibbon, UK author, died at age 81.  
A minor fantasy writer, totaling 17 stories in all.

(Sa)June 19: [b]Josef Nesvadba, Czech psychiatrist and author, known mainly for his science fiction works, many of which were made into films in his native Czechoslovakia.

(M)July 05: [b]Colin Symons Cooper, UK playwright and author, his novels include THE THUNDER AND LIGHTNING MAN, OUTCROP, DARGASON and THE EPPING PYRAMID.

(Th)July 22: [d]Reginald Horsley, Australian physician and author, died at age 63.  
His writings were primarily adventure stories for young adults.

(Fr)Aug 06: [b]Janet Asimov, US psychoanalyst and author, wife of Isaac Asimov.  
Most of her work is children's sf. Her early books were written as J.O. Jeppson.



Roger Corman

- (M)Aug 09: [b]Frank M. Robinson, US author/publisher, born in Chicago. Collaborated with Thomas N. Scortia (*see below*) on several works. Novels THE POWER, and THE GLASS INFERNO, were both made into films.
- (Th)Aug 12: [b]Chandler Davis, US mathematician and author, published numerous stories between 1946 and 1962, mostly in *Astounding Science Fiction*.
- (Tu)Aug 24: [b]Beatrice Mahaffey, US sf editor. She edited several sf magazines including: OTHER WORLDS, UNIVERSE, SCIENCE STORIES, and MYSTIC.
- (W)Aug 25: [d]A Calmadenker, (*pseudonym of James Howard Calisch*) Dutch-born author, died at age 63. Authored THE MANIA OF THE NATIONS ON THE PLANET MARS, AND ITS TERRIFIC CONSEQUENCES: A COMBINATION OF FUN AND WISDOM.
- (W)Aug 25: [b](John) Christopher Hodder-Williams, UK novelist, son of Ralph Hodder-Williams - owner of Hodder & Stoughton.
- (Su)Aug 29: [b]Thomas N. Scortia, US author, born in Alton, IL. He wrote on a wide variety of topics, both in the short story & novel lengths. His early works include WHAT MAD ORACLE? and EARTHWRECK! Some of his later works, such as THE GLASS INFERNO\*, were collaborations with Frank M. Robinson (*see above*). (\**best known as the 1974 Irwin Allen film THE TOWERING INFERNO*).
- (Fr)Sep 03: [b]Paul Allen Carter, US historian and author, wrote several sf short stories, but best known for his classic work, THE CREATION OF TOMORROW: FIFTY YEARS OF MAGAZINE SCIENCE FICTION.
- (Tu)Sep 14: [b]Michel Butor, French author, wrote a penetrating analysis of the genre titled, “*La crise de croissance de la SF*”; this was translated by Richard Howard as “*SF: The Crisis of Its Growth*.”
- (Sa)Oct 02: [b]Jan Morris, UK author, her novels include A VENETIAN BESTIARY and LAST LETTERS FROM HAV.
- (Tu)Oct 12: [d]Edwin A. Abbott, English clergyman and educator, died at age 88. Best known for his strange short novel FLATLAND: A ROMANCE OF MANY DIMENSIONS, the tale of a square protagonist living in a two dimensional world with triangles, circles, and other geometric shapes. The novel is an allegory of Victorian society.
- (Th)Oct 14: [d]Charles Abbott, Australian physician and author, died at age 68. Most noted for his prehistoric sf novel THE CLIFF DWELLER’S DAUGHTER; OR, HOW HE LOVED HER, AN INDIAN ROMANCE OF PREHISTORIC TIMES.
- (Fr)Oct 15: [b]Evan Hunter, US author and screenwriter. Born Salvatore Lombino, he legally changed his name to Evan Hunter in 1952. Though primarily known for his crime fiction under the pen name Ed McBain, he did publish a number of sf stories and novels during the 1950s and early 1960s.
- (Sa)Oct 16: [b]Ed Valigursky, US artist/illustrator, received his formal training at the Art Institute of Chicago, the American Academy of Arts, and the Art Institute of Pittsburgh. Over the years he worked in just about every area of science fiction: covers and interiors for AMAZING STORIES, covers for various book publishers such as Ace, Ballantine, Berkeley, Dell, and others.
- (Th)Oct 28: [b]Colin Victor Mason, Australian author and politician, wrote the sf novel HOSTAGE as well as two sf non-fiction works - The 2030 SPIKE: COUNTDOWN TO GLOBAL CATASTROPHE and A SHORT HISTORY OF THE FUTURE - SURVIVING THE 2030 SPIKE.
- (Fr)Nov 12: [d]Allen Upward, UK politician, poet and author, died at age 63. He wrote stories based on various sf themes such as time travel, inventions, and lost races.
- (W)Nov 17: [d]George Stirling, US poet and playwright, died at age 57. His poem “A Wine of Wizardry” is considered by many to be the greatest poem ever created by an American author.
- (Th)Nov 25: [b]Poul Anderson, US author, born in Bristol, PA. Multiple Hugo and Nebula Award winner, he produced a prodigious number of works. TAU ZERO, THREE HEARTS AND THREE LIONS, ORION SHALL RISE, and BRAINWAVE are some of his more popular novels. He served as president of the SCIENCE FICTION WRITERS OF AMERICA during the period of 1972-1973, received the SFWA Grand Master Award in 1978 and was inducted into the SCIENCE FICTION HALL OF FAME in 2000.
- (Th)Nov 25: [b]William (Herbert) Walling, US engineer and author. Works include NO ONE GOES THERE NOW and THE WORLD I LEFT BEHIND ME.
- (Fr)Dec 03: [b]John Dalmás (*pseudonym of John Robert Jones*) US author. A prolific writer of sf and fantasy including YNGLING (series), FANGLITH (series), THE REGIMENT (series) and individual novels such as THE REALITY MATRIX, and THE VARKAUS CONSPIRACY.
- (Su)Dec 12: [d]Jean Richepin, French poet, dramatist, novelist, died at age 77. Several of his works of dark fantasy have been translated to English by Brian Stableford.
- 1926? - [d]John Pendleton, UK journalist, historian, author, most noted for his lost race novel THE IVORY QUEEN: A STORY OF STRANGE ADVENTURE.



Poul Anderson

## Science Fiction Firsts:

### ***First Stories:***

“The Music of Madness” (*Weird Tales*, Mar. 1926) first story by William E(dmund) Barrett.

“Bat’s Belfry” (*Weird Tales*, May 1926) first short story by August Derleth.

“The Eggs from Lake Tanganyika” (*Amazing Stories*, July 1926) first story by Curt Siodmak translated into English. (*He had been published previously in his native Germany.*)

“A Runaway World” (*Weird Tales*, July 1926) first published story by Clare Winger Harris.

“The Monster-God of Mamurth” (*Weird Tales*, Aug. 1926) first published story by Edmond Hamilton.

“Beyond the Pole” (*Amazing Stories*, Oct. 1926) first published story by A. Hyatt Verrill (*a two part serial*).

“The Throwback” (*Weird Tales*, Oct. 1926) first published story by F. Orlin Tremaine, written as Orlin Frederick.

“Seeing New York by Kiddie Car” (*Zest Magazine*, 1926) first published story by Philip Wylie.

### ***First Novels:***

THE EATERS OF DARKNESS - first published novel by Robert M. Coates.

THE SUNKEN GARDEN - first published novel by Nathalia Crane.

MAN’S WORLD - first published novel by Charlotte Haldane.

NEIGHBOURS - first published novel by Claude Houghton.

THE VANISHING PROFESSOR (serialized in *Argosy All-Story*, Jan. 9-30, 1926) first novel by Fred MacIsaac.

THE RETURN OF THE CETEOSAURUS and Other Tales - first collection by Garnett Radcliffe.

In 1926 Clare Winger Harris was the first woman to publish science fiction stories under her own name, rather than using a male pseudonym.



(W) Mar 10: First issue of AMAZING STORIES hits the newsstands.

## The Gernsback Days

by

Mike Ashley and Robert A. W. Lowndes

### Chapter 9 - Testing the Market

Past histories of science fiction have given little regard to the period between 1919 and 1923 even though, as we have seen, there was much activity both in the pulps and in Gernsback's publishing world. Before exploring this development further, let's first pause to consider the foundation Gernsback was establishing for himself in his own business dealings.

By the early twenties, Gernsback was a successful businessman. The artist, Alex Schomburg, who first met him in 1925, remembered him as "...striking. People would turn round and look at him when he walked down the street. He dressed in a very European style... One day there was a knock on my door and when I opened it, there stood Hugo Gernsback. He was wearing a grey homburg hat, white spats, a monocle and a cape over his coat." In his personal life Gernsback had divorced from his first wife, and in October 1921 he had married Dorothy Kantrowitz. He already had two children from his first marriage, Madelon and Harvey, and there would be two more from the second, Bertina and Jocelyn.

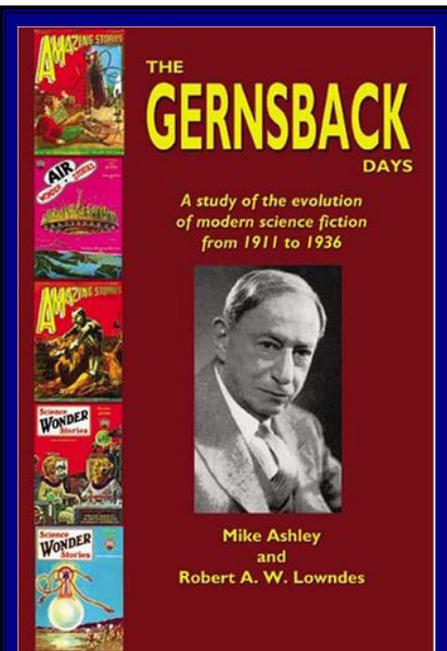
He was still running the Electro-Importing Company, which was now manufacturing as well as importing electrical parts for the flourishing radio and electrical business. He was expanding his business concerns, establishing the Consrad Company for further radio work, and the Germott Company for various publishing and book trade dealings. His two magazines, *Science and Invention* and *Radio News*, had circulations of around 200,000 and 150,000 respectively. In 1921, on the same day as his wedding, he launched a third magazine: *Practical Electrics*. This was a rehash of the original *The Electrical Experimenter*, but with the conversion of that magazine to the more general *Science and Invention* he now needed a new vehicle to cover the basics of experimentation on electrical subjects. This didn't stop him including a stimulus in the first issue with his own article on "Fifty Years Hence," projecting a view of New York in 1971, with electric cars, individually powered roller skates, roof-top gardens and long-distance subways.

With these three magazines Gernsback needed additional editorial help. He brought in the veteran Thomas O'Connor Sloane as associate editor on *Practical Electrics*. Sloane had been born in 1851, and was thus seventy when he entered Gernsback's publishing business. He had been a former Professor of Natural Sciences

at Seton Hall College in South Orange, New Jersey, but since 1884 had concentrated on technical and scientific books, of which he had written fourteen: his latest, *Rapid Arithmetic*, was just going to press. Others had included *Home Experiments in Science* (1888), *Electricity Simplified* (1891), *How to Become a Successful Electrician* (1894), and *The Electrician's Handy Book* (1905). He had been on the editorial staff of several magazines, including *Scientific American* and *Youth's Companion*, and so had probably been aware of Gernsback's scientific endeavors since 1905. His first article for Gernsback, "Liquid Air," appeared in the September 1920 *Science and Invention* and he became a regular contributor thereafter. He was a natural for editing *Practical Electrics* for, despite his age, he had an alert and experienced mind, and was solid and reliable. He was also down-to-earth with little, if any vision, but that did not matter too much in *Practical Electrics*.

Sloane also assisted Harold Secor in editing *Science and Invention*. Further assistance came from Joseph H. Kraus (1898-1967), a remarkable behind-the-scenes man, who seemed to be something of a jack-of-all-trades. We will encounter Kraus many times during this history, as a scientist, radio enthusiast, public notary, music conductor, and magazine editor. Just where and when Kraus acquired all these skills, I know not, but he was clearly a man of much value. He was also a prolific writer of articles. His first for Gernsback, on radio couplers, had been in the January 1919 *Electrical Experimenter*, but he did not become a regular contributor until he began a series of articles on, of all things, "The Amateur Magician," starting in the December 1919 issue.

Gernsback had now gathered about him all of the people, bar C. A. Brandt, with whom he would move forward into the age of science fiction, though I doubt it had been planned that way. Almost as a symbolic gesture to wireless, the foundation of his wealth and the love of his life, he issued a book, *Radio for All* (1922), which rapidly became the bible for amateur radio enthusiasts. It explained not only how everyone could have his own radio transmitter and receiver, but how radio would soon establish itself on a commercial basis with everyone receiving radio broadcasts from private and public stations. In fact Gernsback would soon be planning his own broadcasting station, which we cover in the next chapter.



A study of the evolution  
of modern science fiction  
from 1911 to 1936



Mike Ashley  
and  
Robert A. W. Lowndes

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"In recent years there has been a resurgence of interest in Hugo Gernsback, and the start of a serious study of the contribution he made to the development of science fiction. . . . It seemed to me that the time was due to re-investigate the Gernsback era and dig into the facts surrounding the origins of *Amazing Stories*. I wanted to find out exactly why Hugo Gernsback had launched the magazine, what he was trying to achieve, and to consider what effects he had—good and bad. . . . Too many writers and editors from the Gernsback days have been unjustly neglected, or unfairly criticized. Now, I hope, Robert A. W. Lowndes and I have provided the grounds for a fair consideration of their efforts, and a true reconstruction of the development of science fiction. It's the closest to time travel you'll ever get. I hope you enjoy the trip."

— Mike Ashley, Preface

The expansion of Gernsback's business also required a move to new premises. The laboratories at Fulton Street remained for the Electro Importing Company, but the Experimenter Publishing Company moved to new offices at 53 Park Place in January 1923.

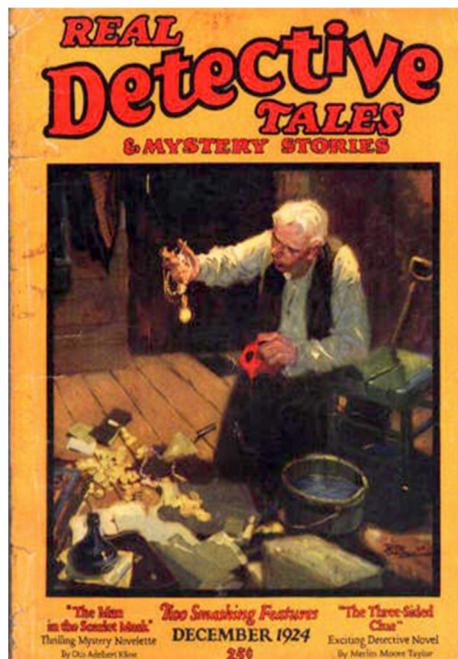
In the meantime, science fiction was continuing to make itself prominent in the world about Gernsback. The combined *Argosy All-Story Weekly* had been publishing not only stirring scientific romances but stories of a more serious scientific nature. The scientific romance had probably now peaked. J. U. Giesy appeared with the last of his Jason Croft series of adventures set on a planet orbiting Sirius, Jason, Son of Jason (April 16-May 21, 1921), though Edgar Rice Burroughs continued his series about John Carter's adventures on Mars in *The Chessmen of Mars* (February 18 - April 1, 1922). The more serious stories included Murray Leinster's tale of a far future Earth, "The Red Dust" (April 2, 1921), and Ray



Cover illustration for *THE BLIND SPOT*

Cummings's "The Gravity Professor" (May 7, 1921). Whilst hybrid scientific romances included the legendary *The Blind Spot* by Austin Hall and Homer Eon Flint (May 14 - June 18, 1921), and Flint's solo voyages to the stars Capella and Arcturus in "The Devolutionist" and "The Emancipatrix" (July 23 and September 3, 1921).

By 1923 *Argosy* was overstocked with such items and was turning lesser material away. *Argosy* was also giving greater emphasis to the western story and scientific fiction was temporarily out of favor. Authors who had previously relied on the dual markets of *Argosy* and *All-Story* now found themselves limited. It either meant they had to write non-scientific stories or



*Detective Tales*, Dec 1924

find another market. One possibility that emerged early in 1923 was a new pulp called *Weird Tales*. This was published in Chicago by Jacob Henneberger, who had had some success with a students' magazine called *College Humor* and who was now expanding his own publishing empire. With the popularity of the detective story, Henneberger had issued a semi-monthly *Detective Tales*, first issue dated October 1, 1922.

As editor he had appointed detective-fiction writer Edwin Baird. Since Henneberger was a fan of the work of Edgar Allan Poe, in the fields of both detective fiction and horror fiction, he brought out *Weird Tales* as a companion title. Published as a monthly, the first issue was dated March 1923. Baird edited both titles, but because he was not a great fan of horror fiction, the stories, written by many of the same writers as in *Detective Tales*, lacked imagination or originality. The magazine did publish some scientific fiction along the theme of the monstrosity-in-the-laboratory, such as Anthony M. Rud's "Ooze" in the first issue.

The two best known names from the pulps to appear in *Weird Tales* in its first year were Francis Stevens and Austin Hall, both with stories that had probably been rejected from *Argosy*. Stevens's story, "Sunfire" (July/August/September 1923) was a fantastic adventure set on a South American island where the "sunfire," a giant diamond, is worshiped by a tribe of Indians who make human sacrifices to it and its guardian, a monstrous centipede. This was not the usual Gernsbackian fare for *Science and Invention*. Hall's "People of the Comet" (September/October 1923) was more appropriate as it concerns a race of

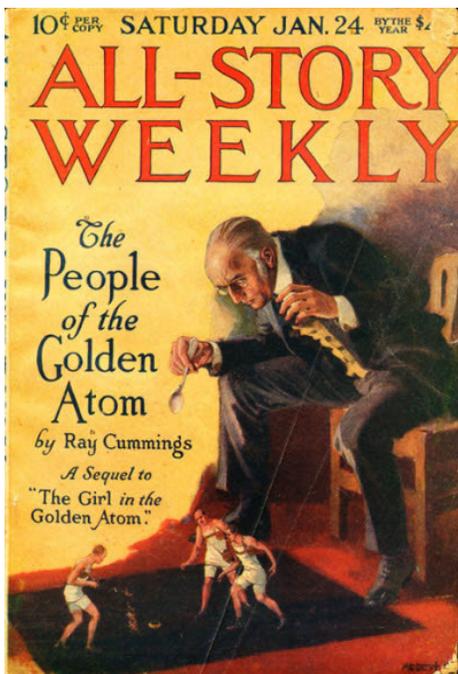
super beings who enter our own atom-sized universe from a greater macrocosm.

*Weird Tales* in its first year was by and large uninspiring, though it did start to establish a number of new authors, amongst them Otis Adelbert Kline and H. P. Lovecraft. Writers looking for new scientific-fiction markets outside *Argosy*, and aiming at more localized markets than *Weird Tales* in Chicago, turned their sights to *Science and Invention*. Although its payment rates seemed unreliable, it had a good circulation and was respectable. Gernsback's first opportunity came with George Allan England, at one time second only to Burroughs as the most popular writer of scientific romances in the pulps. England's "The Thing from - Outside," was probably a rejection from one of the main fiction pulps. England may have submitted it to Gernsback on the off-chance, but it is more likely to have been in response to an enquiry from Gernsback. The story was unlike anything Gernsback had previously published, bringing in both a higher literary quality and a strong story-line, not just a discourse on inventions. In "The Thing from-Outside" a party of three men and two women, lost in the frozen wastes of northern Canada, find themselves harassed by an unseen intelligence. There is no attempt to identify the menace, although one of the party conjectures about the theories of Charles Fort and the possibility that there are remote parts of Earth where the original "owners" still live. The story probably owes its genesis to Fort's books, though there may be some influence from Algernon Blackwood's "The Wendigo," and it may in turn have contributed to John W. Campbell's classic "Who Goes There?" Nowhere is there the hint of an invention, or a scientist's soliloquy on the potential of science. Instead the story is pure entertainment with a helping of that "sense of wonder" that would later epitomize good science fiction.

In one jolt, George Allan England had done more to promote scientific fiction in *Science and Invention* than almost anyone previously. Coming hot on the reprint of the two stories by H. G. Wells, it almost suggests a strategy, and bearing in mind what was to follow, it either proves that Gernsback was planning a major expansion of his scientific stories, or sudden good fortune pushed him in that direction. For straight after the England story, Gernsback was able to boast a new serial by no less than Ray Cummings, certainly the hottest writer of scientific fiction in the pulps, and rated close behind Burroughs and Merritt on popularity in fantastic fiction. The story was "Around the Universe" and it ran in *Science and Invention* in six parts

from July to December 1923. It was one of Cummings's stories about Tubby, a little man whose wishes come true. The series had been running for three years in *All Story* and *Argosy*, which suggests this story was also written for them. One night, in discussion with others about the nature of Space, Tubby wishes he knew all about Space and could see what was out there. He is promptly visited by a Professor with the delightful name of Sir Isaac Swift DeFoe Wells-Verne. The Professor shows Tubby his space-flier and promptly they are off on a tour of the Universe. The whole story is a fun robinsonade, again with that "sense of wonder," and not too many scientific lectures in between. On arrival on Venus, Tubby meets and falls in love with the beautiful Ameena. He learns of plans by the Mercutians and Martians to attack Earth. Setting out to foil the plot, the three of them first visit Jupiter and the outer planets and then journey to the very edge of the Universe, which is the inner sphere of an atom (shades of Dyson Spheres). The party then return to the solar system to outwit the enemy. At the end Tubby and Ameena marry. It's a quaint, naive story, its science outdated, but for its time it was a remarkable space adventure, and would certainly have widened the eyes of any susceptible readers, especially the young.

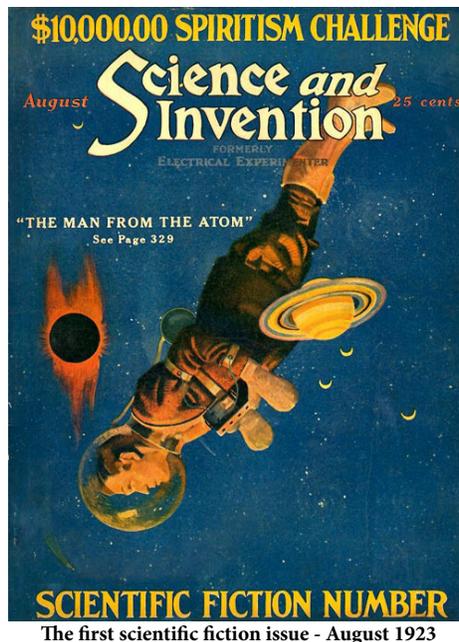
Cummings was a scoop for Gernsback. Gernsback was probably already acquainted with him through the pulps, but he may have been introduced via T. O'Connor Sloane. Sloane's son had married the daughter of the inventor Thomas A. Edison, and Cummings, up until the time he turned to full-time writing, was working



Ray Cummings THE PEOPLE OF THE GOLDEN ATOM (first installment)

at Edison's phonograph factory. Cummings was rapidly becoming the most prolific writer of scientific stories in the pulps, with almost twenty to his credit in his first four years. The first, "The Girl in the Golden Atom," had been a great success and had been followed by a novel-length sequel, *The People of the Golden Atom* (*All-Story Weekly*, January 24 – February 28, 1920). The two had been published as *The Girl in the Golden Atom* in hardcover in 1923 by Harper in New York, an event of some significance at a time when so little science fiction from the pulps saw book publication. To be able to boast Cummings when *Argosy* was publishing proportionately less scientific fiction, would have helped boost *Science and Invention's* circulation, and was good news for devotees of scientific fiction.

Gernsback still needed to raise the profile of scientific fiction in *Science and Invention* if he was serious about it. He had made a step in that direction with the December 1922 issue. There he had asked one of his staff artists to devise a cover which showed a set of separate magazine covers for each of the nine



departments represented in the magazine. These were "Newest Inventions," "How to Make It," "Radio," "Wrinkles, Recipes and Formulas," "Popular Astronomy," "Latest Patents," "Chemistry," "Motor Hints," and "Scientific Fiction." In producing it, the artist had created the first specific science-fiction magazine cover in history.

But the major event came eight months later. July 25, 1923 was the publication date of the August issue of *Science and Invention*. The cover, by Howard Brown, was a remarkable painting of an upside-down space-suited man in outer space surrounded by stars and planets. The cover bore the title of the story illustrated, "The

Man from the Atom" as well as the bold caption: SCIENTIFIC FICTION NUMBER.

The table of contents was set out as usual. Disappointingly there was no section highlighted "Scientific Fiction," nor was any special attention drawn to it in Gernsback's editorial which was on "Predicting Future Inventions." This continued to promote Gernsback's belief that inventors have to be prophets in their own way in imagining future inventions.

The issue contained all the same features and regular articles readers had come to expect, but instead of the usual one or two stories, there was a total of six. The readers would have expected the second episode of Ray Cummings's "Around the Universe" and the nineteenth of Clement Fezandié's Doctor Hackensaw stories, "The Secret of the Super Telescope." The rest were a bonus. The cover story, "The Man from the Atom" was by new writer G. Peyton Wertenbaker. That mouthful disguised a young man, only sixteen years old, who came from a distinguished family of writers. The idea behind the story, that of sub- and supra-atomic worlds, was already becoming hackneyed, having been used by Cummings, Hall, and Fezandié. But in Wertenbaker's case he wrote a story full of feeling and emotion. It remains powerful today. Professor Martyn is trying to build an atomic energy motor, but by chance creates a machine that will make its wearer either double or halve in size ad infinitum. He gets his friend Kirby to try it. Kirby doubles in size so rapidly that he soon outgrows the Earth, and finds himself growing through the universe until he enters a macro-universe. Wishing to return to Earth he reverses the process only to realize that with time relative to mass, the sun and Earth have grown old and died in moments and Kirby finds himself alone, isolated on an alien planet around a remote star, trillions of years in the future. The story, for all its fabricated science, emanates a feeling of despair that is tangible, and makes one yearn with Kirby. Only "The Star" by Wells and "The Thing from – Outside" by England had previously stirred any emotions. All the other stories were coldly scientific and logical. "The Man from the Atom" remains one of the best stories Gernsback ever published.

The other stories in the issue were on a par with Gernsback's usual offerings. "Advanced Chemistry" by Jack G. Huekels was a humorous story about a professor who invents a serum capable of bringing the dead back to life. All goes well until the Professor dies and a stranger administers the serum wrongly with electrifying results. The story is slight and the science minimal. "The Electric Duel" by Gernsback is nothing

# The MAN from the ATOM

By G. Peyton Wertenbaker

AM a lost soul, and I am homesick. Yes, homesick. Yet how vain is homesickness when one is without a home! I can but be sick for a home that has gone. For my home departed millions of years ago, and there is now not even a trace of its former existence. Millions of years ago, I say, in all truth and earnestness. But I must tell the tale—though there is no man left to understand it.

I will remember that morning when my friend, Professor Martyn, called me to him on a matter of the greatest importance. I may explain that the Professor was one of those mysterious outcasts, geniuses whom Science would not recognize because they scorned the pettiness of the man who represented Science. Martyn was first of all a scientist, but almost as equally he was a man of intense imagination, and where the ordinary man crept along from detail to detail, Professor Martyn first grasped the great results of his contemplated work, the vast, far-reaching effects, and then built with the end in view.

The Professor had few friends. Ordinary men avoided him because they were unable to understand the greatness of his vision. Where he plainly saw pictures of worlds and universes, they vainly groped among pictures of his words on printed pages. That was their impression of a word. A group of letters. His was of the picture it presented in his mind. I, however, though I had not the slightest claim to scientific knowledge, was romantic to a high degree, and always willing to carry out his strange experiments for the sake of the adventure and the strangeness of it all. And so the advantages were equal. I had a mysterious personage ready to fur-



I looked down, and Professor Martyn, a tiny speck in an automobile far below, waved up to me. I understood it because I had been so used to seeing him from above during the earlier days of my growth. When my feet would begin to cover an immense area, and I could be almost certain to see him.

nish me with the unusual. He had a willing subject to try out his inventions, for he reasoned quite naturally that should he himself perform the experiments, the world would be in danger of losing a mentality it might eventually have need of.

And so it was that I hurried to him without the slightest hesitation upon that, to me, momentous day of days in my life. I little realized the great change that soon would come over my existence, yet I knew that I was in for an adventure, certainly

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Reprinted for the premiere issue of  
AMAZING STORIES - April 1926

more than a short squib describing a duel between two men with electrified poles. They stand on an insulated board and the first to touch the earth will be electrocuted. The "it was all a dream" ending only weakens what was already a trite piece. The final story, "Vanishing Movies" by Teddy J. Holman, hardly qualifies as science fiction. It is a reasonable scientific mystery story, about a movie-house where the picture projected on the screen vanishes when the cinema is full. Unfortunately the caption beneath Paul's illustration reveals the solution before you've even started the story.

The scientific fiction took up scarcely one-eighth of the whole issue. In wordage terms this was less than might be found in equivalent issues of the pulps. For instance, the April 23, 1921 issue of *Argosy All-Story Weekly* had contained the stories "Moon Madness" by Ray Cummings, "Madam Tsetse" by George Allan England, plus an episode of J. U. Giesy's serial Jason, Son of Jason, all of which amounted to about one-fifth of that issue. In quality of content the issue of *Argosy* was also better value for money, as only Wertenbaker's "The Man from the Atom" and Cummings's serial were of any entertainment value in *Science and Invention*. But in promotional terms, in what Gernsback was doing for the marketing and image of scientific fiction, the August 1923 *Science and Invention* was a landmark. It drew the magazine publishers' attentions to the fact that scientific fiction,

already known to be popular amongst its readers, had a sales potential of its own.

There is not much overt evidence of the success of Gernsback's special scientific-fiction issue. The letter column contained a few polite letters commenting upon the enjoyment of the stories generally in the magazine, rather than specifically in that issue. But that is not too surprising. Gernsback preferred to publish letters that raised queries of scientific interest or challenged the scientific articles. He was not that interested in reader adulation.

By Gernsback's own actions, though, it was clear that there was much readership demand for more scientific fiction. According to Sam Moskowitz, in 1924, Gernsback issued 25,000 circulars soliciting subscriptions for a new magazine of such stories, to be called *Scientifiction*. The response was lukewarm. Moskowitz has speculated this was because readers were predominantly collectors and therefore not keen on receiving mailed copies that might be damaged or delayed. That may have been part of the reason, but it is equally likely that potential readers would rather see the magazine first, than invest money in advance in a project that might not materialize. Moreover, this was the heyday of the pulp magazine with the newsstands brimming with titles. Most readers could pick and choose and would see no reason for subscribing. Which brings us to what is probably the main reason. Gernsback would have sent his circular to his own subscribers, readers who had a special interest in *Science and Invention*, and probably also *Radio News* and *Practical Electrics*. The type of person most likely to subscribe to a technical magazine is the more mature, established man who could either afford hobbies of an electrical or radio nature, or who was in the electrical business. These may have appreciated the scientific stories as interesting novelties, but not to the extent of subscribing to a magazine devoted to them. After all, the August 1923 issue had not contained much fiction of note, and although one or two stories per issue was pleasing, an issue full of them may have been over-egging the omelet. The type of person more likely to respond to a magazine of scientific stories, especially of the pulp-adventure type rather than of speculative science was the young person, interested in imaginative adventures. These youngsters were unlikely to be subscribers. They would either read their father's copies, or buy them from the

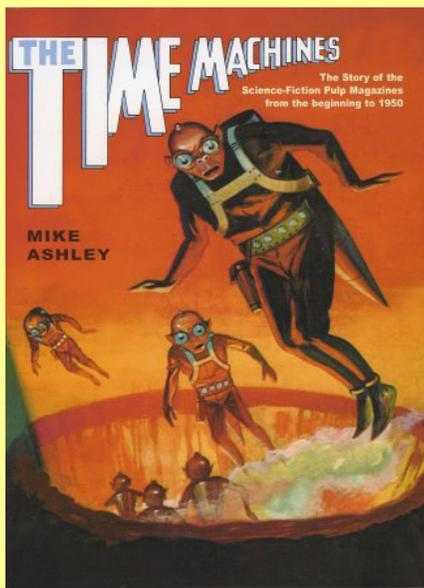
newsstands when the money was available. So it is no surprise that Gernsback had a mild response to his circular. It aimed at the wrong readership.

What Gernsback did not know, but which may have otherwise prompted to action, was that someone else was considering launching a magazine of pseudo-science stories. At about the same time that Gernsback was issuing his circular, *Weird Tales* was in all kinds of financial difficulties and had suspended publication with the May/June/July 1924 issue. The publisher Jacob Henneberger was endeavoring to obtain financial backing, but until then the future of *Weird Tales* was in the balance. Farnsworth Wright, whom Henneberger would finally select as *Weird Tales's* new editor, was also looking for finances to launch his own magazine, *Strange Tales*, which would concentrate on pseudo-scientific stories plus a balance of the weird and fantastic. In the event, Henneberger found his finances by selling the profitable companion to *Weird Tales*, now called *Real Detective Tales*, and reinvesting that money in *Weird Tales*. Wright took up his duties as editor and forsook his interests in launching a pseudo-science magazine. Instead *Weird Tales* now published many science-fiction stories, especially those by J. Schlossel and Edmond Hamilton, and probably took on the identity of Wright's aborted *Strange Tales*. Nevertheless, had Gernsback known of Wright's intentions, he might have launched *Scientifiction* in 1924.

Gernsback did try one other measure to check the popularity of science fiction. He arranged the hardcover publication of his novel *Ralph 124C 41+*. It was issued by the Stratford Publishing Company in Boston in 1925 in an edition of 5,000 copies and sold for \$2.15. I do not know the number of copies sold, but even though it was not reprinted, sales may have been sufficient to have indicated to Gernsback that there was a high interest in science fiction. But before he took that next step, Gernsback had other interests in hand.

★ ★ ★

Mike Ashley is a writer, editor, bibliographer, and an eminent historian in the field of science fiction, fantasy and weird fiction. Winner of the *Pilgrim Award* in 2002 for his extensive contributions to the study of sf, Mr. Ashley has published well over 20 volumes on the history of the field with contributions to many dozens of other important reference works. He also has 34 volumes (and counting) in his popular *The Mammoth Book of...* anthologies.



### **The Time Machines:**

*The Story of the Science Fiction Pulp Magazines from the Beginning to 1950*

Paperback: 312 pages

Publisher: Liverpool University Press  
(January 2, 2001)

ISBN-10: 0853238650

ISBN-13: 978-0853238652

Paperback: \$28.50

This is the first of four volumes that chart the history of the science fiction magazine from the earliest days to the present. This first volume looks at the exuberant years of the pulp magazines. It traces the growth and development of the science fiction magazines from when Hugo Gernsback launched the very first, *Amazing Stories*, in 1926 through to the birth of the atomic age and the death of the pulps in the early 1950s. These were the days of the youth of science fiction, when it was brash, raw and exciting: the days of the first great space operas by Edward Elmer Smith and Edmond Hamilton, through the cosmic thought variants by Murray Leinster, Jack Williamson and others to the early 1940s when John W. Campbell at *Astounding* did his best to nurture the infant genre into adulthood. Under him such major names as Robert A. Heinlein, Isaac Asimov, A. E. van Vogt and Theodore Sturgeon emerged who, along with other such new talents as Ray Bradbury and Arthur C. Clarke, helped create modern science.

*Mike Ashley has specialized in the history of science fiction and fantasy for over 30 years. He is the author and editor of over sixty books that in total have sold over a million copies worldwide.*

## **THE TIME MACHINES**

CHAPTER TWO: An Amazing Experiment<sup>1</sup>

by  
Mike Ashley

### **Scientifiction**

Although Chapter One has shown that there was a profusion of science fiction in the magazines prior to 1926, it is questionable whether any person or persons believed they 'owned' it as a distinct field of fiction. By 'owned' I mean looking after and nurturing the field, seeking its positive development.

There was actually so much variety of fiction which has subsequently been classified as sf that it is arguable that no one could own it. One could put forward a case to say that Pierre Hetzel claimed some kind of ownership over the extraordinary voyage story when he took Jules Verne under his wing. One could perhaps make a similar case for H. Rider Haggard and the lost-race story, and possibly C. Arthur Pearson and the future war story. It is very doubtful whether Bob Davis as editor of *All-Story* claimed any guardianship over the fantastic fiction that he published, for all that he encouraged it for some years.

Yet the supposition that Hugo Gernsback 'owned' the gadget story would surprise no one and, through the development of such stories, he 'owned' his own embryonic version of science fiction. This is an important point to consider in the development of science fiction and is what lies behind the statement made by Sam Moskowitz and others that Hugo Gernsback was the 'father of science fiction'. With a field that had so many antecedents no one could really claim to be its father. What Gernsback did was become a foster father to a variety of homeless children, with his favourite being the invention story. He subsequently acknowledged other forms of science fiction, though, as we shall see, he soon lost control of the medium. It is only by 'owning' the field at this stage that Gernsback could subsequently 'disown' much that masqueraded as science fiction. It is that rise and fall of Gernsbackian sf that is the subject of this section.

Whilst *Weird Tales* was struggling to make its mark, Hugo Gernsback was endeavouring to develop *Science and Invention* beyond the hobbyist base of *The Electrical Experimenter* to a magazine that broadened readers' minds about the wider possibilities of science and technology. His leading contributor was Clement Fezandié whose stories read like lectures and were far away from the wild adventures appearing in *Argosy*, *All-Story* and *Weird Tales*.

What Gernsback needed was somehow to blend the two. He was fortunate when a story came to him from George Allan

England who, although he had arguably passed his peak in the Munsey magazines, was a considerably better writer than any of Gernsback's contributors and was still a close third to Burroughs and Merritt in sf popularity in the Munsey magazines. The story, 'The Thing from - Outside', appeared in the April 1923 *Science and Invention*. It may well have been a reject from the pulps but it was still one of the best stories *Science and Invention* published. It tells of a scientific expedition in northern Canada which is menaced by an invisible entity. The story has little scientific premise and was out of the norm for Gernsback, but if he was going to encourage more contributions to his magazine he needed more stories along those lines.

Gernsback continued to develop the magazine. He commissioned a story from Ray Cummings which he started to serialize in the July 1923 issue. 'Around the Universe' is poor, even by Cummings's standards, but it doubtless fitted Gernsback's requirements. It is little more than a tour of the universe, exploring planets and stars, finally reaching the limits of the universe and breaking through into the macrocosm. The story has no plot or characterization, but it does put across a wealth of ideas sufficient to stimulate the imagination, which is what Gernsback wanted.

The August 1923 issue was a special 'Scientific Fiction Number' and had an effective cover by Howard Brown of a space-suited man. It was not, as some people have believed, an all science fiction issue. The magazine retained all its usual features and departments but ran a special section devoted to six sf stories. These included the second installment of Cummings's serial and a Dr Hackensaw episode by Fezandié, 'The Secret of the Super-Telescope'. All but one of the other stories are forgettable. Gernsback's own 'The Electric Duel' is nothing more than a description of a dream and not a story, whilst 'Vanishing Movies' by Teddy Holman is a pointless story about a cinema where the screen goes blank when the building is full. 'Advanced Chemistry' by Jack G. Huekels is a humorous story about a professor who invents a serum capable of bringing the dead back to life. All goes well until the professor dies and a stranger administers the serum wrongly, with electrifying results.

The one story with merit in the issue is 'The Man from the Atom' by G. Peyton Wertenbaker. Wertenbaker was only 16 but was a member of a literary family. His story is emotionally strong and considers the fate of an explorer who travels through into the macrocosm only to discover he cannot return to Earth because, with time relative to mass, the Earth had grown old and



died within minutes of his own subjective time. Wertebaker was Gernsback's first important writing discovery.

There is no evidence within *Science and Invention* to show how popular this experiment had been but one presupposes from Gernsback's own actions that it must have elicited a welcome response. He later noted that:

*Several years ago when I first conceived the idea of publishing a scientification magazine a circular letter was sent to some 25,000 people informing them that a new magazine, by the name Scientification was shortly to be launched. The response was such that the idea was given up for two years.<sup>2</sup>*

I believe Gernsback had misjudged his readership. He had expected a similar response to that he had received when he had used the same tactic to launch *Modern Electrics* in 1908, but it is a different type of person who responds to hobbyist and experimenter advertisements than to those for new fiction magazines. I suspect most of the readership would have preferred to see the magazine first rather than submit an advance subscription. Gernsback was not giving much away about his new magazine and, if the experimental issue of *Science and Invention* was anything to go by, the contents would not be all that exciting. Fans of science fiction could read much better work in *Weird Tales* and *Argosy*. Gernsback would have to produce his goods before readers would commit themselves.

So for two years Gernsback busied himself in other activities, not least launching his radio station WRNY. It was one of the first regular radio stations in New York. After some test transmissions it went live on 12 June 1925 and provided a mixture of music and talks. Gernsback gave a talk every Monday evening, often using the medium to experiment with his future editorials and articles.

Gernsback had probably been stockpiling stories for *Scientification* and these now appeared not only in *Science and Invention* but also in *Practical Electrics*, a magazine that Gernsback had started in 1921 to appeal to those hobbyist readers who were dissatisfied with the change from *The Electrical Experimenter* to *Science and Invention*. In fact *Science and Invention* now featured only serials, including new work by Ray Cummings and John Martin Leahy, whilst *Practical Electrics* ran the short fiction. Few of these showed any advance over earlier invention stories. Only 'The Man who Saw Beyond' by James Pevey (May 1924) rises above the mediocre. An inventor has perfected a ray which will

disassociate the atoms in his body and free his soul. He demonstrates it to two doctors who are present to switch on a new ray to reform the atoms. The experiment is a success but what the inventor has witnessed in the world beyond is too vast for him to remain on Earth so he frees his soul again and this time destroys the invention.

With the November 1924 issue *Practical Electrics* changed its name to *The Experimenter* and dropped all short stories. It serialized Victor MacClure's novel *The Ark of the Covenant*, originally published in Britain as *Ultimatum* (Harrap, 1924). This is another master-of-the-world story, this time with a scientist having developed a super airship as well as a sleep gas with which he threatens the Earth unless all war is stopped.

Gernsback was still not attracting the more sensational stories that he needed. Nevertheless he increasingly felt the time was right to reconsider his magazine of scientification. Perhaps the title had been wrong, but that could be easily remedied. *Scientification* went. In came *Amazing Stories*, and with no prior consultation Gernsback issued the magazine on 10 March 1926, with the issue dated April 1926.

### **Amazing Stories**

What Gernsback had done was discontinue *The Experimenter* and use that publishing schedule to accommodate *Amazing Stories*. What it also meant was that with the magazine came *The Experimenter's* editor, the aging but still remarkably bright Thomas O'Connor Sloane. Sloane was born in New York in 1851 and became Professor of Natural Sciences at Seton Hall College in South Orange, New Jersey in 1888. A string of inventions, mostly electrical, are connected with him. He was also the author of several books including *Electric Toy Making for Amateurs* (1892) and *Rapid Arithmetic* (1922). A benign, bearded old man, he was 74 when he found himself at the helm of *Amazing Stories*. Essentially, Sloane undertook the practical editorial duties. Whilst he read the fiction the final choice of content was left to Gernsback. Gernsback also enlisted the help of two consultants to recommend and seek out appropriate fiction. The first was Conrad A. Brandt, a chemist who had emigrated from Germany. He was one of the foremost collectors of science fiction of the day. Gernsback made him literary editor and much of the choice of reprints was down to him. He remained with *Amazing* for many years, later providing a regular book review column. Another consultant who also

advised on selective reprints was Wilbur C. Whitehead, better known in his day as an expert on auction bridge.

The final part of the team was artist Frank R. Paul. Paul had trained as an architect and it was his technical skills that were utilized when Gernsback first employed him on *The Electrical Experimenter* in 1914. Paul had illustrated most of the stories since 1918 but had not painted any covers, although the cover for the August 1924 *Science and Invention* depicting Gernsback's feature 'Evolution on Mars', which was almost certainly by Brown, is sometimes credited to Paul. Nevertheless his covers for *Amazing Stories* would become one of the most striking features of the magazine and certainly a major sales attraction.

Gernsback was determined that *Amazing* would not be overlooked on the bookstalls. It kept the large format (8<sup>1/2</sup> by 11 inches) of the technical magazines and the paper was of such heavy stock that its 96 pages were as thick as the 192-page standard pulps. Paul's bold cover showed some smiling ice-skaters on a frozen world, with the great orb of Saturn seemingly inches away. It depicted a scene from Jules Verne's 'Off on a Comet' which was serialized in two parts.

In his editorial Gernsback explained his intentions in publishing the magazine. First he defined science fiction: 'By "scientification" I mean the Jules Verne, H. G. Wells and Edgar Allan Poe type of story - a charming romance intermingled with scientific fact and prophetic vision.' Gernsback had high hopes for science fiction, as later in the editorial he explains:

*Not only do these amazing tales make tremendously interesting reading - they are also always instructive. They supply knowledge that we might not otherwise obtain - and they supply it in a very palatable form. For the best of these modern writers of scientification have the knack of imparting knowledge and even inspiration without once making us aware that we are being taught.<sup>3</sup>*

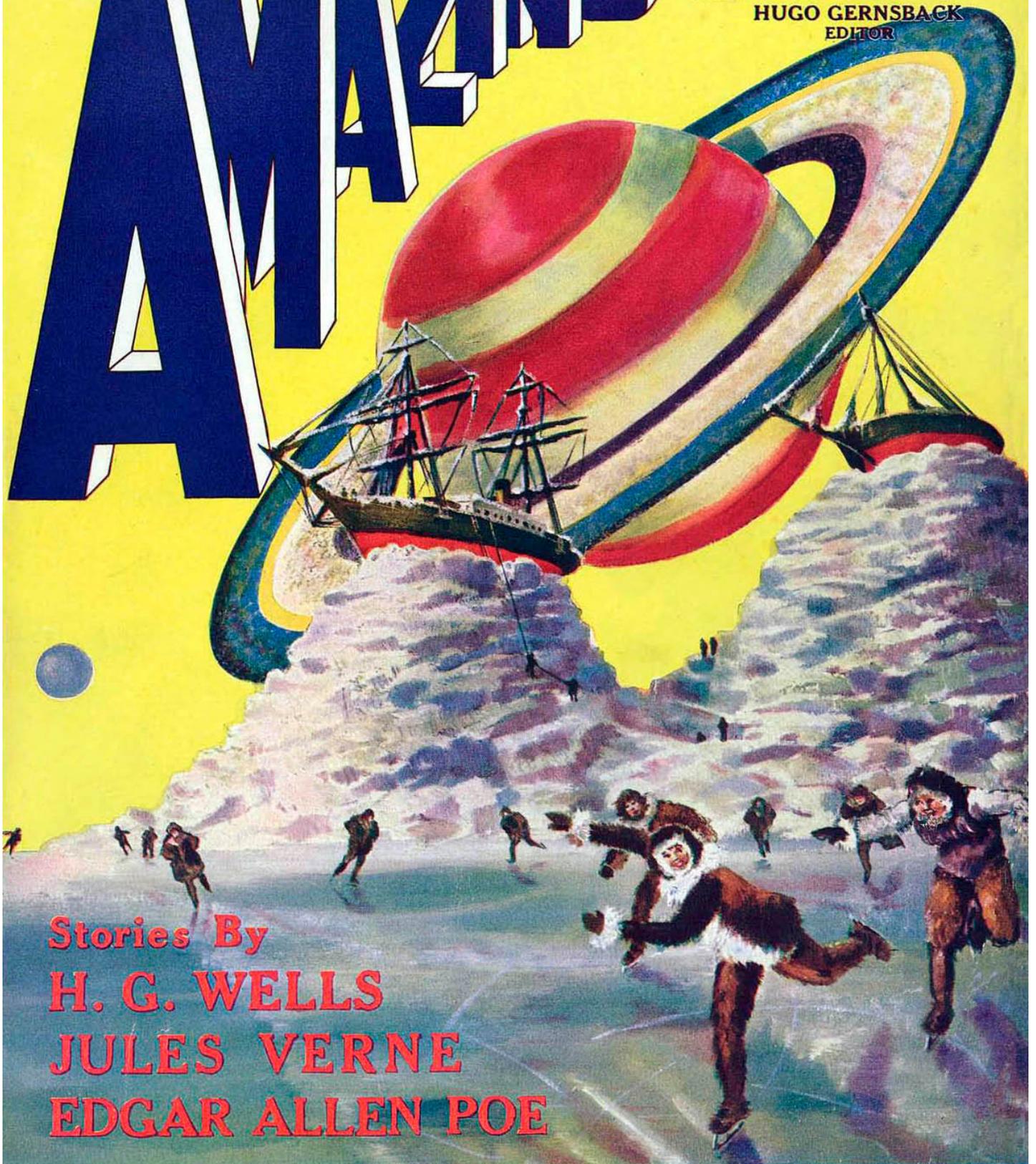
It was Gernsback's firm belief - and it always remained so - that readers would be instructed through science fiction. Unfortunately he found it difficult to back this up with quality fiction. The type of story he was publishing in *Science and Invention* might be instructive but it scarcely met what had now become Gernsback's prime requirement of being interesting or entertaining. Over the previous 15 years Gernsback had changed his emphasis on stories being first instructive and secondly entertaining, with the entertainment value now coming first. Perhaps this was partly the influence of Brandt and Whitehead, but

April, 1926

25 Cents

# AMAZING STORIES

HUGO GERNSBACK  
EDITOR



Stories By  
**H. G. WELLS**  
**JULES VERNE**  
**EDGAR ALLEN POE**

EXPERIMENTER PUBLISHING COMPANY, NEW YORK, PUBLISHERS OF  
RADIO NEWS - SCIENCE & INVENTION - RADIO REVIEW - AMAZING STORIES - RADIO INTERNACIONAL

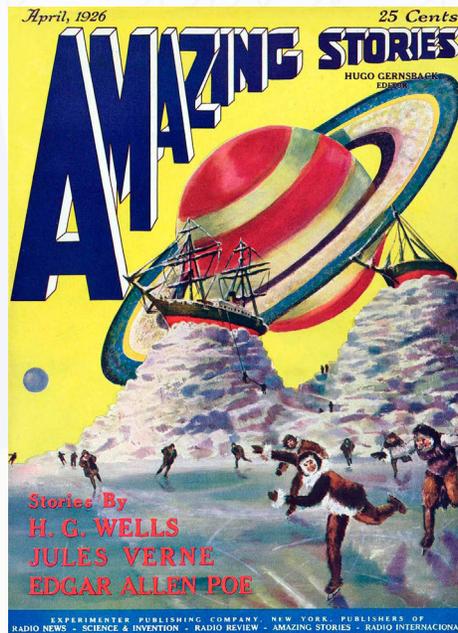
it was more likely Gernsback thinking sound commercial sense. His experience was already showing that, whilst his fiction in *Science and Invention* had been well received, it was still part of a package. The lack of response to his earlier circular suggested that readers wanted more than instructive fiction. They wanted to be entertained, to escape, to experience that sense of awe and wonder that good visionary fiction brought. As a consequence Gernsback was prepared to sacrifice instruction and good science for entertainment and excitement. Ideally he wanted both, but opportunities for the two to come together were rare.

Initially most of the works in *Amazing Stories* were reprints, including all but one of the first 18 serials. With a wide choice of fiction to reprint (limited, one assumes, only by the financial wherewithal to acquire the reprint rights) one would think that Gernsback would be able to acquire the best stories to represent his policy.

With the first issue it was a reasonable mix. The choice of the Verne story was perhaps strange, though if any proof was needed that Gernsback was abandoning scientific accuracy in favor of adventure this was it. 'Off on a Comet, or Hector Servadec' was arguably one of Verne's least scientifically plausible novels. Gernsback admits this in his introductory blurb: *'the author here abandons his usual scrupulously scientific attitude and gives his fancy freer rein'*. After summarizing the novel's plot, Gernsback says, *'These events all belong to the realm of fairyland.'* 'Off on a Comet' had much in common with Ray Cummings's 'Around the Universe' and 'The Man on the Meteor', which had proved popular in *Science and Invention*, as fascinating odysseys around the solar system, though they contained little scientific instruction.

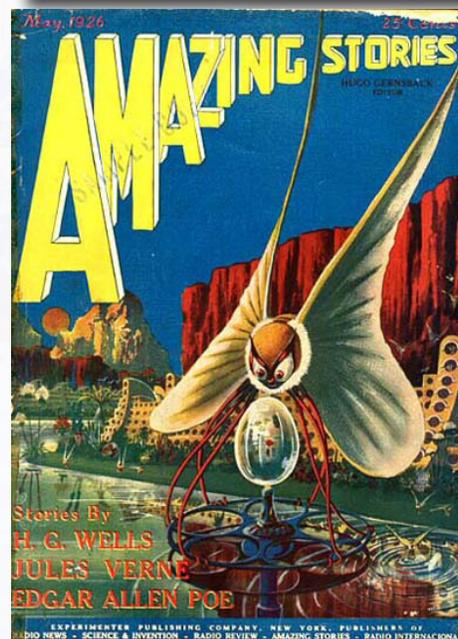
The H. G. Wells selection was 'The New Accelerator', already tested in *Science and Invention*, and in many ways the ideal Gernsback story. It not only describes a new invention - a drug that speeds up the taker's perceptions - but fits it into a 'charming' story. Wells was, of course, the master at this, and it is not surprising that Gernsback selected a story by Wells for each of the first 29 issues.<sup>4</sup>

The Poe selection was 'The Facts in the Case of M. Valdemar'. Although today regarded as a horror story, it does have a scientific base: the possibility that a hypnotized mind may stay alive after the body has died. It is a testament to Poe's talent that this story, which was 80 years old, could stand as an example



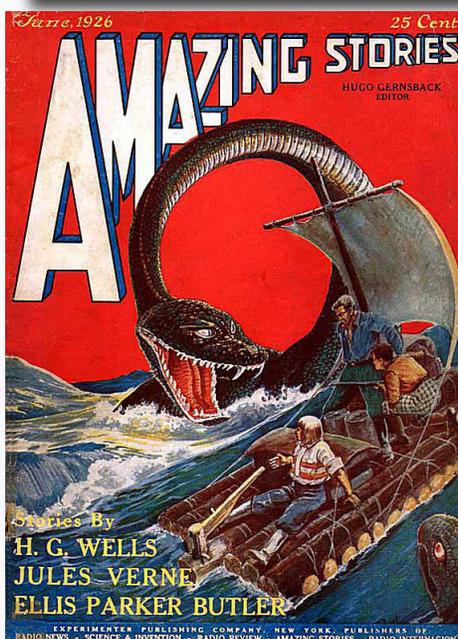
#### April 1926

- (cover: Frank R. Paul - "Off on a Comet")  
 03 - A New Sort of Magazine (Editorial) by Hugo Gernsback  
 04 - Off on a Comet or Hector Servadec (1877) [Part 1 of 2] serial by Jules Verne  
 57 - The New Accelerator (1901) story by H. G. Wells  
 62 - The Man from the Atom (1923) story by G. Peyton Worthenbaker  
 67 - The Thing from - Outside (1923) story by George Allen England  
 74 - The Man Who Saved the Earth (1919) novelette by Austin Hall  
 92 - The Facts in the Case of Mr. Valdemar (1845) story by Edgar Allan Poe



#### May 1926

- (cover: Frank R. Paul - "The Crystal Egg")  
 099 - Thank You! (Editorial) by Hugo Gernsback  
 100 - A Trip to the Center of the Earth (1864)[Part 1 of 3] serial by Jules Verne  
 124 - Mesmeric Revelation (1844) story by Edgar Allan Poe  
 128 - The Crystal Egg (1897) story by H. G. Wells  
 136 - The Infinite Vision (1924) story by Charles C. Winn  
 140 - The Man from the Atom (Sequel) story by G. Peyton Worthenbaker  
 148 - Off on a Comet or Hector Servadec (1877) [Part 2 of 2] serial by Jules Verne



#### June 1926

- (cover: Frank R. Paul - "A Trip to the Center of the Earth")  
 195 - The Lure of Scientifiction (Editorial) by Hugo Gernsback  
 196 - A Trip to the Center of the Earth (1864)[Part 2 of 3] serial by Jules Verne  
 232 - The Coming of the Ice story by G. Peyton Worthenbaker  
 238 - Mr. Fosdick Invents the Seidlitzmobile (1912) story by Jacque Morgan (from the series - *The Scientific Adventures of Mr. Fosdick*)  
 242 - The Star (1897) story by H. G. Wells  
 247 - Whispering Ether (1920) story by Charles S. Wolfe  
 250 - The Runaway Skyscraper (1919) novelette by Murray Leinster  
 266 - An Experiment in Gyro-Hats (1910) story by Ellis Parker Butler  
 272 - The Malignant Entity (1924) story by Otis Adelbert Kline  
 280 - Dr. Hackensaw's Secrets - Some Minor Inventions - story by Clement Fezandíe (*Dr. Hackensaw's Secrets* series)

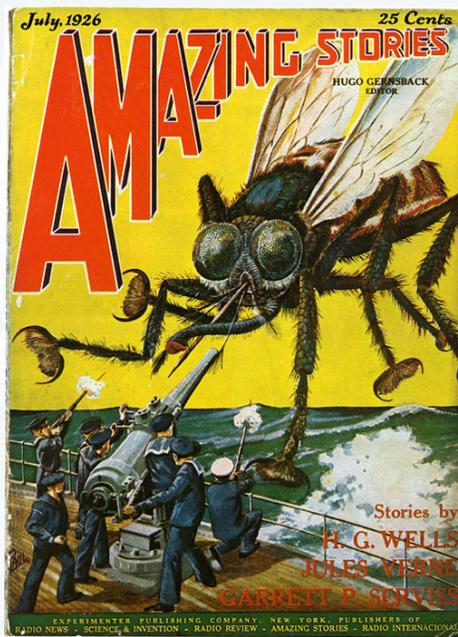
of scientific fiction in 1926. For the remainder of the issue Gernsback chose three further reprints. Two were from *Science and Invention*, fortunately the two most effective: 'The Man from the Atom' by Wertebaker and 'The Thing from - Outside' by England. The third was 'The Man who Saved the Earth' by Austin Hall from *All-Story Weekly*.

It was a sensible choice, with a good mixture of themes and authors. However, one would have to delve deep and long to find much scientific knowledge among the contents. But there is little doubt that the public enjoyed it. Within months *Amazing's* circulation was exceeding 100,000.

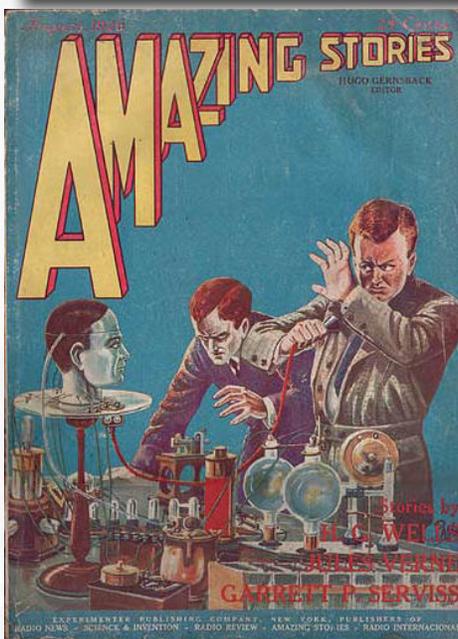
*Amazing* was scheduled as a monthly but Gernsback asked his readers to vote on what would be the ideal schedule. The results, reported in his September 1926 editorial were: monthly, 498; semi-monthly, 32,644. It is astounding that over 33 per cent of his readership responded, and it is possible the reported results contained a printing error (perhaps the final four was doubled), but either way it was still an overwhelming vote in favour of a more frequent schedule. Gernsback stated that he would try and attain that schedule but he never did. Instead he offered something much greater, of which more in a moment.

Gernsback realized the potential of his readership. In the June 1926 editorial he remarked on his surprise at learning of the hidden army of fans in the country, 'who seem to be pretty well orientated in this literature'. Obviously *Amazing Stories* had attracted ardent followers who had previously haunted the Munsey magazines for their favorite literature but who now found it ready packaged. The future of *Amazing* was assured when Gernsback decided to respond to this readership. This he did in two ways.

The first was by way of competitions. It soon became synonymous with Gernsback that not many months would pass without a contest of some kind (these had been common in his technical magazines). The first in *Amazing* was in the December 1926 issue and it was aimed at encouraging the submission of new short stories. Frank R. Paul produced a bizarre cover and readers were requested to submit stories based around the picture. An added enticement was the \$250 first prize. The response was beyond even Gernsback's wildest dreams. In his March editorial he declared that over 360 manuscripts had been received. The winner was Cyril G. Wates from Edmonton, Canada, with 'The Visitation'. Wates sold four stories to Gernsback over the next three years but apart from 'Gold Dust and Star Dust' (*Amazing Stories*, September 1929), which seems to predict the video-



- July 1926**  
 (cover: Frank R. Paul - "The Eggs from Lake Tanganyika")  
 291 - Fiction Versus Facts (Editorial) by Hugo Gernsback  
 292 - Station X [Part 1 of 3] serial by G. McLeod Winsor  
 312 - The Man Who Could Work Miracles (1898) story by H. G. Wells  
 319 - The Feline Light and Power Company Is Organized (1912) story by Jacque Morgan (from the series - *The Scientific Adventures of Mr. Fosdick*)  
 322 - The Moon Metal (1900) novella by Garrett P. Serviss  
 346 - The Eggs from Lake Tanganyika story by Curt Stodmak  
 350 - The Magnetic Storm (1918) story by Hugo Gernsback  
 357 - The Sphinx (1846) story by Edgar Allan Poe  
 359 - Improvements - essay Hugo Gernsback  
 360 - A Trip to the Center of the Earth (1864) [Part 3 of 3] serial by Jules Verne  
 376 - The Secret of the Invisible Girl story by Clement Fezandié (installment - *Dr. Hackensaw's Secrets* series)  
 380 - Experts Join Staff of *Amazing Stories* essay by Hugo Gernsback



- August 1926**  
 (cover: Frank R. Paul - "The Talking Brain")  
 387 - "Impossible" Facts (Editorial) by Hugo Gernsback  
 388 - A Columbus of Space [Part 1 of 3] serial by Garrett P. Serviss  
 410 - The Empire of the Ants (1905) story by H. G. Wells  
 417 - The International Electro-Galvanic Undertaking Corporation (1912) story by Jacque Morgan (from the series *The Scientific Adventures of Mr. Fosdick*)  
 420 - Dr. Ox's Experiments (1872) novella by Jules Verne  
 440 - The Talking Brain story by M. H. Hasta  
 446 - High Tension story by Albert B. Stuart, M.D.  
 452 - Station X [Part 2 of 3] serial by G. McLeod Winsor  
 477 - Aspiration - poem by Leland S. Copeland



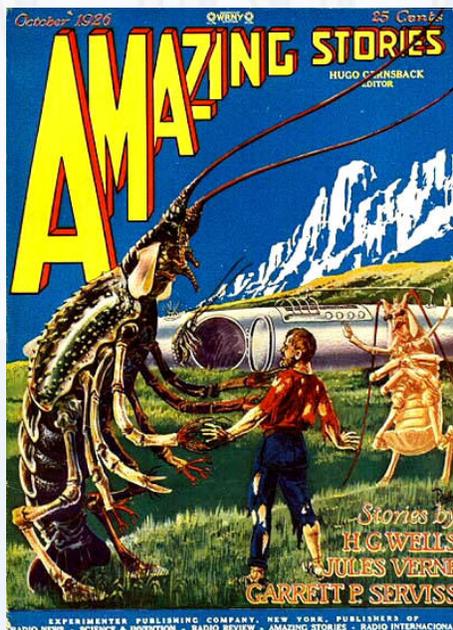
- September 1926**  
 (cover: Frank R. Paul - "In the Abyss")  
 483 - Editorially Speaking (Editorial) by Hugo Gernsback  
 484 - In the Abyss (1896) story by H. G. Wells  
 490 - A Columbus of Space [Part 2 of 3] serial by Garrett P. Serviss  
 510 - The Purchase of the North Pole (1889) [Part 1 of 2] serial by Jules Verne  
 528 - Station X [Part 3 of 3] serial by G. McLeod Winsor  
 556 - The Moon Hoax (1835) novelette by Richard Adams Locke  
 576 - A "Psalm" of Life - poem by Beta

recorder, his stories were unremarkable.

Gernsback printed seven stories from the competition but only two of these were by authors of lasting significance. The third prize went to 'The Fate of the Poseidonia' by Mrs F. C. Harris, who became better known as Clare Winger Harris. She had already made one earlier sale, 'A Runaway World', to *Weird Tales* (July 1926), but now went on to become a Gernsback regular and one of his most popular writers. Miles J. Breuer rated her story 'The Miracle of the Lily' (April 1928) as the best published in *Amazing* up to that date. She later went on to collaborate with Breuer on 'A Baby on Neptune' (December 1929). She was the first regular female writer of science fiction in the specialist magazines, though Francis Stevens (hiding behind a male pseudonym) had preceded her in the general pulps. Gernsback commented about her: *'as a rule, women do not make good scientific writers, because their education and general tendencies on scientific matters are usually limited.'*<sup>5</sup> This may today seem a sexist comment, but it was almost certainly a clinical observation of the day. As it happened Gernsback would encourage women writers as much as men, and a number would establish themselves in his magazines.

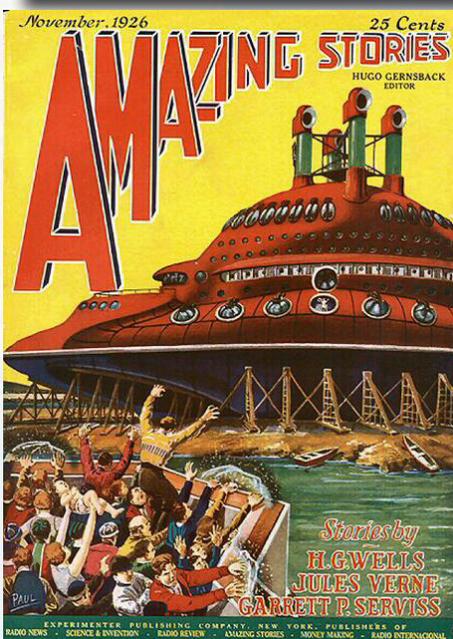
One of the honourable mentions in the competition was 'The Voice from the Inner World' by A. Hyatt Verrill. Verrill was by profession a naturalist and explorer, having undertaken many expeditions to South America, about which he wrote profusely; but he also produced some early fiction, primarily aimed at the boys' market and usually featuring lost cities in the Amazonian jungle, starting with *The Golden City* (1916). Gernsback's magazine thus became a natural market for his lost-*race* adventures. The first was 'Beyond the Pole' (*Amazing*, October-November 1926), which was also the first new serial in *Amazing*. Verrill's work became increasingly more fantastic and took on the Merritt touch. Verrill was a capable writer and, because of his personal experiences, was able to bring a degree of realism alongside the fantastic imagery. That mixture of basic fact and fantastic extrapolation made Verrill an ideal Gernsback author.

Gernsback's second response to his readership was to establish a letter column, called 'Discussions', which became a regular feature from the January 1927 issue. Letter columns were not new in magazines, not even in specialist ones, but 'Discussions' became something different, and this was due to the nature of the science fiction fan. Gernsback had been impressed at the degree of interest and knowledge that his correspondents revealed both in scientific



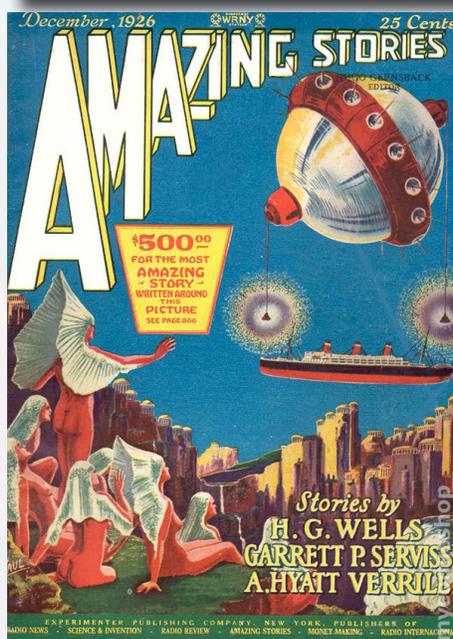
### October 1926

- (cover: Frank R. Paul – "Beyond the Pole")
- 579 - Imagination and Reality (Editorial) by Hugo Gernsback
  - 580 - Beyond the Pole [Part 1 of 2] serial by A. Hyatt Verrill
  - 596 - A Columbus of Space [Part 3 of 3] serial by Garrett P. Serviss
  - 616 - The Purchase of the North Pole (1889) [Part 2 of 2] serial by Jules Verne
  - 635 - Hail and Good-By poem by Leland S. Copeland
  - 636 - The Island of Dr. Moreau (1896) [Part 1 of 2] serial by H. G. Wells
  - 656 - Blasphemer's Plateau story by Alexander Snyder
  - 672 - Lullaby - poem by Leland S. Copeland



### November 1926

- (cover: Frank R. Paul – "The Second Deluge")
- 675 - Plausibility in Scientification (Editorial) by Hugo Gernsback
  - 676 - The Second Deluge [Part 1 of 4] serial by Garrett P. Serviss
  - 702 - The Island of Dr. Moreau (1896) [Part 2 of 2] serial by H. G. Wells
  - 724 - Beyond the Pole [Part 2 of 2] serial by A. Hyatt Verrill
  - 736 - The Mad Planet (1920) novella by Murray Leinster
  - 758 - A Drama in the Air (1874) story by Jules Verne
  - 765 - Stars - poem by Leland S. Copeland



### December 1926

- (cover: Frank R. Paul – contest illustration)
- 773 - \$500.00 Prize Story Contest (Editorial) by Hugo Gernsback
  - 774 - The First Men in the Moon (1901) [Part 1 of 3] serial by H. G. Wells
  - 792 - The Man Higher Up (1909) novelette by Edwin Balmer and William B. MacHarg
  - 802 - The Time Eliminator story by K. A. W. (as by Kaw)
  - 806 - Through the Crater's Rim novelette by A. Hyatt Verrill
  - 820 - The Lord of the Winds novelette by Augusto Bissiri
  - 828 - The Telepathic Pick-Up story by Samuel M. Sargent, Jr.
  - 831 - The Educated Harpoon (1920) story by Charles S. Wolfe
  - 834 - The Diamond Lens (1858) novelette by Fitz-James O'Brien
  - 844 - The Second Deluge [Part 2 of 4] serial by Garrett P. Serviss
  - 867 - Ascension - poem by Leland S. Copeland

VOLUME  
1

DECEMBER, 1926  
No. 9

# AMAZING STORIES

THE  
MAGAZINE  
OF  
SCIENTIFUNCTION

HUGO GERNSBACK, *Editor*  
DR. T. O'CONOR SLOANE, Ph.D.; *Associate Editor*  
WILBUR C. WHITEHEAD, *Literary Editor*  
C. A. BRANDT, *Literary Editor*

Editorial and General Offices: 53 Park Place, New York, N. Y.

*Extravagant Fiction Today - - - - - Cold Fact Tomorrow*

## \$500.00 PRIZE STORY CONTEST

By HUGO GERNSBACK

SINCE the first appearance of AMAZING STORIES, we have received a great many manuscripts for publication in our magazine. We wish to state at this point that at present the magazine is not in the market for full length novels, because the editors have a great many on hand that await publication. They do, however, want short stories under 10,000 words, stories that would occupy nine or ten pages in AMAZING STORIES.

Furthermore, we receive an increasing number of letters, asking if we are in the market for short stories, and to these we wish to reply in the affirmative. We can not get too many real short scientifiction stories. To encourage this, we are starting a rather unique contest this month.

We have composed on our front cover a picture which illustrates a story to be written by our readers. We are frank to say that we haven't the slightest idea what the picture is supposed to show. The editors' ideas pertaining to the real solution,—if one there be,—based upon the picture, are necessarily vague.

There is for instance the strange race of people which you see in the left foreground, while in the distance there is an equally strange city which may or may not be on this planet, and there is the still stranger ball-like machine floating in space which apparently has captured a modern ocean greyhound in some amazing manner. What is going to happen to the ocean liner is the great secret. Does the ocean liner contain human beings, or have they been left behind? What force has lifted the steamship into space, in this incredible way, and where is it being transported? All these are vital questions that all of us should like to have answered.

Now, some one of our readers is going to write a *real* short story of less than 10,000 words, around this picture. He is going to study the picture from all perspectives and, knowing a bit about science, he will not have much trouble writing a most convincing story. We know it will be so convincing that we will actually believe it. And the author who is going to write the best story will be a good observer, because he will miss no detail of the picture, and will take cognizance of even the smallest detail.

It is in the very nature of this contest that there can not

be a great many prize winners. The editors have limited the prizes to three, and only three stories will be chosen, and only three will be printed. The reading of the three prize-winning stories will, we know be most interesting, because each will very likely be entirely different in plot and in treatment.

Here, then, is a great chance for you to become an author. It is a great opportunity to try your hand in an imaginative story of the scientifiction type. But before you jump to any conclusions, be sure that you read the rules carefully so as not to be disqualified.

1 The purpose of this contest is to have you write a story around the illustration on the front cover of this issue.

2 The story should be between 5,000 and 10,000 words.

3 The story must be of the scientifiction type and must contain correct scientific facts to make it appear plausible and within the realm of present-day knowledge of science.

4 The story must be typewritten or in pen and ink. No penciled matter will be considered.

5 All stories submitted to this contest must be received flat, not rolled.

6 Unused manuscripts will be returned if return postage has been enclosed.

7 AMAZING STORIES can not enter into any correspondence as to stories.

8 Three cash prizes will be awarded.—First Prize, \$250.00; Second Prize, \$150.00; Third Prize, \$100.00.

9 This contest closes on January 5th at noon, at which time all manuscripts must be in.

10 In awarding the prizes, AMAZING STORIES acquires full rights of all kinds, including those of translation into foreign languages, second rights, as well as motion picture rights. The Editors will be the judges.

11 From this contest are excluded the employees of the Experimenter Publishing Company and their families.

12 Anyone may join this contest even though not a subscriber to the magazine.

Address all manuscripts to *Editor, Cover Contest, AMAZING STORIES, New York City.*

### \$500.00 IN PRIZES

The following cash prizes will be awarded, and will be paid for on publication of the prize-winning stories in AMAZING STORIES:

First Prize .....\$250.00  
Second Prize ..... 150.00  
Third Prize ..... 100.00

The stories will appear in subsequent issues in their correct order of merit.

Mr. Hugo Gernsback speaks every Monday at 9 P. M. from WRNY on various scientific and radio subjects.

*The Editorial for the December 1926 issue detailed an exciting and lucrative story contest. Submissions were to be based on the cover of this issue and a total of seven stories from the competition were published throughout the following year.*

matters and in the field of science fiction. Because Gernsback was keen to have readers explore and discuss the concepts in the fiction, he actively encouraged this both in the letter column and in a later feature he added for scientific questions. What Gernsback may not have realized, but which soon became apparent, was that most fans of science fiction were relatively lonely children given more to imaginative flights of fancy than to active adventures with friends. Also, because of the expanse of the United States, the likelihood of two of these encountering each other in any town or city was quite remote. *Amazing Stories* thus rapidly became a close friend, and the letter column the only avenue for these fans to talk about their wild imaginings which were otherwise viewed as crackpot by friends or family. This was the real secret of Gernsback's *Amazing Stories* and is the cause of the popularity of science fiction. He had tapped into the secret dreams of the nation, and mostly the young, and allowed them a channel for expression. This was to lead to both an explosion in the interest in and writing of science fiction, and the birth of science fiction fandom.

During the magazine's first year Gernsback published mostly reprints. In addition to Wells and Verne, there were stories from the Munsey pulps, from back issues of *Science and Invention*, and ones imported from abroad. These included, in the July 1926 issue, 'The Eggs from Lake Tanganyika' by Curt Siodmak, a writer who would later establish himself in the American film industry.

Gernsback soon became aware from his correspondents that the two most popular writers were not Verne and Wells but Burroughs and Merritt. This gave him something of a problem. Although Burroughs did include strong scientific concepts in his work, they were marginal to the adventure. Merritt's work was even more extreme. His stories were fantasies where any scientific elements were minimal and certainly not educational. When Gernsback began serialization of 'The Moon Pool' in the May 1927 *Amazing* he faced the dilemma of introducing a story that was, by his definition, a fairy tale and not science fiction. He sought to rationalize this by arguing that the story introduced a new science and one that might become possible some day when more was understood about radiation. Gernsback was looking for an excuse for including such fantastic fiction in his magazine when it did not fit in with his basic creed. It did, however, fit in with the readers. The story remained one of the most popular of the period. What we see, as *Amazing* entered its second year, was Gernsback wrestling with the problem of a

readership with greater interest in scientific and fantastic adventures than in stories about science and inventions.

After the first year Gernsback planned a yearbook but became more ambitious as time passed and, in June 1927, he issued a double-sized *Amazing Stories Annual*. Originally he had planned only an additional normal-sized issue, but he became emboldened when he agreed with Burroughs to purchase a new Martian novel which saw print in the *Annual* as 'The Master Mind of Mars'. This novel alone would have guaranteed the success of the *Annual*, which, despite the double cover price of 50 cents, sold out. The rest of the *Annual* was all reprint, with two stories by Merritt, and items by Austin Hall, A. Hyatt Verrill, Jaque Morgan and H.G. Wells.

The success of the *Annual* and the growing circulation of the monthly, allowed Gernsback to experiment further and in January 1928 he issued the first number of *Amazing Stories Quarterly*. This was a real bonanza: 144 large-size pages for 50 cents, carrying two novels and several short stories. Although the first issue reprinted the novel, *When the Sleeper Wakes* by H. G. Wells, it also carried a new short novel by Earl L. Bell 'The Moon of Doom', a disaster story about the Moon falling towards the Earth and the resultant catastrophes.

Bell's story was only the third original novel-length work that Gernsback had published in his fiction magazines. It is rather strange that he had continued to run serials in *Science and Invention*, including reprints of Merritt's novels, rather than include new serials in *Amazing*. He was clearly still feeling his way during 1927 but was becoming increasingly convinced that the magazine was right. He had two problems, though. One was obtaining sufficient good new material of all lengths. The second was getting the balance right between quality scientific material that followed his desire to stimulate scientific study, and the more adventurous fiction that may have stimulated the imagination but not necessarily into scientific experimentation. This last matter was becoming serious because Paul's exciting covers, whilst clearly attracting readers at the bookstalls, were giving the wrong impressions to parents, suggesting that this was harmful literature for their children, the very people Gernsback wanted to encourage.

A further problem was Gernsback's payment policy. Gernsback was notorious for his poor payment which was both low and frequently late. This did not enamour

him to the more able pulp writers. Murray Leinster, whose fiction Gernsback was reprinting from the Munsey magazines, was discouraged by his agent from submitting new material to Gernsback partly due to the poor payment but also because of the puerile image that science fiction was attracting.

Other writers who encountered Gernsback briefly soon noted his poor payment. One of these was H.P. Lovecraft, whose 'The Colour out of Space' was the best story in the September 1927 issue, and the only story from *Amazing* to receive an honourable mention in Edward J. O'Brien's prestigious series, *Best American Short Stories*. The minimal late payment that Lovecraft received caused him to call Gernsback 'Hugo the Rat',<sup>6</sup> a phrase that has since gone down in legend. Gernsback eventually fell out of favour with H.G. Wells following a misunderstanding about payments, and it is certain that many writers and agents were aware of Gernsback's practices. As a consequence it was difficult to attract quality names other than by reprinting stories. Initially most of the stories by new writers were poor in quality, and some that Gernsback did publish were still along the lines of humorous invention stories. Typical of these was 'Hicks' Inventions with a Kick', a series of four stories by Henry Hugh Simmons about various fairly basic inventions that go wrong and cause havoc.

What Gernsback had to face was that the popular stories were the fantastic ones, not the mundane invention stories. Although they were the original inspiration for *Amazing*, the magazine had rapidly attracted a different audience, one which delighted in the fantastic adventure stories of the Munsey magazines. Unfortunately Gernsback's magazines did not have the same quality image as *Argosy* which, only occasionally, printed a lurid, monster cover for its sf stories. Usually the covers portrayed historical, detective or western stories which were rather more staid and artistically acceptable. Paul's covers caused some readers to say that they felt embarrassed to buy the magazine. No lesser person than Raymond A. Palmer, who will feature heavily in our history (and who would be guilty of even more garish covers on later issues of *Amazing*), wrote in to say that: 'Several months ago I had the opportunity to induce a friend to read *Amazing Stories* but he was forced to discontinue it by reason of his parents' dislike of the cover illustrations.

He thought it was "trash".<sup>7</sup> Gernsback took note of these comments. The last thing he wanted to do was to repel the very readers he had hoped to stimulate. He experimented. In the April 1928 *Amazing* he ran a competition for a symbol to represent the concept of scientification. The winning design - a pen on a cog writing the word 'Scientifiction' moving between fact and theory - was portrayed in full on the cover of the September 1928 issue. To test the sales, Gernsback printed 30,000 more copies of that issue. He reported the matter in the April 1929 *Amazing*. It transpires that the September issue had three times as many unsold copies as the issues published before and after. Much though Gernsback recognized the problems of the lurid covers, it made commercial sense to retain them.

Of course the imagery projected by the covers did not have to reflect the quality of the fiction but, unfortunately, it usually did. Despite the quality fiction by Wells, Verne and Poe, and better than average work by Merritt and Burroughs, the bulk of the fiction was uninspired. This was a concern from the outset for the precocious youngster G. Peyton Wertenbaker whose sequels to "The Man from the Atom" (May 1926) and "The Coming of the Ice" (June 1926) had been the first new stories Gernsback had bought for *Amazing*. In a long letter to Gernsback, Wertenbaker made some eloquent statements on the nature of science fiction:

*Scientifiction is a branch of literature which requires more intelligence and even more aesthetic sense than is possessed by the sex-type reading public. It is designed to reach those qualities of the mind which are aroused only by things vast, things cataclysmic, and things unfathomably strange. It is designed to reach that portion of the imagination which grasps with its eager, feeble talons after the unknown. It should be an influence greater than the influence of any literature I know upon the restless ambition of man for further conquests, further understandings. Literature of the past and the present has made the mystery of man and his world more clear to us, and for that reason it has been less beautiful, for beauty lies only in the things that are mysterious. Beauty is a groping of the emotions towards realization of things which may be unknown only to the intellect. Scientifiction goes out into the remote*

*vistas of the universe, where there is still mystery and so still beauty. For that reason scientifiction seems to me to be the true literature of the future.*

Wertenbaker then added a word of warning:

*'The danger that may lie before Amazing Stories is that of becoming too scientific and not sufficiently literary. It is yet too early to be sure, but not too early for a warning to be issued amicably and frankly'.<sup>8</sup>*

Gernsback hardly needed reminding for it was a dilemma he readily recognized. The same message came across from Miles J. Breuer, Gernsback's next important writing discovery. In a letter published in the July 1928 *Amazing*, Breuer highlighted a general opinion that the stories lacked literary quality, to which he added:

*I don't care how much science you put in, if the stories conform to modern literary standards the above criticisms will not occur. Let your stories have plot and unity of impression and the general reader will like them, in spite of the science... Which is the better purpose for your magazine: to provide light entertainment for the scientific people; or to carry the message of science to the vast masses who prefer to read fiction?*

Gernsback's answer summed up his views:

*Our stories...are written to popularize science. Our efforts have led to the publication and production of a quantity of good literature seasoned with science - perhaps too far-fetched in the latter aspect. This last is a dangerous admission, however, for no one knows how far science will develop in the future. The last sixty years have seen the world revolutionized by the developments of science. The younger readers, we believe, will live through another generation of almost miracles, and they seem especially to enjoy these stories. We are, of course, always on the look-out for 'literary scientifiction'.*

*Amazing* may have shifted from the scientific lecture to the adventure story, but not necessarily with a corresponding growth in literary values. Although it was a change in intent, it was a confirmation of the image that the title and cover art already

suggested. It was what had been feared by many of the scientific purists who came to *Amazing* from *Science and Invention*. The stories might be educational and contain strong scientific principles but they were packaged in such a way as to suggest a more juvenile content.

Within two years Gernsback had created a new market niche for a product which he had called scientification, but in doing so had identified that product with the more lurid end of the literary spectrum. As later critics of Gernsback (amongst them James Blish, Damon Knight, Harlan Ellison and Barry Malzberg) would term it, Gernsback had 'ghettoized' science fiction. It had certainly not been his intention, but there is no doubt that by creating *Amazing Stories*, and by not providing stronger editorial control, Gernsback had harmed the reputation of science fiction and forced it into a category from which it has ever since been struggling to escape.

As we shall see Gernsback did redeem himself to some extent briefly in the early thirties but not sufficiently for his act to be recognized. By then the damage was done and science fiction was at its lowest ebb. Yet the writers that Gernsback discovered would themselves develop the field beyond Gernsback's control. The field he had named and promoted had all too rapidly grown out of his control, and it was left to his writers to save it.

1. Chapter Two contains some details also included in my more detailed study of the period 1926-1936, *The Gernsback Days* (Gillette, NJ: The Wildside Press, 2001).

2. From Hugo Gernsback's editorial, 'Editorially Speaking', *Amazing Stories*, 1(6) September 1926, p. 483.

3. From Gernsback's editorial, 'A New Sort of Magazine', *Amazing Stories*, 1(1) April 1926, p. 3.

4. See my article 'Mr H. and Mr H.G.', *Fantasy Commentator*, 6 (4) (No. 40) Winter 1989/90, pp. 263-74, for a detailed analysis of Gernsback's financial dealings with H.G. Wells.

5. *Amazing Stories*, 2 (3) June 1927, p. 213.

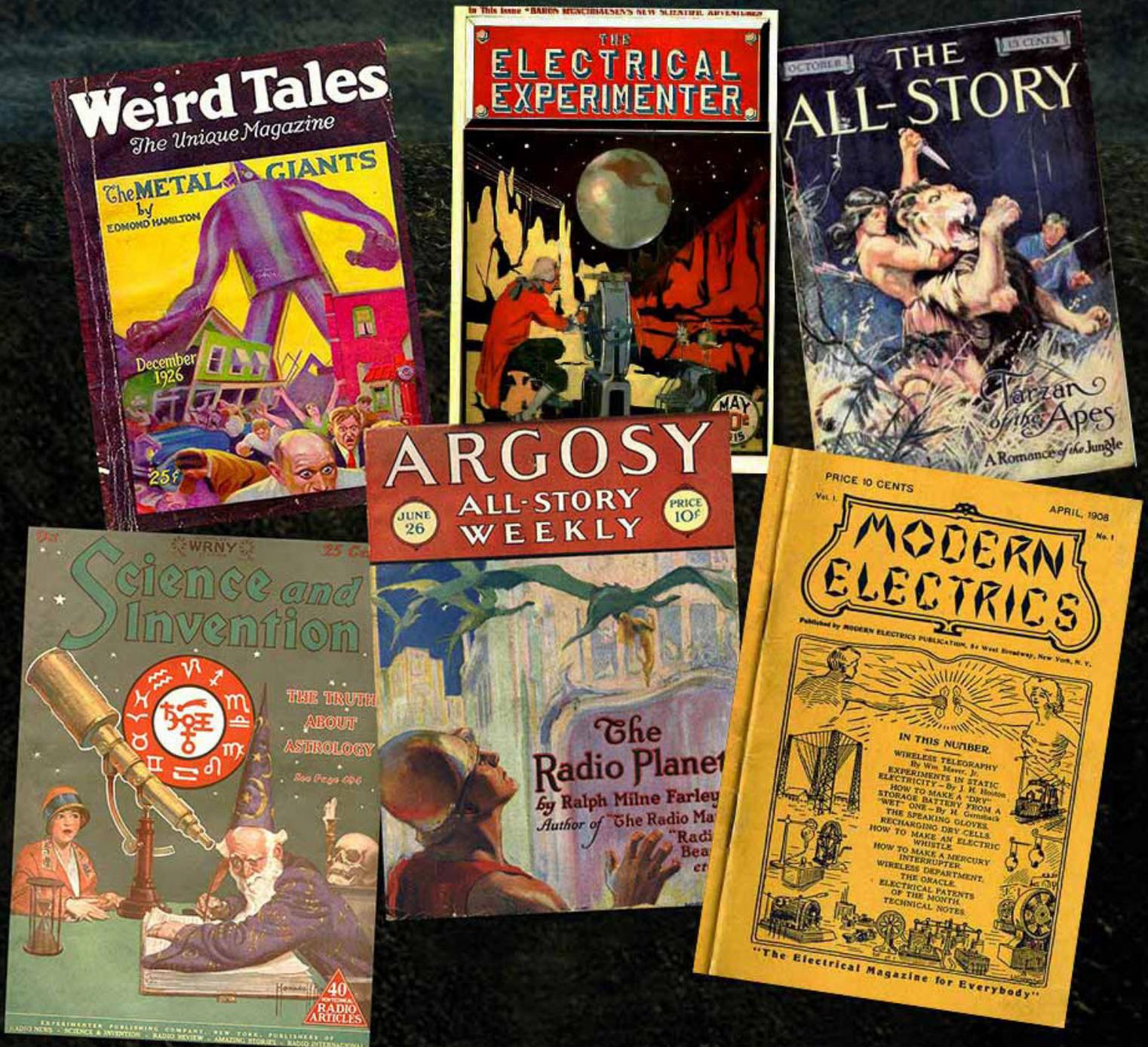
6. H. P. Lovecraft, *Selected Letters IV* (Saug City: Arkham House, 1976), p. 343, HPL to F. Lee Baldwin, 13 January 1934.

7. *Amazing Stories*, 3 (7) October 1928, p. 662.

8. *Amazing Stories*, 1 (4) July 1926, p. 297.

# OTHER DIMENSIONS

A Look at Magazine Publishing in the Horror and Fantasy Genres



Prior to *Amazing Stories* arrival in 1926 there were no magazines which exclusively published what would become the genre of science fiction. Writers of futuristic stories published in all sorts of fiction and even some non-fiction publications. Some of these stories popped up, of course, in the ghost and supernatural pulps. Detective tales often had futuristic devices and mad scientists. But even after the arrival of *Amazing*, plenty of veteran writers continued to submit “scientifiction” stories to those “other” pulps. In fact, many future legends such as Edmond Hamilton, Manly Wade Wellman, and C.L. Moore all got their starts in non-sf magazines.

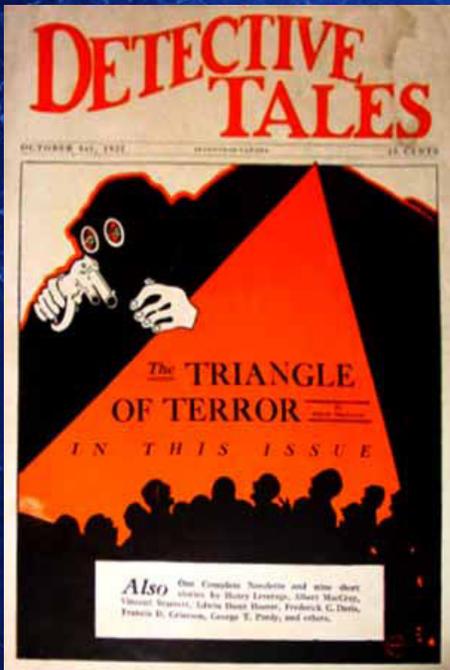
# Weird Tales

*The Unique Magazine*

By  
Jim Emerson

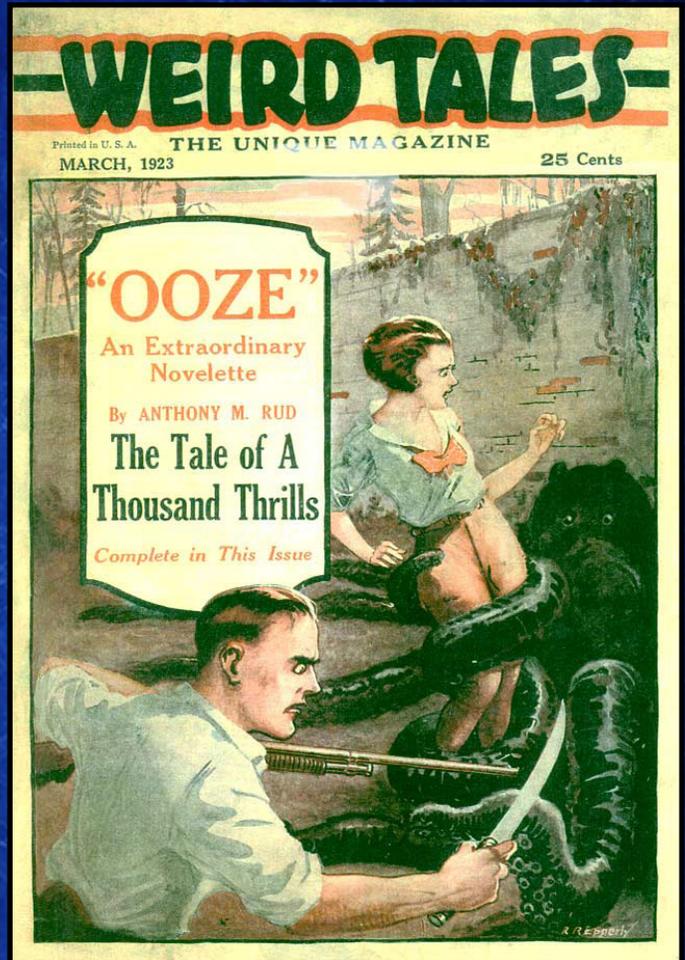
## A Difficult Start

In 1922 Jacob Clark Henneberger and J.M. Lansinger became partners in a new publishing venture. Rural Publications, Inc., located in Indianapolis, Indiana would soon be producing an exciting new fiction magazine called *Detective Tales*. The first issue was a large size 8<sup>1</sup>/<sub>2</sub> x 11 and was dated October 1, 1922. The man in charge of putting each issue together was an experienced writer and former newspaper editor named Edwin Baird. *Detective Tales* would be published on a bi-weekly basis. The first issue contained a novelette and ten stories by writers such as Vincent Starrett, Henry Leverage, and Harold Ward.



*DETECTIVE TALES* - Vol. 1, Issue 1

Unfortunately, from the start sales were anything but exciting. The magazine was indistinguishable from every other detective pulp on the newsstands and by the fourth issue it was ready to go under. Henneberger decided to take action by adding a second magazine to try to increase revenue and split the overhead costs. He had always been a great fan of the writings of Edgar Allan Poe and thought that a magazine focusing on the supernatural might be just the thing to give the company some forward momentum. A couple of months later *Weird Tales* was introduced to the world, with the subtitled "The Unique Magazine." Both *Detective Tales* and *Weird Tales* were now 192 pages in 6 x 9 format, with 3 color covers. They sold for 25 cents



The premiere issue of *WEIRD TALES*

each, which was significantly higher than the regular price of 10 to 15 cents Wmost of the other magazines were selling for. Both magazines would also be edited by Edwin Baird.

The cover story for the premiere issue of *Weird Tales*, dated March 1923, was "Ooze" by Anthony M. Rud. The tale included the classic mad scientist, mysteriously disappearing characters and a giant man-eating amoeba. The issue contained 25 other stories but no interior illustrations. Future editors of *Weird Tales* both had stories published in this issue. Farnsworth Wright had a tale called, "The Closing Hand", while Otis Adelbert Kline had a two part serial called "The Thing of a Thousand Shapes." Both writers would be frequent contributors during Baird's editorship. In fact, Kline had stories in five of the first six issues.

Like its sister magazine, *Weird Tales* got off to a rough start. Much of this may have been due to the lackluster and amateurish looking covers, the lack of big name writers, the

cover price, or most likely, a combination of all three. After only two issues *Weird Tales* changed format to the much larger 8.5 x 11 bedsheet and only 64 pages, with covers even more dull and lifeless than the previous two issues. Though the magazine was primarily on a monthly schedule, it did skip a couple of issues. July was the first of those months and so the next issue was labeled the July-August issue. Notably Clark Ashton Smith had two poems in this issue, "The Red Moon" and "The Garden of Evil". Poetry would become a regular fixture of the magazine beginning with the January 1924 issue and would endure as such from then on.

The October 1923 *Weird Tales* was a milestone issue. It marked the first appearances of two of the magazine's most celebrated writers. Seabury Quinn had been selling stories since late 1917 and had developed quite a following. Baird was happy to accept the popular author's submissions and in the October issue included his novelette, "The Phantom Farmhouse" as well as an essay on Bluebeard, the fictional villain who had a habit of murdering his wives. The other great catch in that issue was a talented young man named H.P. Lovecraft. Originally, Lovecraft had sent a batch of five stories to *Weird Tales*, all handwritten and single spaced. Baird sent them all back telling Lovecraft to resubmit them in the proper format. Lovecraft was not happy with this response but eventually retyped the story "Dagon" and mailed it back to *Weird Tales*. This time Baird accepted the tale and published it in the October 1923 issue. Both Quinn and



H.P. Lovecraft



Seabury Quinn

Lovecraft would become regulars in *Weird Tales* for years to come.

It turns out that Harry Houdini was a great fan of *Weird Tales* from the start. He submitted a couple of stories to the magazine and, of course, got the royal treatment from Baird. "The Spirit Fakers of Hermannstadt" was serialized in two parts in the March 1924 and April 1924 issues. It was the cover story for the March issue. His second story, "The Spirit Lover" was the cover story for the April issue, and "Imprisoned with the Pharaohs" was his third cover story in a row for the combined May/June/July 1924 issue. It was an autobiographically based piece

and was actually ghost-written (no pun intended) for Houdini by H.P. Lovecraft. Then there was the new column called "Ask Houdini" in which he responded to reader questions involving the supernatural.

The April 1924 issue was Edwin Baird's last as active editor for *Weird Tales*. With the completion of this issue business ground to a halt for a couple of months. After a year of publishing two magazines and month after month of poor sales, Rural Publications, Inc. was now on the verge of bankruptcy, having accumulated between \$40-50,000 of debt. Things had gone poorly for a number of reasons. The better writers that Henneberger had hoped to attract to *Weird Tales* never showed any interest in submitting. The cover art was dull (in every sense of the word). But the biggest problem was the poor selection of stories by Baird. For instance, he never particularly cared for Lovecraft's works and rejected the first few until Henneberger ordered Baird to accept any stories he submitted. Baird was not particularly interested in the subject matter of *Weird Tales* and generally played it safe by accepting the typical ghost stories that everyone else was running. Not a particularly good strategy for a publication which represented itself as "The Unique Magazine."

Henneberger strongly believed in *Weird Tales* and wanted to see it survive at all costs. He quickly made some dramatic changes which he hoped would bring his magazine back from the brink. First he sold his rights to *Detective Tales* magazine to his partner J.M. Lansinger. Henneberger also removed Baird from the editorship at *Weird Tales* and handed him over to Lansinger to continue his work with *Detective Tales*. Rural Publications, Inc. was dissolved and both magazines continued under new organizations. Lansinger now started Real Detective Tales, Inc. and *Detective Tales* was renamed first to *Real Detective Tales* and then to *Real Detective Tales and Mystery Stories*. *Weird Tales* would retain its name at its new home, Popular Fiction Publishing Company.

Now the task was to focus on *Weird Tales* and mold it to the potential he knew it had. Henneberger would next need to fill the vacant editor position and he knew the perfect individual for the job. He traveled to Brooklyn, New York to visit the newly married H.P. Lovecraft. Henneberger so badly wanted the talented young writer on his staff that he offered Lovecraft his first 10 weeks of salary up front and full editorial control of the magazine. Lovecraft and his new wife were both hesitant to move from the familiar surroundings of the northeast coast. Though the offer was incredibly generous, in the end Lovecraft turned down

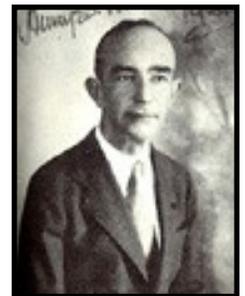
the position. One cannot but wonder what *Weird Tales* might have developed into with H.P. Lovecraft at the helm. Henneberger then turned to his second choice, Baird's former assistant and slush reader, Farnsworth Wright. Wright accepted the job and was assisted by William Sprenger, who was brought in as the new business manager.



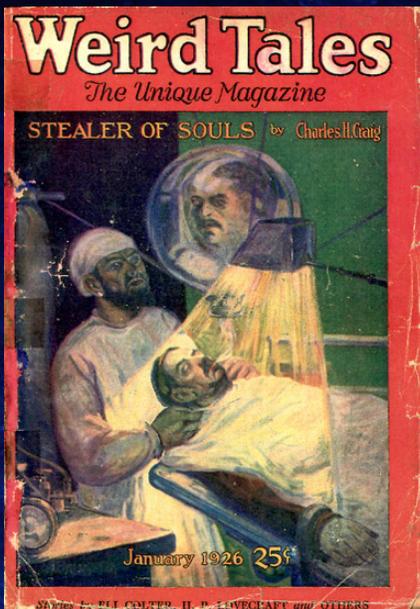
Otis Adelbert Kline

Before all the new changes were set into motion, there would be one more issue published under the current management. The May/June/July 1924 issue of *Weird Tales* was a combined triple "anniversary issue." Still in the 8.5 x

11 format with 192 pages, it was a hefty issue and came with an equally hefty price of 50 cents. The contents were put together by Henneberger with the help of Otis Adelbert Kline and Farnsworth Wright. Other than the editorial for the triple issue, which was probably written by Kline, there was minimal editing done. Most of the work involved selecting and organizing the stories, all of which had already been purchased by Baird. There were a couple of notable pieces in the issue. The first being a first story titled, "Tea Leaves" by Henry S. Whitehead. This new author would become a mainstay of *Weird Tales* over the years and one of its most popular writers of horror and fantasy fiction. He was a correspondent of H.P. Lovecraft, named both Edward Lucas White and William Hope Hodgson as influences, and would in later years be described by R.H. Barlow as a member of "the serious *Weird Tales* school." What made Whitehead such a fascinating figure was that while he was writing all of those dark and frightening tales, his day job was as a pastor of the Church of the Good Shepard in Dunedin, Florida. The other notable story in the triple issue was called, "The Loved Dead" by C.M. Eddy, Jr. This tale generated a bit of controversy and notoriety for *Weird Tales* because it briefly mentioned necrophilia in one passage. This was apparently enough to set people in several cities up in arms, demanding that the offending publication be removed from all newsstands.

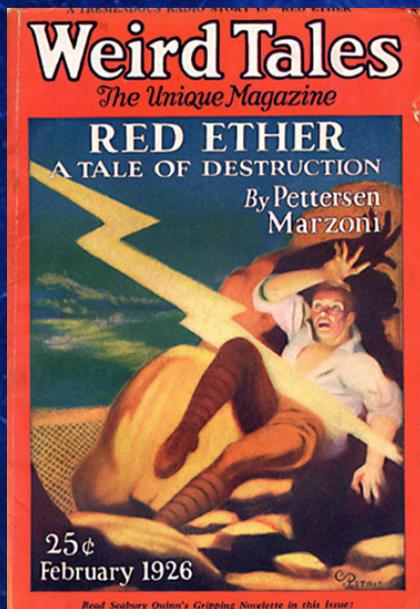


Henry S. Whitehead



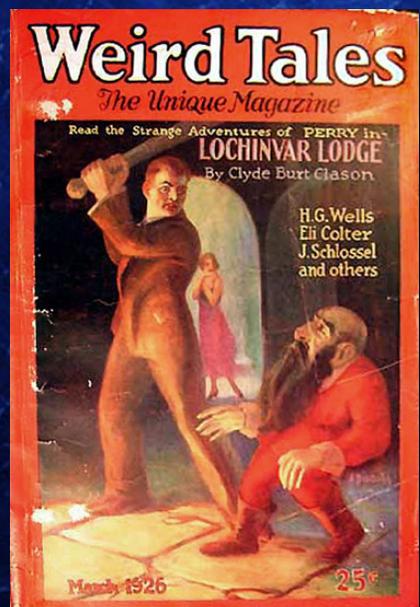
### January 1926

- (cover: Andrew Brosnatch – “Stealer of Souls”)  
 The Eyrie - essay by The Editor  
 05 - Stealer of Souls - novelette by Charles Hilan Craig  
 21 - On the Dead Man's Chest [Part 1 of 4] - serial by Eli Colter  
 29 - The Dead Soul - story by Raoul Lenoir  
 39 - The Black Crusader - story by Alicia Ramsey  
 47 - McGill's Appointment - story by Elsie Ellis  
 49 - The Mystery under the Sea - story by Donald E. Keyhoe  
 59 - Adam, to Lilith - poem by E. Hoffmann Price  
 60 - The Avenger - short-fiction by H. Thompson Rich  
 63 - The Fair Pastie Pye - story by Arthur Edwards Chapman  
 68 - The Sands of Dee - poem by Charles Kingsley  
 69 - Wandering Willie's Tale (1824) - story by Sir Walter Scott  
 81 - The Gong Ringers - story by Hasan Vokine  
 86 - The Waning of a World [Part 3 of 4] - serial by W. Elwyn Backus  
 117 - The Tomb (1922) - story by H. P. Lovecraft  
 124 - Lenore (1843) - poem by Edgar Allan Poe



### February 1926

- (cover: C. Barker Petrie, Jr. – “Red Ether”)  
 149 - Red Ether [Part 1 of 2] - serial by Petterson Marzoni  
 173 - The Isle of Missing Ships - novelette by Seabury Quinn  
 193 - The Word of Santiago - story by E. Hoffmann Price  
 200 - The Avenging Hand - story by Roy Wallace Davis  
 205 - Phantom Billiards - story by Frank E. Walker  
 211 - The White Dog (1915) - story by Feodor Sologub  
 215 - The Thing in the Glass Box - story by Sewell Peaslee Wright  
 222 - Italian Love - poem by William James Price  
 223 - The Kidnaper's Story - novelette by Walter G. Detrick  
 232 - On the Dead Man's Chest [Part 2 of 4] - serial by Eli Colter  
 245 - The Other Half - story by Edwin L. Sabin  
 251 - The Two Corbies - poem by Anonymous  
 252 - The Cats of Ulthar (1920) - story by H. P. Lovecraft  
 254 - Spleen (1857) - poem by Charles P. Baudelaire  
 255 - The Waning of a World [Part 4 of 4] - serial by W. Elwyn Backus  
 272 - The Eyrie - essay by The Editor  
 272 - Letter [Letters to Weird Tales] - essay by Robert E. Howard  
 272 - Letter - essay by August Derleth  
 273 - Letter - essay by Greye La Spina  
 273 - Letter - essay by H. P. Lovecraft  
 274 - Letter - essay by Arthur Thatcher



### March 1926

- (cover: Andrew Brosnatch – “Lochinvar Lodge”)  
 The Eyrie [The Eyrie] - essay by The Editor  
 293 - Lochinvar Lodge - novelette by Clyde B. Clason  
 307 - The Jungle Monsters - story by Paul S. Powers  
 313 - A Message From Space - story by J. Schlosel  
 325 - Something Toothsome - story by Arthur J. Burks  
 331 - Dead in Three Hours - story by Elwin J. Owens  
 337 - A Dream of Armageddon (1901) - novelette by H. G. Wells  
 353 - The Evening Star - poem by Farnsworth Wright [as Francis Hard]  
 354 - The Music of Madness - story by William E. Barrett  
 360 - The Mask of the Red Death (1842) - story by Edgar Allan Poe  
 364 - The Inland Sea - poem by Frank Belknap Long  
 365 - The Luster of the Beast - story by Charles Christopher Jenkins  
 374 - Dr. Jerbot's Last Experiment - story by Granville S. Hoss  
 379 - On the Dead Man's Chest [Part 3 of 4] - serial by Eli Colter  
 391 - Swamp Horror - story by Will Smith and R. J. Robbins  
 398 - Death Carol (1867) - poem by Walt Whitman  
 399 - The Curse - story by Charles Hilan Craig  
 404 - Red Ether [Part 2 of 2] - serial by Petterson Marzoni  
 419 - Astarte - poem by E. Hoffmann Price

## The Wright Years

The first issue of the “new” *Weird Tales* was dated November 1924. It was back to the original, standard 6 x 9 format with 144 pages. The cover price remained at 25 cents. The editorial office at the time was located in the Baldwin Building in Indianapolis. By the end of the following year the business had to be relocated to the nearby Holliday Building due to the Baldwin being torn down. Though Henneberger had hoped to woo Lovecraft into the editorship, Wright turned out to be an impressive catch himself.

The November 1924 issue introduced no less than three new writers. Frank Belknap Long had been encouraged to submit his work to *Weird Tales* by longtime friend H.P. Lovecraft. “The Desert Lich” was his first sale to *Weird Tales* and his second overall. He would become a prolific writer, not only in the weird fiction and fantasy genres, but in science fiction as well, writing for *Astounding Science Fiction* under John W. Campbell, Jr. He also wrote *Ellery Queen* mysteries, comic books, was an accomplished poet, and even worked as a magazine editor throughout the 1950s and 1960s.



Frank Belknap Long



Greye La Spina

Greye La Spina made her mark in that issue with “The Tortoise-Shell Cat”. She would develop into one of the most popular female writers of the pulp era, though her career output was limited to less than two dozen stories and three novels.

“Thus Spake the Prophetess: A Tale of Tahiti” was the first *Weird Tales* appearance by Estil Critchie, which was actually an early pseudonym of Arthur J. Burks. Burks served in World War I with the Marine Corp. While stationed in the Caribbean, he was fascinated by tales of voodoo rituals and was inspired to start writing his own in 1920. Burks enjoyed writing so much that by 1928 he resigned from the Marines so that he could write full-time. He would become one of the most prolific writers of the pulp era, publishing over 800 stories. Burks even earned the nickname of “million-word-a-year man” due to his extraordinary output.

He would also develop a reputation based on his mastery of improvisation. People would suggest common household items and he would fabricate a detailed plot around that object on the spot.



Arthur J. Burks

The cover story for the January 1925 issue was a science fiction tale called “Invaders from Outside” by J. Schlossel. This was his first published story and was immediately popular with both Wright and the readers of *Weird Tales*. (Joseph) Schlossel had a short and not well documented writing career, if it could even be called that. His “career” spanned a mere six published stories in seven years. Yet he was very popular with the readers and is remembered as being one of the pioneers of “space opera.” [*Space opera was a term coined by Wilson Tucker in 1941 to refer to the “hacky, grinding, stinking, outworn, spaceship yarn”.* It was a play on the term “soap opera” and initially was not meant to be a compliment. Eventually it developed into a more generous expression, referring to classic pulp space adventures with interstellar battles and plenty of hostile aliens. An example of this would be E.E. “Doc” Smith’s SKYLARK series.] E. Hoffman Price also made his debut in the same issue with “The Rajah’s Gift”. Price would go on to publish two dozen stories as well as numerous collaborations in *Weird Tales* alone.

The April 1925 issue contained one of the most talked about stories from those early years. The first of a three part serial, “Invaders from the Dark” by Greye La Spina was a werewolf novel which had originally been turned down by Edwin Baird, but picked up later by Farnsworth Wright. Soon after the issue went on sale, enthusiastic letters started pouring in from fans and fellow writers alike. Seabury Quinn complained that he missed his subway stop because he was so engrossed in reading the story. C.M. Eddy, Jr. believed that a book version would sell quite well. In a letter of his own, Farnsworth Wright declared that La Spina was among the magazine’s top ten most popular writers.

July 1925 was another milestone issue in that it contained the first story by an aspiring young writer named Robert Ervin Howard. The sale earned him \$16 and was the beginning of a spectacular, if all

too brief literary career. Just eleven years later the man who almost single-handedly created the “sword and sorcery” genre took his own life upon learning of the death of his mother. To this day he continues to be one of the most popular writers in all of fantasy fiction.



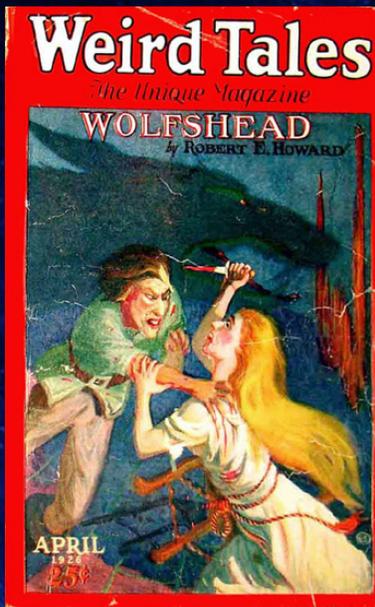
Jules de Grandin

neither sf, fantasy, nor horror; but it was sufficiently strange and “unique” to be a perfect addition to the magazine.

The October 1925 *Weird Tales* was yet another milestone issue. Seabury Quinn’s story, “The Horror on the Links” introduced a character named Jules de Grandin. He was a French physician and an investigator of the occult, solving unnatural crimes and mysterious events. He was accompanied by his faithful assistant Dr. Trowbridge. De Grandin proved to be the most popular series character ever to appear in *Weird Tales*, even overshadowing Howard’s Conan and Lovecraft’s Cthulu Mythos. Between the October 1925 issue and his last appearance in the September 1951 issue, there were 93 Jules de Grandin stories in the pages of *Weird Tales*. The entire series has since been reprinted in a three volume set called *The Complete Adventures of Jules de Grandin*.

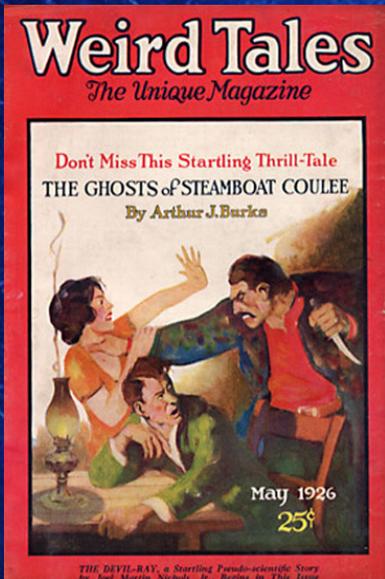


Robert E. Howard



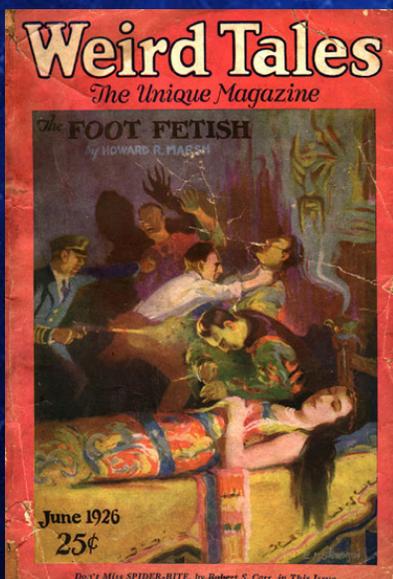
#### April 1926

- (cover: E.M. Stevenson – “Wolfshead”)  
 437 - Wolfshead - novelette by Robert E. Howard  
 449 - The Outsider - story by H. P. Lovecraft  
 454 - The Contra-Talisman - story by George Ballard Bowers  
 457 - The Hooded Death - story by Joel Martin Nichols, Jr.  
 465 - Out of the Mists of Time - story by William Benton Frazier  
 474 - Knights of the Red Owl - story by Elwin J. Owens  
 481 - The Derelict Mine [Part 1 of 3] - serial by Frank A. Mochnant  
 492 - Teeth - story by Galen C. Colin  
 497 - The Vengeance of India - story by Seabury Quinn  
 508 - The Phantom Drug - story by A. W. Kapfer  
 513 - The House in the Willows - story by Sewell Peaslee Wright  
 517 - Duval's Weird Experiment - story by F. William Sarles  
 527 - The Mummy's Foot (1878) - story by Théophile Gautier  
 534 - The Tiger - poem by William Blake  
 535 - Things That Are God's - story by C. Franklin Miller  
 541 - The Yellow Specter - story by Stewart Van der Veer  
 549 - The Glacier Lode - story by Strickland Gillilan  
 553 - On the Dead Man's Chest [Part 4 of 4] - serial by Eli Colter  
 566 - The Eyrrie - essay by The Editor  
 566 - Letter - essay by E. Hoffmann Price



#### May 1926

- (cover: Andrew Bensen – “The Ghosts of Steamboat Coulee”)  
 The Eyrrie - essay by The Editor  
 581 - The Ghosts of Steamboat Coulee - novelette by Arthur J. Burks  
 599 - The Devil-Ray [Part 1 of 3] - serial by Joel Martin Nichols, Jr.  
 609 - The Dead Hand - story by Seabury Quinn  
 619 - The Silent Trees - story by Frank Owen  
 625 - The Man Who Was Saved - story by B. W. Sliney  
 631 - Bat's Belfry - story by August Derleth  
 637 - Queen of the Vortex - novelette by F. William Sarles  
 654 - The Werewolf (1839) - story by Frederick Marryat  
 (excerpt from *The Phantom Ship*)  
 664 - Horreur Sympathique - poem by Charles P. Baudelaire  
 665 - Across the Gulf - story by Henry S. Whitehead  
 671 - The Moon Dance - poem by A. Leslie  
 672 - Vials of Wrath - story by Edith Lyle Ragsdale  
 678 - The Experiment of Erich Weigert - story by Sewell Peaslee Wright  
 685 - The Confession of a Madman - story by James Cocks  
 698 - The Derelict Mine [Part 2 of 3] - serial by Frank A. Mochnant  
 713 - The Dance of Death - poem by Jean Lahor



#### June 1926

- (cover: E.M. Stevenson – “The Foot Fetish”)  
 The Eyrrie - essay by The Editor  
 725 - The Foot Fetish - story by Howard R. Marsh  
 735 - Spider-Bite - novelette by Robert S. Carr  
 751 - The Death Crescents of Koti (1926) - story by Romeo Poole  
 762 - Ghosts of the Air - story by J. M. Hiatt and Moye W. Stephens  
 767 - The Charm That Failed - story by George Ballard Bowers  
 769 - The Life Serum - story by Paul S. Powers  
 779 - Their Last Job - story by Robert Lee Heiser  
 786 - The Upper Berth (1885) - novelette by F. Marion Crawford  
 798 - A Grave - poem by Lilla Poole Price  
 799 - Ti Michel - story by W. J. Stamper  
 805 - The Moon-Bog - story by H. P. Lovecraft  
 811 - The Strange Case of Pascal - story by Robert Eugene Ulmer  
 816 - The Devil-Ray [Part 2 of 3] - serial by Joel Martin Nichols, Jr.  
 827 - Hurling Horror - story by Earl W. Scott and Marion Scott  
 840 - Nerve - story by Charles Frederick Stansbury  
 843 - Asphodel - story by Arthur J. Burks  
 848 - The Derelict Mine [Part 3 of 3] - serial by Frank A. Mochnant

In 1926 Andrew Brosnatch ended his prolific output as *Weird Tales* top and often only illustrator. His last cover for *Weird Tales* was March 1926 and his last interior illustrations were in the following month's issue which included ten of his drawings. Long after Brosnatch had moved on, his artwork for "The Eyrie" (*WT's* editorial page) remained a firm fixture all the way through to the last issue in September 1954.

May 1926 contained a first story by yet another one of *Weird Tales'* future legends. "Bat's Belfry" was the first of scores of stories by August W. Derleth which he would produce over the next four decades. In 1939, along with his longtime friend Donald Wandrei, Derleth would create Arkham House Publishing, which specialized in weird fiction and in particular the works of H.P. Lovecraft. Though mostly known today for his supernatural fiction, August Derleth produced a great body of work in numerous other genres including mystery, historical fiction, and science fiction. In 1938 he was awarded the prestigious Guggenheim Fellowship for his critically acclaimed writings collectively known as the Sac Prairie Saga.

In the July 1926 issue Clare Winger Harris published her first story, "The Runaway World," and in December submitted a short story for a contest being run by Hugo Gernsback's *Amazing Stories*. Her attempt placed third in the contest. "The Fate of the Poseidonia" (*Amazing Stories*, June 1927) gained her significant notoriety among sf fans and she quickly developed into one of science fiction's most popular writers of the 1920s. Like fellow writer J. Schloessel, her output was relatively small, yet she managed to capture the imaginations of her readers. Her total body of work only included eleven stories and one novel published between 1923 and 1930. She was also credited as being the first woman to publish stories in the science fiction magazines under her own name.

A month later Edmond Hamilton would have his first story, "The Monster-God of Mamurth" published in the August issue. His story as well as most of the others were overshadowed by veteran A. Merritt and his cover story, "The Woman of the Wood". At the time, Merritt and Edgar Rice Burroughs were the two most popular pulp writers. Merritt's story had originally been submitted to and rejected by *Argosy*. He then passed it on to *Weird Tales* and Wright snapped it up without hesitation. Hamilton would be right back through the end of the year with a three part serial titled, "Across Space", in which Martians try to destroy life on Earth by knocking it out of its orbit. He would also capture the cover story for the December 1926 issue with "The Metal Giants". Stories like this would gain Hamilton popularity as a writer of scientific fiction and eventually as one of

the pioneers of space opera.

In the October 1926 issue, F. Orlin Tremaine, writing under the pen name Orlin Frederick, published his first story, "The Throwback". Though he published only a handful of his own stories, Tremaine would be more widely known for his editorial efforts in the science fiction field. He would become the second editor at *Astounding Science Fiction* from 1933 to 1937. He would then be succeeded by John W. Campbell, Jr. In 1940 Tremaine started his own publishing company and launched *Comet Stories*, which only lasted for five issues (December 1940 - July 1941).

During the first few years of his tenure (November 1924 - March 1940) as *Weird Tales* senior editor Farnsworth Wright introduced the reading public to authors such as Edmond Hamilton, E. Hoffman Price, Frank Belknap Long, Robert E. Howard, H. Warner Munn, Arthur J. Burks, and many others. The legendary playwright Tennessee Williams, author of classics such as *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *A Streetcar Named Desire*, had his first short story published in the pages of *Weird Tales* at the age of sixteen. The story was titled, "The Vengeance of Nitocris" and appeared in the August 1928 issue; the same issue which introduced Robert Howard's Solomon Kane. Most of these authors became regular contributors to *Weird Tales* and in fact Robert E. Howard sold nearly all of his early works there. In the pages of *Weird Tales*, Robert E. Howard also gave birth to Bran Mak Morn, King Kull, and of course, the greatest berserker of them all...Conan the Barbarian. Technically though, it depends on how you want to define Conan's first appearance. "The Phoenix in the Sword" (*Weird Tales*, Dec 1932) was the first story in which the character Conan actually appears. In an earlier story by Howard, called, "People of the Dark" (*Strange Tales of Mystery and Terror*, June 1932) the protagonist, who has lived past lives, briefly recounts of once being a black-haired barbarian named Conan.

In late 1926 Popular Fiction Publishing Company moved from Indianapolis to 3810 N. Broadway in Chicago then to 840 N. Michigan Avenue. Things had been going well and the team at *Weird Tales* had done an admirable job thus far molding their publication into truly "the unique magazine." Farnsworth Wright, of course, deserved the lion's share of credit for that. *Weird Tales* had developed a strong, positive reputation for delivering stories that were both unique and generally of high quality. But there was another new and unique magazine creating a name for itself back in New York, and its stories were amazing!

\* \* \* \*

## FARNSWORTH WRIGHT

Born in Santa Barbara, California on July 29, 1888, Wright served in France as an infantryman during World War I. Specifically, he was a French interpreter as a member of the American Expeditionary Forces (AEF). After the war, he returned to the US and moved to Chicago where he was hired as music critic at the *Chicago Herald and Examiner*. It was about this time that the first tremors of Parkinson's Disease began to show.

Wright's first experience with *Weird Tales* was as the magazine's slush reader, sifting through all the story submissions, in search of those few diamonds in the rough that would occasionally appear. During that time he published a number of his own stories in the pages of *Weird Tales* including:

"The Closing Hand" (March 1923)

"The Snake Fiend" (April 1923)

"The Teak-Wood Shrine" (September 1923)

"An Adventure in the Fourth Dimension" (October 1923)

"Poisoned" (November 1923)

"The Great Panjandrum" (November 1924)

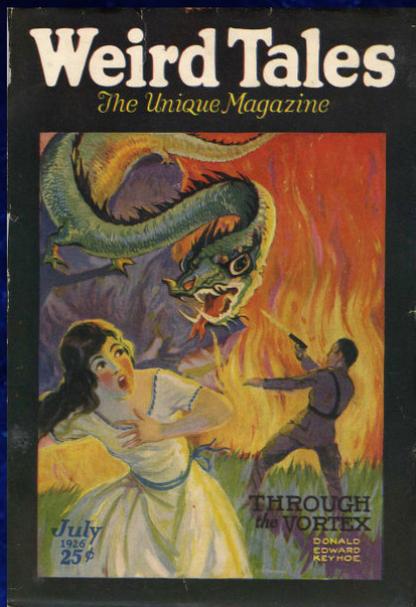


When Jacob Henneberger offered him the senior editorial position, Wright had his hands full trying to save this sinking ship. Edwin Baird had not been a competent editor at the helm of *Weird Tales*. It would

take a couple of years, but Farnsworth Wright would turn this mediocre publication into one of the most memorable, creative, and yes, unique fiction magazines ever created.

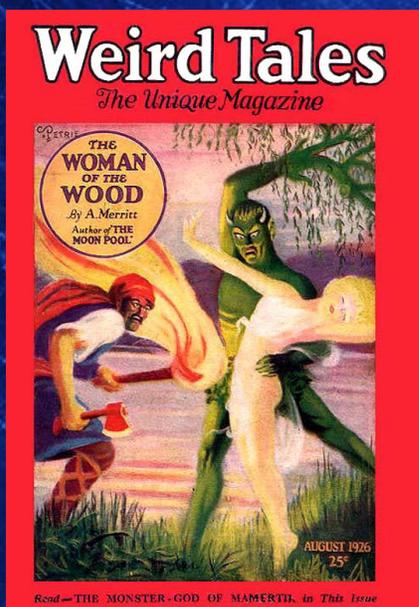
In 1930 Wright introduced a companion magazine to *Weird Tales* called *Oriental Stories*. The theme based on the title was obvious and many of *Weird Tales* regular writers could be seen there as well. One of Wright's biggest acquisitions, probably since discovering Robert E. Howard, was to hire a young artist named Margaret Brundage to do the covers for *Oriental Stories*. She was the first and only female pulp cover artist, and her erotic style brought significant, positive attention to *Oriental Stories*. It was not long before she was the favorite artist at *Weird Tales* as well.

By this time the effects of Parkinson's had progressed so much that Wright could no longer even sign his name legibly. He would bravely fight on for another ten years. Finally in May 1940 Wright stepped down as editor of *Weird Tales*, no longer physically able to perform his duties. A mere month later, on June 12, 1940, Farnsworth Wright passed away at the age of 51.



### July 1926

- (cover: E.M. Stevensons – “Through the Vortex”)  
 The Eyrre - essay by The Editor  
 05 - Through the Vortex - novelette by Donald E. Keyhoe  
 27 - Fettered [Part 1 of 4] - serial by Greye La Spina  
 49 - Laocoon - story by Bassett Morgan  
 57 - Si Urag of the Tail (1923) - story by Oscar Cook  
 67 - With the Coming of Dawn - story by Leslie N. Johnson  
 69 - The Demons of Castle Romnare - story by Elizabeth Adt Wenzler  
 77 - The House of Horror - novelette by Seabury Quinn  
 91 - The Dreamer of Atlânaat - story by E. Hoffmann Price  
 101 - Fear - poem by Cristel Hastings  
 102 - The Birthmark (1843) - story by Nathaniel Hawthorne  
 113 - A Runaway World - story by Clare Winger Harris  
 125 - Salem - poem by Edmund Clarence Stedman  
 126 - The Elixir of Life - story by August Derleth and Marc Schorer  
 128 - Ghosts - poem by Louise Garwood  
 129 - The Devil-Ray [Part 3 of 3] - serial by Joel Martin Nichols, Jr.



### August 1926

- (cover: C. Barker Petrie, Jr. – “The Woman of the Wood”)  
 The Eyrre - essay by The Editor  
 149 - The Woman of the Wood - novelette by A. Merritt  
 167 - The Whistling Monsters - novelette by B. Wallis  
 183 - The Tsantsa of Professor Von Rothapfel - story by Alanson Skinner  
 191 - The Terrible Old Man (1921) - story by H. P. Lovecraft  
 193 - The Door of Hell - novelette by Emma-Lindsay Squier  
 204 - The Devil's Pay - story by August Derleth  
 207 - The Monster-God of Mamurth - story by Edmond Hamilton  
 217 - The Horla (1886) - novelette by Guy de Maupassant  
 232 - Starkey Strang - poem by Bertrande Harry Snell  
 233 - The Mad Surgeon - story by Wright Field  
 241 - The Devil's Graveyard (1924) - novelette by G. G. Pendarves  
 255 - The Other Vera - story by Willis Knapp Jones  
 262 - Fettered [Part 2 of 4] - serial by Greye La Spina  
 280 - On Canton Road - poem by Samuel M. Sargent, Jr.



### September 1926

- (cover: E.M. Stevenson – “The Bird of Space”)  
 The Eyrre - essay by The Editor  
 292 - The Bird of Space - novelette by Everil Worrell  
 307 - Across Space [Part 1 of 3] - serial by Edmond Hamilton  
 323 - The Tower Ghost - story by E. Phillips Oppenheim  
 331 - A Creeping, Crawling Thing - story by Dick Heine  
 337 - The Case of the Jailer's Daughter - story by Victor Rousseau  
 344 - Ozymandias (1818) - poem by Percy Bysshe Shelley  
 345 - Ancient Fires - novelette by Seabury Quinn  
 361 - The Marmoset - story by August Derleth and Mark Schorer  
 365 - The Bracelet - story by Talbert Josselyn  
 373 - He - story by H. P. Lovecraft  
 380 - The Night Wire - story by H. F. Arnold  
 384 - Elysium - poem by A. Leslie  
 385 - Jumbee - story by Henry S. Whitehead  
 392 - The Tapestry Chamber (1828) - story by Sir Walter Scott  
 401 - Barnacles - poem by Sidney Lanier  
 402 - The Cat of Chiltern Castle - story by Mary Sharon  
 406 - Fettered [Part 3 of 4] - serial by Greye La Spina  
 424 - Eldorado (1849) - poem by Edgar Allan Poe

## Andrew Brosnatch

When Farnsworth Wright took over the reins at *Weird Tales* in late 1924, he was responsible for many changes which would get the magazine on the right track after a dismal first year under the control of Edwin Baird. One of the first things he did was to hire a new artist to handle all of the cover artwork as well as much of the interior illustrations. The man he chose for the job was Andrew Brosnatch. Brosnatch was not a particularly talented artist. He was certainly nowhere near the level of future *Weird Tales* legends such as Margaret Brundage, Virgil Finlay, or Hannes Bok. But for the first 15 months of Wright's editorship, he was nearly the only artistic talent *Weird Tales* utilized.

Brosnatch was born on October 24, 1896, in Fayette County, Pennsylvania. He was an art student living in Chicago and got his first big break when *Weird Tales* moved to town in 1924 and hired him as part of its reorganization. Beginning with the November 1924 issue, the first of the "new" *Weird Tales*, Brosnatch did the cover for each of the next 13 monthly issues, all the way to November 1925. In fact, he was the exclusive artist for five of the 12 issues published in 1925 (April, July, September, October, and November), doing both covers and interiors. Brosnatch also designed the logo for "The Eyrie" letters page [see below].

The cover for the December 1925 issue was done by an artist named Joseph Doolin, who

would create only one other cover for *Weird Tales* (the December 1926 issue for Edmond Hamilton's "The Metal Giants"), but dozens of interior art throughout the 1930s. Even in that issue, Brosnatch did eight of the nine interior illustrations. For January 1926 Brosnatch again had the cover and most of the interior art.

For whatever reason, the March 1926 *Weird Tales* was Brosnatch's last cover and the April issue contained his last ten pieces of original interior drawings. In all, during his brief stay with *Weird Tales*, Andrew Brosnatch had painted fifteen covers, over 150 interior drawings, and his logo for "The Eyrie" page continued to be used in every issue until the magazine finally folded with the September 1954 issue. Over the years a random Brosnatch interior reprint or two would pop up in *Weird Tales* throughout the 30s and 40s with the last one included in the January 1946 issue.

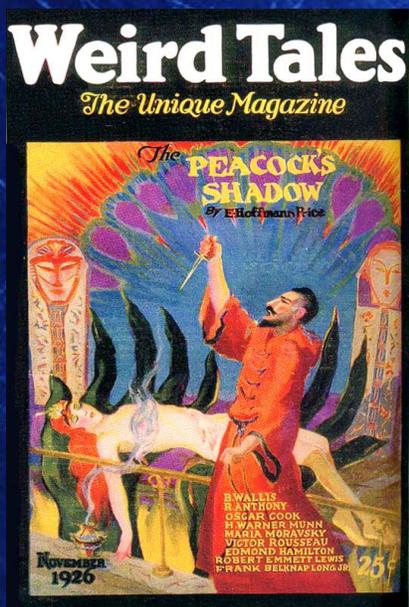
Not much is known about Andrew Brosnatch after he left *Weird Tales*. Based on a few personal records and documents, he did remain in the Chicago area at least until 1930 working as a commercial artist. According to his World War II draft card, in 1942 he was living in New York City. Andrew Brosnatch died on December 26, 1965 in Los Angeles, California. His last published artwork was a drawing reprint for the anthology *The Loved Dead and Other Tales* (Fenham Publishing, 2008).





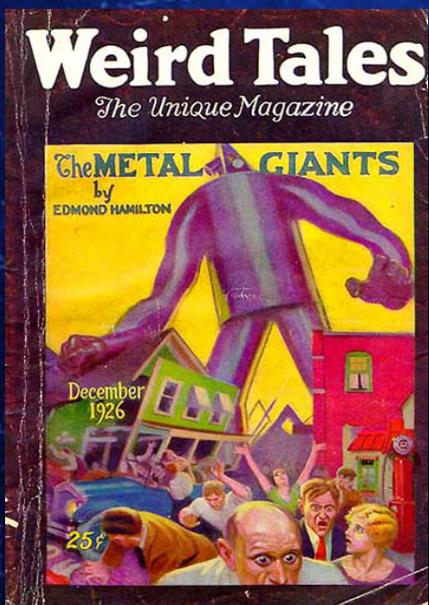
### October 1926

- (cover: C. Barker Petrie, Jr. - "The Supreme Witch")  
 The Eyrie - essay by The Editor  
 436 - The Supreme Witch - story by G. Appleby Terrill  
 449 - The Voice of Bills - story by John Martin Leahy  
 461 - The Throwback - story by F. Orlin Tremaine  
 463 - The Great God Pan - story by Seabury Quinn  
 473 - The Woman with the Crooked Nose (1910) - story by Victor Rousseau  
 481 - The Chair - novelette by Marion Heidt Mimms  
 495 - The Corpus Delicti - story by Eli Colter  
 503 - Cattle of Furos - story by Everil Worrell  
 520 - Across Space [Part 2 of 3] - serial by Edmond Hamilton  
 534 - The Bagman's Story (1837) - story by Charles Dickens  
 543 - The Projection of Armand Dubois - story by Henry S. Whitehead  
 551 - The Coffin of Lissa - story by August Derleth  
 554 - Seven Minutes - story by Frank Owen  
 559 - Fettered [Part 4 of 4] - serial by Grege La Spina  
 569 - Grave Chains - poem by A. Leslie  
 570 - The Phantom Express - story by H. Thompson Rich



### November 1926

- (cover: E.M. Stevenson - "The Peacock's Shadow")  
 The Eyrie - essay by The Editor  
 580 - The Peacock's Shadow - novelette by E. Hoffmann Price  
 597 - The Star Shell [Part 1 of 4] - serial by Geo. C. Wallis and B. Wallis  
 618 - November - poem by A. Leslie  
 619 - The Parasitic Hand - story by R. Anthony  
 625 - The City of Spiders - novelette by H. Warner Munn  
 647 - The Creature of Man (1925) - story by Oscar Cook  
 659 - The Ode to Pegasus - story by Maria Moravsky  
 663 - The Fiend of the Marsh - novelette by Robert Emmett Lewis and Martha May Cockrill  
 677 - The Tenth Commandment (1910) - story by Victor Rousseau  
 684 - The Assault Upon Miracle Castle - story by J. M. Hiatt  
 689 - For Clytie - poem by Binny Koras  
 690 - Across Space [Part 3 of 3] - serial by Edmond Hamilton  
 699 - The Dog-Eared God - story by Frank Belknap Long  
 704 - The Caves of Kooli-Kan - poem by Robert S. Carr  
 705 - Ligeia (1838) - story by Edgar Allan Poe



### December 1926

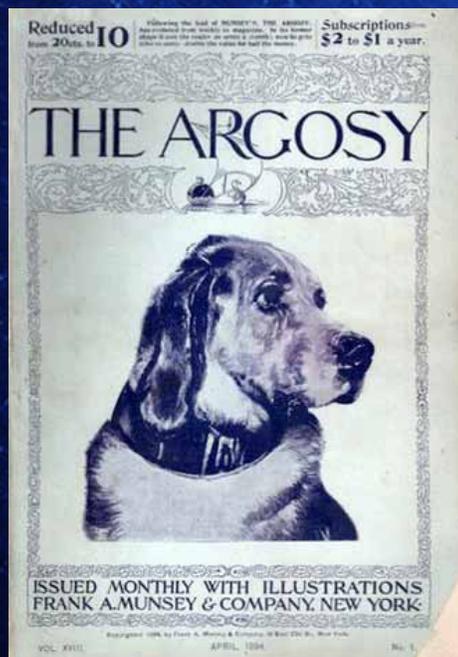
- (cover: Joseph Doolin - "The Metal Giants")  
 The Eyrie - essay by The Editor  
 724 - The Metal Giants - novelette by Edmond Hamilton  
 739 - The Grinning Mummy - novelette by Seabury Quinn  
 755 - Orbit of Souls - story by Arthur J. Burks  
 769 - The Malignant Pearl - story by Thomas H. Griffiths  
 779 - Apricots from Ispahan - story by E. Hoffmann Price  
 788 - The Mystic Bowl - story by Eugene Clement d'Art  
 790 - Song of the Brothers of Mercy - poem by Friedrich von Schiller  
 791 - The Foe From Beyond - story by F. William Sarles  
 803 - The Beast - story by Paul Benton  
 815 - The Suicide - story by Malcolm Ford Henry  
 819 - The Legacy of Hate (1910) - story by Victor Rousseau  
 826 - Danse Macabre - poem by Jean Lahor  
 827 - The Star Shell [Part 2 of 4] - serial by Geo. C. Wallis and B. Wallis  
 846 - Yule-Horror - poem by H. P. Lovecraft  
 847 - The Guard's Error - story by W. Benson Dooling  
 851 - The Apparition of Mrs. Veal (1706) - story by Daniel Defoe

# Other Dimensions: Argosy All-Story Weekly

*The Argosy* originated as a boys adventure magazine, published weekly in newspaper format with the first issue dated December 9, 1882 and was called *The Golden Argosy*. It contained a mix of stories and articles. *The Golden Argosy* was Frank Munsey's first venture into the publishing world and was a simple beginning to what would explode into a huge publishing empire.

After a few years struggling to make *The Golden Argosy* a profitable venture, Munsey realized that his target audience was not a particularly profitable one. Readers were hard to hold on to since they would quickly grow out of that type of publication. More importantly, most children did not have money to spend in those days. Since this was not an audience with disposable income, most advertisers were not interested in spending their own money there either.

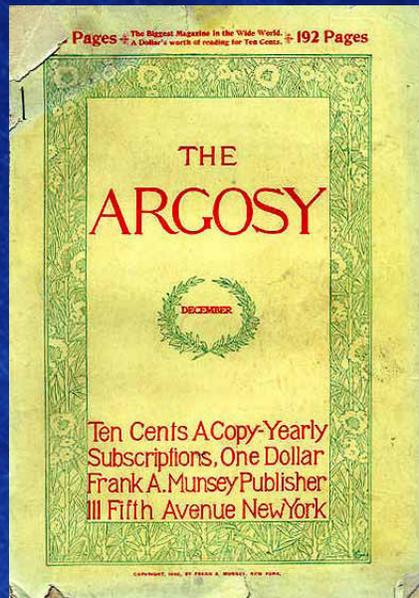
Over time Frank Munsey made several changes to his magazine which he hoped would increase readership. The "Golden" part of the title was dropped in December 1888 in the attempt to attract an older audience. Possibly the first fiction published in its pages was a story by Andre Laurie titled "The Conquest of the Moon," which was serialized in 1889. In April 1894 it changed from a weekly publication to a monthly.



April 1894

Eventually Munsey would switch the content of *The Argosy* to an all-fiction men's publication. The December 1896 issue was the first one to be printed using cheap pulp

paper. It was 192 pages on 7 by 10 inch untrimmed pulp paper and sold for ten cents. This simple move to reduce publishing costs and subsequently offer readers more stories for less money was the event that ignited the pulp publishing revolution. The switch proved a huge success for *The Argosy*. By 1903 its circulation climbed to 500,000 copies per month.

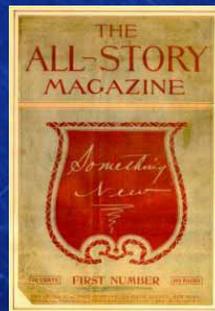
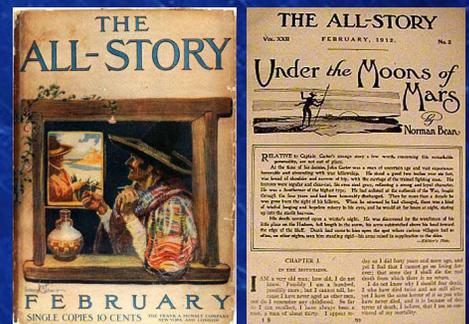


December 1896 Argosy  
The issue that started the pulp magazine revolution

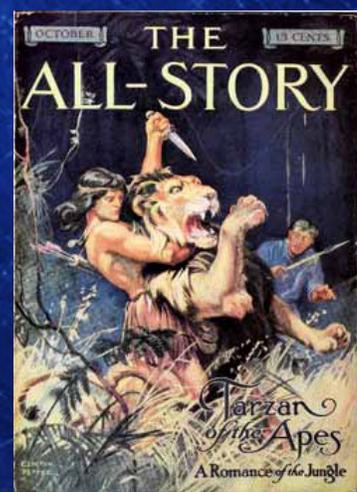
In January 1905 Munsey premiered *The All-Story Magazine* as a companion publication to *The Argosy*. Over the last few years there had been a rapidly growing number of competitors in the pulp magazine field. Street and Smith Publishing, which had been around since 1855 had released several new pulp titles. In May 1905 Story-Press Corporation launched *The Monthly Story Magazine*, which two years later would be known by its more famous title, *The Blue Book Magazine*. There were many other publishers and magazines beyond these; and so the battle for readership was on. These multitudes of pulps lining the newsstands contained every type of story imaginable but it was *The All-Story Magazine* and *The Argosy* which more than the others paid some attention to the science fiction tale. Although neither of the two

ever published science fiction in any great quantity, nonetheless, they would be instrumental in helping the soon-to-be genre develop some initial momentum.

Science fiction stories were present in *The All-Story Magazine* from the start. The first issue contained two such stories. "When Time Slipped a Cog" by W. Bert Foster was a serial about a man who loses a year of his life. Margaret P. Montague had a story in the same issue titled "The Great Sleep Tanks" in which an evil robber-baron invents a machine which can literally pull sleep out of the air, like a physical element and store it in huge tanks, thus rendering everyone exhausted from lack of sleep. He then sells the "sleep" in capsule form to the wealthy at staggering prices, thus making himself immensely rich. Many other such stories were to follow and eventually some of the big name writers began to appear with their own science fiction stories, such as Garrett P. Serviss, George Allan England, and the biggest name of them all, Edgar Rice Burroughs. The February 1912 *All-Story* contained the first of a six part serial by Burroughs titled, "Under the Moons of Mars." He published the serial under the pseudonym Norman Bean and later under his own name in book form in 1917. This novel, which would later be



January 1905



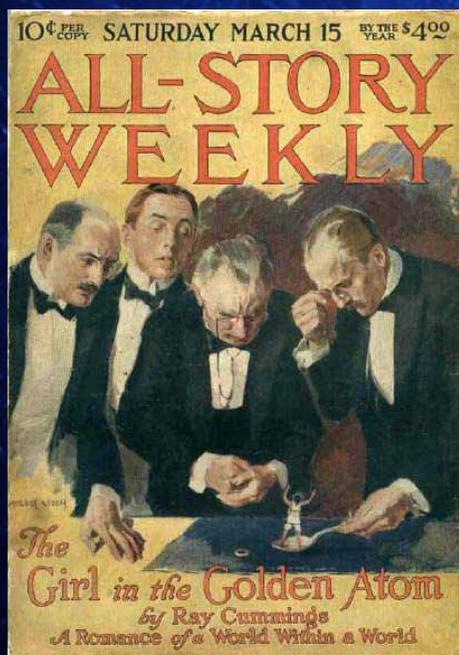
October 1912

renamed, *A Princess of Mars*, was the first of eleven novels which comprise the John Carter of Mars series.

In the October 1912 issue of *All-Story*, Burroughs was to make literary history again with a complete short novel “Tarzan of the Apes.” These two novels by ERB alone, represent a huge milestone in the early history of the science fiction genre. They were so popular that they almost single-handedly helped both *All-Story* and *The Argosy* go to a weekly format because demand for such stories was so intense. *All-Story* would become *All-Story Weekly* with the March 1914 issue, while *The Argosy* would become a weekly with the October 6, 1917 issue. It would still be called *The Argosy*, but with the words “Issued Weekly” in bold red letters just underneath.

Beginning around 1918 there came three new writers who would raise the bar for science fiction literature. The first of this trinity was Abraham Merritt. His first story, “The Dragon Glass” was published in the November 24, 1917 *All-Story Weekly*. He would eventually become one of the magazine’s most popular writers. In 1938 *Argosy* conducted a poll to find out what story readers considered to be the best that had ever been published in the magazine’s 50 plus year history. The top response was Merritt’s “Ship of Ishtar” published as a six part serial in *Argosy All-Story* from November 8 - December 13, 1924.

Ray Cummings premiered in the March 15, 1919 *All-Story* with “The Girl in the Golden Atom,” a story which became almost an instant classic. The fact that it appeared with an ongoing Merritt serial,

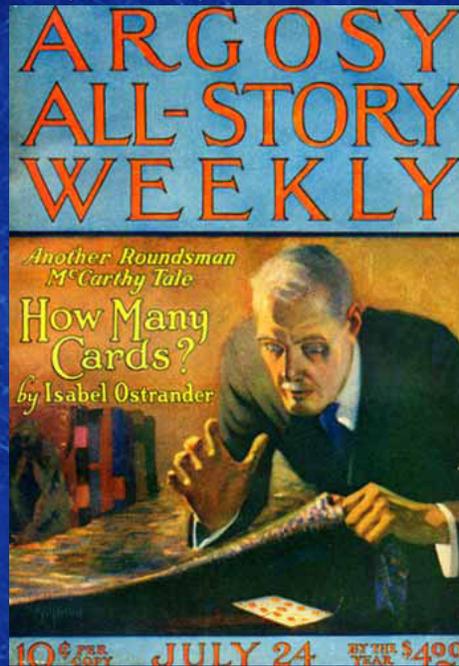


March 15, 1919

“The Conquest of the Moon Pool” made this particular issue an important stand out.

Then came Murray Leinster. Leinster was the pen name of William Fitzgerald Jenkins. Though he had already been selling stories to professional publications since his teens [see *Bud Webster’s “Murray Leinster’s a Ten(ster) on page 58*], Leinster’s first science fiction story, “The Runaway Skyscraper” appeared in the February 22, 1919 issue of *The Argosy* and was later reprinted in the June 1926 issue of *Amazing Stories*. All three men would be among the most popular science fiction writers of the 20s, 30s, 40s and beyond.

In July 1920 *All-Story Weekly* and *The Argosy* combined to create *Argosy All-Story Weekly* for the July 24 issue.



A well known flop occurred for *Argosy* in 1922 when, then editor, Bob Davis rejected the manuscript for “The Skylark of Space” by a writer named Edward Elmer Smith. The story would eventually find a home as a three part serial in the August, September and October 1928 *Amazing Stories*. It would inspire further Skylark stories and novels, and Mr. Smith would come to be known as E.E. “Doc” Smith, one of the founding fathers of space opera. The “Doc” nickname came from his PhD in chemical engineering.

Though they dropped the ball for Smith, *Argosy* would not miss many other opportunities. In the coming years it would publish science fiction classics by writers such as Jack Williamson, Otis Adelbert Kline, Donald Wandrei, Henry Kuttner, Ralph Milne Farley and many others. *Argosy* would develop a reputation for publishing top science fiction, westerns and general fiction. In fact, for most writers, it was considered

more prestigious to have a science fiction story published in *Argosy* than in one of the more standard sf magazines of the day.

On December 22, 1925 founder Frank A. Munsey died of a burst appendix at age 71. At the time of his death, his net worth was estimated at somewhere between \$20 million and \$40 million (or in today’s 2014 dollars, between \$270 million and \$540 million).



Publishing Tycoon, Frank A. Munsey

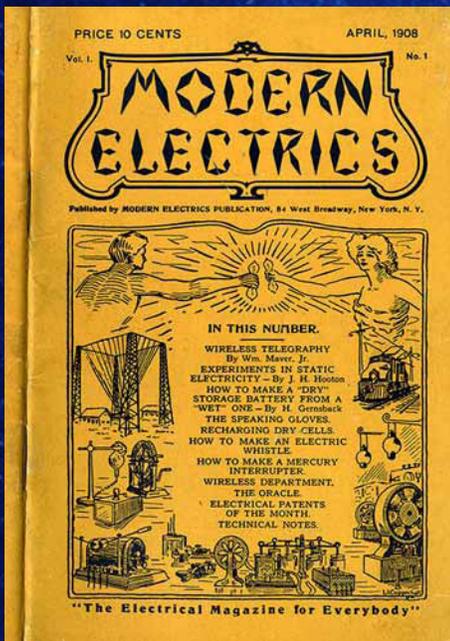
*Argosy* remained a weekly until November 1941 when it went to a bi-weekly schedule, and then monthly with the July 1942 issue. Finally with the September 1943 issue *Argosy* switched from pulp to slick paper and began to move away from its all-fiction content. The last sf story included within its pages was the four part serial “Earth’s Last Citadel” (April to July 1943 issues) by noted husband and wife team Henry Kuttner and C.L. Moore.

After 1943 *Argosy All-Story* began a long, slow deterioration. It published less and less fiction, evolving eventually into a men’s adventure magazine, until at the end it was considered a softcore men’s magazine. The final issue of the original run was published in November 1978. There was a brief revival between 1990 and 1994 in which only five issues were published. From 2004 - 2006 it was revived again as *Argosy Quarterly*. And in December 2013 *Argosy* was revived once again; this time as a digital-only magazine “publishing low-cost, quality pulp fiction in ebook format.” It aims to be true to the original magazine with all-fiction content including modern pulp, sf, fantasy and horror, as well as reprints from the classic pulp.



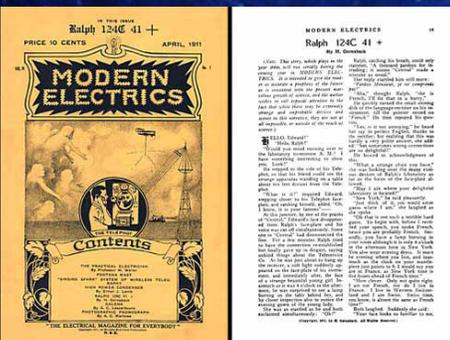
# Other Dimensions: Science and Invention

Though *Science and Invention* published its first issue in August 1920, its origins go back to 1905 when Hugo Gernsback, an electronics entrepreneur and the “father of magazine science fiction,” was developing the first home radio set for sale to the general public. At the time, Gernsback was owner of a dry battery and electrical imports business. To increase exposure and potential sales, he began producing a radio parts catalog that same year. This catalog evolved into *Modern Electrics*, a technical magazine for the amateur radio enthusiast, which had its first issue in April 1908.



April 1908 issue

For the first three years there were no stories, only technical articles. The publication was doing well and circulation topped off at about 100,000. Though unofficial, the story goes that in early 1911 Gernsback did not have enough articles to complete his next issue. So he began writing a series of story installments which would later become the science fiction novel *Ralph 124C 41+* published in 1925. Beginning with the April 1911 issue there would be a total of 12 monthly installments. Though



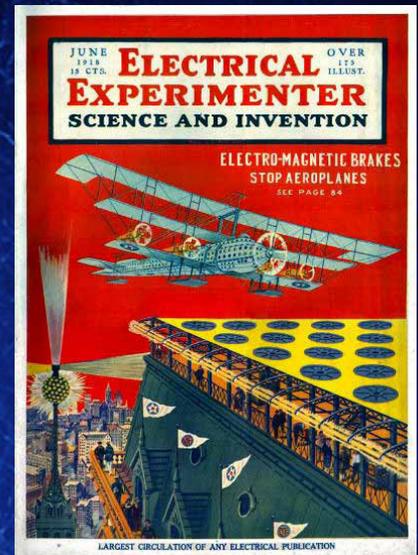
April 1911 serial: *Ralph 124C 41+*

the novel was not exactly a brilliant work of fiction, it was interesting in its long list of detailed inventions and predictions, many of which Gernsback got right. Some of these predictions included: solar energy, artificial fabrics, tape recorders, radar, video phones, transcontinental airline service, and of course, spaceflight. The feedback on the series was so positive that Gernsback decided to include at least one sf story in each issue of *Modern Electrics* from then on. The first story to be published, not by Gernsback, was by Jacque Morgan, who created the series “The Scientific Adventures of Mr. Fosdick.” The first story in the series appeared in the October 1912 *Modern Electrics* and was called, “The Feline Light and Power Company is Organized.” The series ran for a total of five issues. Years later, the first three of those stories would be reprinted in the June, July, and August 1926 issues of *Amazing Stories*.

*Modern Electrics* was sold in 1913 and finished publication with the December 1913 issue. It was then merged with *Electrician and Mechanic* to become *Modern Electrics and Mechanic*. From there it would eventually go on to become the magazine we know today as *Popular Science*.

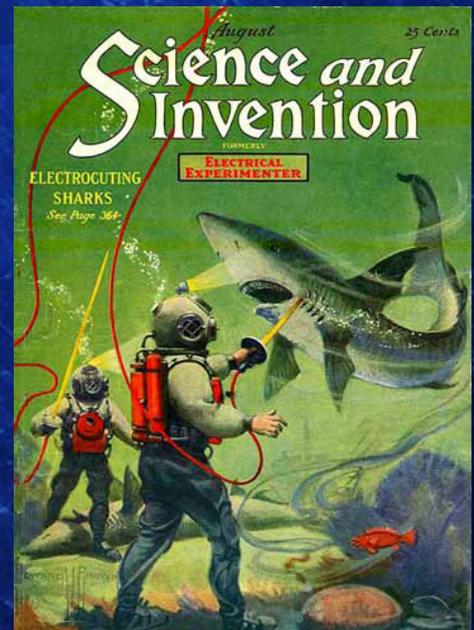
Not one to sit on his laurels, Gernsback had already gotten to work on a new magazine. *Electrical Experimenter* was published in a larger size format, with only sixteen pages and selling for a nickel. The first issue of *Electrical Experimenter* was dated May 1913 and would continue under that name to the July 1920 issue. One thing Gernsback did continue in the new magazine was his inclusion of at least one sf-based story per issue. Many of these “stories” though, were actually technical articles with fictional bits and pieces thrown in to make them seem more dynamic. Gernsback applied this approach to a series of 13 “stories” he wrote called, “Baron Münchhausen’s New Scientific Adventures.” The first of these tales, “I Make a Wireless Acquaintance” premiered in the May 1915 issue. The series would continue through the February 1917 issue. Probably the most notable event during the magazine’s development at this point occurred in 1914 when Gernsback hired a new artist named Frank R. Paul. It would be the beginning of a long and memorable relationship through the earliest years of science fiction.

Over the next few years the popularity of *Electrical Experimenter* grew and with it grew the demand for more stories and articles about future technology. This eventually inspired Gernsback to give his magazine a new look and a new title.



*Electrical Experimenter* - June 1918

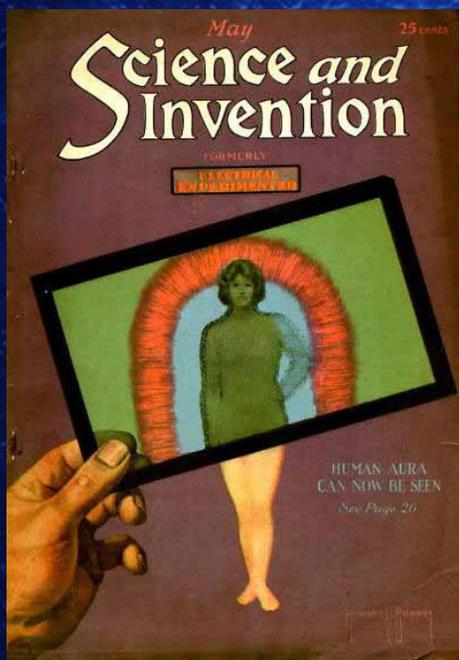
Beginning with the June 1918 issue Gernsback added the words “Science and Invention” below the *Electrical Experimenter* title. This continued for the next two years until the June and July 1920 issues when he did an interesting thing. On those two covers the name *Electrical Experimenter* was reduced to half its usual size and the words “Science and Invention” were increased in size to the point where the letters stretched across the entire top quarter of the cover. On the August 1920 issue, the *Electrical Experimenter* logo was now completely gone and taking its place was *Science and Invention* as the official title of the magazine. With the new name came new content. Whereas before each issue generally contained one story of futuristic fiction, now each issue would contain two or more. Another milestone during this



*Science and Invention* - August 1920

time was found in the May 1921 issue of *Science and Invention*. A story titled, "The Secret of Artificial Reproduction" was the first in a series of 43 stories collectively called, Dr. Hackensaw's Secrets, by Clement Fezandié. True to Gernsback's chosen format, the Hackensaw "stories" were basically science lessons with a sprinkling of plot to make them more palatable to the readers. Topics included suspended animation (October 1921), invisibility (May 1922), television (October 1922), perpetual motion (November 1924) and atomic energy (May 1925). Fezandié ended his series in the pages of *Science and Invention* with a four part serial in the June to September 1925 issues titled, "A Journey to the Center of the Earth." He would later produce two more episodes for *Amazing Stories*, "Some Minor Inventions" (June 1926) and "The Secret of the Invisible Girl" (July 1926).

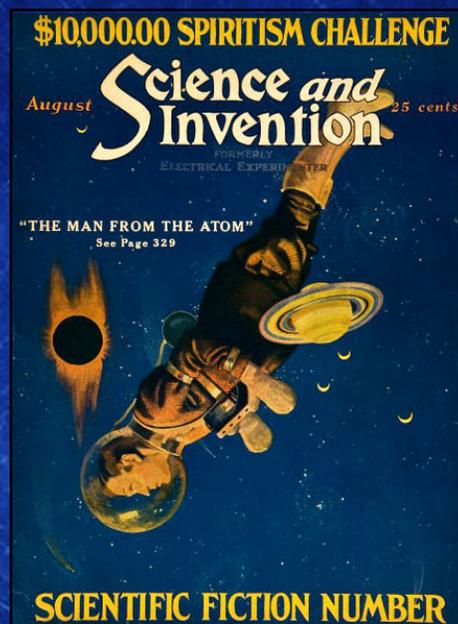
The greatest milestone for *Science and Invention* came in August 1923 with the "Scientific Fiction Number" issue. Though



Science and Invention - May 1921

it wasn't an "all sf" issue as many people assume, Gernsback nonetheless was testing the waters by offering a whopping six tales mixed in with the usual content. "The Man from the Atom" by sixteen year old G. Peyton Wertenbaker was the inspiration for the great cover by Howard V. Brown. Wertenbaker's story would be reprinted in the premiere issue of *Amazing Stories* nearly three years later. Over the next few years Gernsback would continue to publish "scientific fiction" in the pages of *Science and Invention*, and a great number of those stories were promoted through fantastic cover images. Though *Amazing Stories*

was the first true science fiction magazine, it was a direct descendant of *Science and Invention*. Gernsback did not one day impulsively decide to slap together a magazine with exclusively futuristic stories and throw it out to his readers to see if it would sell or not. Ever since he wrote his first installment of *Ralph 124C 41+* for the April 1911 issue of *Modern Electrics*, he appreciated the power of the futuristic tale. He understood its potential to teach and inspire, to help young minds experience that "sense of wonder." It took him exactly



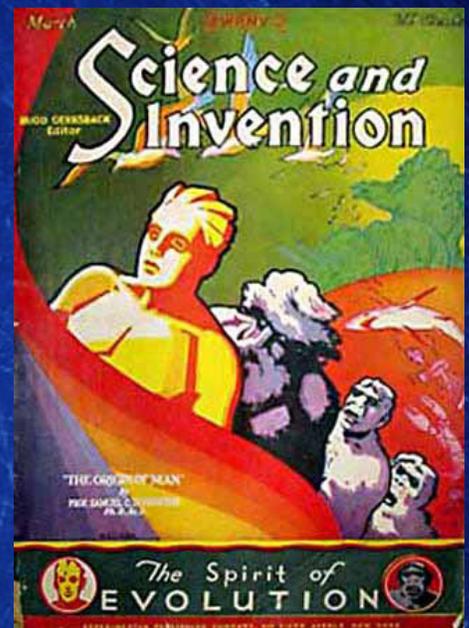
August 1923 - the Special Scientific Fiction issue

fifteen years (April 1911 to April 1926) to pull that trigger, all the while carefully testing the waters, discussing the merits of scientific fiction, reprinting the works of great writers like Verne and Wells, bringing in great new writers. He even surveyed his readers at one point to find out their opinions on whether or not to publish an all sciencefiction magazine (see Mike Ashley's article on pg 14). And when he thought the time was right, he made his move and the science fiction genre was officially born. It is interesting to wonder how and if sf might have evolved differently if Gernsback had simply converted *Science and Invention* into an all sf publication rather than starting with a clean slate. Or what if he had delayed too long and another publisher such as *Argosy* took the plunge and created its own version of *Amazing Stories*.

Under Gernsback's editorship, *Science and Invention* continued on until the March 1929 issue. On February 29, 1929 Gernsback's printer and paper supplier opened bankruptcy proceedings against his company Experimenter Publishing.

Gernsback had to give up control of both *Science and Invention* and *Amazing Stories*. *Science and Invention* continued under the editorship of Arthur H. Lynch until the August 1931 issue after which it was merged with *Popular Mechanics*. *Amazing Stories* fortunately fared much better. Even though Hugo and his brother Sydney were removed from their roles running the company, the magazine managed to push forward with most of its existing staff intact. But that's a story for another day...

\* \* \*



March 1929 - the last Gernsback issue

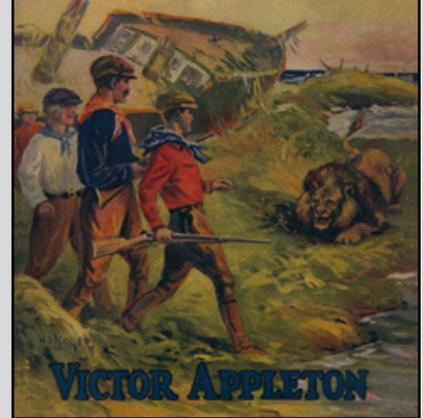


August 1931 - the last issue

# Thea von Harbou METROPOLIS

## Science Fiction Books of 1926

### DON STURDY IN THE PORT OF LOST SHIPS



Title: **Don Sturdy in the Port of Lost Ships**  
(or *Adrift in the Sargasso Sea*)  
Author: Victor Appleton (John W. Duffield)  
Cover Art: Walter S. Rogers [b.1871]  
Publisher: New York: Grosset and Dunlap,  
1926. (214p.)

Summary: The sixth in a series of 15 American children's novels published from 1925 to 1935. Fourteen of the fifteen titles were written by John W. Duffield as Victor Appleton (a "house name" used by the Stratemeyer Syndicate). Walter S. Rogers was a regular staff illustrator for Stratemeyer, creating interior and cover art for most of the company's series from 1911 to 1931. In this adventure Don and his uncles Captain Frank Sturdy and Professor Amos Bruce explore the Sargasso Sea, complete with ancient ship wreckages and giant octopi.

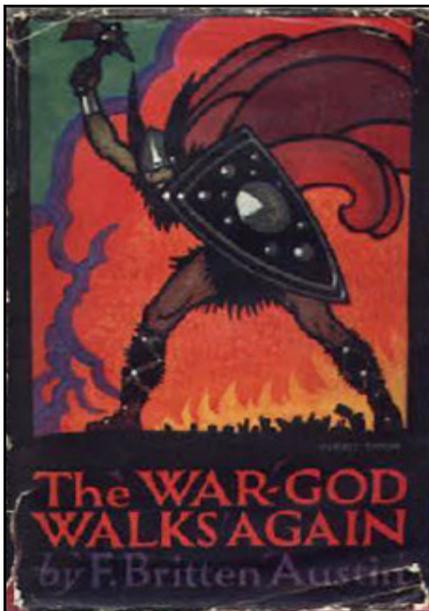
#### The Stratemeyer Syndicate

Victor Appleton was a "house name" used by the Stratemeyer Syndicate, to produce the Tom Swift and Don Sturdy series of children's books. Stratemeyer was also famous for other series including Nancy Drew, the Hardy Boys, the Bobbsey Twins, and many others. To clarify, Stratemeyer was not a book publisher, but rather a book packager. In other words, the company outsourced all the various stages of book production, from writing and editing to layout and artwork, then sold the final product to an actual publishing house.

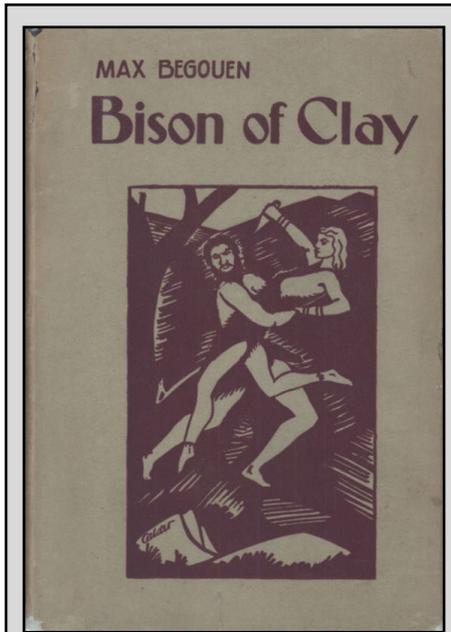
Edward Stratemeyer started his business in 1899 with the Rover Boys series. Stratemeyer had developed a formula for storytelling and he supplied his team of writers with specific plot outlines and guidelines, to great success. The Rover Boys concluded in 1926 with a total of 30 volumes and over 5 million copies. The Tom Swift series was even more successful with over 6.5 million copies by 1931. Ghostwriters publishing under the Appleton name have included Howard R. Garis, John W. Duffield, Debra Doyle with James D. Macdonald, Robert E. Vardeman, and James Duncan Lawrence.



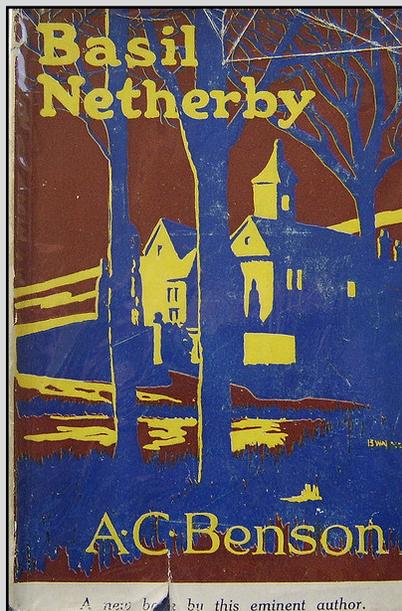
Title: **Tom Swift and his Airline Express; or, from Ocean to Ocean by Daylight**  
 Author: Victor Appleton  
 (pseud. used by Howard R(oger) Garis)  
 [1873-1962]  
 Publisher: New York: Grosset and Dunlap,  
 1926. (218p.)  
 Summary: Tom has invented a revolutionary  
 concept in air travel which will get passengers  
 and/or cargo coast to coast in a mere 16 hours.  
 But where there is a new invention, a villain  
 with bad intentions is not far behind. Tom  
 must battle the "Hooded Two" to make his  
 new airline service a success.



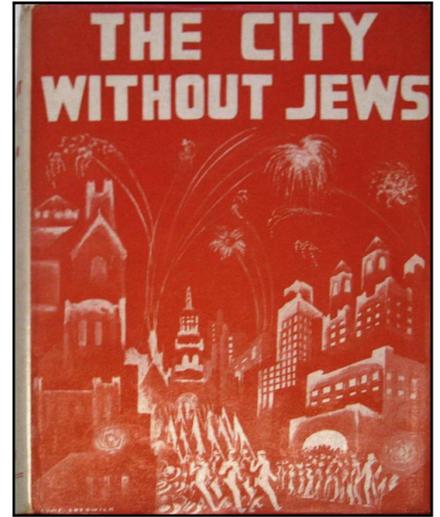
Title: **The War-God Walks Again**  
 (collection)  
 Author: F(rederick) Britten Austin [1885-1941]  
 Publisher: London: Williams & Norgate, 1926. (247p.)  
 Garden City, NY: Doubleday, 1926. (274p.)  
 Summary: A collection of short stories  
 centered around the theme of war in the near  
 future. One story in particular, "In the China  
 Sea", is an interesting account of the U.S.  
 Japanese conflict in the Pacific during WWII,  
 pre-dating Pearl Harbor by two decades.



Title: **Bison of Clay**  
 Author: Max Henri Bégouën [1893-1961]  
 (translated by Robert Luther Duffus)  
 Cover Art: Alexander Calder [1898-1976]  
 Publisher: New York: Longmans, Green & Co.,  
 1926. (252p.)  
 Summary: written by France's predecessor to  
 Jean Auel, this is one of three novels the author  
 wrote set in prehistoric times and the only one  
 translated to English. The story concerns the  
 triumphs and hardships of a prehistoric tribe  
 living in the foothills of the Pyrenees.



Title: **Basil Netherby** (collection)  
 Author: A(thur) C(hristoper) Benson [1862-1925]  
 Publisher: London: Hutchinson, 1926. (211p.)  
 Summary: Consisting of two ghost stories, in  
 the title story, Basil Netherby, a timid musician  
 is possessed by a spirit which turns him into  
 a composer of music both brilliant and wicked.  
 The possession causes Netherby all sorts  
 of problems which soon spiral out of control.



Title: **The City Without Jews:**  
**A Novel of Our Time**  
 Author: Hugo Bettauer [1872-1925]  
 Publisher: New York: Bloch Publ. Co., 1926.  
 (189p.)  
 (translated from German by Salomea Neu-  
 mark Brainin) American edition of: **Die Stadt  
 ohne Juden: Ein Roman von Uebermorgen**  
 (Vienna, Austria: Gloriette-Verlag, 1922)  
 Summary: originally published in 1922 (see  
 cover below) and basis for the 1924 film of  
 the same name, the novel was written as a sa-  
 tirical response to the rampant antisemitism  
 in Austria during the 1920s. The characters  
 of the book are based on real political figures  
 and not in a subtle way either. The story opens  
 with a new law being passed forcing all Jews  
 to leave Austria. Though the rest of the pop-  
 ulation is initially enthusiastic about the event,  
 once the Jews are expelled the country begins  
 to go into a social and economic decline. The  
 book was not well received in Austria and in  
 1925 National Socialist Otto Rothstock shot  
 and killed Bettauer. He served only 18 months  
 in prison and upon his release resumed his po-  
 sition in the Nazi Party, both a wealthy man  
 and a national hero.

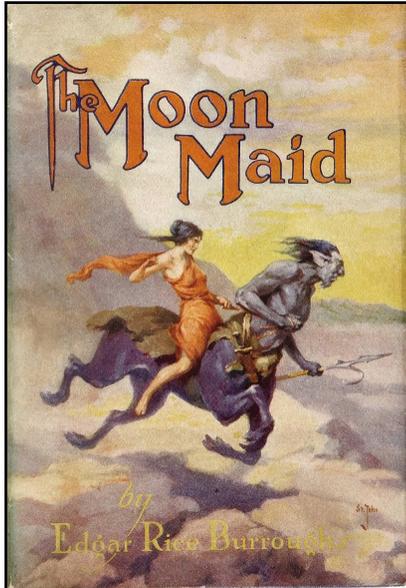


Title: **Posterity: A Novel**

Author: Diane Boswell [??-??]

Publisher: London: Jonathan Cape, 1926. (254p.)

Summary: A Utopian tale about a future society where mandatory birth control is imposed through various means and devices to reduce the problem of overpopulation.



Title: **The Moon Maid**

Author: Edgar Rice Burroughs [1875-1950]

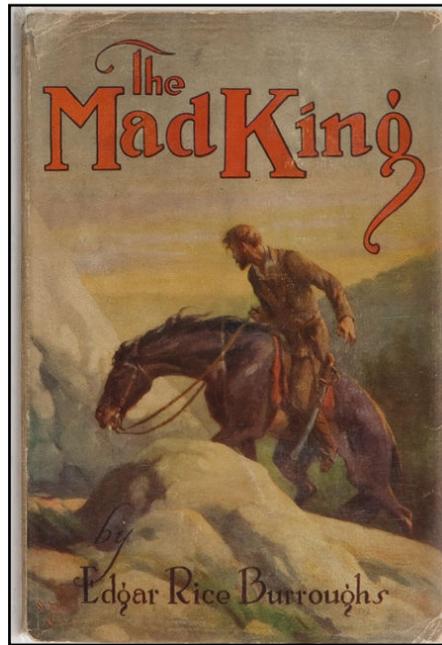
Cover Art: J. Allen St. John [1872-1957]

Publisher: Chicago: A.C. McClurg, 1926. (412p.)

Summary: Another tale in the **JOHN CARTER OF MARS** mold, in this one our hero Julian sets sail for the planet Mars on a spaceship called the Barsoom. En route, his co-pilot and nemesis Ortiz sabotages the ship so that it must land on the Moon. They then encounter a variety of exotic lunar beings, including a beautiful young princess named Na-ee-Iah, and the Kalkars, a slow-witted, barbaric race of creatures who are out for world domination. After numerous adventures, Julian and Na-ee-Iah return to Earth, to be soon followed by Ortiz and a vast armada of Kalkar spaceships, with the intent of conquering the planet. Death rays, grand battles and heroic efforts round the novel off to its end. (Also includes **The Moon Men** and **The Red Hawk**).

During the years 1901 to 1929 James Branch Cabell wrote an impressive number of novels, stories, plays, poems and essays which he would collectively title **The Biography of the Life of Manuel**. The subject of the title is a character named Dom Manuel, who begins as a pig farmer, gathers together a group of knights to go adventuring and eventually settles down as the sovereign of the fictitious French province of Poictesme (pronounced "pwa-tem"). Though Manuel is not so much as mentioned in several of the volumes in the series, Cabell nonetheless considered them a single work. There are many characters such as Manuel's son, Jurgen, who appear time and again in numerous volumes and most of the stories take place either in Poictesme or in the fictitious town of Lichfield, Virginia. Between 1927 and 1930 Cabell rewrote many of these works to a greater or lesser extent so that they would fit more cleanly into the overall time line. The works were reorganized and combined into 18 volumes published by Robert M. McBride & Company and were known as the "Storisende Edition."

Cabell's writings were influential to many contemporary and future writers, including James Blish, Lin Carter, Robert Heinlein, who referred to his classic **Stranger in a Strange Land** as a "Cabellesque satire," Fritz Leiber, Charles Finney, Clark Ashton Smith, Jack Vance, and Neil Gaiman, who singled out Cabell as an influence to his novels **Stardust**, **American Gods**, and his critically acclaimed comic **The Sandman**. In 1970, Virginia Commonwealth University named its main library after Cabell and today houses his personal papers.



Title: **The Mad King**

Author: Edgar Rice Burroughs [1875-1950]

Cover Art: J. Allen St. John [1872-1957]

Publisher: New York: Grosset & Dunlap, 1926. (365p.)

Summary: Barney Custer is the son of an American farmer and a Luthian princess. He decides to visit his mother's homeland where he immediately falls into all sorts of intrigue as he is coincidentally a dead ringer for Leopold, the king of Lutha who has been wrongfully imprisoned for the past decade. Barney falls in love with Leopold's bride-to-be, which leads him to the task of saving both the love of his life and the country of Luthia. This novel is a classic example of a genre which was popular during the early 1900s known as "Ruritanian Romance." The name was inspired by Anthony Hope's **The Prisoner of Zenda** which takes place in the fictional country of Ruritania. The elements of this genre include fictional countries, usually in central or eastern Europe, high romance and/or swashbuckling adventure, with a focus on royalty, as the plot usually revolves around the overthrow of a corrupt government.

THE  
SILVER STALLION  
*A Comedy of Redemption*



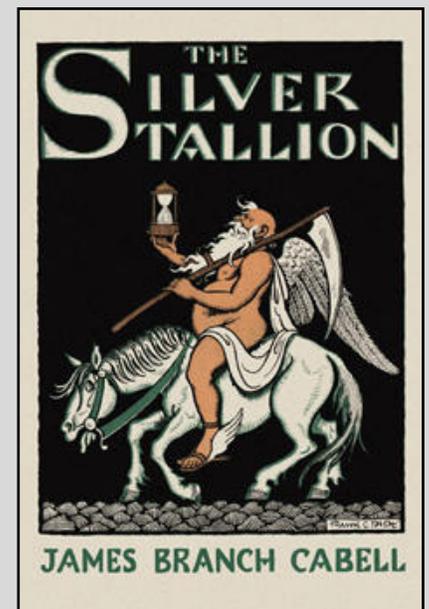
James Branch Cabell

Robert M. McBride edition, 1926

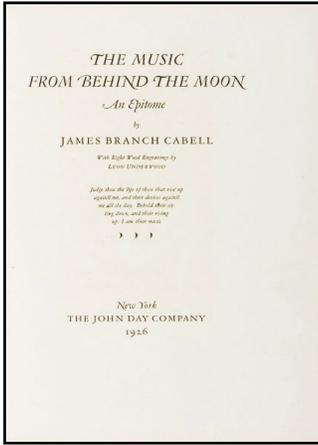
Title: **The Silver Stallion: A Comedy of Redemption** (collection)

Author: James Branch Cabell [1879-1958]  
Publisher: New York: Robert M. McBride & Co., 1926. (358p.) / London: John Lane, the Bodley Head, 1926. (312p.)

Summary: A sequel to the 1921 fantasy novel **Figures of Earth**, and an installment in the massive **Biography of the Life of Manuel** series of works. **The Silver Stallion** tells of the reunion of the remaining members of the "Fellowship of the Silver Stallion" after their founder, Dom Manuel, has died. Set in the fictional French province of Poictesme in 1239, the nine remaining knights have been summoned by Manuel's widow to meet one last time, to burn their banner, break their swords, and return home to make ready for a new order. The rest of the book follows the adventures of the nine after the group has disbanded.

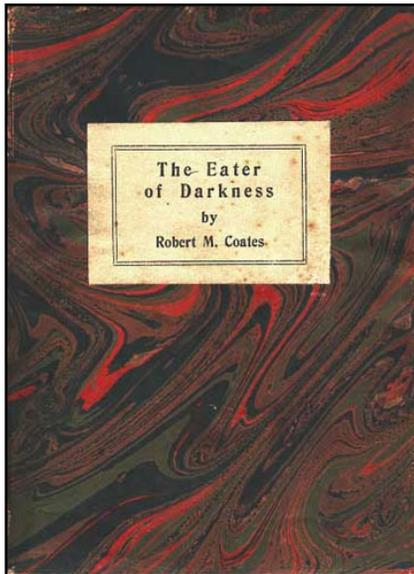


Bodley Head edition, 1926



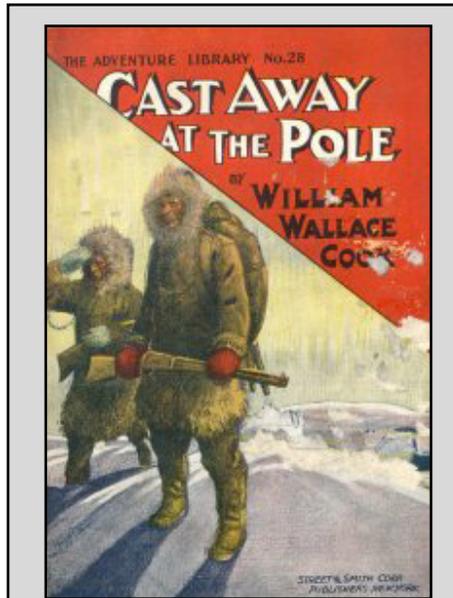
Title: **The Music from Behind the Moon: An Epitome** (chapbook)

Author: James Branch Cabell [1879-1958] (with eight wood engravings by Leon Underwood)  
 Publisher: New York: John Day Co., 1926. (54p.)  
 Summary: Madoc, poet and harper to the king, is visited one evening by a beautiful young woman who claims to have come to him from behind the moon. She plays a mesmerizing tune and then vanishes. Armed with his harp and a black feather from the wing of Satan, Madoc begins a long and adventure-filled journey. His goal is to find his way to behind the moon, to find the beautiful woman and hear her haunting music again.



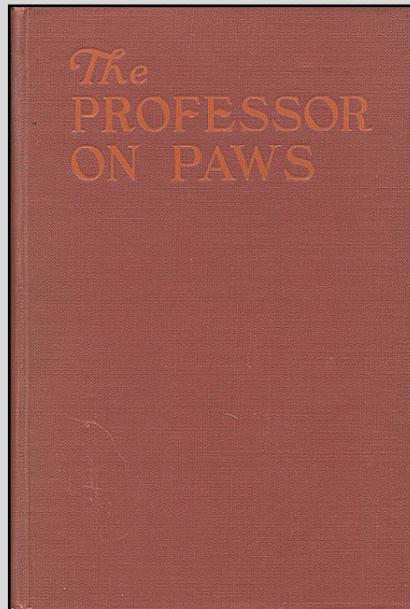
Title: **The Eater of Darkness**

Author: Robert M(yron) Coates [1897-1973]  
 Publisher: Paris: Contact Editions, 1926. (179p.)  
 Summary: Charles Dogmar, a poet/writer, moves into a cheap rooming house where he meets and befriends a strange old man. The old man is a mad scientist with diabolical intentions. Two of his most recent inventions include a force field machine and a contraption called the "X-Ray Bullet" which permits one to see through solid objects and also fire a deadly electrical charge at its target. Dogmar and the scientist join forces and go on a crime spree, which includes killing off several noted literary critics who did not particularly enjoy Dogmar's work.



Title: **Cast Away at the Pole**

Author: William Wallace Cook [1867-1933]  
 Publisher: New York: Street and Smith, 1926. (311p.)  
 Summary: Two scientific teams are racing each other to be the first to the North Pole. On the way, one team ends up in a tropical land populated by the subhuman Churs and the civilized Nyllites who have enslaved them using psychic powers. The explorers unwittingly introduce alcohol to the Nyllites and war, romance, and the discovery of immortality soon follow.



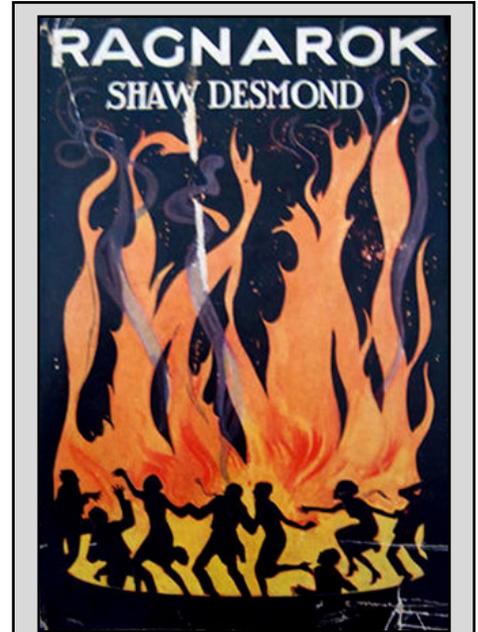
Title: **The Professor on Paws**

Author: A(nthony)B(erkeley)Cox [1893-1971]  
 Publisher: London: Collins, 1926. (306p.)  
 Summary: Prof. Ridgeley believes that personality can be transferred from one person to the next through brain transplant. Upon his sudden death, his assistant Prof. Cantrell, follows through on Ridgeley's wishes and transplants part of his brain to the only available subject - the family cat. What follows is an ongoing avalanche of sitcom stereotypes.

Title: **Emperor of the If**

Author: Guy Dent [1892-1954]  
 Publisher: London: William Heinemann, 1926. (333p.)

Summary: One of the earliest examples of the alternate histories theme; here a wealthy scientist develops a device which when harnessed to a human brain can literally alter and manipulate the very fabric of time and space. He then travels back in time and into (possible) futures, creating changes in the places visited to see how the overall time-stream is altered. Yet each time he is able to return to his own time and restore the universe to its original "settings" until...



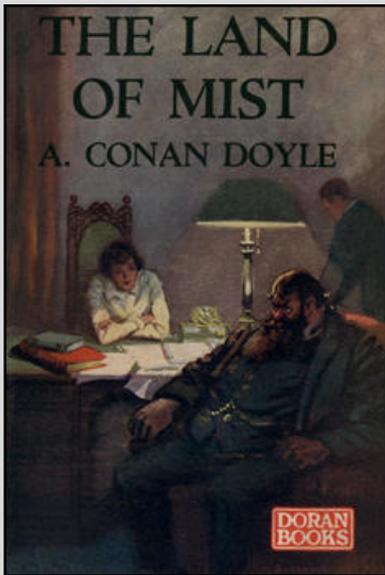
Title: **Ragnarok**

Author: Shaw Desmond [1877-1960]  
 Publisher: London: Duckworth, 1926. (351p.)  
 Summary: A futuristic war novel in which great fleets of aircraft destroy the major cities of the world through the use of biological and chemical weapons and high explosives. The word Ragnarök comes from Norse mythology and is their version of the Apocalypse. The novel includes great battles, natural disasters, and the deaths of many of the major gods such as Odin and Thor.

Title: **Stories to the Master** (collection)

Author: Albert Dorrington [1874-1953]  
 Publisher: London: Mills and Boon, 1926. (251p.)  
 Contents:

1. The Third Button
2. A Mandolin at Foo's
3. Yellow Flames
4. The Red Coolie
5. A Man Who Saw Yellow
6. Little Dark Ships
7. Dancers on the Reef
8. Pirates of Paradise Creek
9. Gateway of the Deluge
10. A Mask For Ah Toy
11. The Man with the Rope
12. The Heart of Wing Moon
13. Pudding on the Reef



George H. Doran edition, 1926

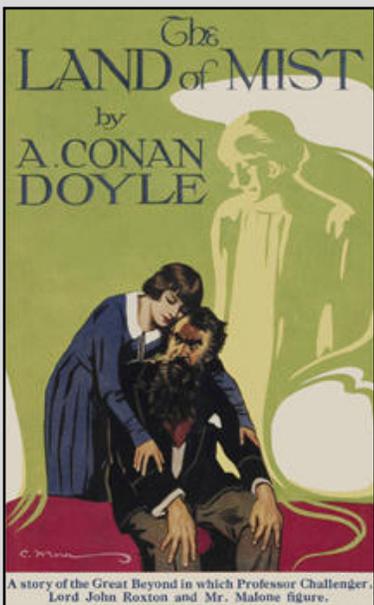
Title: **The Land of Mist**

Author: Arthur Conan Doyle [1859-1930]

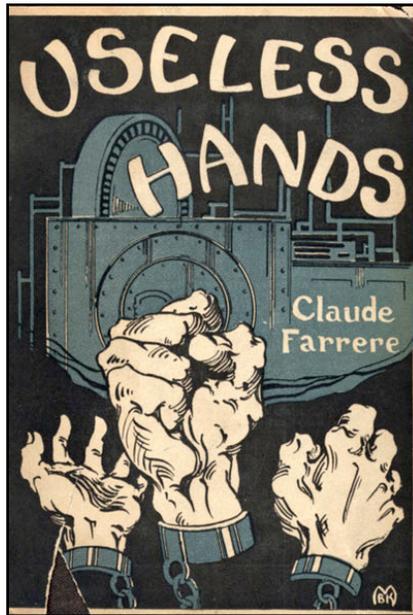
Publisher: London: Hutchinson, 1926.

(294p.)

New York: George H. Doran Company, 1926. Summary: The great Prof. Challenger, of **The Lost World** fame, is distraught over the recent death of his wife and tries to find solace through spiritualism. Challenger's daughter Enid along with his colleagues Edward Malone and Lord John Roxton begin to explore the possibilities of communicating with the dead. Though they are skeptical at first, mounting evidence soon turns them into believers. Enid herself becomes a medium, passing a message on to her father from the grave. This novel was the third title in the Professor Challenger series and was directly inspired by Doyle's growing belief and dependence upon spiritualism as a means to cope with the deaths of his son, his brother, and two nephews on the battlefields of World War I.



Hutchinson & Company edition, 1926



Title: **Useless Hands**

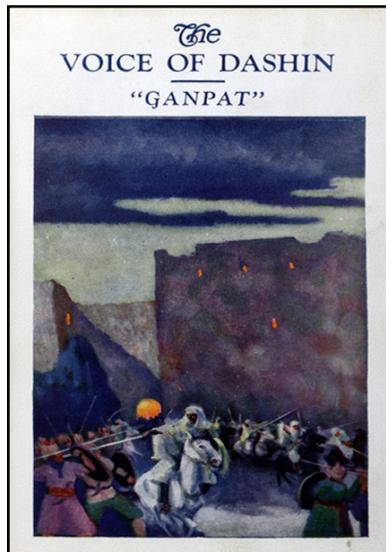
Author: Claude Farrere [1876-1957]

(pseudonym of Frédéric-Charles Bargone)

Publisher: New York: E.P. Dutton & Company,

1926. (300p.)

Summary: Written as historical narrative viewed from the year 2130. The setting is a futuristic New Orleans. It is the major grain producer for the entire western hemisphere and is controlled by a man named James F. MacHead Vohr, the "Wheat King". The story is a cross between METROPOLIS and GONE WITH THE WIND. There are a few powerful executives living on the broken backs of a slave/working class; there are secret projects, espionage, romance, betrayal, and the "Order of Anarchy".



Title: **The Voice of Dashin:**

**A Romance of Wild Mountains**

Author: Ganpat

(pseud. of Martin L. Gompertz) [1886-1951]

Publisher: London: Hodder & Stoughton, 1926.

(319p.)

Summary: a "lost race" adventure novel set in an unknown region of the Himalayas. Strong similarities in plot and characters to H. Rider Haggard's novel *She*.

Title: **Flower Phantoms**

Author: (Arthur) Ronald Fraser [1888-1974]

Publisher: London: Jonathan Cape, 1926.

(158p.)

New York: Boni and Liveright, 1926. (158p.)

Summary: This was Fraser's third novel and undoubtedly his most memorable. Judy is a young botanical student who works in Kew Gardens. She lives with her brother Hubert who she sees as superficial and materialistic. Her relationship with Roland, a history professor, is uninspired. While working at the gardens, she begins to develop a spiritual connection to the plants there. Judy begins to see these plants as individuals with personalities and one in particular, a large orchid, takes on the role of a passionate lover. Though the premise sounds strange, even ridiculous, Fraser makes the novel work on several levels. He combines the exploration of higher levels of consciousness and communication with life forms far different from ourselves, with mystical and often erotic visionary language.



Title: **The Orphan of Space: A Tale of Downfall**

Author: Reginald Glossop [1880-1955]

Publisher: London: G. MacDonald & Co., Ltd.,

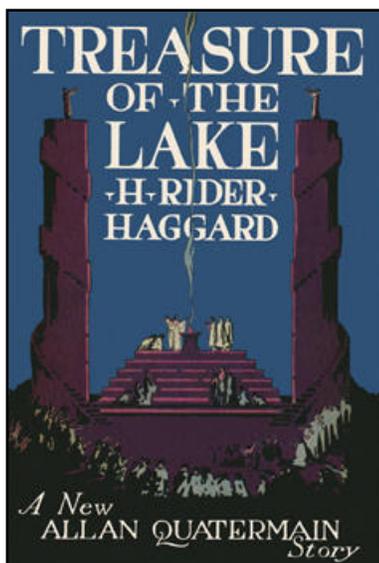
1926. (310p.)

Summary: A 10th century Chinese alchemist, Hwang-hai, discovers the secret of atomic energy. Soon after, he is killed in a freak accident, but not before he is able to communicate his secret to the "earth spirit". A metal globe containing a golden tablet is then launched into Earth orbit preserving Hwang-hai's discovery. Skip forward to 1935 and all sorts of international espionage, experiments in bacterial warfare and nuclear weapons, the destruction of Moscow, and the struggle for world peace. The guiding theme here is that the Earth is a celestial orphan because of spiritual disease caused by Man. With the destruction of Moscow (through retrieval and use of the orbiting sphere) and the elimination of the major villains, the Earth is cleansed and can resume its membership in the solar system.

Title: **1944**

Author: The Earl of Halsbury [1880-1943]  
(*Hardinge Gollbourn Giffard, 2nd Earl of Halsbury*)  
Publisher: London: Thornton Butterworth, 1926. (302p.)

Summary: The tale of Noah's Ark updated - In 1925 Sir John Blundell is certain that Britain will be devastated by another major war and outfits a large sailboat to escape the holocaust and rebuild society from its ashes. By 1944 Russia is controlled by a ruthless dictator who has his sights set on world domination. He declares war on the world and the Apocalypse is set in motion. In the meantime, Blundell and his crew make their escape, and the hope of Mankind's future is preserved...or is it?



Title: **The Treasure of the Lake**

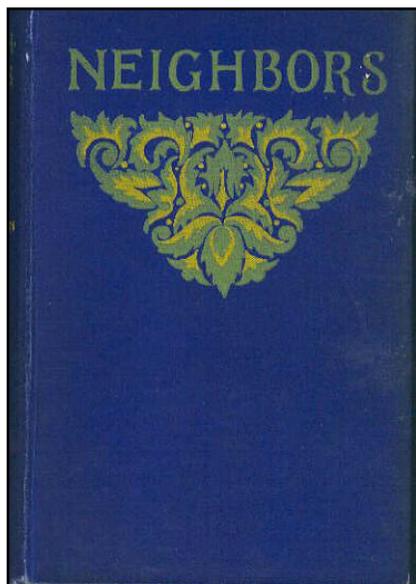
Author: (Sir) H(enry) Rider Haggard [1856-1925]  
Publishers: Leipzig: Bernhard Tauchnitz, 1926. (336p.)

London: Hutchinson and Co., 1926. (288p.)  
Garden City, NY: Doubleday Page & Co., 1926.  
Summary: The last novel in the series of Haggard's "Allan Quartermain" tales. Here, the adventurer comes upon a village in the deepest jungles of Africa. The settlement is ruled by a huge, pale man who is apparently able to see into the future.

Title: **Man's World**

Author: Charlotte Haldane [1898-1969]  
Publisher: London: Chatto and Windus, 1926. (299p.)

Summary: A dystopian novel and source for Huxley's **Brave New World**. 21st century society has been organized into a rigid cast system and women have become non-entities used only as breeders to create a scientifically controlled super-race. Nicolette has been selected to be a breeder but rebels, wanting to free women from this bitter enslavement. Written by the wife of noted biochemist JBS Haldane, she developed the plot based on a number of chilling theoretical arguments involving the systematic ordering and controlling of human populations through subtle and often unseen forces.



Title: **Neighbors**

Author: Claude Houghton [1889-1961]  
Publisher: London: Robert Holden, 1926. (277p.)

Summary: Houghton's first novel, the story of a man whose life is dominated by his voyeuristic obsession with his next door neighbor.

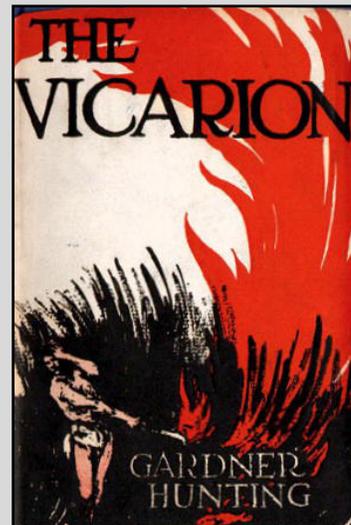


Title: **Ironical Tales** (collection)

Author: Laurence Housman [1865-1959]  
Publisher: London: Jonathan Cape, 1926. (224p.)  
Summary: A collection of short parables in the manner of the Arabian Nights stories.

Title: **The Blue Shirts**

Author: J J J (*pseud. of unknown author*)  
Publisher: London: Simpkin, Marshall, Hamilton, Kent and Co, 1926. (280p.)  
Summary: A political thriller in which sometime in the near future a Fascist group known as the Blue Shirts attempt to overthrow the British government to create the Socialist Republic of Great Britain.



Title: **The Vicarion**

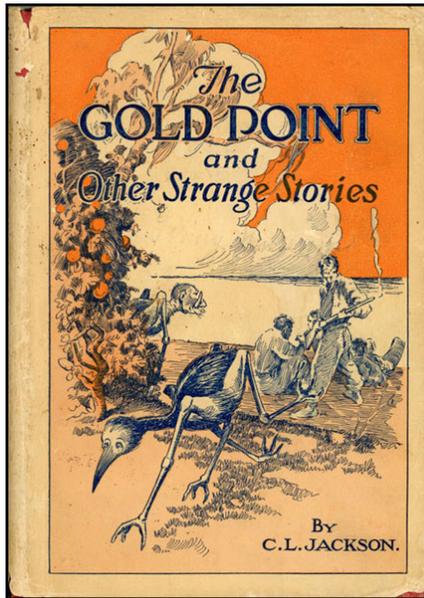
Author: (Henry) Gardner Hunting [1872-1958]  
Publisher: Kansas City, MO: Unity Press, 1926. (397p.)

Summary: A novel about the ramifications of the invention of a machine which is able to reproduce images and sounds from the past by locking in on the "wave lengths" of physical events that have been imprinted in the ether. Everything from Balboa's explorations and the Punic Wars to modern day scandals and common everyday events can be reproduced. The device in essence gives one a "vicarious" experience. The inventor, Brainard, unleashes his invention upon the world and everyone becomes obsessed with it. Everyone stops living actively and simply tunes into the machine's projections. Through this worldwide hypnotic response, Brainard easily becomes ruler of the planet and a tyrant at that.

Title: **And a New Earth. A Romance**

Author: Charles E(rnest) Jacomb [1888-1961]  
Publisher: London: Routledge & Sons, 1926. (239p.)

Summary: Multi-millionaire George Smith purchases an island in the Pacific Ocean, imports all sorts of plants and animals, and purchases 400 illegitimate children to populate his 'brave new world.' He plans on molding these children into a race of super-humans. The outside world discovers what he is doing and several nations send a combined fleet of warships to take control of this island microcosm. Smith handily defeats the armada with his advanced technology, and the ships are sent home in defeat. World War II then arises as the result of a quarrel between the U.S. and Japan. England and France come to the aid of the U.S., while Germany and Russia join forces with Japan. This is then further complicated in 1958 when a massive comet passes Earth, its gravitational pull causing continental-scale flooding and landmass shifting. Smith saves his young super-race in an underground city he has built, prepared to one day return to the surface and repopulate the Earth.



**Title: The Gold Point and Other Strange Stories** (collection)

Author: Charles Loring Jackson [1847-1935]  
 Publisher: Boston: The Stratford Company, 1926. (275p.)

Contents:

1. The Cube
2. Sister Hannah
3. An Undiscovered Isle in the Far Sea
4. A Remarkable Case
5. The Gold Point
6. The Moth
7. An Uncomfortable Night
8. Mr. Smith
9. Linden
10. The Traveling Companion
11. Lot 13
12. The Three Nails

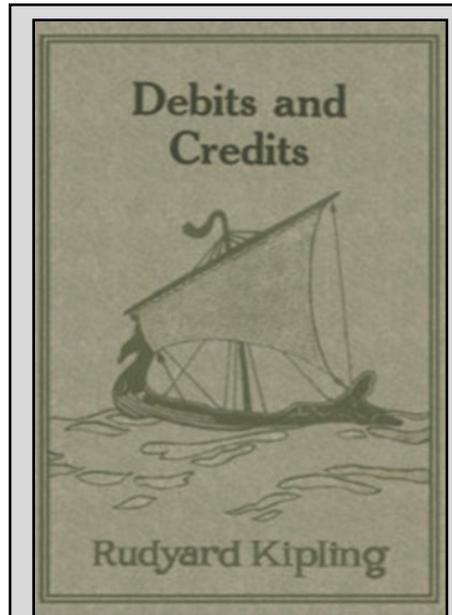
This collection has four genuine science fiction tales with the rest falling into the supernatural genre. "The Cube" is a predecessor to *Invasion of the Body Snatchers* with fleshy cubes instead of pods. "Sister Hannah" is a love story involving an invisible woman. "An Undiscovered Isle in the Far Sea" involves a shipwrecked biologist on an uncharted island with two separate species of alien creatures. In "A Remarkable Case" an insane patient has a brain infection which causes him to create doubles of himself.

**Title: The Question Mark**

Author: Muriel Jaeger [1892-1969]

Publisher: London: Hogarth Press, 1926. (252p.)

Summary: An Utopian novel. Guy Martin, bank clerk, is one miserable human being. Rather than commit suicide, he somehow concentrates hard enough to transport himself telepathically to a future where all of Mankind's problems have been resolved. Of course, as Martin sees more and more of this new world, he soon realizes that even Paradise has its problems. The question mark of the title implies that in the past, though Man suffered from all sorts of issues, there was always a hope for better things to come. In a society where everything is already "perfect", life is meaningless and without hope.



**Title: Debits and Credits** (collection)

Author: Rudyard Kipling [1865-1936]

Publisher: Garden City, NY: Doubleday, Page, 1926. (354p.)

Contents:

1. The Enemies to Each Other \*
2. The Changelings
3. Sea Constables: a Tale of '15
4. The Vineyard
5. Banquet Night
6. "In The Interests of the Brethren"
7. To The Companions
8. The United Idolaters
9. The Centaurs
10. "Late Came the God"
11. The Wish House \*
12. Rahere
13. The Survival
14. The Janeites
15. Jane's Marriage
16. The Portent
17. The Prophet and the Country
18. Gow's Watch: Act IV, Sc. 4
19. The Bull That Thought
20. Almaschar and the Oxen
21. Gipsy Vans
22. A Madonna of the Trenches \*
23. Gow's Watch: Act V, Sc. 3
24. The Birthright
25. The Propagation of Knowledge
26. A Legend of Truth
27. A Friend of the Family
28. We and They
29. On the Gate: a Tale Of '16 \*
30. The Supports
31. Untimely
32. The Eye of Allah \*
33. The Last Ode
34. The Gardener \*
35. The Burden

Although this collection (14 stories, 19 poems, 2 scenes from a play) barely touches the fringe of sf or fantasy, the few examples which do, (marked by \*) contain a mostly supernatural element. "The Eye of Allah" is the only story which could be considered sf, as a 13th century artist shows off a microscope he has found to some friends at a medieval abbey.

**Title: Other Eyes Than Ours**

Author: Ronald Arbuthnott Knox [1888-1957]

Publisher: London: Methuen, 1926. (246p.)

Summary: Harold Shurmur, a British scholar, is obsessed with learning the views of a rival scholar (who has died prematurely) on the life of Persius. Shurmur's obsession leads him to a spiritualist and eventually to a colleague who has supposedly invented an apparatus called a "wave-receptor" which can be used to communicate with the dead.

**Title: Sid Puddiefoot**

Author: Patrick McGill [1890-1963]

Publisher: London: Herbert Jenkins Limited, 1926. (347p.)

Summary: another lost race tale, this time concerning a group from Ireland who flee from persecution in their home country and found a new kingdom somewhere in the jungles of Africa in 1785.

**Title: Phoenix**

Author: Lady Dorothy Mills [1889-1959]

Publisher: London: Hutchinson, 1926.

Summary: Dr. Henry Antonius has developed a way to reverse the aging process. He enlists the aid of an elderly widow as his subject, and though long and painful, the experiment is a success. The (now young) woman returns home to England where she finds romance with a handsome young aristocrat. Meanwhile, Antonius has fallen in love with her himself and he becomes bitter and cruel at not being her chosen suitor. Animosity grows and by the end of the book the Doctor and his unrequited love have done each other in.

**Title: The Life and Astonishing Adventures of John Daniel**

Author: Ralph Morris [?-?]

Publisher: London: Robert Holden & Co., 1926. (276p.)

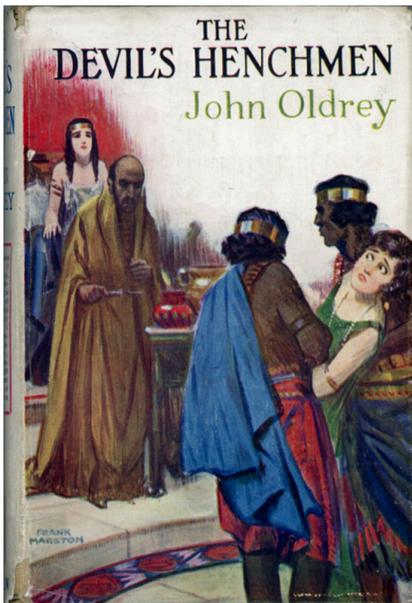
[published in a limited 750 copy edition]

Summary: John Daniel is shipwrecked on an uncharted island in the Indian Ocean. His only companion is a young woman whom he eventually marries and raises a family - eleven children to be exact. After 40 years on the island, one of the sons has grown to be an extremely savvy inventor. He builds a flying ship which can only hold two people. On a test flight John and his son get lost and find that the vehicle flies so well it has taken them all the way to the moon, which is tropical and inhabited. Upon their return to Earth, they land on another unknown island, this time in the South Atlantic, from where many more adventures ensue. Originally published in 1751, John Daniel marks the first real depiction of space travel by means of a mechanical device, rather than basic magic.

**Title: The Mountain; or, The Story of Captain Yevan: A Symbolic Drama**

Author: C(harles) K(irkpatrick) Munro [1889-1973]

Publisher: London: W Collins Sons, 1926. (222p.)  
 Summary: A combination of Utopian and Ruritanian (see summary of **The Mad King**) fiction; a futuristic political thriller set in a fictitious Eastern European city-state.

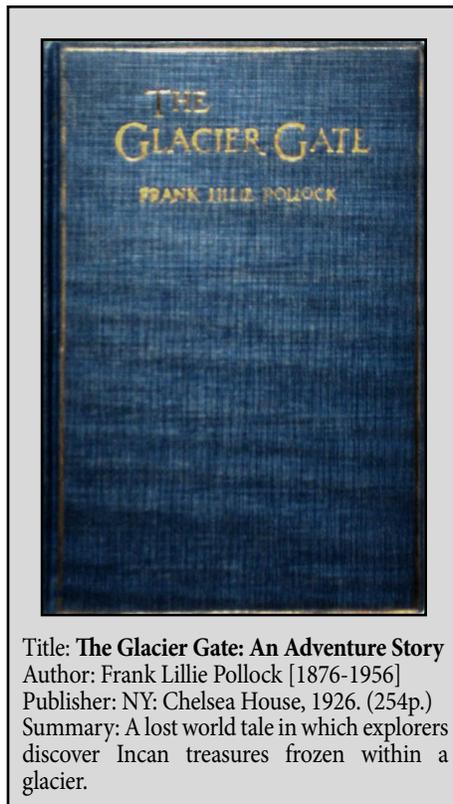


Title: **The Devil's Henchmen**

Author: John Oldrey [??-??]

Publisher: London: Methuen & Co. Ltd., 1926. (250p.)

Summary: A twist on the classic "lost race" novel, this one is set in the future. A ancient race of people have remained hidden from the rest of the world in their own tiny country somewhere in northern India. These people not only possess the gift of immortality but have an incredible wealth of technology and knowledge.



Title: **The Glacier Gate: An Adventure Story**

Author: Frank Lillie Pollock [1876-1956]

Publisher: NY: Chelsea House, 1926. (254p.)

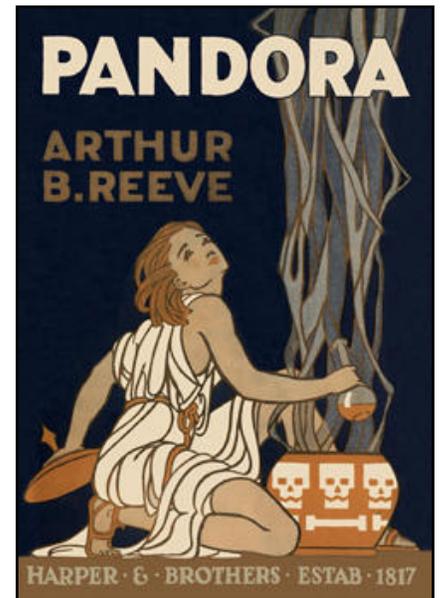
Summary: A lost world tale in which explorers discover Incan treasures frozen within a glacier.

Title: **All Things New**

Author: Gerald Powell [??-??]

Publisher: London: Hodder and Stoughton, 1926. (320p.)

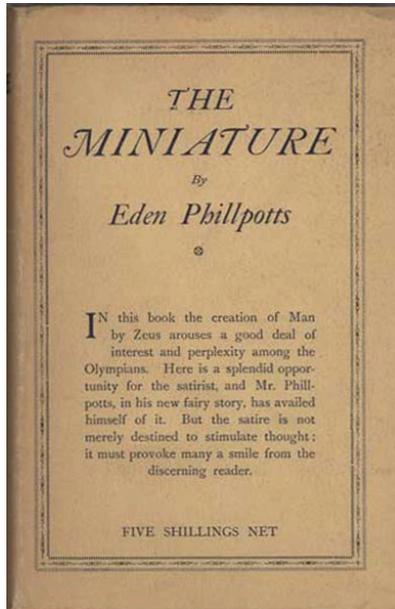
Summary: An sf tale in which a scientist develops a series of inventions which bring an end to all wars, present and future.



Title: **Pandora**

Author: Arthur B(enjamin) Reeve [1880-1936]  
 Publisher: NY: Harper & Bros., 1926. (261p.)

Summary: The European nation of Centrania is trying to topple the U.S. by disseminating information on birth control and subsidizing jazz musicians! As if that is not brutal enough, they then develop a synthetic fuel called Synthetol which leads to the collapse of the oil industry and finally the entire stock market. Things can only get worse...

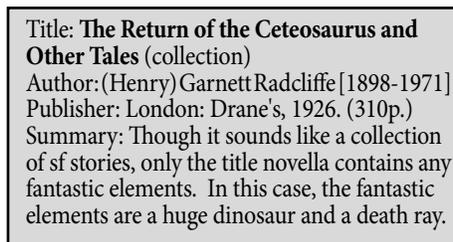


Title: **The Miniature**

Author: Eden Phillpotts [1862-1960]

Publisher: London: Watts and Co, 1926. (125p.)

Summary: Zeus creates our solar system, the Earth, and all its myriad life forms to show off to his fellow gods his creative talents. They watch closely as evolution proceeds and primitive Man finally arrives on the scene. Then things begin to get interesting. The gods observe with intense interest as the humans progress, invent, war, and raise civilizations. Though the majority of the novel is outright fantasy, the ending is solid sf.



Title: **The Return of the Ceteosaurus and Other Tales** (collection)

Author: (Henry) Garnett Radcliffe [1898-1971]

Publisher: London: Drane's, 1926. (310p.)

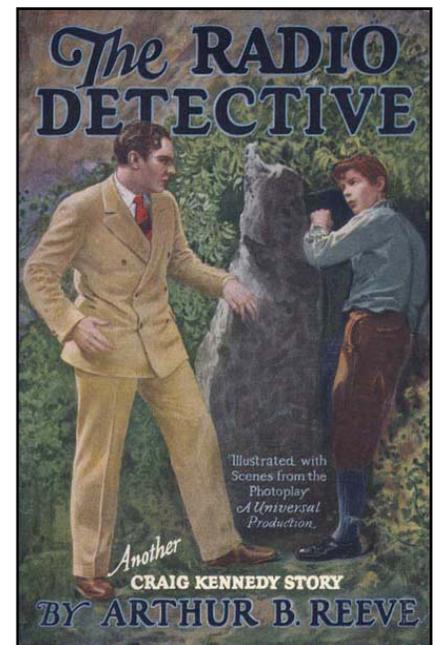
Summary: Though it sounds like a collection of sf stories, only the title novella contains any fantastic elements. In this case, the fantastic elements are a huge dinosaur and a death ray.

Title: **Tzane. A Novel**

Author: J(ean) L(ogan) Ranken [1878-1945]

Publisher: London: J M Dent and Sons, 1926. (281p.)

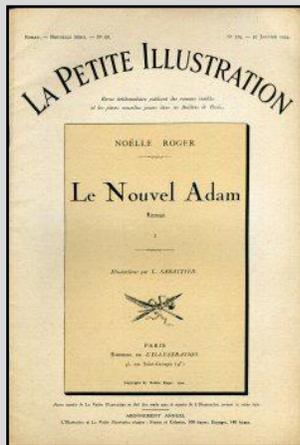
Summary: A scientist creates a chemical called Tzane which can be a great potential danger to the world if it falls into the wrong hands.



Title: **The Radio Detective**

Author: Arthur B(enjamin) Reeve [1880-1936]  
 Publisher: New York: Grosset & Dunlap, 1926. (251p.)

Summary: Novelization based on "The Radio Detective", a 1926 Universal Pictures Corporation production directed by William Crinley and William James Craft. Boy Scout leader Easton Evans invents "Evansite." A criminal organization called "The Syndicate" sets out to track down Evans and steal his creation for their own evil purposes.



Original 1924 edition in French

Title: **The New Adam**

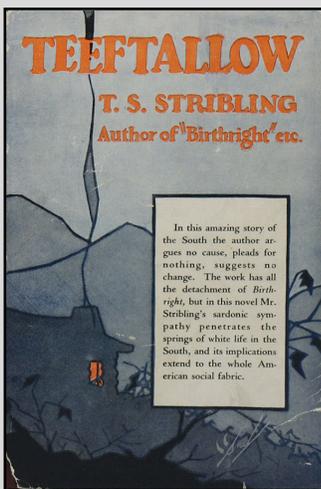
Author: Noelle Roger [1874-1953]

(pseud. of Helene DuFour Pittard)

Publisher: London: Stanley Paul, 1926. (256p.)

(translated from the 1924 French version)

Summary: A research scientist develops an experiment by which he can exponentially increase a human's intelligence by transplanting various glands into the subject's brain. He tries the experiment on a med-school student named Silenrieux. The operation is a success and Silenrieux then comes to work for the old man, but soon starts following his own line of research. He begins a ghastly series of experiments, developing death rays, earthquake machines, and ultimately a nuclear explosive powerful enough to wipe out the human race. It is up to the old doctor to stop him before it is too late.

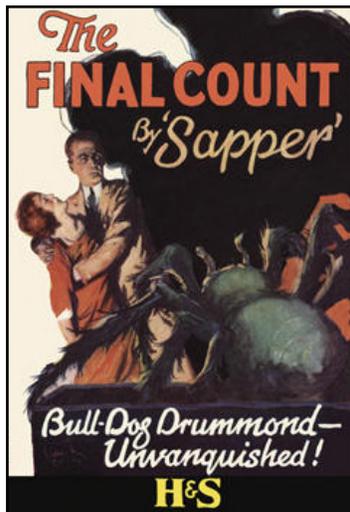


Title: **Teeftallow**

Author: T(homas) S(igismund) Stribling [1881-1965]

Publisher: Garden City, NY: Doubleday, Page & Co., 1926. (405p.)

Summary: Railroad Jones is something of a mental Superman, who not only has a photographic memory but a level of deductive reasoning that would make Sherlock Holmes envious. Fortunately he uses his powers to the benefit of Mankind. And then he meets Abner Teeftallow, who teaches him the intricacies of hillbilly manhood and life in backwoods Tennessee.



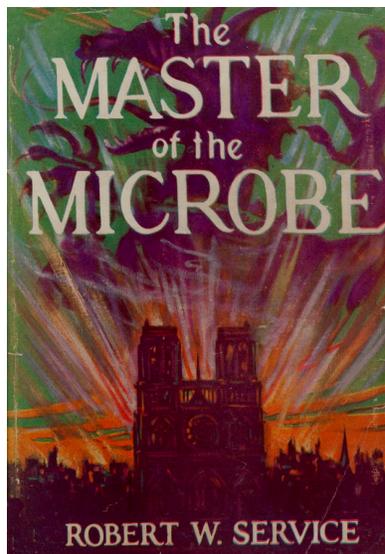
Title: **The Final Count**

Author: Sapper

(pseud. of Herman Cyril McNeile [1888-1937])

Publisher: London: Hodder and Stoughton, 1926. (319p.)

Summary: The fourth in Sapper's **Bulldog Drummond** series, Hugh Drummond returns after the climax of **The Third Round** saw him embroiled in an electrifying boat chase with his long-term enemy and master of disguise, Carl Peterson. Now Drummond must attempt to prove the innocence of an inventor of chemical warfare whose weapon mysteriously goes missing. Drummond is utterly resolute, only one man can be capable of such a sinister plot...



Title: **The Master of the Microbe**

Author: Robert W(illiam) Service [1876-1958]

Publisher: London: T.FisherUnwin, 1926. (415p.)  
New York: Barse and Hopkins, 1926. (424p.)

Summary: A plague known as the 'Purple Pest' has killed hundreds of thousands in Poland, and is now spreading throughout Paris. The dreaded disease is actually a man-made bacillus and the criminal mastermind Sinistra has plans for it. Sinistra's henchmen steal the bacillus, but cannot find the antidote that goes with it. Sinistra wants to sell the 'Purple Pest' on the international black market as a weapon. Enter our hero, Harley Quin, who sets out for the rest of the novel to foil the bad guys.

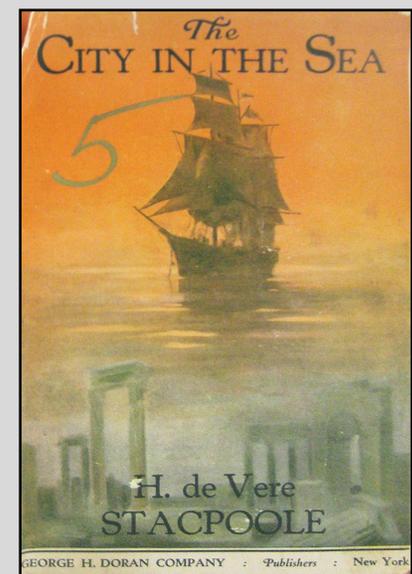


Title: **Master Vorst** (aka - *The Death Maker*)

Author: Austin J(ames) Small [1894-1929]

Publisher: London: Hodder and Stoughton, 1926. (303p.) / New York: George H Doran Co., 1926. (309p.)

Summary: The London Secret Society has a diabolical plan to wipe out the majority of the human race through the use of germ warfare.



Title: **The City in the Sea**

Author: H(enry) de Vere Stacpoole [1863-1951]

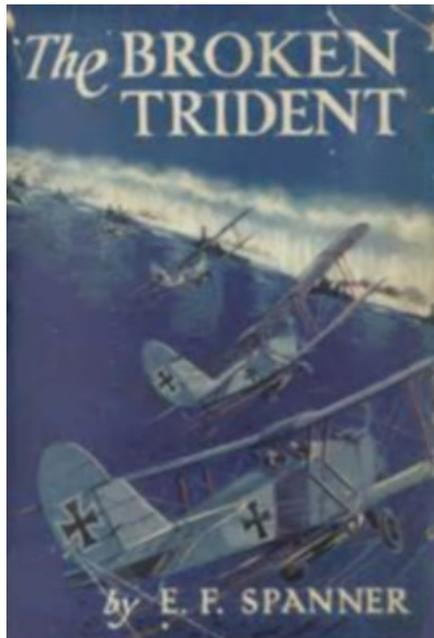
Publisher: London: Hutchinson & Co., 1926. (284.) [First published in New York: George H Doran, 1925. (307p.)]

Summary: A "lost race" novel in which Robert LeStrange, an aspiring author, has been offered the opportunity to go on a treasure hunting expedition. Somewhere in the waters of the Aegean Sea is the ancient Greek town of Hyalos which has been submerged for over two thousand years. It is filled with priceless art treasures of which Robert will earn an even share. When they arrive at the location of the sunken town, the crew finds more than they bargained for.

Title: **The Broken Trident**

Author: E(dward) F(rank) Spanner [1888-1953]  
Publisher: London: Williams and Norgate, 1926. (309p.)

Summary: The story-line is basically the author's argument on behalf of the advantages of air power over naval power. In this scenario Germany has been secretly building a massive air force since the end of World War I. In July 1931, the German High Command declares war on an unsuspecting Britain. The air armada sweeps over England, destroying factories, railways, military installations, and other strategic areas. They purposely avoid civilian targets. The British Navy, in response, tries to shell the German coast but is humiliatingly disabled. Again, rather than aiming mid-ship and destroying the vessels and crews, the German dive-bombers mercifully aim to destroy the steering mechanisms, thereby sparing life and resources. The entire war lasts one week. The Germans then submit an offer of peace, their terms being merely to be recognized and respected among the world's nations, as well as the desire for alliance with the other nations of the free world. This was the first of three "future war" novels.



Title: **The Naviators**

Author: E(dward) F(rank) Spanner [1888-1953]  
Publisher: London: Williams and Norgate, 1926. (303p.)

Summary: This was the second of three "future war" novels. In each novel the message is painfully clear - naval power has become as obsolete a military weapon as the cavalry and the future of warfare is through the air. The third and final volume of the trilogy was:

\* \* \*

Title: **The Harbour of Death**

Author: E(dward) F(rank) Spanner [1888-1953]  
Publisher: London: Williams and Norgate, 1927. (310p.)



Title: **More Not at Night** (anthology)

Author: Christine Campbell Thomson [1897-1985]  
Publisher: London: Selwyn and Blount, 1926. (256p.)

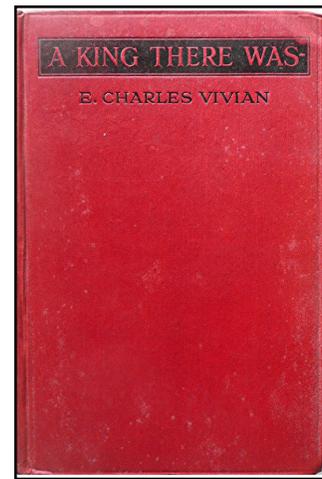
Summary: The follow-up anthology to **NOT AT NIGHT**, most of the stories are of the supernatural genre, but several have a sf basis to them. Stories include:

1. "The Hooded Death" by J. M. Nichols
2. "The Man Who Was Saved" by B.W. Sliney
3. "Fidel Bassin" by W.J. Stamper
4. "Teeth" by G.C. Cohn
5. "Vials of Wrath" by Edith L. Ragsdale
6. "The Experiment of Erich Weigert" by S.P. Wright
7. "The Mystery Under the Sea" D.E. Keyhoe
8. "The Horror on the Links" by S. Quinn
9. "The Yellow Spectre" by S. Van Der Veer
10. "Swamp Horror" by W. Smith & R.J. Robbins
11. "The Dead Soul" by R. Lenoir
12. "The Sea Thing" by F.B. Long
13. "The Black Box" by H.T. Rich
14. "Bat's Belfry" by A. Derleth
15. "The Phantom Drug" by A.W. Kapfer

Title: **The Mysterious Disappearances**

Author: G(eorge) McLeod Winsor [1856-1939]  
Publisher: London: Faber and Gwyer, 1926. (315p.)

Summary: Scotland Yard is perplexed over a series of mysterious disappearances in which a number of people are abducted. They eventually latch onto a suspect - Arthur Seymour - who has recently built a laboratory near his home. It turns out that Seymour has discovered a new "negative matter" based on his research with radioactivity. He has figured out how to rapidly disintegrate uranium into radium which apparently causes the equivalent of an anti-gravity field around the new element. Though he is a brilliant scientist, Seymour is also equally insane and has murdered five people within the span of the novel. Once killing his victims, he simply levitates them into outer space to dispose of the bodies. This novel was first published in the U.S. in 1927 as **Vanishing Men**.

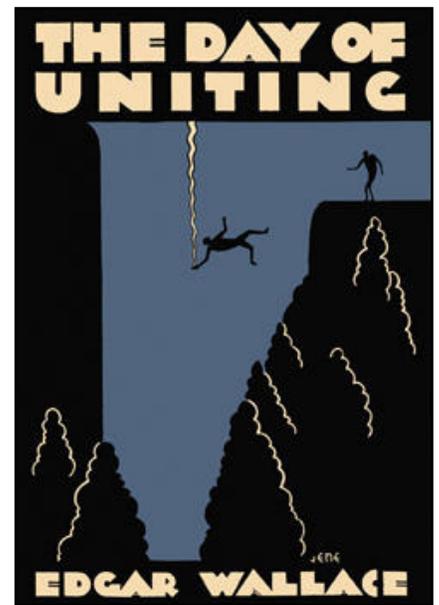


Title: **A King There Was**

Author: E(velyn) Charles (Henry) Vivian [1882-1947]

Publisher: London: Hodder and Stoughton, 1926. (320p.)

Summary: A lost race novel which includes the discovery of a tribe which predates the Incas and the search for Atlantis. This novel is the sequel to **The Lady of the Terraces** (1925).

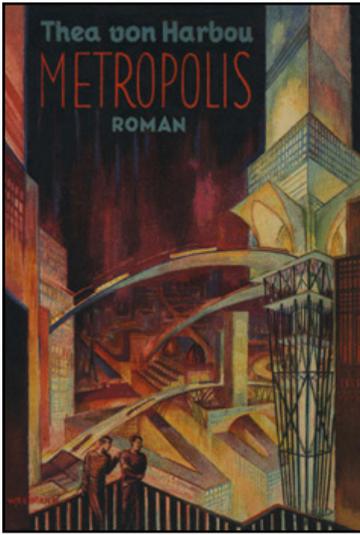


Title: **The Day of Uniting**

Author: (Richard Horatio) Edgar Wallace [1875-1932]

Publisher: London: Hodder and Stoughton, 1926. (314p.)

Summary: A wealthy Georgia playboy and his scientist cousin go to England to meet a prominent mathematician. All sorts of strange things begin to happen - the cousin is murdered, a cabinet minister commits suicide, the government inexplicably releases all convicts and declares two national holidays, etc. It later turns out that all this insanity was caused by the suppressed government knowledge that a comet would strike the Earth in a couple of days, and all these strange acts were fabricated to prevent leaks and cause a major panic. By the end of the book we find out that the calculations predicting the comet strike were deliberately misprinted at the government print shop as a prank to discredit the printer.



1st edition by August Scherl, 1926

Title: **Metropolis**

Author: Thea von Harbou [1888-1954]

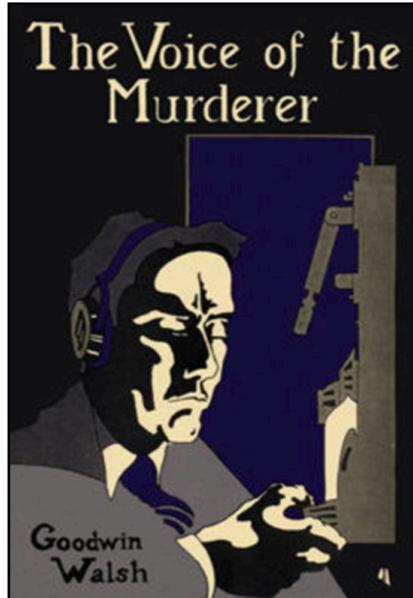
Publisher: Berlin: August Scherl, 1926. (273p.)  
[in conjunction with the film]

London: Readers Library Pub. Co., 1927. (250p.)

Summary: Published as a tie-in to the film, **Metropolis** is probably more relevant today than ever. Wealthy industrialists rule the futuristic city of Metropolis and live like kings, while the working class exist in horrible squalor, working the machinery at the power plant every waking minute to keep the vast city running. Freder is the son of Joh Fredersen, the ruler of Metropolis. He is the typical silver-spoon child of privilege, without a care in the world. One day he sees Maria, a woman from the workers' city below, and follows her back to her part of the city. The terrible working conditions he sees motivate him to help the people. Could he be the leader foretold of in the prophecies, who will bring together the workers and the ruling class? The film, which premiered in Berlin on Jan. 10, 1927 is considered the first full-length sf film, and the most expensive silent era film ever made.



1st English edition, Readers Library, 1927  
Cover by Aubrey Hammond

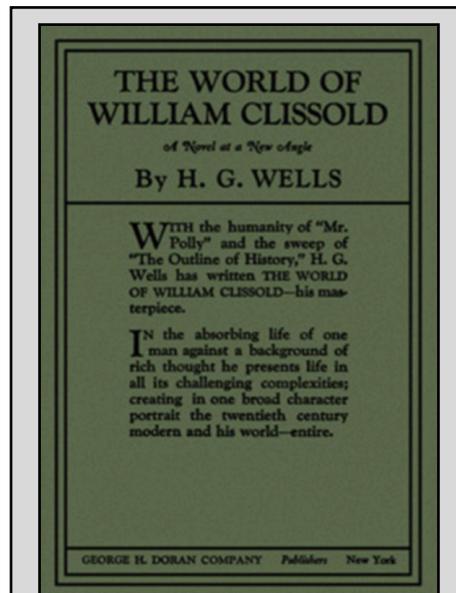


Title: **The Voice of the Murderer**

Author: Goodwin Walsh [??-??]

Publisher: New York: G.P. Putnam, 1926. (309p.)

Summary: Based on the theory that sound waves never die out, Carstair, a brilliant electrical engineer, develops a machine called a thoriogene tube, which can pick up the faintest of sounds. His experiment is a success, but his laboratory is burglarized and the tube is stolen. Traditional espionage, murder, and beautiful mysterious women follow.



The first US edition by Doran in 2 vols.

Title: **The World of William Clissold:**

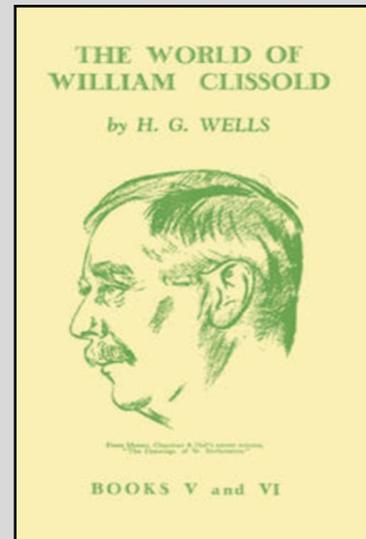
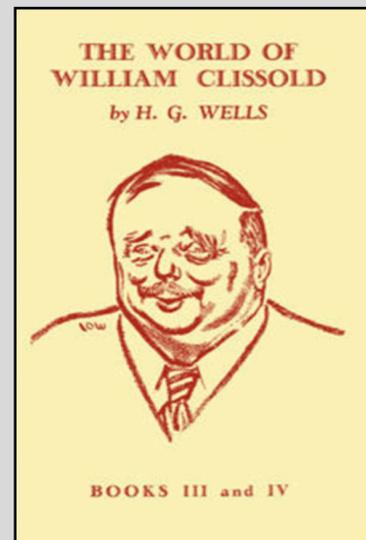
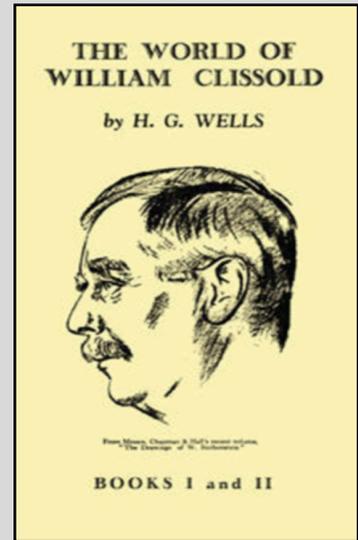
A Novel at a New Angle (3 vols)

Author: H(erbert) G(eorge) Wells [1866-1946]

Publisher: London: Ernest Benn, 1926. (885p.)

New York: George H. Doran Co., 1926. (2 vols)

Summary: At nearly 800 pages, though this is by far the longest novel Wells ever wrote, it is actually more of a rambling exposition of his opinions and philosophies on Mankind and how to create a technological future Utopia based on socialist principles.



The original Ernest Benn (3 vol.) edition, 1926

The novel is divided into six books contained in three volumes. The first volume was published in September 1926 to coincide with Wells's 60th birthday, and the second and third volumes followed at monthly intervals.



## Officer 444

Silent film, b/w, serial  
 Director: Francis Ford and Ben F. Wilson  
 Producer: J. Charles Davis  
 Screenplay: Francis Ford  
 Cinematography: Jack Jackson and Joseph Walker  
 Editing: Earl Turner  
 Release date: May 15, 1926  
 Running time: 10 episodes (200 minutes)  
 Country: United States  
 Language: Silent  
 Production: Goodwill Productions  
 Distribution: Davis Distributing Division  
 Aspect Ratio: 1.33 : 1  
 Film Format: 35 mm

Cast:	Ben F. Wilson	-	Officer 444
	Neva Gerber	-	Gloria Grey
	Ruth Royce	-	The Vulture
	Al Ferguson	-	Dr. Blakely
	Lafe McKee	-	Capt. Jerry Dugan
	Jack Mower	-	Officer Patrick Michael Casey
	Arthur Beckel	-	James J. Haverly
	Harry McDonald	-	Snoopy
	Frank Baker	-	Dago Frank
	Philip Ford	-	Haverly's Son
	Francis Ford	-	Fire Chief
	Margaret Mann	-	Nurse
	August Vollmer	-	Himself

## Films of 1926

- Chapters:  
 1 - The Flying Squadron  
 2 - Human Rats  
 3 - Trapped  
 4 - Gassed  
 5 - Missing  
 6 - The Radio Ray  
 7 - Death's Shadow  
 8 - The Jaws of Doom  
 9 - The Underground Trap  
 10 - Justice



Summary: Professor Haverly has invented a formula which has tremendous potential for the betterment of Mankind. The Frog, a stereotypical evil genius wishes to steal the formula so that he can rule the world. In the first episode, Haverly is mortally injured in a fire at his lab and entrusts his secret formula to a young nurse, whom he instructs to find his son, a NYC police officer (badge #444) and to give him the formula for safe keeping. The conversation is, of course, overheard by the villain of our story and the chase is on. Much of the action from episode to episode takes place in a series of underground sewers, complete with skulking criminals, traps, and secret passages. The series was directed by John Ford's older brother Francis. One of the episodes included a cameo appearance by August Vollmer, a true criminologist and the man who almost single-handedly revolutionized criminal forensics.



The Frog in one of his many disguises

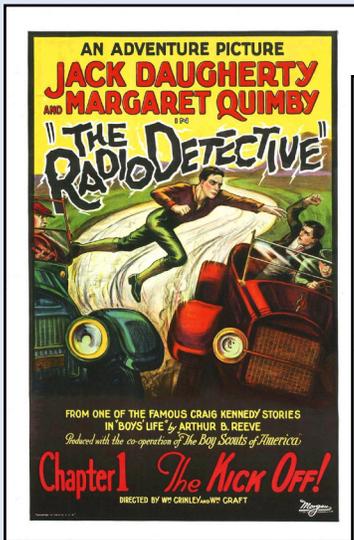


Officer 444 and nurse Gloria Grey assist at the scene of a building fire



The Frog's beautiful henchwoman "The Vulture"

Link to entire ten episode series: [http://matineeclassics.com/ContentItems.aspx?year=1926&item=officer\\_&type=movies](http://matineeclassics.com/ContentItems.aspx?year=1926&item=officer_&type=movies)



Film posters for episodes #1 and #4 of the series

## The Radio Detective

Silent film, b/w, serial  
 Director: William James Craft and William A. Crinley  
 Written by: Arthur B. Reeve  
 Screenplay: Carl Krusada  
 Production: Universal Pictures Corporation  
 Distribution: Universal Pictures Corporation  
 Release date: April 25, 1926  
 Runtime: 10 episodes (198 min)  
 Country: United States  
 Language: Silent  
 Aspect Ratio: 1.33 : 1  
 Film Length: 6,000 m (20 reels) (10 episodes)  
 Film Format: 35 mm

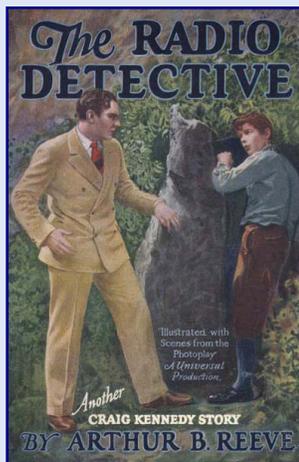
*\*This film is presumed to be lost. No known copies are available.*

Cast: Jack Dougherty - Easton Evans  
 Margaret Quimby - Ruth Evans  
 Jack Mower - Craig Kennedy  
 Wallace Baldwin - Hank Hawkins, Crook  
 Howard Enstedt - Ken Adams, Policeman  
 John T. Prince - Prof. Ronald Varis  
 Florence Allen - Rae Varis  
 Sammy Gervon - Crook

### Chapters:

- 1: The Kick Off!
- 2: The Radio Riddle
- 3: The Radio Wizard
- 4: Boy Scout Loyalty
- 5: The Radio Secret
- 6: Fighting For Love
- 7: The Tenderfoot Scout
- 8: The Truth Teller
- 9: The Fire Fiend
- 10: Radio Romance

Summary: Boy Scout leader Easton Evans invents "Evansite." A criminal organization called "The Syndicate" sets out to track down Evans and steal his creation for their own evil purposes. Never fear, the Boy Scout troop is never far behind whenever our protagonist needs saving.



Based on the novel of the same title

## The Scarlet Streak

Silent film, b/w, serial  
 Director: Henry McRae  
 Producer: Pathe Freres  
 Production: Universal Pictures Corporation  
 Distribution: Universal Pictures Corporation  
 Release date: January 1926  
 Runtime: 10 Episodes  
 Country: United States  
 Language: Silent  
 Aspect Ratio: 1.33 : 1  
 Film Length: 6,000 m (20 reels) (10 episodes)  
 Film Format: 35 mm

*\*This film is presumed to be lost. No known copies are available.*

Cast: Jack Dougherty - Reporter Bob Evans  
 Lola Todd - Mary Crawford  
 John Elliot - Prof. Richard Crawford  
 Albert Prisco - Monk (a foreign agent)  
 Virginia Ainsworth - Leontine (Monk's accomplice)  
 Monte Montague - Butler

### Chapters:

1. The Face in the Crowd
2. Masks and Men
3. The Rope of Hazard
4. The Death Ray
5. The Lost Story
6. The Plunge of Peril
7. The Race of Terror
8. The Cable of Courage
9. The Dive of Death
10. Universal Peace

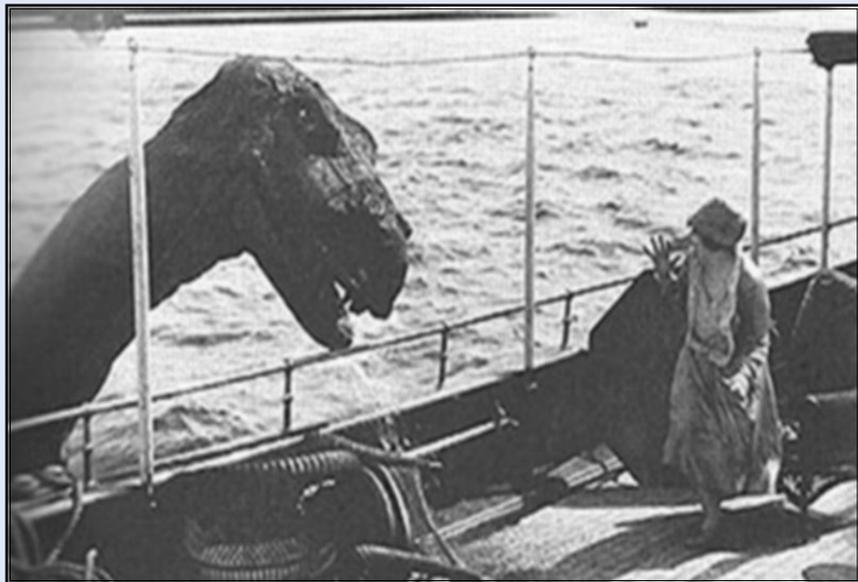
Summary: Prof. Richard Crawford has developed a ray-gun called the "Scarlet Streak". Bob Evans, a reporter for the Times, is assigned to investigate the story. Unknown to the professor and his daughter, Mary, they have been under surveillance for several months now by a foreign agent known only as "The Monk." As the plot thickens, Prof. Crawford and his blueprints are abducted and it is up to Mary and Bob to rescue not only the Professor, but save Mankind as well.



## The Savage

Silent film, b/w  
 Director: Fred C. Newmeyer  
 Screenplay: Jane Murfin and Charles E. Whittaker  
 Art Director: Milton Menasco  
 Camera: George Folsey  
 Editor: Arthur Tavares  
 Titles: Ralph Spence  
 Supervisor: Earl Hudson  
 Release Date: July 18, 1926  
 Runtime: 50 min  
 Country: United States  
 Language: Silent  
 Production: First National Pictures  
 Distribution: First National Pictures  
 Aspect Ratio: 1.33 : 1  
 Film Format: 35 mm

Cast: Ben Lyon - Danny Terry  
 May McAvoy - Ysabel Atwater  
 Tom Maguire - Prof. Atwater  
 Philo McCullough - Howard Kipp  
 Sam Hardy - Managing Editor  
 Charlotte Walker - Mrs. Atwater



Professor's daughter, Ysabel, played by May McAvoy

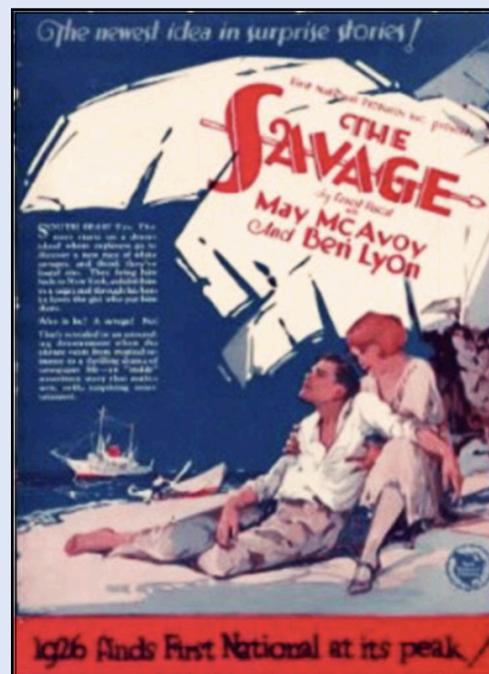
Summary: A science fiction comedy somewhat along the lines of Arthur Conan Doyle's THE LOST WORLD. The editor of a scientific journal is involved in a heated debate with Prof. Atwater on the controversial topic of evolution. They finally come to the decision that the only way to settle the argument is by an expedition to the Mariposa Islands. The editor sends a young journalist, Danny Terry, along with Prof. Atwater on the expedition to document their experiences. The team explores the islands without any success. Consequently, one of the other scientists on the expedition, not wanting to be proven wrong, produces fake evidence to substantiate the evolutionists' claims. Meanwhile, a real dinosaur shows up on the scene, and appears to have developed an affection for Danny Terry. The friendly behemoth goes so far (literally) as to follow Terry all the way back to New York, whereupon he is declared a hero for discovering the "Missing Link" and the other scientist is exposed as a fraud.



Reporter Danny Terry makes himself a new friend



Ben Lyon's mother visited her son on set for a publicity photo. The camera crew is clearly visible in the reflection behind them.



Original U.S. 12 1/4 inch x 9 inch Double-Sided Trade Advertisement for the THE SAVAGE starring May McAvoy and Ben Lyon.

## Berkeley Square

### The Plot

Peter Standish is a 20th century American who has inherited an ancestral home in London. He travels to England to see the home and upon entering it is transported back to the year 1784. His journey back in time has placed him in the body of a great ancestor, also named Peter Standish. There he meets the Pettigrews, also members of his ancestry and soon finds himself falling in love with young Helen Pettigrew. While in this past world, Peter manages to insult and frighten people with his strange 20th century phrases and customs and his unsettling knowledge of events which have not yet happened. Peter has not told anyone that he is from the future and suspicions quickly start being raised that he is either insane or possessed by the devil. The entire play takes place in one room of the historic home which is located in the affluent Berkeley Square area of Westminster, in the West End of London. Though the storyline seems to be based on a fantasy premise, there are subtle comments interspersed in the dialog which indicate that Peter's ancestor is some sort of inventor and is actually the one responsible for the time-traveling incident. The play shifts between the present day and the year 1784. The transfer between time periods takes place off stage and is left to the audience's imaginations. The shift is initiated by the lights going out on stage followed by the sounds of wind and rain, after which the lights come back on with the furniture in the room having been switched.

### The History of the Play

The play is a re-writing of *The Sense of the Past* (1917) by Henry James; a time-travel novel in which the protagonist inherits an 18th century house in London. When he enters the house he is transported to the past and meets several of his ancestors. *Berkeley Square* was first performed Oct. 6, 1926 at the St. Martin's Theater in London. In 1928 it was published as a chapbook by Samuel French Publishing House.

*Berkeley Square* reached the Broadway stage on November 4, 1929. It opened at the Lyceum Theater and ran for 229 performances. It was this version of the play which became the basis for the film. When the play was performed in 1929 the lead role of Peter Standish was played by Leslie Howard who would reprise the role in the 1933 film along with actress Heather Angel as Helen Pettigrew. Howard's performance in the film was good enough to earn him an Academy Award nomination for best actor. The film was thought to have been lost until it was rediscovered in the 1970s. A newly restored 35mm print was made and the restored version premiered at the 2011 H.P. Lovecraft Film Festival.

In 1951 Balderston updated his play slightly for a new film version, *I'll Never Forget You*, (aka, *The House in the Square*) starring Tyrone Power, Ann Blyth and Michael Rennie. In this incarnation, Peter Standish is an American atomic physicist living in London. The modern day sections of the film at start and end of the story were filmed in black and white, while the rest of the film is in Technicolor. Producer Darryl F. Zanuck admitted that he got this idea from *The Wizard of Oz* (1939). "Lux Radio Theater" broadcast a 60 minute radio adaptation of the movie on September 22, 1952 with Tyrone Power reprising his film role. *Berkeley Square* was also the basis for the 1965 Broadway musical *On a Clear Day You Can See Forever* by Alan Jay Lerner and Burton Lane, which then became a 1970 film starring Barbara Streisand.



**John Lloyd Balderston**

Bureau for New York World during the early 1920s.

Balderston's first published play was *The Genius of the Marne* (1919) inspired by his experiences during the Great War. In 1926 he collaborated with Jack C. Squire (editor of *The London Mercury*) on *Berkeley Square*, based on a Henry James time-travel novel, *The Sense of the Past*. The success of

*Berkeley Square* would gain the attention of Horace Liveright, who in 1927 hired Balderston to revise a stage version of *Dracula*. This subsequently led to Balderston being picked up by Universal Pictures to write the screenplay for the 1931 film version of *Dracula*, starring Bela Lugosi. Thus began the career of one of Hollywood's great horror screenwriters. Other genre film credits include:

- Frankenstein (1931)
- The Mummy (1932)
- Bride of Frankenstein (1935)
- Dracula's Daughter (1936)
- The Prisoner of Zenda (1937)
- Gone with the Wind (1939)
- The Mummy's Hand (1940)

Another play Balderston wrote in 1932 titled *Red Planet*, would eventually reach the big screen twenty years later as *Red Planet Mars* starring Peter Graves and Andrea King.

# "BERKELEY SQUARE"

CAST  
(IN ORDER OF APPEARANCE)

MAID	JOYCE ROBSON
TOM PETTIGREW	WILLIAM DOBSON
KATE PETTIGREW	WINIFRED MOON
THE LADY ANNE PETTIGREW	JEAN HARKER
MR. THROSTLE	HEDLEY HENDERSON
HELEN PETTIGREW	EILEEN EADES
THE AMBASSADOR	ROBERT HINDSON
MRS. BARWICK	MOLLIE SIMPSON
PETER STANDISH	NORMAN HARRINGTON
MARJORIE FRANT	HILDA HENDERSON
THE DUCHESS OF DEVONSHIRE	NORAH MEGORAN
MAJOR CLINTON	GORDON TATE
H.R.H. THE DUKE OF CUMBERLAND	JIM ROWELL

Scene:—The morning room of a Queen Anne House in Berkeley Square, London.

TIME: Act I. Scene 1. Five o'clock, October 23rd, 1784.  
Scene 2. Five o'clock, October 23rd, 1938.  
Scene 3. Continuous with Scene 1, 1784.  
Act II. Night a few days later, 1784.  
Act III. Scene 1. Afternoon, a week later, in 1784.  
Scene 2. Continuous with Scene 1 but in 1938.

The Play produced under the direction of RENE E. ARKLESS.  
Stage set designed by NORMAN DIXON.  
Stage Manager : RUTH DODDS.  
Lighting : ALFRED JARDINE.  
Costumes by Progressive Players.

## NOTES ON THE PLAY.

"Berkeley Square" is an unusual play, which makes certain demands upon the imagination of the audience. Its plot, suggested by Henry James' posthumous fragment, "A Sense of the Past", is based upon the fascinating theory that there is no "Time" in the ordinary sense of the world, and that, the past, present and future, are all one; it is therefore possible for a man with imagination and courage, to find a way into a world which is not that of his own time.

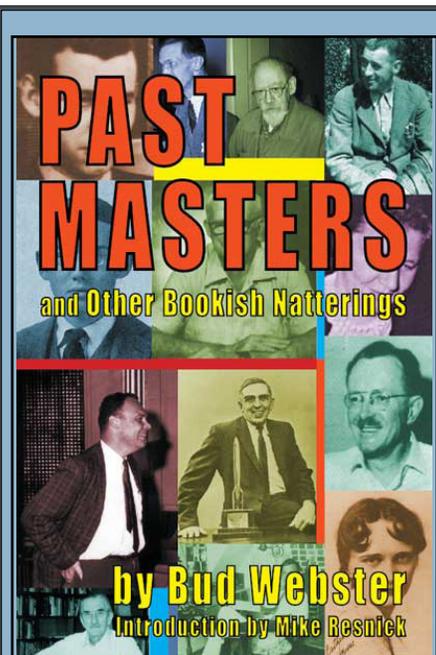
Peter Standish, an American architect, who finds himself at variance with the noise and speed of modern life, inherits a Queen Anne house in Berkeley Square. His imagination is fired by the discovery of an old diary: that of his eighteenth century ancestor and namesake, and it is through the study of this diary that he finds the opportunity to escape from the uncongenial atmosphere of his own time into the world of 1784. Peter is in love with the past, and to him the eighteenth century is a time of elegance, grace and beauty, personified in the famous Duchess of Devonshire, to whom clings "all the legend and beauty of the age". He realises his dream of coming face to face with famous men—Sheridan—Dr. Johnson—Sir Joshua Reynolds, and lives with the men and women who lived long ago in the house in Berkeley Square.

But under the eighteenth century veneer of culture and refinement there lurks a vein of superstitious fear: "The age of reason—the age of Voltaire", sees in Peter a visitor from another world, and therefore to be feared and hated.

The problems that confront him in the world of the past are as difficult to solve as those which he faced in the twentieth century, and he finds himself alone, belonging neither to the past, nor his own age, comforted only by the memory of his love for a girl whose fine and sympathetic spirit reaches out to him across the great darkness of the centuries which divide them. R.A.

Scenes from a 1929 production of Berkeley Square





Paperback: 402 pages  
 Publisher: Merry Blacksmith Press  
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 ISBN-10: 0615842828  
 ISBN-13: 978-0615842820  
 Paperback: \$19.95  
 Available at: [merryblacksmith.com](http://merryblacksmith.com)

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## Murray Leinster's a Ten(ster) or Deal out the Lincolns to William F. Jenkins

by  
 Bud Webster

*It has long been my belief that science fiction is really the hope of the nation. I have been saying for years that our real trouble, in the States, is people smoking mild cigarettes, drinking pale beer, and running after blondes. But I have noticed that at this convention the brunettes among us have been pursued with real vigah and enthusiasm - and possibly a little more predecacy than the blondes. This is a heartening thing to witness and it gives me great hope for the future of the United States because characters like you are real.*

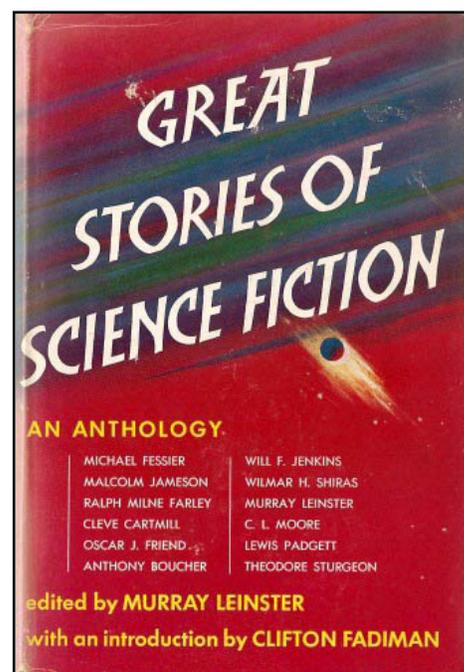
- Murray Leinster, from his Guest of Honor Speech at Discon, the 21st World Science Fiction Convention in 1963.

Reading those words now, some forty-six years after he spoke them in front of the gathered fans and pros of the day, I wonder what he would have said had Murray Leinster (working name of William Fitzgerald Jenkins) been the Dean of something other than science fiction. After all, he wrote mysteries, and westerns, and romances (under the name Louisa Carter Lee), and had there been the same kind of fandom surrounding those genres, what might he have told them as Guest of Honor? He wasn't Dean of Westerns, though, or even Romances. He was, for all his work in other areas, one of US; then, now and forever. Writing for whichever market would pay him wasn't an indication of hackery, mind you, it was quite a common thing in the days when almost every conceivable subject had its own pulp magazine. Robert E. Howard, he of the cowboy hat and mighty-thewed barbarians, wrote boxing yarns, and even that other Dean of science fiction, Robert Heinlein, wrote teen confessions. For Heinlein, though, writing anything other than sf was very much an aberration, and, in fact, it wasn't until after his death that those few stories were reprinted under his name. Leinster was a total pro; he edited his own anthology (*Great Stories of Science Fiction*, Random House, 1951), unlike RAH who relied on Fred Pohl and Judith Merrill to pick the stories for *Tomorrow*, the *Stars* (Doubleday, 1952). If there was a market he could figure out a yarn for, he wrote it and sold it. This strikes me as a handy thing for a professional writer to be able to do.

William Fitzgerald Jenkins (aka Murray Leinster and a few others) was born in 1896, on June 16th, to be exact. I met him three

quarters of a century later at a small convention in downtown Norfolk, Virginia called Dixieland FanCon. Also in attendance were Donald Wollheim, Wally Wood, Kelly Freas (in 1971, already Virginia's Con Guest in Residence), and a few others I don't recall. I do remember that Wood was mostly absent, Wollheim imperious and frighteningly knowledgeable, and Kelly was, well, Kelly. My eyes were on Leinster, though. Like most of those attending this never-to-be-repeated convention, I'd been reading his books and stories pretty much since I'd been reading sf. His stories had been frequently reprinted in those days, Groff Conklin alone having presented me with nineteen of them in various anthologies, and he was no stranger to the other anthologists, major and minor: Wollheim, Derleth, Bleiler & Dikty, Merrill...he was a favorite of the editors, and therefore (and/or concurrently/consequently) a favorite of the readers.

How did this tiny little convention get the Dean? That's easy: he lived just down the road a piece in Gloucester. It's difficult even now for me to imagine one of the Giants living in my almost-backyard, but there he was, and remained, until his death in 1975. I was barely even a fan back then. I had attended a number of comic conventions, but DFC was my first sf con, even if the guy running it was a comic artist rather than a writer, fan or pro. The idea of meeting and speaking with one of my heroes, therefore, was more than a little alien to me. Will, on the other hand, was an old pro at this. He knew how not to embarrass or discourage a fanboy, a skill I was later to discover was common in most pros, but appallingly lacking in others. Above all else, Will



Jenkins was a gentleman, jokes about brunettes being pursued with "vigah" notwithstanding. It's difficult to pin down his first publication, although Sam Moskowitz, in *Seekers of Tomorrow* (World Publishing, 1967), makes a good case for it being while Jenkins was barely a teenager. This is confirmed by Jenkins himself in an interview published in the June 1972 issue of *Literary Sketches*, a small 'zine published by Mary Lewis Chapman in Williamsburg:

*Robert E. Lee is responsible for my being a writer... [O]ne morning I was in school... [and] they made a very tragic discovery. They found that it was Robert E. Lee's birthday and nobody had remembered it. So the principal, of course, went into a panic and immediately sent messages to all the teachers that they were to read something to us pupils about Robert E. Lee and let us write a composition about him...I wrote a composition, I always loved long words, and I put some nice long words in it....[A] couple of weeks later the Virginian Pilot [the Norfolk, Virginia daily] printed my composition....it made quite a stir and a Confederate veteran sent me a \$5 bill.*

Jenkins goes on to say that he took this money and bought the material for a glider:

*...I took it down to the [Cape Henry] lighthouse...I jumped off the top of the lighthouse hill and glided down through the air and damn near broke my neck...I took a snapshot of myself and the glider and I sent it, with an account of my achievement, to a magazine called Fly - it was the first aviation magazine in the United States—and they sent me a \$5 bill. That was \$10 I'd made out of writing.*

All this was in 1908 or '09, when Jenkins was a bright - if foolhardy - twelve or thirteen. I don't remember exactly what I was doing at age thirteen, but I can guarantee you it wasn't building and flying gliders, unless they were made from balsa wood and cost 10¢ down at the Woolworth's. He wanted to become a chemist. This ambition, unfortunately, spiraled down the Porcelain Facility of Fate when his father went broke and took a job at an auto dealership in Cleveland (yes, they had such things in 1909). Jenkins, at that time making \$3.50 a week as an office boy, had "...a frantic frenzied horror of working for somebody else." So, out of school and with no hope whatever of going on to college to become a scientist, he began writing. At least, he began putting words on paper:

*I started about thirteen—every night I'd come home from the office and write 1,000 words and I did that every day for a year, 360,000 [sic] words, and I tore it all up because it was lousy.*

Eventually he began selling epigrams and filler material to *The Smart Set*, one of the most important magazines of the day, a dozen short pieces for another one of those Lincolns. So, he finally was a pro writer. How much of one? *"The first year I was writing, and selling my stuff,*



*I made the magnificent sum of \$72."* It may have been 1913, but \$72 at \$5 a pop still didn't go very far, so he began trying his output on the pulps. His editors at *Smart Set* had something of a problem with the Jenkins name being soiled by those nasty old nickel and dime pulps, so they gave him a bit of advice. In Jenkins's words:

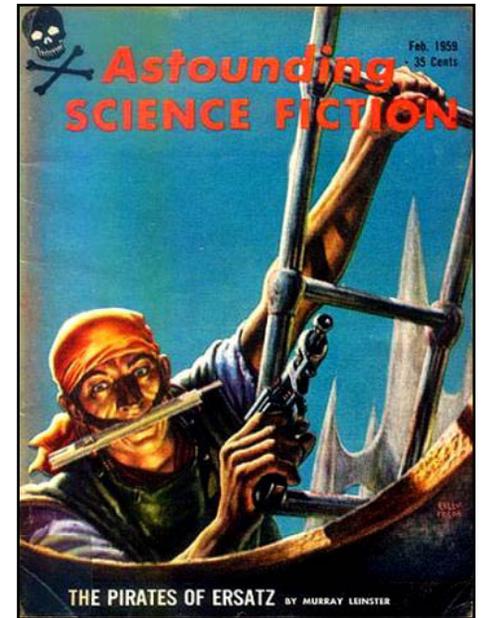
*One day I was in...the office of this magazine, and I boasted to them that something that they had returned I had sold somewhere else. George Jean Nathan - it wasn't fair of him but I was 17 and I was flattered as hell - he asked me to save my name, Will Jenkins, for Smart Set and use a pen name for "inferior" magazines.*

Thus was born Murray Leinster, a pseudonym concocted from family names. It wasn't too very long before he discovered that those "inferior" magazines paid Leinster far better than the more aristocratic *Smart Set* paid Jenkins, though, so he devoted his energies to pulpdom and let the slicks slide.

Jenkins began writing in the 'teens of the 20th Century, and was still writing and getting awards in his sixties. In 1962, two years and a bit after the appearance of his Ace novel *The Pirates of Zan* (originally serialized in *Astounding* as *The Pirates of Ersatz*, which title I like much

better), he was (in the words of Sam Moskowitz) "...voted one of the six favorite modern writers of science fiction..." [emphasis SaM's]. His last story appeared in a 1967 issue of *Argosy*, and a year later his last article appeared in *The Writer*.

Jenkins was a lot like the great jazz saxophonist, Coleman Hawkins. I know that's an odd comparison, but stick around and you'll get it. The Hawk was a skilled musician who relied on his chops to make music instead of just memorizing licks. This, in large part, was a major reason why he was as successful during the post-war Bop period as he was during the Swing/Big Band era; that, and his clear



understanding of what the Boppers were doing. He liked the renewed energy Bop brought to a moribund jazz world, and he was able to adapt his playing style to the growing sophistication of both the listeners and the other musicians. He may never have attained bull-goose Bophood, but he adapted quite easily and well to fronting small combos. Given all that, it would be easy to take the parallel with Hawkins further by cleverly linking story with song, book with album and so on, but you're faced with that kind of lit-crit booshwah enough here on the Information Turnpike without my adding to it. The simple fact is that Jenkins and the Hawk blew damned great stuff, and a great solo or a great story are all you need to prove yourself to anyone who matters.

Eventually, about the time he was 21, his boss (Jenkins was, by this time, a junior bookkeeper at Prudential) became aware of his extracurricular activities and advised him that Prudential didn't like its employees to moonlight, so he'd have to stop. After admitting that he was, in fact, writing, Jenkins stood mute. He was then taken up on the mountain and shown the kingdoms of the Earth if he would only bow down. Well,

okay, his manager offered him a couple extra bucks a week to spy on his fellow workers and report any who complained about the company. Fat chance: "I resigned on the spot and it was worth all the trouble...when that guy pulled that on me."

He'd wanted to be a chemist; instead, he became an inventor, maybe the next best thing. One of his inventions is still used today: a process of front-projecting images onto a background and actors instead of rear-projection (which prevents the camera from moving). Perhaps the most famous use of this technique was during the "Dawn of Man" part of the Kubrick/Clarke film, *2001: A Space Odyssey*.

Most of his inventions, though, were firmly embedded in the pages of his stories.

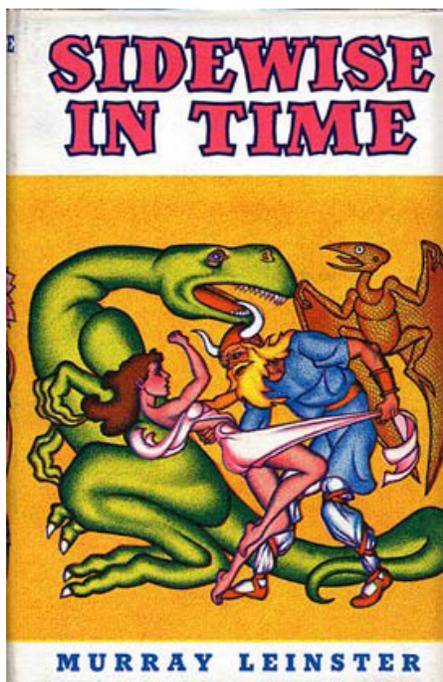
The annual award for best alternative history work, *The Sidewise*, is named for his story in the June 1934 *Astounding*, "Sidewise in Time," which was later combined with five other stories and issued by Shasta in 1950 under the same title. The 1934 story isn't the first time writers had played with the idea of alternate worlds and time lines - *Wonder Stories* ran John Taine's "The Time Stream" in the December 1931 issue, and there was an ad hoc anthology of speculative essays edited by one Sir John Collings Squire in 1931 titled *If It Had Happened Otherwise* that

## Sidewise Awards for Alternate History



included a piece on the American Civil War by no less a personage than Sir Winston Churchill - but let's face it, Jenkins/Leinster did it better than they did, and made it look easy. That for you, Sir Winston. That wasn't his only literary invention, though. In "A Logic Named Joe" in the March '46 issue of *Astounding*, he basically rolled up his sleeves and invented the whole damned computer InterWeb thing without breaking a sweat. That for you, Al Gore.

It's difficult, at some forty-plus years' remove, to recall with any surety just where I first read a long-time favorite author. In my case, in fact, it's even more difficult, because most of my reading when I was in my pre-adolescence was in anthologies, which I saw not necessarily as collections of individual stories by individual writers, but as massive sources of days and days worth of anonymous reading, like television I could make up in my own head, if you will. I wasn't concerned at first with who wrote the words; I was too busy making pictures in my mind. That changed at least a little when I checked Groff Conklin's *Science Fiction Adventures in Mutation* (Vanguard, 1955) out of the library and read a disturbing little story titled "Skag With the Queer Head" by someone whose



1950 edition published by Shasta

name I didn't learn to pronounce correctly until just before meeting him: our subject, Murray Leinster.

I was initially drawn to the author's name because one of my aunts married into the Murray family, and for a nine year-old kid, it doesn't take much more than that to make a connection. But the story...! Imagine being nine, with a dog of your own, and reading this:

*When Deena had her puppies, she was attended by no less eminent a person than Dr. B. J. Danil, late Wharton Professor of Experimental Biology at Braddock University. For Deena was no ordinary dog. Neither she nor her mate, Skag. They were the only two dogs of their kind, in fact, in the whole world.*

I'd read my share of "mad scientist" yarns, of course, as well as seen them on TV and in cartoons (remember the Superman cartoon with the giant flying robots? Now, that was a mad scientist!), but never before one in which he wasn't just a foil against which the hero acted. Or perhaps he was, if you accept that in this case the hero is a genetically altered Malamute named Skag. For once, in all the stories I'd read up until then, science wasn't the salvation of anything, but rather the weapon wielded by an uncaring and unfeeling human against someone who should have been his best friend. Skag and Deena are the results of experiments in giving animals intelligence on an almost human level, in this instance by forcing their heads to retain the same shape as a puppy's, even as it grows larger, thus increasing brain size and intellect.

Nothing unusual about the idea of smart dogs; Simak used it in his *City* sequence, and Heinlein used it more than once. The difference here is that Skag and Deena know what's been done to them, understand the lack of compassion and humaneness in their tormentor, and are determined that the same things will not be done to their pups. They act heroically, if impassively, with little of the rage and contempt the doctor shows them, and in the end are left to themselves to raise their pups as simply dogs.

Leinster could have let it go at that, and still have created a pretty intense yarn, but that's all it would have been - a yarn. He was never content to take the easy out, though, and if Prof. Danil is a prick, the old geezer who brings his mail through the Alaskan winter, Joe Timmins, isn't. He's human to the core, which means that he has nothing but respect and affection for Skag and Deena, and they reciprocate. There are scenes throughout the story, short as it is, which point up Danil's intentions towards the pups, as well as his two original subjects, and it becomes very clear early on that they know exactly what's going on. At one point, as he tries to take one of the pups from Deena, she grabs his wrist in her teeth; as he pulls out a gun to kill her, Skag immobilizes his other arm. Then, in a key incident, the two dogs then argue in their own "language" over what to do next. Deena, protective of her offspring, wants to simply tear him up. Skag, knowing full well what would happen if she did, twists Danil's arm until he drops the gun. Skag then carries it off to the side, then stares at Danil until he slinks away. I won't describe the final encounter except to say that what follows is inevitable, and disturbingly satisfying to a kid who could never stand cruelty to animals. It stuck in my mind for years after, and upon re-reading it for the first time in decades, I find it still as disturbing, if not as groundbreaking.

You can say that about much of Leinster's work, really. He wasn't so much a Cordwainer Smith as much as he was a Doc Smith. I hasten to add that I do not see this as pejorative in the least - not everyone sits comfortably on the cutting edge, but it don't mean they can't still be plenty sharp. Leinster never fails to entertain, never makes a wrong move, never ceases to amaze. His body of work isn't just long and broad, it's got depth. It isn't self-consciously literary, and he eschewed pretentiousness, I think, not from any deliberate decision but just because it didn't occur to him that it might serve the stories he wanted to tell.

I love my Cordwainerist stories, believe me I do, but I love my Docologist stuff just as much. I know gourmet writing when I taste it; whether the robust Provençal of Bester's "Fondly

Fahrenheit" or the nouvelle cuisine of Zelazny's "A Rose for Ecclesiastes," fine dining is fine dining. On the other hand, sometimes you just want a plateful of chili, or a steak and baked, and that's where you'll find Leinster, complete with barbecue tongs and "Kiss the Cook!" apron. You know, comfort food, but without the preprocessed cheese.

In the utterly necessary *In Search of Wonder* (Advent, 1957) author, editor and critic Damon Knight describes Leinster's writing in the novel *The Monster From Earth's End* as:

*[W]orkmanlike first-reader prose which has not changed much in the last thirty years.... The short, simple sentences carry the story forward in a sort of spiral fashion: one foot forward, two feet back to cover the old ground again, then another small advance.*

(Knight didn't really intend the above to be a compliment, but Ghu love him, he was a critic first and a reader second. Face it, most critics don't read for the same reason Joe Lunch-pail does, they read in order to find ways of describing what they're reading in cleverly witty ways. The rest of us read to have a good time.) Leinster's "carefully pedestrian prose" (Knight's phrase) suits his stories just fine and dandy. Like Englishman Eric Frank Russell, Leinster liked to posit a puzzle and then solve it right in front of the reader. This made him a favorite of John Campbell's *Astounding* readership, of course, and he ended up writing more than fifty stories for the magazine from 1930 (before Campbell was editor) until 1966.

Perhaps his best known story for *Astounding*, if not his best known period, is "First Contact", which appeared in the May, 1945 issue. In a very real way, this is the archetypal Golden-Age, Campbellian yarn. Leinster posits a problem, one with far-reaching consequences: two starships meet in deep space, both of them strangers to the other. No matter how much each might wish for good relations, neither can take the chance of being followed back to their home world. What if the Stranger ship were crewed by the alien equivalents of Professor Moriarty, Genghis Khan, and Evil Lincoln, after all? Most of the story is taken up with desperate speculation. How can We trust Them? What can We do to prove that They can trust Us? Is commerce and communication with another race worth the risk of annihilation? The debate rages in the human ship, while the two most important characters - Tommy Dort, a photographer in the observation staff of the human ship Llanvabon, and an alien crew member Dort calls Buck - get to know each other as well as circs allow, sending messages back and forth while their respective Captains

sweat it out. One communiqué in response to the Llanvabon's cautious message of hope for friendship says it all:

*Tommy said dispassionately: "He says, sir, "That is all very well but is there any way for us to let each other go home alive? I would be happy to hear of such a way if you can contrive one. At the moment it seems to me that one of us must be killed."*

Boo-yah. Now, that's a problem to be solved. The solution is a clever one, as befits a self-educated inventor. I won't reveal it here, for obvious reasons. I will say, though, that Jenkins/Leinster is at his best in this story, "workmanlike first-reader prose" and all. Not only is there plenty of shrewdness to go around twice or thrice, not only are the characters and situations easy to comprehend and identify with, but the author weaves his trademark wit and humor throughout. The relationship that grows between Tommy Dort and "Buck" is one of sympathy and mutual respect and interest; we could ask little more of our real First Contact than to have two such somewhere in the middle of it all.

But where did the writer we in the sfnal community came to know and love as Murray Leinster get his start? What was his first undeniably science-fictional story? Let me give you a little more background first. Bear with me, I won't keep you waiting long. A long time ago, there was a weekly magazine called *The Argosy*. It published a lot of material - some 90k words per issue - and it was one of the most popular of the dime fiction periodicals. Leinster had been selling them what the editor (one Matthew White, Jr.; Leinster described him as "...a little man with snow white whiskers and a slight lisp...") called "Happy Village Stories," sentimental yarns much along the lines of those sappy paintings done by Thomas Kincaid, the soi-disant "Painter of Light." As you might imagine, Leinster got a little tired of writing these, even though White bought all he could crank out. Finally, he turned one in with a note saying that he was done with them:

*...I finished a story and sent it to him and said, "No more Happy Village stories, for the time being, I'm writing a story that I call the RUNAWAY SKYSCRAPER...the opening sentence is - "The whole thing began when the clock on the Metropolitan Tower began to run backwards!"...I got, by return mail, a letter—"Dear Murray, when you finish that story about the Runaway Skyscraper, let me see it at once." And I had to write the darn thing to keep him from finding out I was a liar.*

The darn thing was published in the February 22, 1919 issue of *The Argosy and Railroad Man's Magazine*, and has seen few reprintings since. It was not, however his first sf/fantasy story to see print, as his "Oh, Aladdin!" ran not quite six weeks earlier.

It took a few years for him to get around to writing sf, in spite of the fact that he'd been reading it for a long time. It wasn't just because he was selling plenty of other things, although that was certainly a factor. No, it was something else entirely. I've been reading sf and hanging with my sfnal peeps for more than forty years now, and I've noticed that there are two basic types of writers, no matter what the genre. There are those who read everything voraciously, constantly, and to the exclusion of practically all else, then wake up one day and say "Hell, I can write this stuff. What's Jules Ursula C. J. 'Doc' Heinellison del Rey van Tucker got that I don't?" and then they start cranking them out. Then there are those who read everything voraciously, constantly, and to the exclusion of practically all else, then wake up one day and say, "Boy, I wish I could write like Cordwainer L. Sprague Isaac Poul O'Spinrad Aldiss, but I just don't know..." Believe it or not, Will Jenkins was in that second category, at least at first:

*I had been reading science fiction and I loved it, but I didn't think I was smart enough to write it. But...when I had to do it, I got away with it...I was very much surprised to find that I could write this type that I had admired so much and loved so much.*



From the reprint in the June 1926 *Amazing Stories*

Well, he made up for any lost time, believe me. Just look at the biblio at the end of this darn thing. William Fitzgerald Jenkins's career

as Murray Leinster lasted a long, long time. He was active, if not writing, until his death in 1975, just short of eighty years after he was born. He was a dyed-in-the-wool Southern Gentleman, generous with his time and advice to younger authors. In his recent (as I write this) collection of autobiographical sketches, *Other Spaces, Other Times* (Nonstop Press 2009), Robert Silverberg - no slouch himself when it comes to career spans - writes of meeting Jenkins in the *Astounding* offices in 1956. Jenkins was already sixty, Silverberg a svelte twenty-one (and three years away from being able to purchase Fiorello La Guardia's old digs), and was there to give John Campbell a new story, titled "Sourdough." Campbell read the fourteen page manuscript then and there, as was his habit, then said (in Silverberg's words), "Something's wrong with the ending of this, but I'm not sure what. Will, would you mind taking a look?" and passed the 'script to the elder writer. Silverberg writes:



March 1946 *ASTOUNDING* contained the story "A Logic Named Joe" which predicted the internet.

Jenkins, the cagey old pro, skimmed swiftly through the story, nodded, indicated page twelve. "I see the problem," he said - to Campbell, not to me. And offered a dazzling rewrite suggestion, with which Campbell concurred. John pointed to the typewriter on his secretary's desk and instructed me to sit down and write a

*couple of new paragraphs right on the spot...Campbell bought the story ten minutes later.*

Nor was Silverberg the only famous writer in the field to benefit from Jenkinsian counsel, as none other than that other Dean of Science Fiction, Robert Heinlein, wrote in a letter to his agent dated July 28, 1959 and subsequently published in *Grumbles From the Grave* (Del Rey, 1989):

*...I have always worked on the theory that there is always a market somewhere for a good story—a notion that Will Jenkins pounded into my head many years ago.*

Heinlein mentions this elsewhere as well. In his essay "On the Writing of Speculative Fiction" written for the 1947 Fantasy Press non-fiction anthology *Of Worlds Beyond* (edited by Lloyd Arthur Eschbach), he writes:

*Several years ago Will F. Jenkins said to me, "I'll let you in on a little secret, Bob. Any story - science fiction, or otherwise - if it is well-written, can be sold to the slicks." Will himself has proved this....*

Jenkins wrote a lot in his six-decade career, impressing even the normally sober and dignified L. Sprague de Camp. In his *Science Fiction Handbook* (Hermitage, 1953), he wrote:

*He has been writing fiction ever since 1915, his total number of stories reaching the staggering total of over 1,300, and he is the author of over thirty books....Mr. Jenkins has written almost every kind of copy including westerns, detective stories, adventure stories, love stories, comic-book continuity, reports on scientific research, technical articles, and radio and television scripts.*

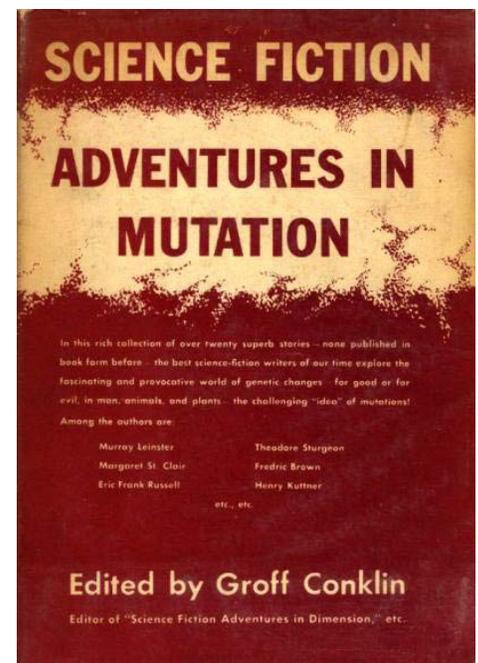
While I'm quoting the famous in reference to our subject, let me add one more. I mentioned up at the top there that Jenkins/Leinster was a favorite of the anthologists, and this is true. He remains one of the most reprinted classic authors almost thirty-five years after his death. In his headnote to the aforementioned story

"Skag With the Queer Head" reprinted in *Science Fiction Adventures in Mutation* (Vanguard, 1955), editor Groff Conklin wrote:

*The Leinster-Sturgeon race in the Conklin anthologies is now a "draw"; each man has appeared in all but one of my sixteen published or about-to-be-published collections. It is true that in two anthologies Leinster turned up under his own name, Will Jenkins, but this does not spoil the record.*

All told, Jenkins/Leinster would appear in nineteen of Conklin's forty-one anthologies, to Sturgeon's twenty-three, a very close second. Other editors would reprint his stories over and over, right up until the present. As the first Dean of the genre, he helped blaze the trail for all the other Golden-Age writers, and most of those who came later. Allen Steele, Catherine Asaro, the late Charles Sheffield, any who still write hard-science fiction, who pose and then solve sweeping problems that threaten our tiny little system, owe much to William Fitzgerald Jenkins, our own Murray Leinster.

\* \* \* \*



# Reference Resources

## A Guide to Science Fiction Collections and Archives

### **(Massachusetts): MIT SCIENCE FICTION SOCIETY LIBRARY**

The largest publicly accessible library of science fiction and fantasy with over 60,000 items. The constantly updated collection includes approximately 90% of all science fiction and fantasy published in English, and some foreign language sf as well. The magazine collection is also one of the world's best and most complete with nearly every American and British science fiction and fantasy magazine ever published. Borrowing privileges available by annual subscription (\$12) to any interested individual, for up to eight books at a time. Non-circulating books may be read at the library, and include new releases, rarer books, and magazines. They also publish an sf zine called, of course, *The Twilight Zine*.

MIT Science Fiction Society Library  
Room W20-473 84 Massachusetts Avenue  
MIT Student Center  
Cambridge, MA 02139

mitsfs@mit.edu  
(617)258-5126

Website: <http://www.mit.edu/~mitsfs/>

### **(New Mexico): EASTERN NEW MEXICO UNIVERSITY - Jack Williamson Science Fiction Library**

In 1982 ENMU dedicated the Jack Williamson Science Fiction Library in honor of its namesake. The collection was begun in 1967 with the generous donations of material from Mr. Williamson, Leigh Brackett and Edmond Hamilton. Today the library contains over 30,000 volumes consisting of science fiction books, sf pulps dating back to the early 1900s, manuscripts, correspondences, photos, and much more. Williamson earned his bachelor's and master's degrees from ENMU, taught for 17 years as a faculty member in the English department, endowed scholarships for ENMU students and underwrote the University's literary magazine, *El Portal*. He passed away in 2006 at age 98. A bronze bust of the author, a gift of Mr. Huo Baozhu of Xi'an, China in 2004, is installed in front of the Jack Williamson Liberal Arts Building, renamed in Williamson's honor in 1995. In 2006, the collection expanded with the donation of 15,000 volumes of science fiction books and magazines from R. Duane and Kathryn Elms of Silver City. The gift included one-of-a-kind items, first editions, signed editions and thousands of collectible publications. The Williamson Lectureship, held annually since 1977, brings noted science fiction authors to Portales for presentations, panels and special events. The collection is located on the top floor of ENMU's Golden Library.

Jack Williamson Science Fiction Library  
Golden Library - Special Collections  
Eastern New Mexico University  
1500 S Ave K  
Portales, NM 88130

Contact: Gene Bundy  
Gene.Bundy@enmu.edu  
(575)562-2636

Website: <http://www.enmu.edu/academics/library/collections/jwsf.shtml>

### **(Kansas): UNIVERSITY of KANSAS - Kenneth Spencer Research Library**

A large collection of sf books, magazines, pulps, fanzines, dime novels, series books, etc. Founded in 1969, the manuscript collections include the works of James Gunn, who taught at the university for many years, Lloyd Biggle, Ted Sturgeon, Cordwainer Smith, A.E. van Vogt, Donald Wollheim, Algis Budrys, P. Schuyler Miller, and various papers by other sf authors. The Department is the North American repository for World SF, the organization of overseas science fiction writers and publishers, with science fiction from Europe, Latin America, Israel, Asia and the British Commonwealth. It is also the official repository for the archives of the Science Fiction Research Association, as well as one of the official recipients for new sf from the Science Fiction Writers of America. The library also contains a collection of several hundred tapes from the Science Fiction Oral History Association.

Kenneth Spencer Research library  
Dept. of Special Collections  
University of Kansas  
Lawrence, KS 66045-2800

Contact: Elspeth Healey  
Special Collections Librarian  
ehealey@ku.edu  
(785)864-1229

Website: <http://spencer.lib.ku.edu/collections/special-collections/science-fiction>

