Spacemen

35c

JULY No. 4

COLLECTOR'S EDITION PHOTOS OF

FLASH GORDON

WORLD'S ONLY SPACE-PICTURE MAGAZINE

STRANGE POOLS OF BUBBLING LIQUID ON THE MOON? THIS IS HOW IT LOOKED TO MOVIE AUDIENCES IN 1931 AS THEY WATCHED *GIRL IN THE MOON*. See Part 2 of this classic story in this issue, Page 46.

THE EDITORS SPACE

A MARTIAN COMICAL! It never occurred to me in my wildest dreams, last issue, when I wrote "Spacemen of the Worlds, Unite!" and asked how many of you would risk 7c on making THE MARTIAN CHRONICLES a reality; —it never occurred to me that anyone could misinterpret my meaning. The 7c gamble was meant to be on an air-mail stamp to send a letter winging on its way to MGM Studios to say that every last one of you wanted to see the Bradbury Project re-activated. But at least one of you has sent 7c cash direct to me! I greatly appreciate this rash young reader's confidence in my ability to build the better part of a dime into a fine time for all space movie lovers; but, on second thought, if a hundred thousand of you had made the same mistake and sent me 7c, or 10c, it might have resulted in a MARTIAN OF DIMES!

On the other hand, 2 readers—or really the Post Office—have cost me 60c in postage due because the postal people misinterpreted "Spacial" Delivery on 2 envelopes addressed to me and thought the writers intended "Special" Delivery but had forgotten to attach the necessary 30c postage extra!

If you are wondering what that cigar-shaped object is in my hand in the photo, well, it isn't a cigar because I don't smoke: it's a rocket-shaped candle! Sort of a satel-lite???

Astronaut 4SJ

Foto by Walter J. Daugherty

HI-YO, SPACE WRITERS! And away we go on the good ship **Jules Verne**—Off On A Comment! If the GFB who drew the 3 great space critturs scattered thruout readers' dept. this issue will write FJA identifying himself as the artist and giving his address, we have a Spacial Prize for him.

AYIRTHROTE BEAST FROM ALDEBARAN

Drawing by GFB

FROM THE WHIZ OF WISCONSIN

I would like to completely agree with what Rick Sneary said regarding your reviews of old film classics. I am only 15 and the only silent classics I have seen have been on TV: movies appearing on **Silents Please,** robot creation sequence from METROPOLIS and anything else which occasionally turns up. I have a great desire to see the silent classics which I never would have known existed but for your excellent coverage. And now you have introduced me to FRAU IM MOND! I consider the foto of the moon model on page 48 of #3 the best I have seen in any issue of **SPACEMEN.** My reasons are not very concrete. It seems to me to establish a mood of all space movies whose goal is the conquest of space, the planets and the stars. I believe that it sums up every goal of space into one photograph. The only other photograph I have felt this way about was the foto of Ernest Thesiger on p. 22 of #12 **FAMOUS MONSTERS.** That picture represents the mood characteristic of all good horror movies. I don't think it is necessary to tell you what a great job you are doing on FRAU IM MOND **(GIRL IN THE MOON);** my only question is, what is Robert Bloch's opinion of the movie? He didn't mention it in his article in **FM** but he must think something of it—it seems as if it would be classified as a genuine science fiction film. **(Probably Bob never saw it. I myself had to wait 32 years till I finally saw it for the firstime late last year. It was shown twice at the Los Angeles Science Fantasy Society, each time to an enthusiastic audience. Incidentally, due to an unfortunate typographical error the misinformation was printed on p. 47 of SM #3 that THE WOMAN IN THE MOON preceded DESTINATION MOON by 10 years. The figure should have been 20 years; to be exact, 21. The picture was released in 1929.—FJA)** Any future articles similar to "Training for Space" are alright with me. I realize how much more difficult it must be to provide a variety of articles on space movies than on horror movies: a) fewer space movies made; b) therefore, fewer real classics; c) no great type-cast actors such as Karloff, Lugosi, Chaney, etc. on which to do biographies. With these limitations, I will go along with almost anything you introduce, Mr. Ackerman. You are doing a wonderful job. If THE LOST PLANET is any indication of what can be done with serials, **SCREEN THRILLS ILLUSTRATED** has got it made. In conclusion I would like to make 2 predictions: 1) within 3 years both **SPACEMEN** and **FM** will have back covers in full color; 2) in 5 years a complete set of **FM, SM** and probably your latest will be worth a lot more than a complete set of MAD is now. PS: After proofreading this letter I don't believe I have stressed the word GREAT enough. Anything FJA works on becomes a dream come true. I will be with your magazines as long as they exist.

RONNIE HALL
MADISON, WISC.

● I am sincerely grateful for your compliments, Ron, and hope to continue to merit them.—Forry

KRISHNAN KHARACTER

● Dik Daniels brings to life man of the interplanetary world Krishna at World Science Fiction Convention in Los Angeles. L. Sprague de Camp created the character, Edd Cartier drew him and Bjo Trimble copied the costume.

EX-EXPERT

For years, 4SJ, you have been **the** greatest authority on fantasy & sci-fi. But many times in regards to EARTH vs THE FLYING SAUCERS you have made a glaring mistake. The mistake is in calling the Saucerians "robots" but they are not. Those were **suits** of solidified electricity they were wearing; inside were ancient beings resembling human beings. **(Are you sure you aren't describing me?—"an ancient being resembling a human being?" OK; I goofed; I admit it; I'm only inhuman. Ten years exile in a Saucer suit.—FJA)** Now for additions to "Robot Story" list: On TV, Robby the robot appeared in "Case of the Robot Caper" on the **Thin Man** show (he was accused of murder but Nick

Continued on page 6

Spacemen

JULY, 1962
VOL. 1, No. 4

FORREST J ACKERMAN
editor-in orbit and writer to the stars

FRITZ LANG
honorary stowaway flight #4

HARRY CHESTER
production pilot

JAMES WARREN
interstellar publisher

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FLASH GORDON LIVES AGAIN! by Artist Basil Gogos

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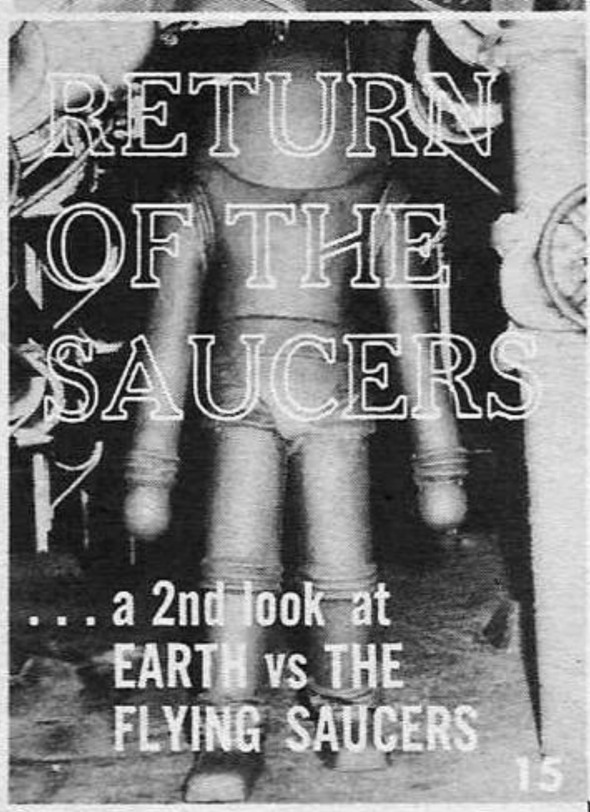
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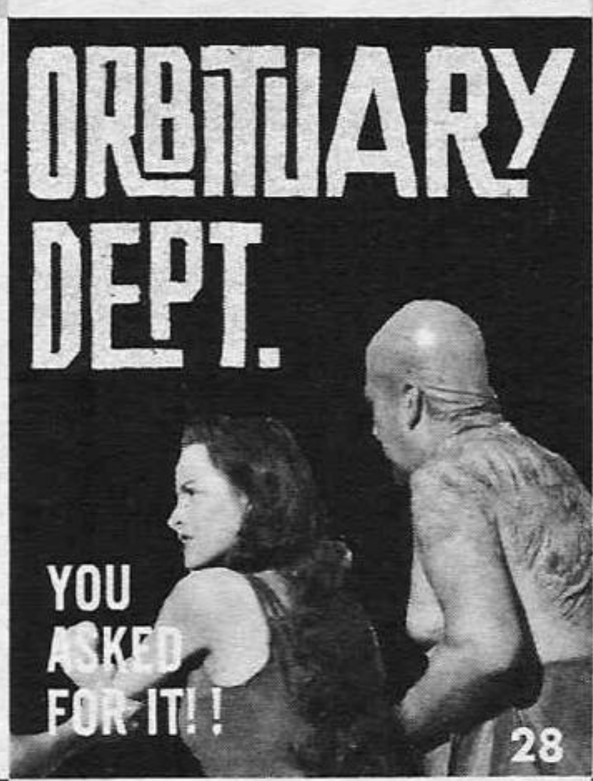
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Charles proved him not guilty because Robby never could have carried a human body thru the door without breaking the corpse's bones and the dead person's bones were unharmed even tho the body was moved from one room to another) and in a one-shot show, "Ladybug." In the latter, Robby played an unbeatable chess-player. But a young boy beat him when a lady-bug jammed Robby's gear box. SUPERMAN has had his robot enemies on the TV show: In "Gentle Monster" he battles Mr. McTavish, a robot whose machinery is run by fuel made from kryptonite—the one element capable of causing Superman's death. In "Runaway Robot" Superman meets a remote-controlled robot with a blowtorch nose (it robs banks). Also in the cartoon version of **Adventures of Superman,** in "The Mechanical Monsters" he met a complete fleet of giant flying robots (complete with wings & propellers) in an underground base. Finally: BOWERY BOYS MEET THE MONSTERS; HAVE ROCKET, WILL TRAVEL; PHANTOM CREEPS (Bela Lugosi serial); PERFECT WOMAN; and Mr. Robo of the **Johnny Jupiter** TV series.

GEORGE PAUL
HOBOKEN, N. J.

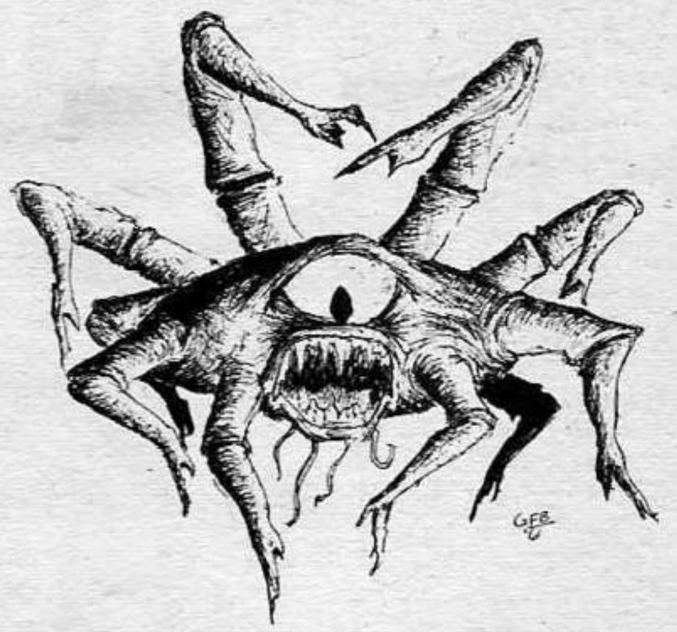
● A year's supply of oil and one incandescent coil awarded George for his valuable additions to the lore of mechano-men movies.

TWIN-HEADED TERROR FROM DOPPELWELT

THE OGRE OF OREGON

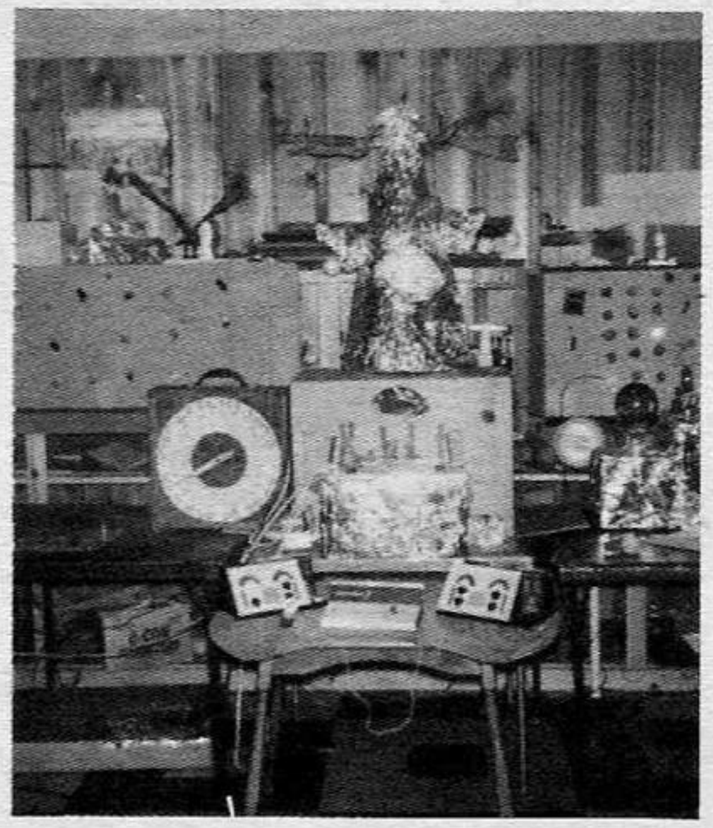
Ronnie Hall seemingly lacks taste. He conveys the distinct impression that he thot THE ANGRY RED PLANET, BATTLE IN OUTER SPACE and **Men into Space** were good. Oh, they all had their good points, tho in the case of the first film it takes a bit of thinking to find out just what they were. Oh, yes; the color inside the control cabin was nice. But really, that was the most atrocious extraterrestrial adventure that it has ever pained me to see (this is not including ones in which the et's come to us). The giant Bat-Rat-Spider (!) was the most hilarious & unrealistic creature to crawl across the screen since Abbott & Mr. Hyde met Dr. Jekyll & Costello; I have never seen a movie monster more miserable in all the 325 movie monster movies

KRABII FROM PINCER'S PLANET

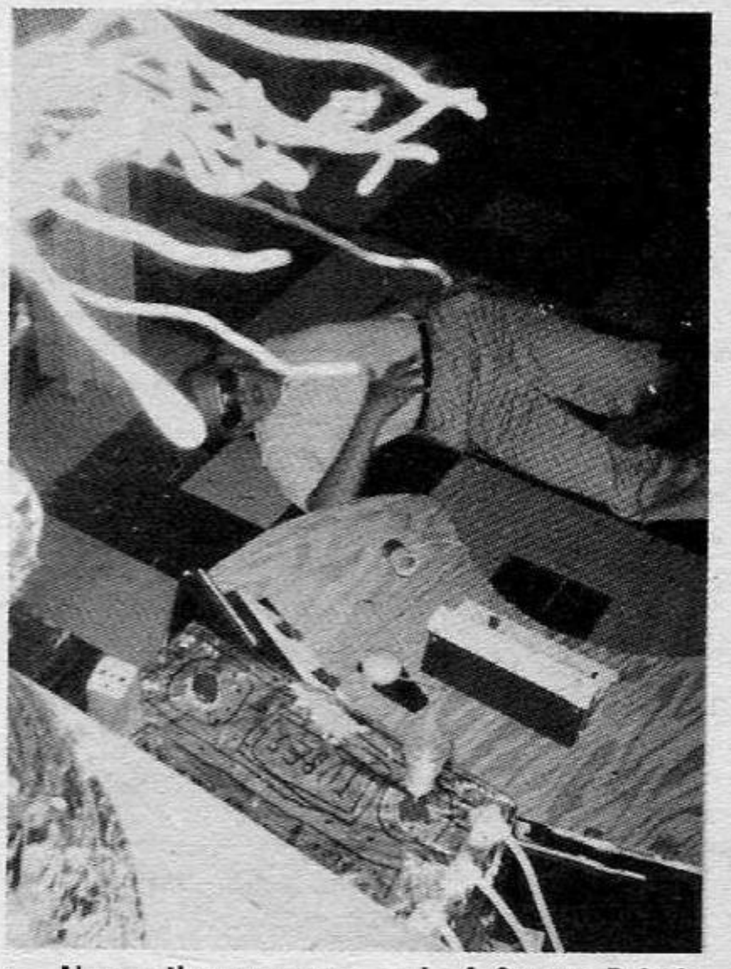


I have seen. THE ANGRY RED PLANET was terrible; I think that Editor Ackerman (whose tastes surprise me sometimes; for instance, he **liked** INVASION OF THE SAUCERMEN and TERROR FROM THE YEAR 5000, and **didn't like** CONQUEST OF SPACE or FORBIDDEN PLANET) would agree with me there. My major complaint with **Men into Space** was that Bill Lundigan continually denied that it was science fiction; another complaint, the series continually conveyed sound thru a vacuum—a pretty good trick. And now I leap onto James Mayo, the Object of My Infection: **Drab bulky spacesuits?** Why, even the ones that 12 TO THE MOON used were more colorful than the real thing. Look at Shepard's suit, for instance. (Permit me to brag a little: my cousin Oliver R. Perkins, head of a Polaris missile plant in LA, knows Shepard, Grissom & Crossfield personally.) As for the "colorful, unusual costumes" from the old serials, I think they were the most ridiculous things I have ever seen. Stick to your "drab bulky spacesuits." He says ANGRY RED PLANET was the best lately; he must have missed, somehow, the following, all of which were better than TARP **(son of URP?):** THIS ISLAND EARTH, the two QUATER-MASS films, SATELLITE IN THE SKY, FROM THE EARTH TO THE MOON, IT CAME FROM OUTER SPACE, THE INVISIBLE BOY, THE BEAST WITH 1,000,000 EYES, etc., etc. With all these and more he says WORLD WITHOUT END and ANGRY RED PLANET **are the best? AND WORST OF ALL, SIN OF SINS, HE SAYS HE IS NOT FAMILIAR WITH BRADBURY!!!** I laff at his ignorance: ha ha. George Mayo needs treatment at his brothers' clinic.

THE MAD LAB OF CHUCK MILLER



THE ELECTRICREATURE SHOCKS CHUCK



● Above, the gruesome end of Groose Point's Chuck Miller, a Michigan spaceman whose lab was invaded by an electric conglomeration from Outer Space.

BLOOD IN HIS EYES

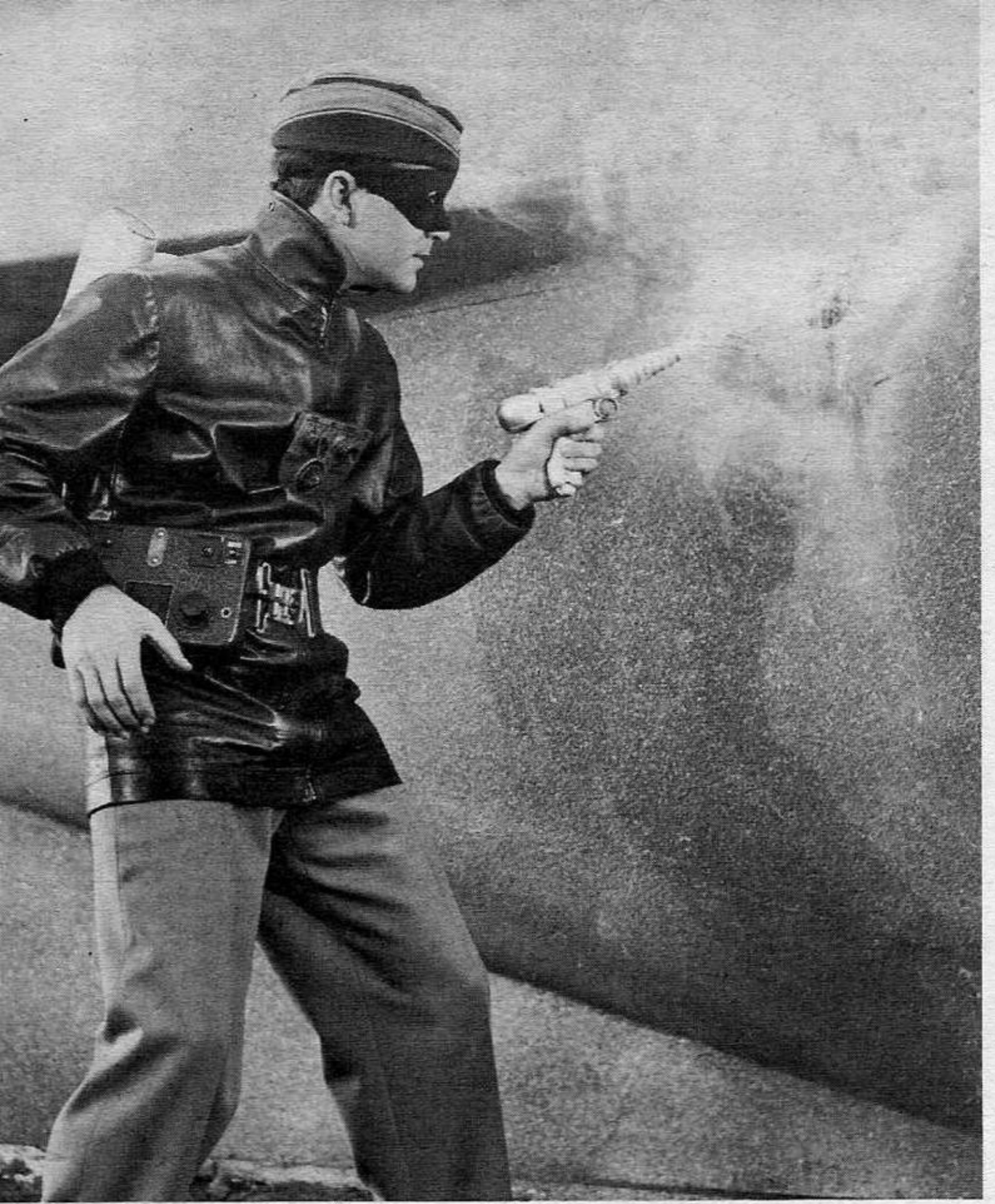
The letter from James Mayo in the 2d **SM** was not only criticising but **insulting!** "Most of the fotos were of people in drab bulky spacesuits," says JM in part. He goes on to explain that he more enjoyed the ones of people in gay colorful suits (like in the old serials). He should have stopped to think that the writers of the old serials knew very little, and cared even less, about atmospheric pressure in outer space so they didn't have Buster Crabbe wearing a specially-fabricated suit. Perhaps Mayo would rather see Flash Gordon step from his rocket in a lovely glittering uniform and disintegrate into thin air. **(A figure of space, no doubt, as the air is very thin indeed in the vacuum of the void.)** Next, he dislikes space operas—probably didn't see WHEN WORLDS COLLIDE, FORBIDDEN PLANET, DAY THE EARTH STOOD STILL, IT CAME FROM OUTER SPACE and many many more. Finally, he has the utter **gall** to attack our great and mighty leader, RAY BRADBURY! The only really sacred name in SPACEMENdom. This verbal attack on Bradbury left me in such a rage that if this letter had not appeared in your pages I would have torn it to shreds and fed it to my solarite. He reads **SM** and says Ray Bradbury is not for him! Ray Bradbury is a sci-fi writer who can proudly stand in line with Arthur C. Clarke, Herbert George Wells, yes, even Jules Verne in Science Fiction's Hall of Fame!

JIMMIE LANE
SACRAMENTO, CALIF.

SPACIAL DELIVERY letters (which cannot be answered personally) may be addressed for consideration for publication to Astrid Notte, 915 South Sherbourne Dr., Los Angeles 35, Calif.

SHAPE OF WINGS TO COME

Come Fly with us on a Magicarpet to the Great Movie Dome in the Sky. News on the New Sci-Fi Films from Here to the 4th of July!



Heat-ray gun sears side of rocketship, turning metal molten in this scene from Republic's COMMANDO CODY starring Judd Holdren.

After getting a look at menacing Mars outside on the surface of THE ANGRY RED PLANET, Jack Kruschen hugs his trusty electronic rifle in this American-International (1960) release in Cinemagic.

beware the prowling beast-plants!

July is the month that the triffids are due to slither forth across the screens of the USA. Great terror plants, 10 feet tall; plants that *move*—and menace men, women and children with their deadly stinging entrils! Cannibal vegetables, capable of capturing, killing, *feeding* on human beings—victims frantic, helpless, for they have been stricken blind by a pale green flickering light—phenomenon from space! You won't want to miss THE DAY OF THE TRIFFIDS, based on the *Collier's* magazine serial by John Wyndham that thrilled millions.

earth aflame!

Peril is predicted for our planet in a variety of forms.

There's THE DAY THE EARTH CAUGHT FIRE, the fatal day when the USA & USSR simultaneously explode 2 huge hydrogen bombs, causing the world to shift 11° on its axis. Fire, flood, earthquakes, storms of cyclonic proportions panic the civilization as the special effects men destroy the world before your very eyes.

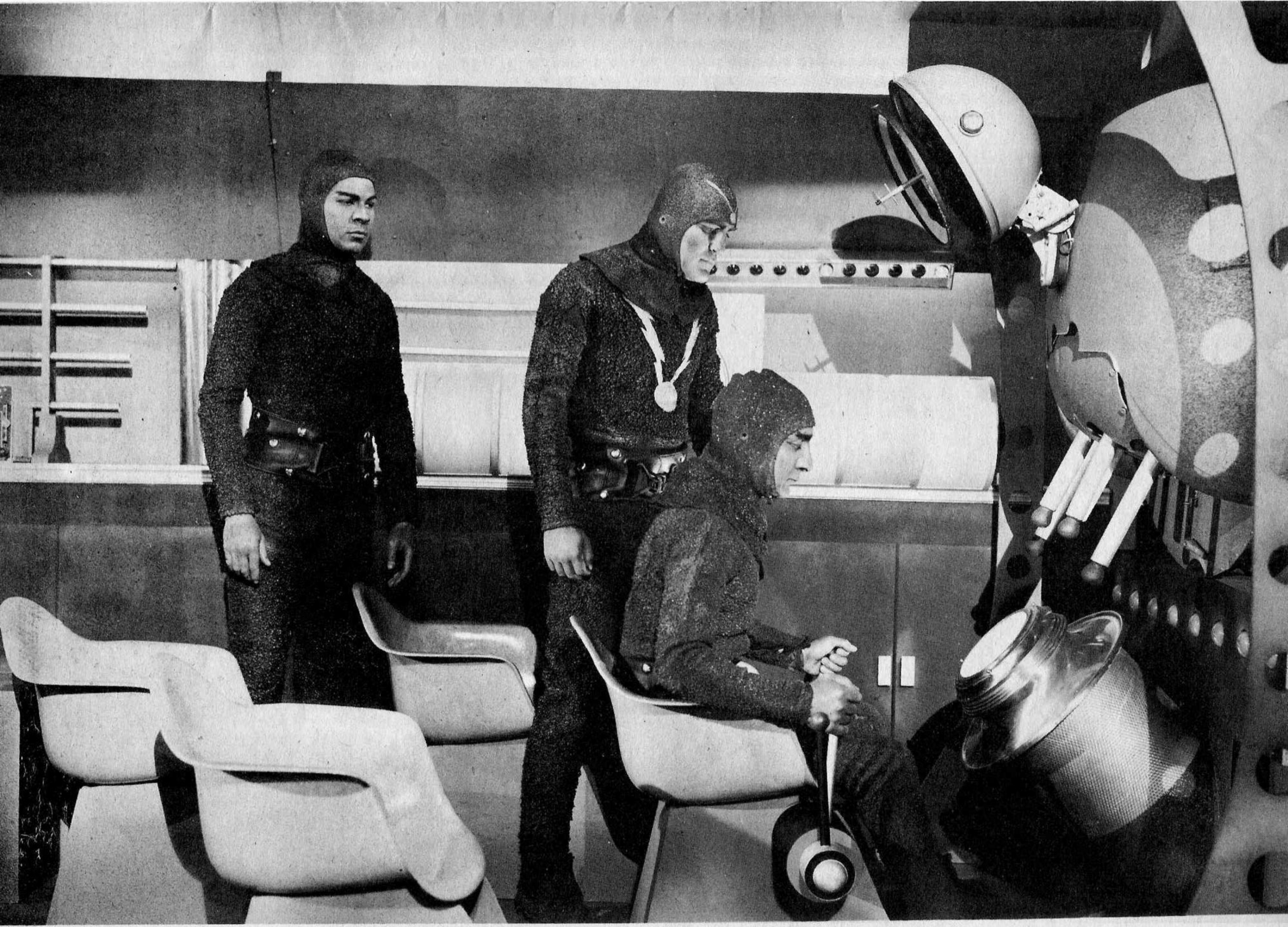
THE END OF THE WORLD (American - International version) will offer another spectacular speculation of how mankind may meet its doom in the not distant future. Toho, the famous Jaapanese filmmakers, will show humanity wiped out as a consequence of the colossal LAST WAR.

From my research library producer Bert I. Gordon has recently borrowed such world's end works as "Darkness & Dawn", "The Torch", "The 25th Hour" and Geo. R. Stewart's international award-winning novel, "Earth Abides", described as "a heartening tale of the ingenuity of man in the face of overwhelming disaster."

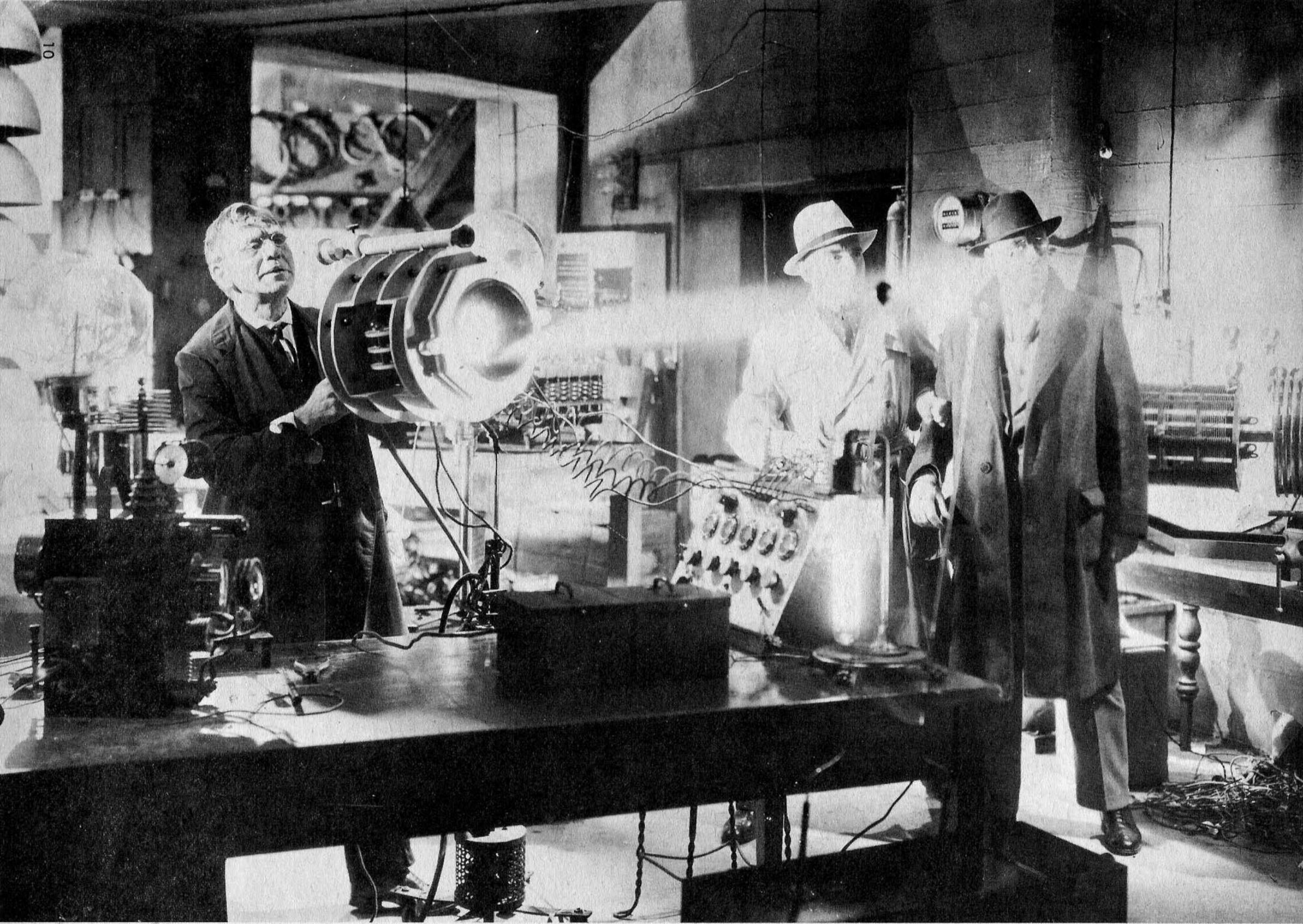
Ray Milland is among the few survivors in SURVIVAL.

the heavens fall

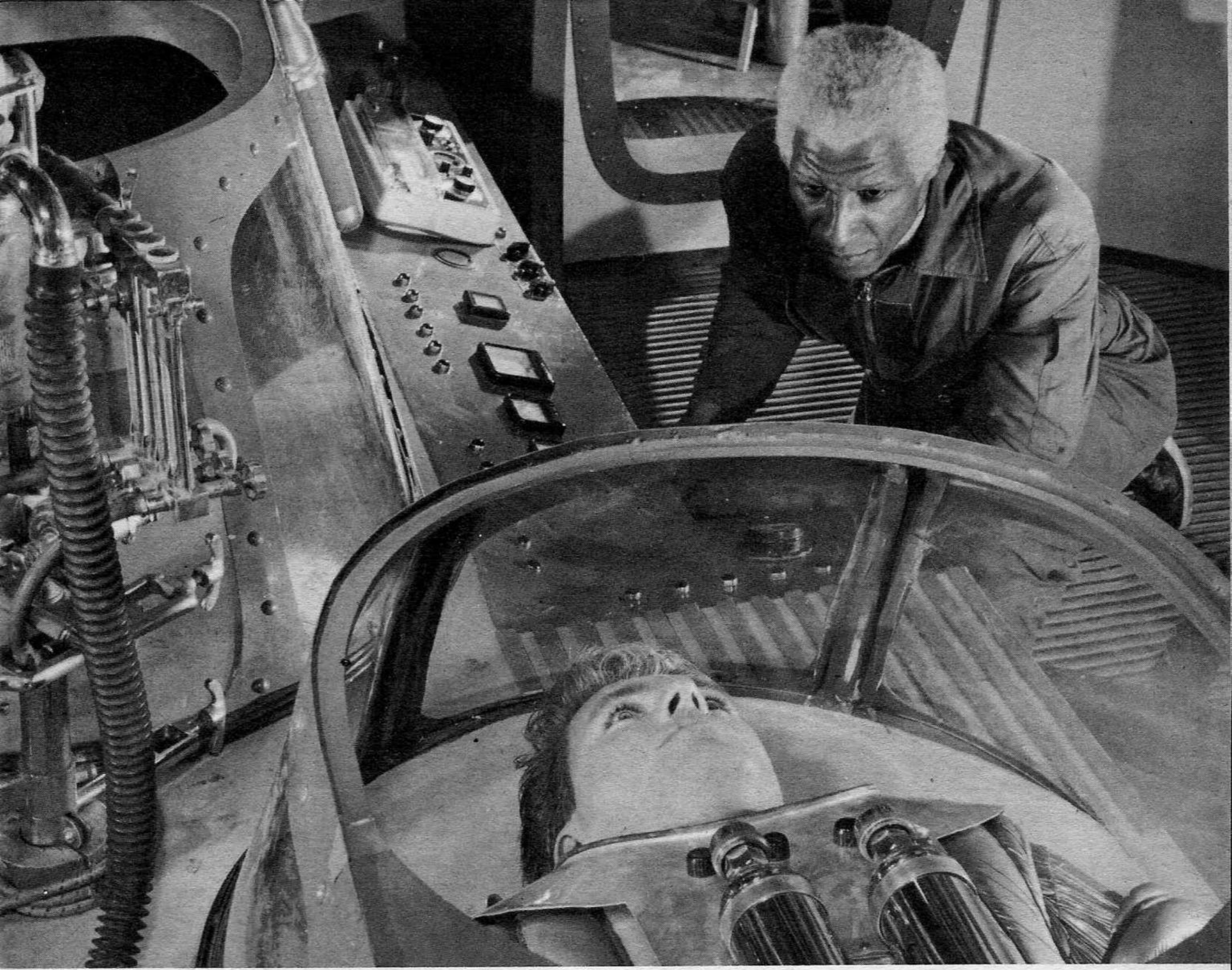
Correction: THE HEAVENS *CALL*. I was writing so much about doom & destruction that I just automatically wrote that. Well, THE HEAVENS CALL is a Russian space-adventure. Filmed in color, supervised by the Ukrainian Science Academy,



Devilish men plan diabolical action in SATAN'S SATELLITES (Republic 1958).



Edward Van Sloan, the famous vampire-fighter of DRACULA, here plays a scientist giving a demonstration of his motor-immobilizing ray in AIR HAWKS, a Columbia scientifilm of 1935.



Astronaut inside his glass coffin in dynamic scene from Italy's new offering, SPACE MEN.

and full of camera magic, the story is as follows:

An unnamed country, apparently America, sends a rocket to a space station. There the astronauts learn that Russia soon plans to send a spaceship to Mars. Ignoring the risks involved, the Americans attempt to beat the Russians to the Red Planet.

The American astronauts' reckless flight comes to naught when their rocket encounters a swarm of asteroids. Drifting helplessly in the great void, the vacuum between the worlds, the Americans are rescued by the Russians, who must turn back from Mars when a fuel shortage is discovered.

Thus the picture points a moral: the key to the Conquest of Space lies in friendship & cooperation among all the countries of the world.

We are indebted to Kanichi M. Otake, staff writer of *The Japan Times*, for this information, and to Helen V. Wesson of Yokohama. Mr. Otake further relates that the spacesuits, the men walking where there is no gravity, the interior appearance of the Space Station, and the transport rocket (which also carries women passengers to the artificial satellite)—all these things, including the scientific equipment, "certainly look fantastic."

via the space-o-graph

Scheduled for the future we catch glimpses of—

Dead Man's Deterrent, a terrible space-war project in which Prof. Quatermass becomes involved in QUATERMASS AND THE PIT. In the televerson, the entire

Our German Correspondent tells us this is a still from a French film called ROCKETFLIGHT WITH HINDRANCE but that title doesn't make much sense, sounds like a literal translation. At any rate, the picture looks great, and in the background is comedian Mischa Auer, who in 1930 appeared in JUST IMAGINE, the film about a rocketflight (with a certain amount of hindrance) to Mars.

human energy of London is being drained to turn it into a Martian colony. Martians, in the words of the author, Nigel Kneale, are "insect-like creatures, rather more than 2 inches high, with tripod legs and stick-like forelimbs hunched like those of a mantis. Each face a mockery of the human, with a pointed proboscis below its 2 complex eyes. Above this triangular mask sprout antennae shaped like antlers. A cross between crabs and locusts, with the smell of rotting fish!" *Arthropods* from ancient Mars, dead 5 million years, that suddenly constitute a modern menace in London! The filmakers did such admirable jobs of turning the first two Quatermass teleplays into motion pictures that we held high hopes for an excellent adaptation of No. 3.

THE PLANET OF EXTINGUISHED MEN, starring the distinguished "Invisible Man" himself, Claude Rains, in a tale of robots on another world.

MOON PILOT (Disney) . . . THE MAN IN THE MOON (dizzy English comedian Kenneth More) . . . SUBMARINE CITY and ADVENTURE BENEATH .THE OCEAN'S FLOOR (two thrillers of *inner* space produced by Alex Gordon) . . . OFF ON A FLYING CARPET, a new high in hilarity from Bert I. Gordon . . . HGWells' WHEN THE SLEEPER WAKES . . . adventure Uranus-bound on a JOURNEY TO THE 7th PLANET . . . ROBINSON CRUSOE ON MARS (from Aubrey Schenck, who gave you THE BLACK SLEEP and PHARAOH'S CURSE) . . . THE COSMONAUTS . . . A MARTIAN IN PARIS.

From Japan: THE SECRET OF THE TELEGIAN . . . THE HUMAN VAPOR . . . and VARAN!

From American-International: *BATTLE BEYOND THE SUN!* **END**

This scene is from a new METROPOLIS, not a remake of the world-famous Fritz Lang futuristic classic but a Metropolis of legendary Atlantis.

SCREEN THRILLS ILLUSTRATED

THIS IS THE EXCITING NEW MAGAZINE FOR YOU!

We call it SCREEN THRILLS ILLUSTRATED! You'll meet the Dead-End Kids, Superman, Humphrey Bogart, Tarzan, The Untouchables, Captain Marvel, Naked City, Sherlock Holmes, Hercules, Flash Gordon, Boston Blackie, Charlie Chan, The Phantom, Buck Rogers, Laurel and Hardy, Batman, Abbott and Costello, Dick Tracy and all your other favorites. Thrilling comic strip characters will come alive as many rare scenes from the movies they made are shown. See them all in **SCREEN THRILLS ILLUSTRATED.** Exclusive interviews with your favorite stars of yesterday and today will bring Hollywood into your home in a style that's never been done before! Our reporters have talked to the movies' last Charlie Chan, and have put together exclusive stories about Tarzan films, as told by Johnny Weismuller and Buster Crabbe. Wherever great movie action is being filmed, we'll be on the spot and on the set with camera and tape recorder to capture the behind-the-scenes action!

SCREEN THRILLS ILLUSTRATED
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☐ Here's my $2 for a 6-issue subscription, starting with issue #1.

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RETURN OF THE SAUCERS

A Spacemen Memory Maker—another look at EARTH vs THE FLYING SAUCERS!

The story:

Hugh Marlowe (who was also seen in THE DAY THE EARTH STOOD STILL) plays Dr. Russell Marvin, space scientist. He is working on a hush-hush military program known as "Project Skyhook". Its object: launch an artificial earth satellite.

Several "Skyhook" rockets are shot down by weird disc-shaped ships and the rocket launching base devastated in an attack by the alien craft.

Continued

The Testing of Earth's Last Hope—the Anti-Saucer Ray Gun!

. . . some of the original advertising that appeared when EARTH VS THE FLYING SAUCERS was first shown

TERROR

SEE *New York, London, Paris, Moscow shudder under saucer attack!*

SEE *Washington, D. C. monuments crumble as the disintegrators close in!*

SEE *Saucer-men hunt down Earth-women as horror hits the screen!*

SEE *Flying saucers hurtle thousands of miles in just a few seconds!*

SEE *the U.S. Navy battle the Saucers with amazing new ray-weapons!*

The terrifying truth about flying saucers ...for those who believe and those who scoff!

Sensational entertainment!

FROM OUTER SPACE!

FLYING SAUCERS ARE HERE... TO DESTROY HUMANITY!

EARTH vs THE FLYING SAUCERS

starring **HUGH MARLOWE • JOAN TAYLOR** with **DONALD CURTIS**

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS • Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEER
Executive Producer: SAM KATZMAN • Directed by FRED F. SEARS • A COLUMBIA PICTURE

AT AN ARMY DESERT BASE, YOUNG SPACE-EXPLORATION SCIENTIST RUSS MARVIN (HUGH MARLOWE) AND HIS BRIDE CAROL (JOAN TAYLOR) POSTPONE THEIR HONEYMOON SO HE CAN FINISH A NEW HUSH-HUSH MILITARY ROCKET PROJECT CALLED "OPERATION SKYHOOK". BUT AS FAST AS THE SECRET ROCKETS CAN BE LAUNCHED, SOMEONE OR SOMETHING MYSTERIOUSLY SHOOTS THEM DOWN!
EARTH VS. THE FLYING SAUCERS
RUSS, LOOK! FLYING SAUCERS! THERE'S THE ANSWER TO WHO HAS BEEN SABOTAGING YOUR PROJECT!
DID YOU GET THAT MESSAGE, CAROL? I'D BETTER WARN GENERAL HANLEY TO OPEN FIRE!
ATTENTION, EARTH PEOPLE! THIS IS AN INVASION BY FLYING SAUCERS FROM OUTER SPACE! SURRENDER OR BE WIPED OUT!!

BUT THE FLYING SAUCERS, WITH THEIR SUPERIOR WEAPONS AND MANNED BY ANCIENT HUMANOIDS, WIPE OUT THE ARMY BASE LEAVING ONLY THREE SURVIVORS--RUSS AND CAROL, WHO ESCAPE, AND GENERAL HANLEY WHO IS TAKEN PRISONER...

ALTHOUGH ADVISED TO AWAIT A TOP-LEVEL DECISION CONCERNING THE WAR WITH HE SAUCERMEN, RUSS MAKES CONTACT WITH THEM AND ARRANGES A SECRET MEETING...
I'M TO MEET THEM AT THE DESERTED BEACH!
NOW DON'T TRY TO TALK ME OUT OF IT-- I'M GOING WITH YOU!

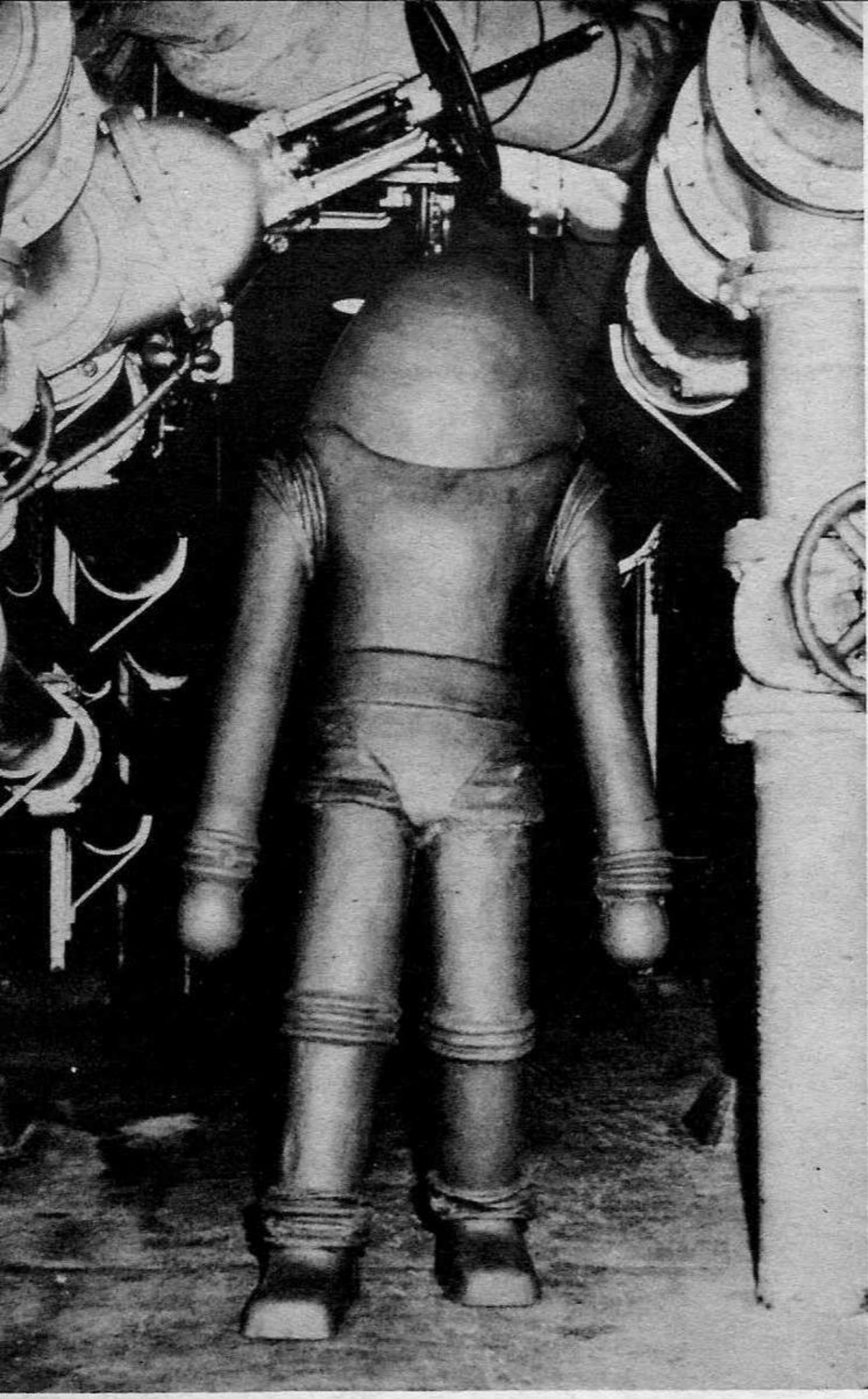
WHEN WORD OF THE MEETING REACHES MAJOR HUGLIN (DONALD CURTIS) THE MAJOR TRIES TO FIND RUSS AND CAROL BEFORE IT'S TOO LATE. BUT...
MAJOR HUGLIN! GET AWAY! THEY'VE TAKEN US PRISONERS!
HE SHOULDN'T HAVE COME. NOW, THEY'VE GOT HIM, TOO!

THE CAPTIVES ARE WHISKED OFF INTO OUTER SPACE WHERE THE TERMS FOR THE SURRENDER OF EARTH ARE DICTATED TO THEM...
YOU WILL BE GIVEN 56 DAYS TO PERSUADE ALL THE AUTHORITIES ON EARTH TO SURRENDER--OR WE WILL INVADE AND WIPE THEM OUT WITH OUR HIGH FREQUENCY DISINTEGRATION WEAPONS.

BACK ON EARTH...
SINCE YOU SAY IT WILL TAKE MORE THAN 56 DAYS TO NEGOTIATE WITH THE OTHER IMPORTANT NATIONS ON EARTH I SUGGEST WE START BUILDING A WEAPON THAT WILL HELP DEFEND US AGAINST THE FLYING SAUCERS.
NOW, YOU'RE TALKING!

BUT THE SAUCERMEN HAVE A WEIRD ADVANCED INSTRUMENT CALLED A "FOO LIGHT" WHICH ENABLES THEM TO LISTEN IN ON RUSS' EXPERIMENTS--AND SO THE FLYING SAUCER FLEET ATTACKS IN FORCE...
CAN THE EARTH SURVIVE SUCH AN ATTACK? FOR THE TERRIFYING TRUTH ABOUT FLYING SAUCERS DON'T MISS THE GREATEST SCREEN SHOCKER OF YOUR LIFE!

Continued



The Conquering Alien—"humanoid . . . ancient . . . its suit made of solidified electricity, serving as its electronic skin and muscles."

A Saucerian *can* be slain!

face to—face?

When Marlowe risks his life to learn what is behind the unprovoked destruction he meets the masters of the flying saucers and is given an awful ultimatum to transmit to his fellow men on Earth:

Complete surrender or—*total destruction!*

Marlowe pleads for time.

He is given 56 days to persuade Earth authorities that they must give in to the dreadful demands of the invaders from beyond our skies or else die when our entire planet is demolished.

miracle needed

Instead, Marlowe uses the time to spearhead crash efforts by the scientists of once feuding nations whose countries now unite with every resource against the common enemy. Nite & day they work with the combined skills of their best brain power to develop a weapon capable of repelling the unearthly aggressors.

earth's last stand

In the final, decisive battle between Earth forces and the foe from Outer Space, whole cities are leveled by the high-frequency disintegrators of the invaders. The hideous weapons of the saucerites are calculated to destroy all humanity and wipe out all trace of the works, the buildings, the edifices of the human race.

But our super weapon, the Anti-Saucer Ray Gun, is perfected at the last moment and the horrible menace from the void is vanquished.

Ray Harryhausen masterminded the Special Effects.

The original screen story on which the screenplay was based was written by Curt (RIDERS TO THE STARS) Siodmak.

It ran 83 minutes and was released by Columbia in 1956.

END

SPACEMEN OF DISTINCTION #1

Are you so sad that you could cry
Because your guy's so long unseen?
Well, son, Old Spacemen Never Die—
They live here in our magazine!

COURAGEOUS COMMANDO CODY!

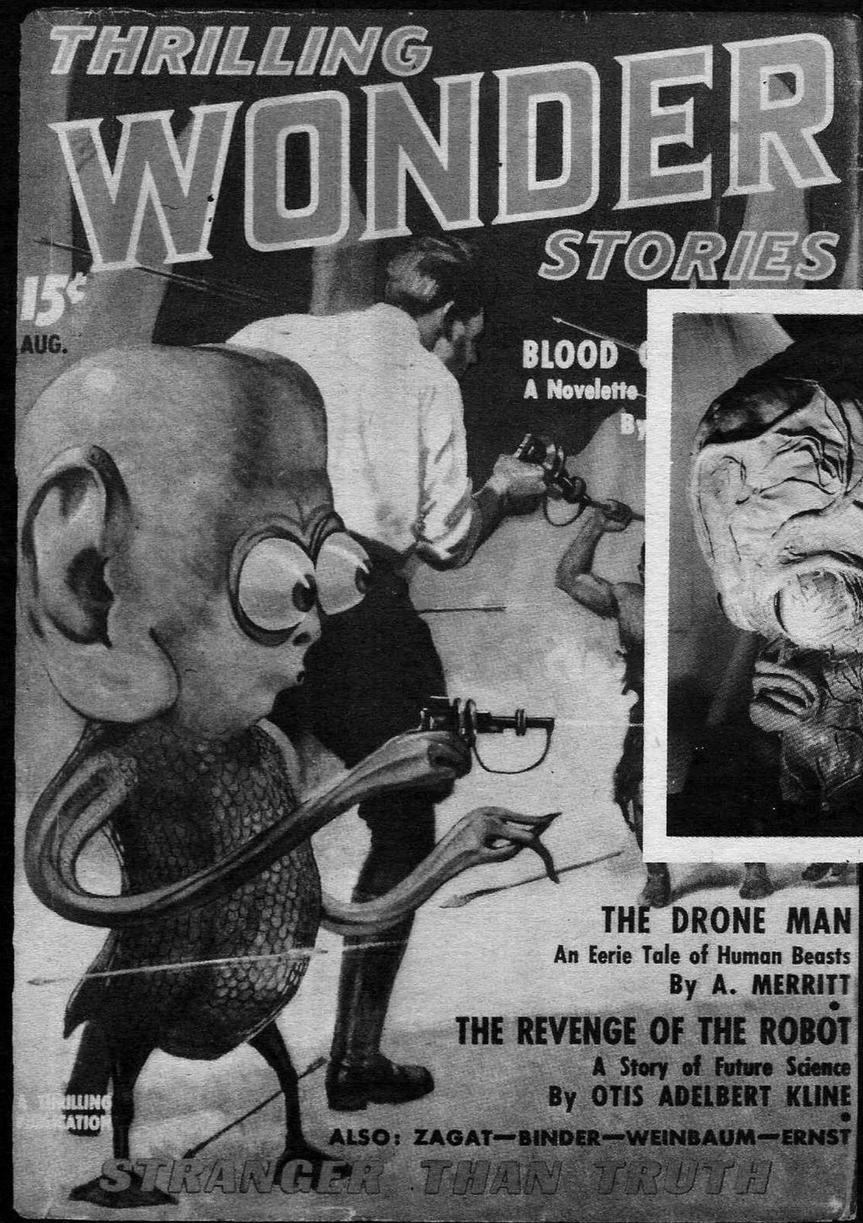
SUPER SPACE

This is the Place!—the space where each issue from now on you will find a Two Page Spread of the kind of picture you like to cut out and put up on the wall of your room to give it that Special Super-Scientific atmosphere.

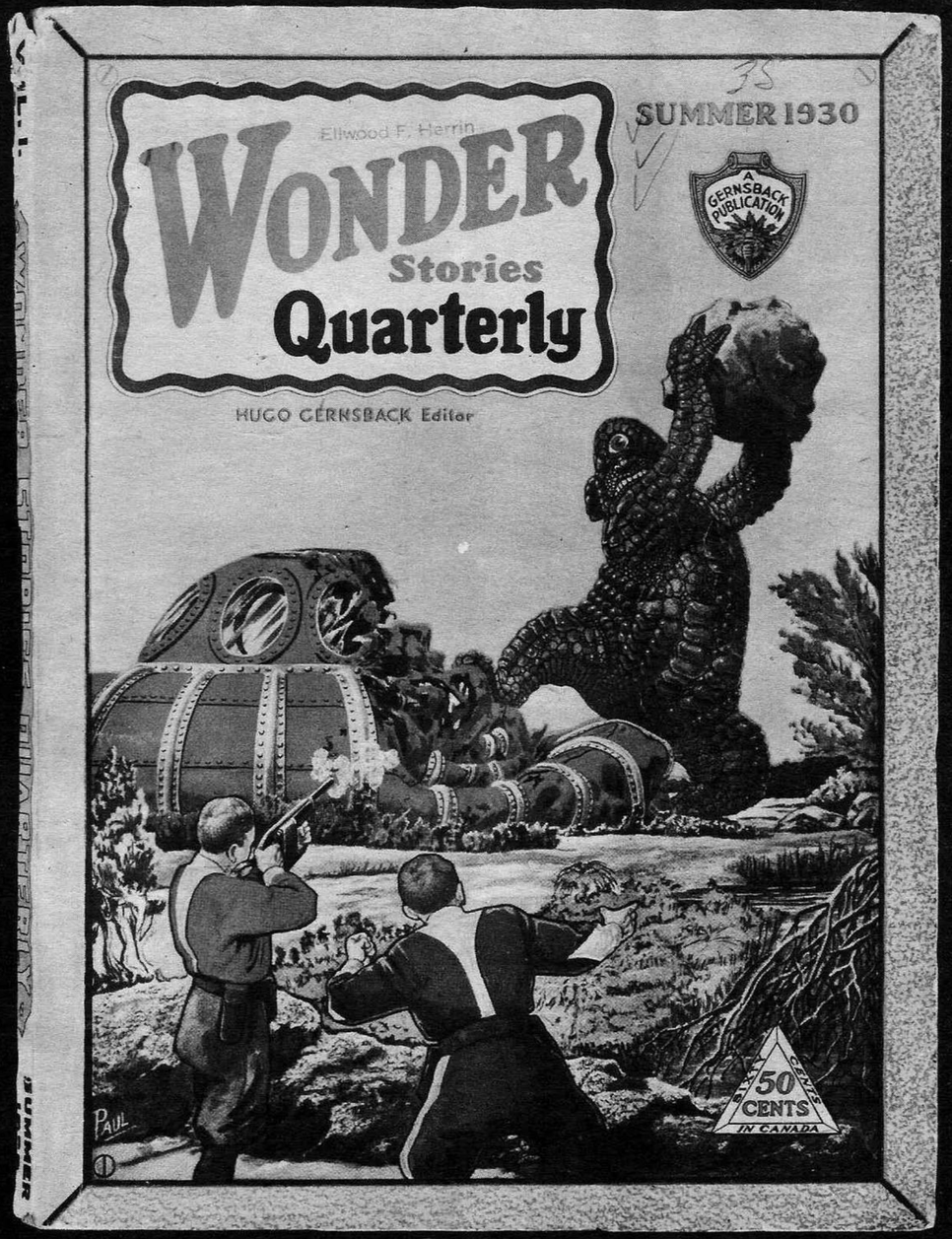
In the space of seconds, 30 years ago, this ray-machine spelled the doom of the Insidious Dr. Fu Manchu. Played by Boris Karloff in the MGM production of 1932, Manchu sought to rule the world but was at last wiped out by two late greats, Lewis Stone (left) and Jean Hersholt (right).

THEY CAME FROM OTHER SPACE

This World has been searched for magazine covers that will amaze you with their similarity to familiar film monsters. Check photos on the last 2 pages of this New Feature to see how quickly you can match each creature!



No wonder the eyes of the big-brained bird-man bug out as he meets his "reel" life "blood" brother from INVASION OF THE SAUCER-MEN. Magazine cover is a historic one: the *first* issue of Thrilling Wonder Stories, Aug. 1936.



Cover painting by FRANK R. PAUL illustrates exciting scene from "The Monsters of Neptune".

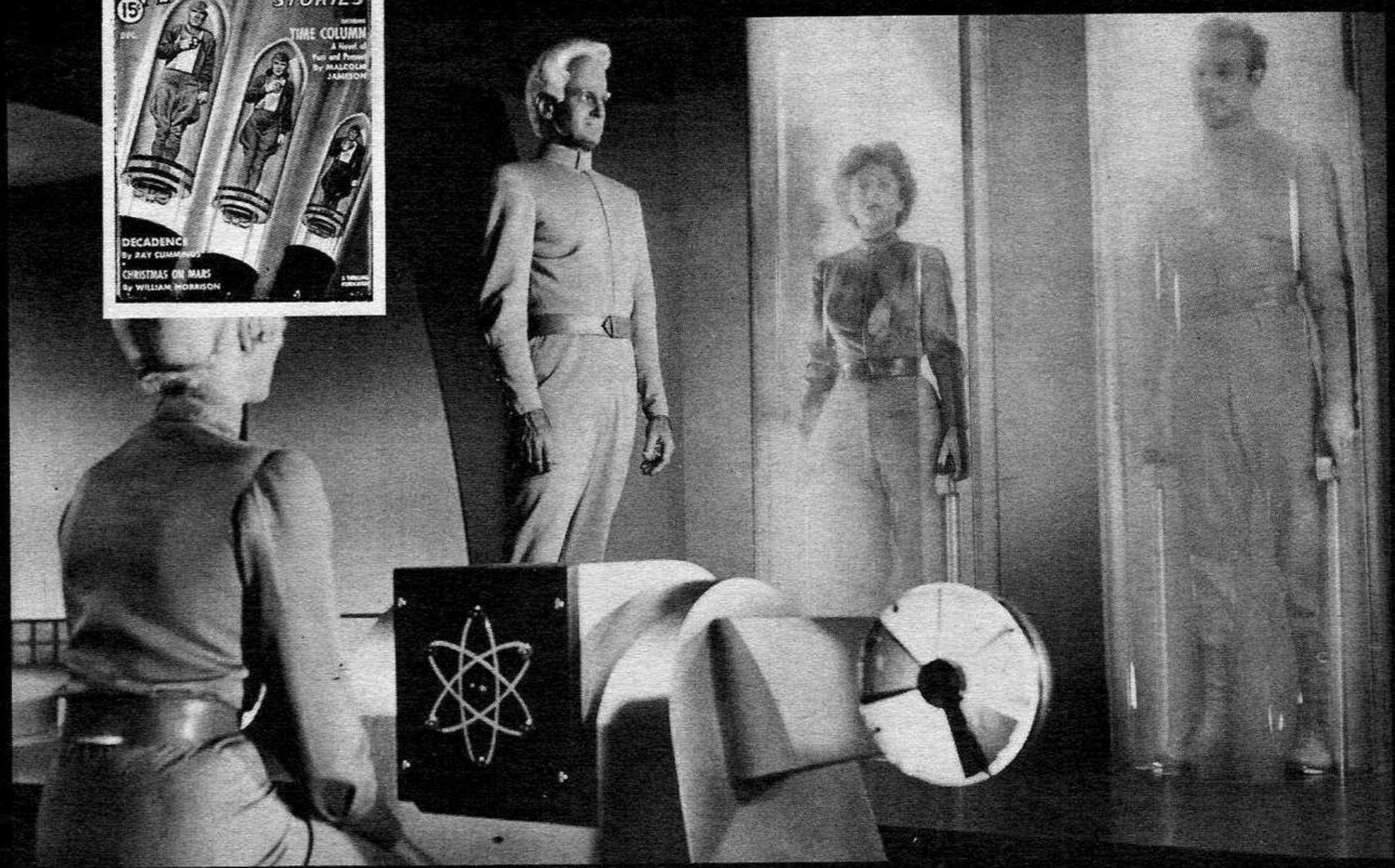
"Out of the Sky came a Monstrous Brood to Threaten the Human Race and Strike Terror into the Heart of England" in this painting by S. R. Drigin for the 1939 story, "Winged Terror".

Great Gorillas from the Red Planet threaten the world in this April 1949 fantastic adventure. (Painting by Edmond Swiatek.)

"Without Rocket from Earth" was the scene illustrated on this Dec. 1941 issue. (Painting by Earle K. Bergey.)

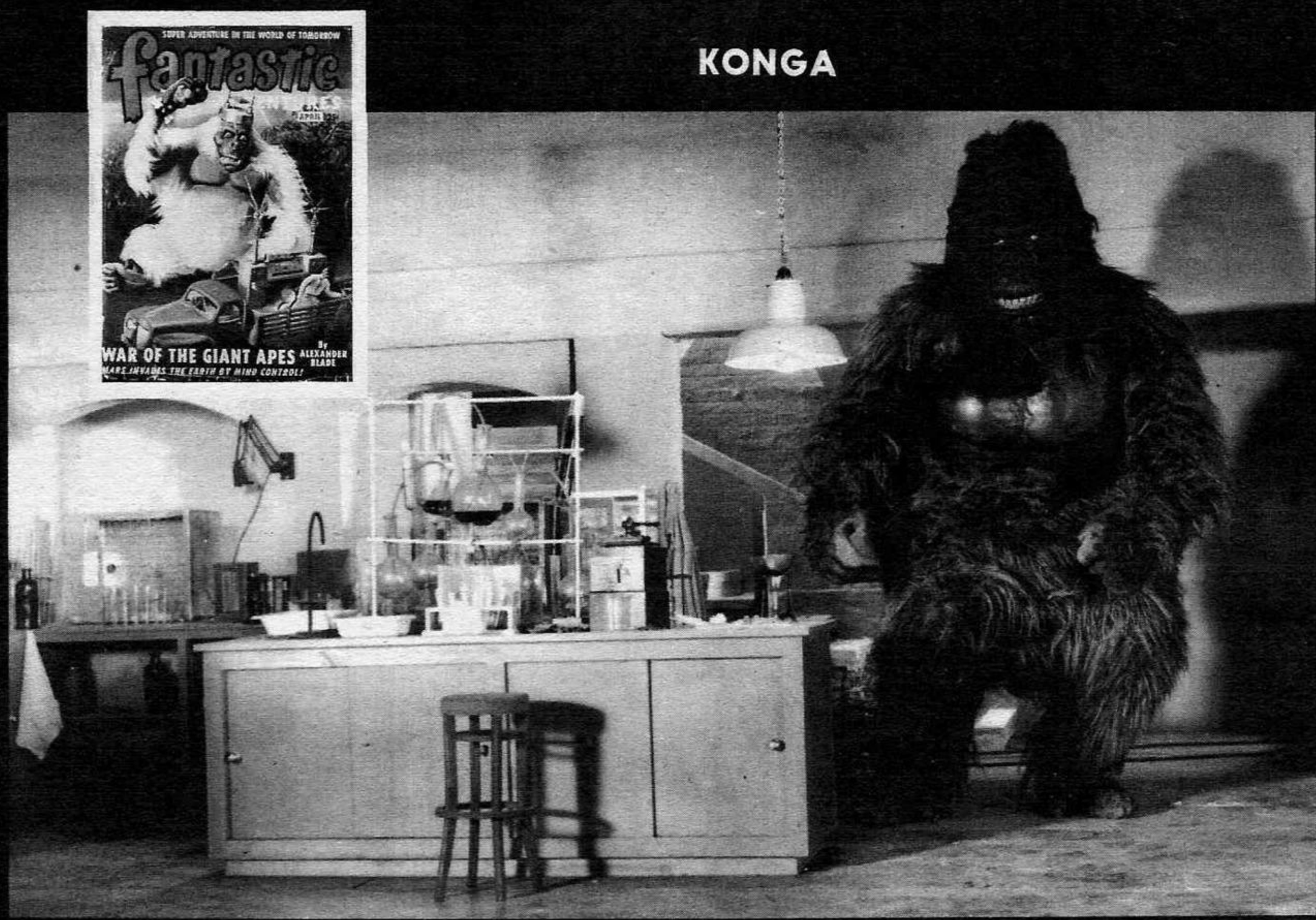
Continued—

THIS ISLAND EARTH

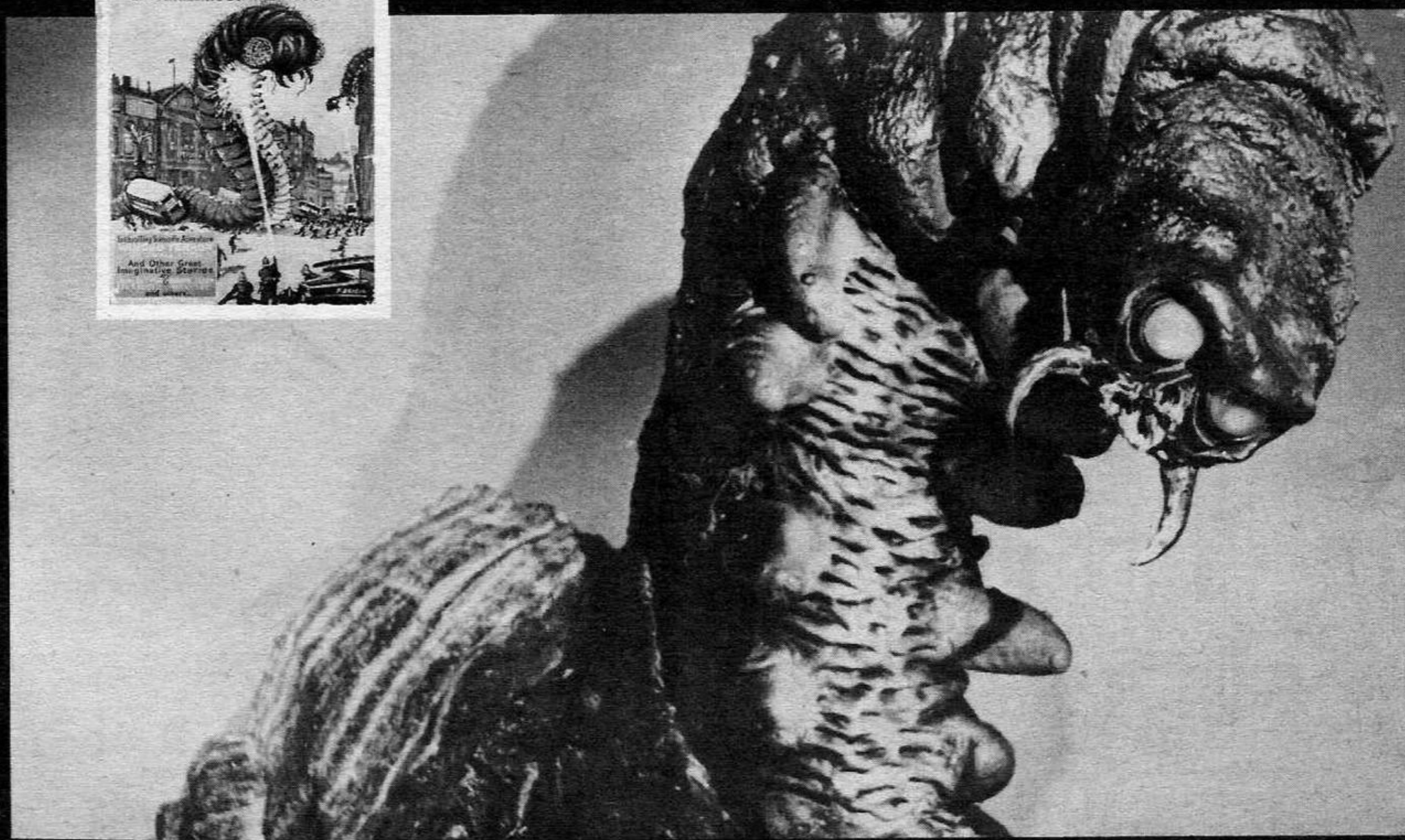


20 MILLION MILES TO EARTH

NEXT ISSUE! See how book & magazine artists picture the Metaluna Mutant,



KONGA

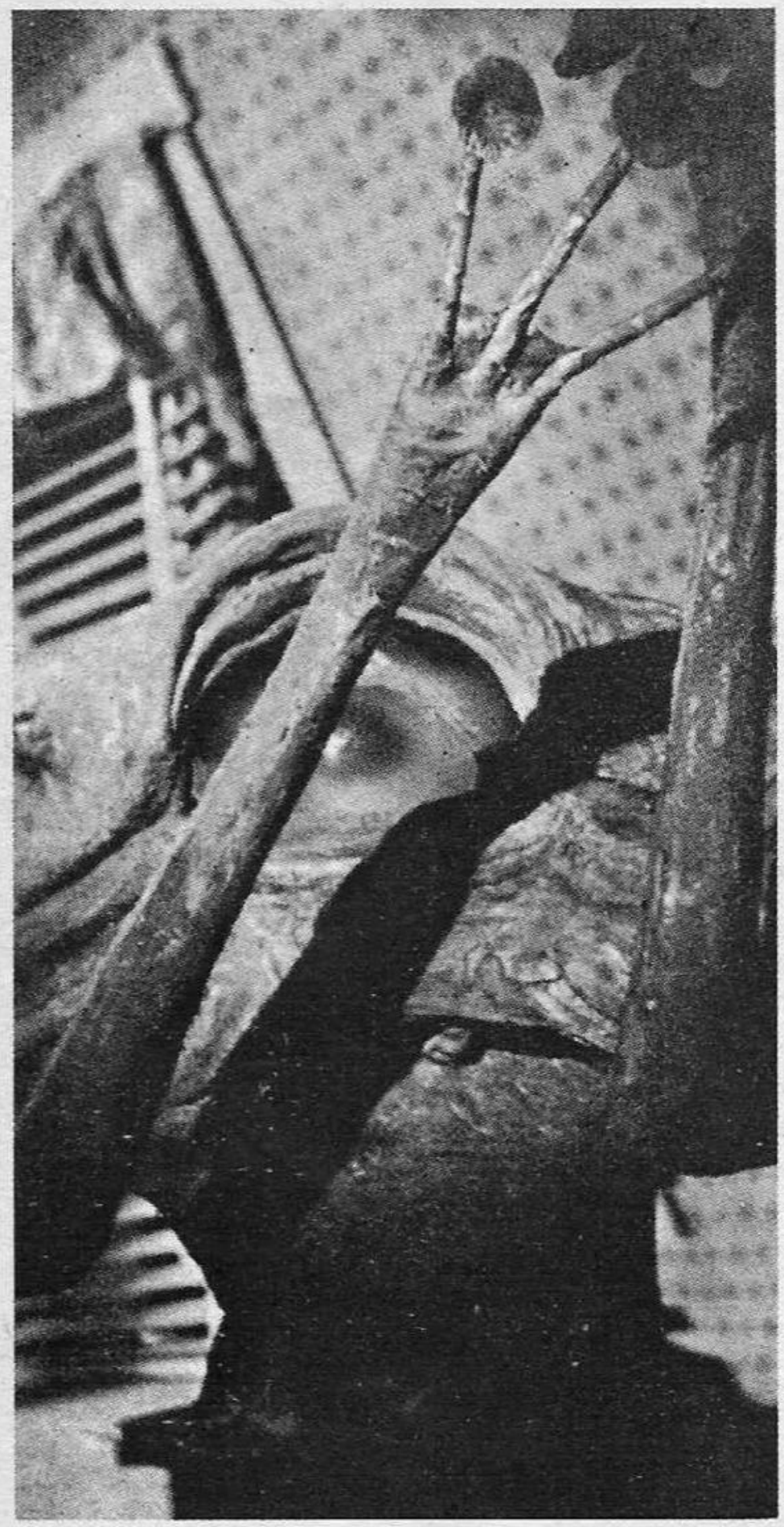


THE MONSTER THAT CHALLENGED THE WORLD

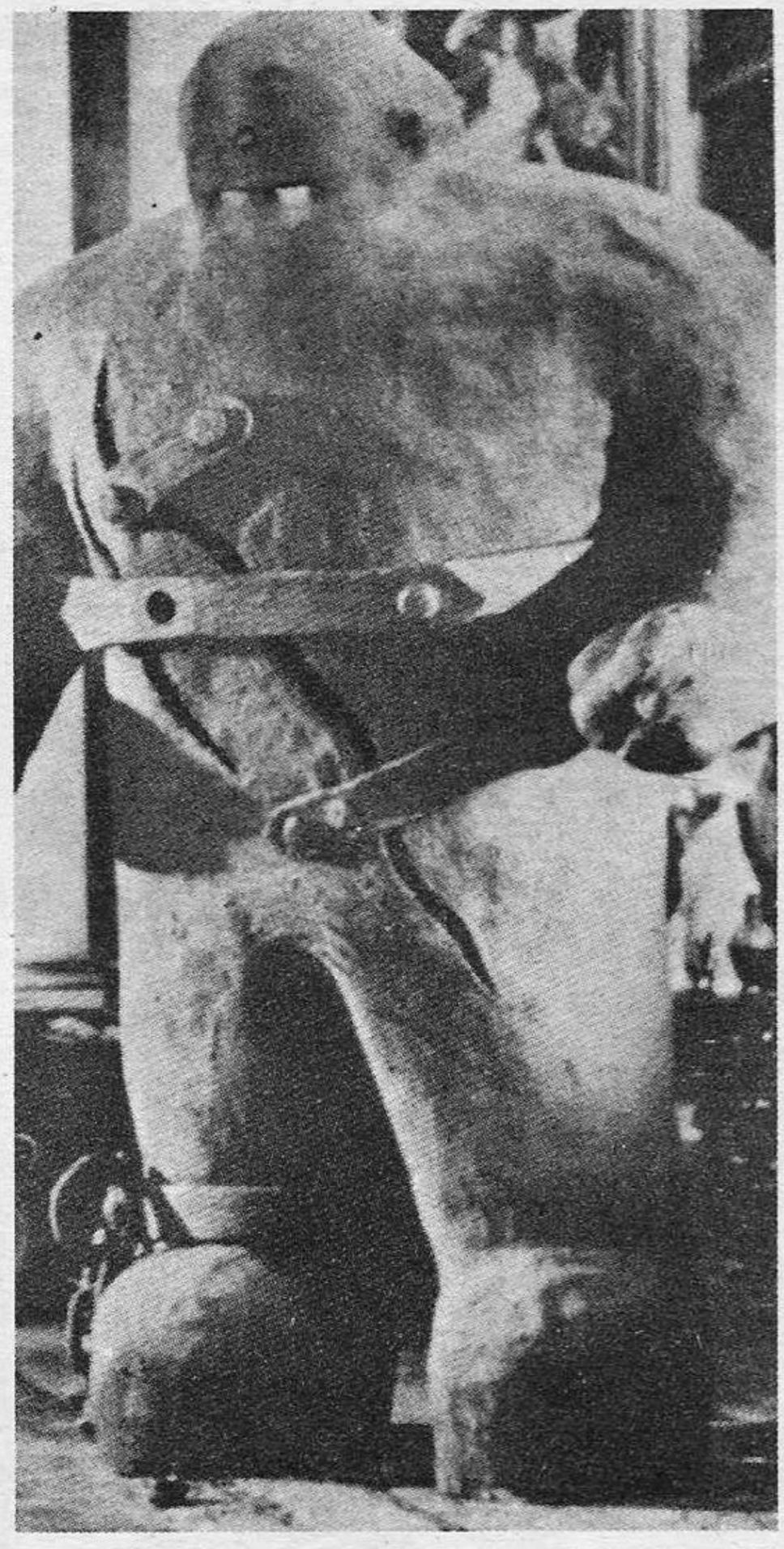
Donovan's Brain (with Boris Karloff as the scientist!), Triffids, the Thing—!

ORBITUARY DEPARTMENT

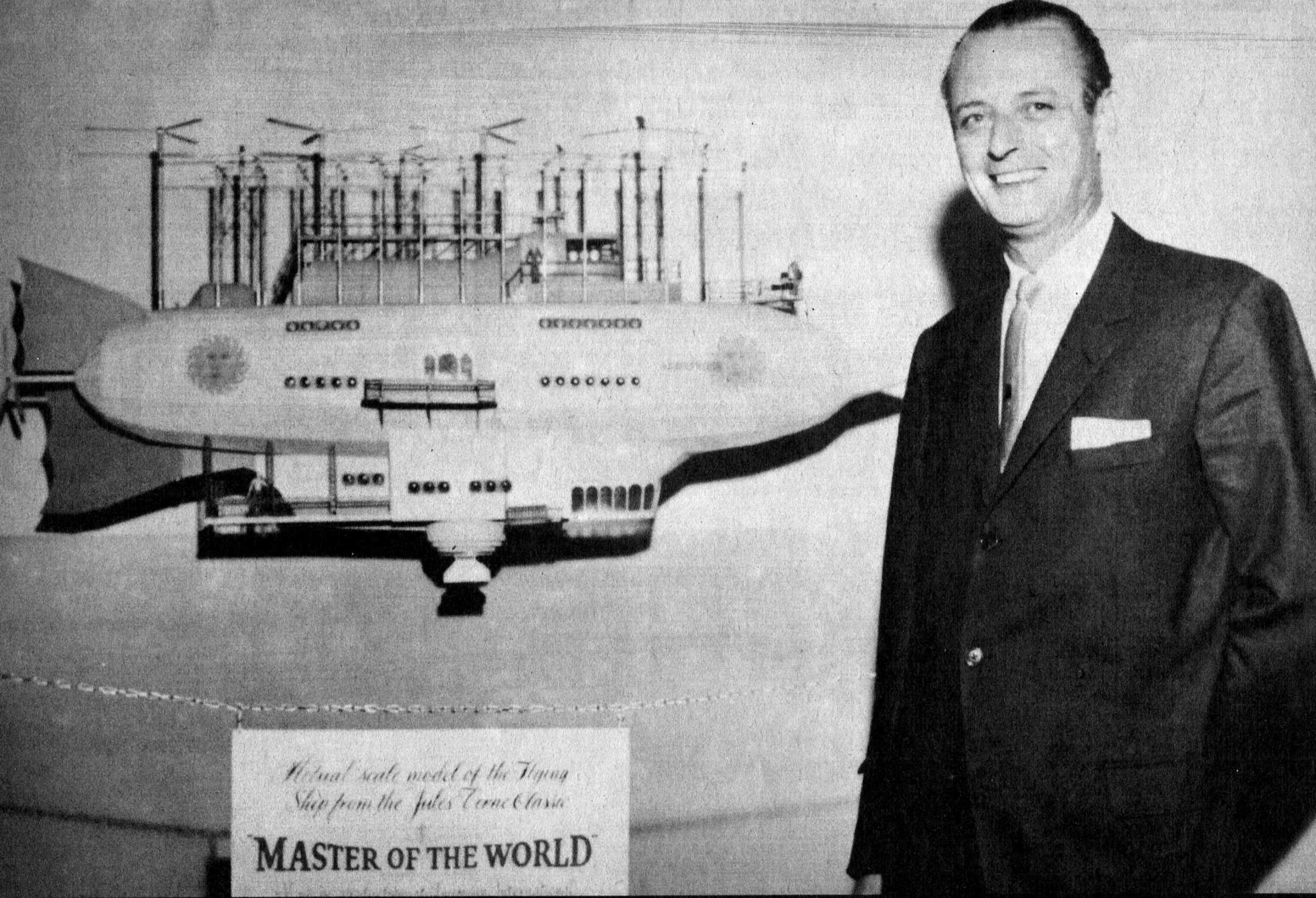
Hi-ho, Astronauts! Here's the section where YOU take over. You can pilot us back to the FORBIDDEN PLANET for another look or take us in a TIME MACHINE to the METROPOLIS of 1984. You chart the course, we'll supply the pictures. Address your requests to *SPACEMEN*,
Dept. 4SJ, So. Sherbourne Dr.,
Los Angeles 35, Calif.



Everybody wants a look at the Martian from *WAR OF THE WORLDS*, including DREW MILLER of Yonkers, N. Y.; STEVEN BLAIR of Canoga Park, Calif.; JOHN GILBERT of England; and MATTHEW CARR of the Bronx.



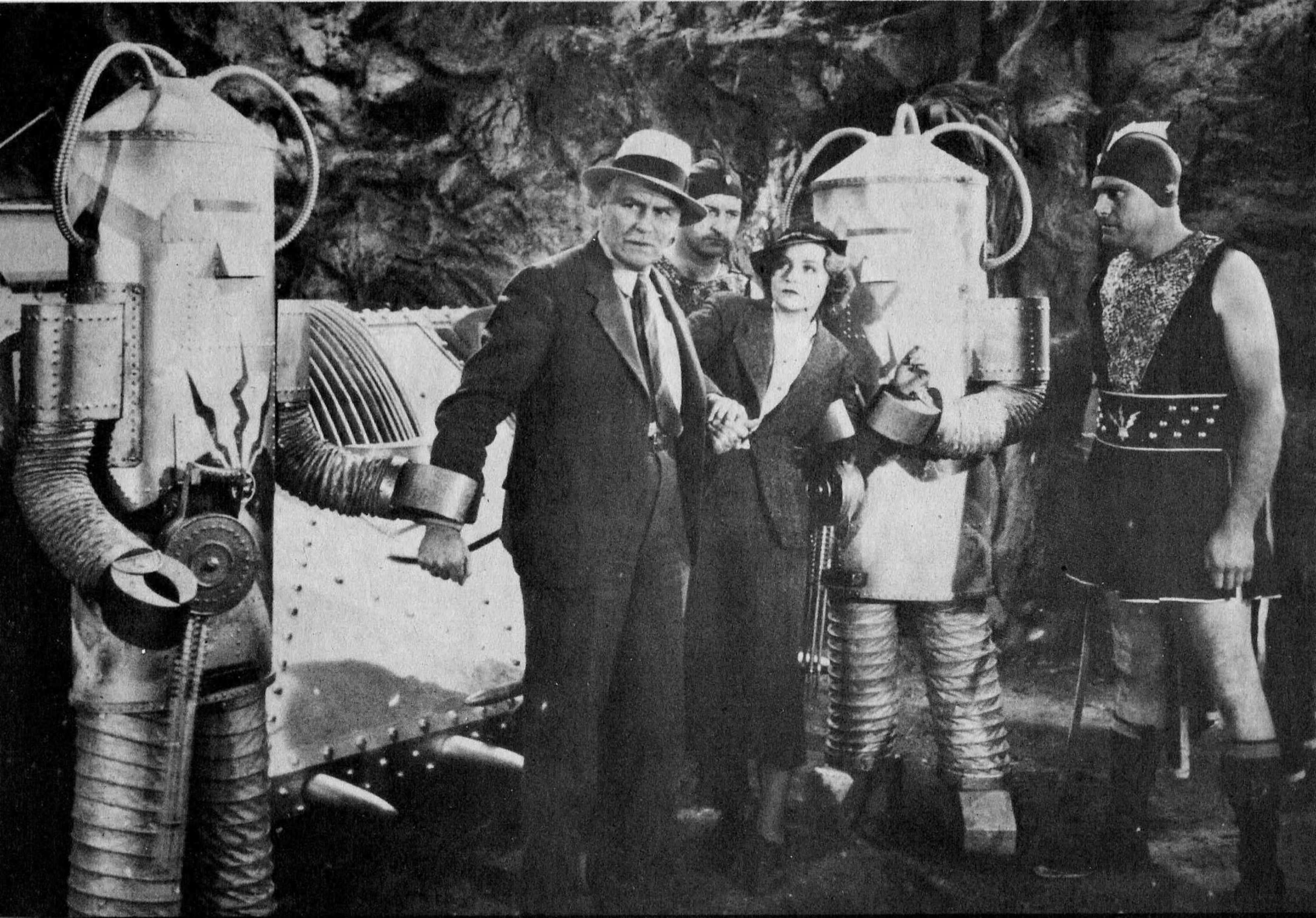
For TED JORDAN of LA; TED HAUBRECH of Studio City, Calif.; HAROLD CLARK of LA; and NELLA HELLINGER of NYC; this foto from the most recent version of *THE GOLEM*, the Czechoslovakian production in color.



JAMES H. NICHOLSON, President of American-International Pictures, who gave you Jules Verne's story of the *MASTER OF THE WORLD*, poses beside the actual scale model of the fabulous Flying Ship of Robur the Conqueror. For STOCKTON SHAW, FRANK SIPOS, LINUS HOGENMILLER, BOB OLSEN, ED HAMILTON and LUNA DOWAY

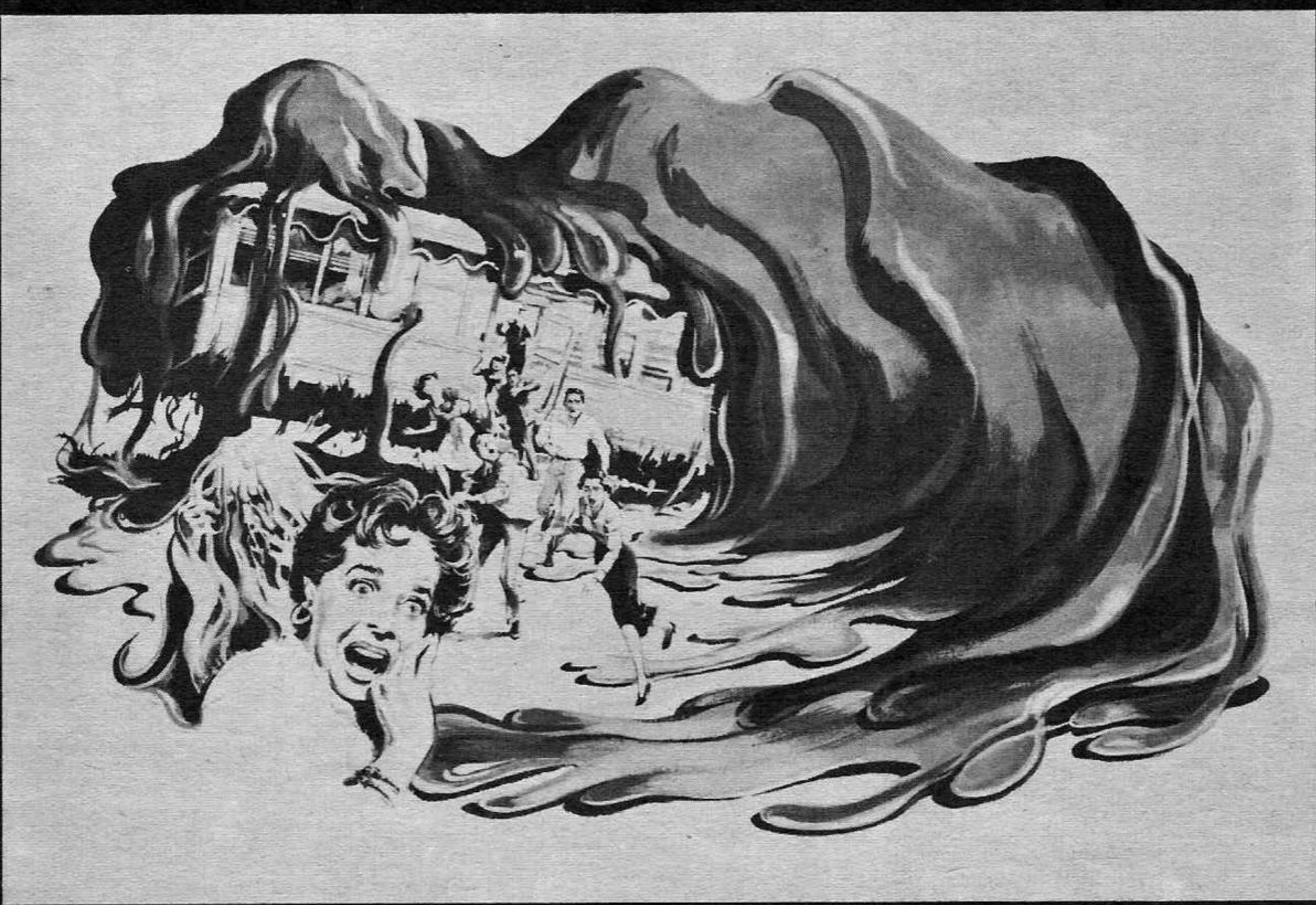
First the futuristic automobile blows up then *everything* goes sky high in these 2 action scenes from *PLATILLOS VOLADORES (FLYING SAUCERS)* for our friends LUPE AMADOR, STEVEN ALDUENDA, ELENA VASQUEZ, JOSE MASS, LILIO CHOMETTE and TONY HELU.

The Martian Mutants lead a blind Mars girl to their cave dwellings in this extremely rare scene from ROCKETSHIP X-M, shown for BOB FLOWER of Canada; IRVIN LIPSCOMB of Melbourne, Fla.; TONY PRATO of Holtville, Calif.; and KURT NOVULO of Germany.



Captured by the Submarobots of *THE UNDERSEA KINGDOM!* A thrilling scene shown again for GRAY DANIELS, ALICE GORDON and ATLANTIS (he swears it's his real name!) HALLAM. Mr. Hallam is the author of the Macmillan book "Star Ship on Saddle Mountain".

ORBITUARY DEPARTMENT



There is no truth to the rumor that TOR JOHNSON played *THE BLOB* and to prove it for BOB BLOOMINGTON of Tucker, Ill. and HOYT PINPON of Chino, Calif. we present this dramatic picture from Paramount Studios (1956).

We could fill a page with names of fans who can't get enough photos of their hero FLASH GORDON. A few are: GEO PROCTOR of Gilmer, Texas; ALLAN DANNO, Queens Village, NY; FRANK MASSAR JR., Stamford, Conn.; ROBT. MATTHEWS, NYC; and HAL LYNCH, Philadelphia. To the left of Flash is Prince Barin; to the right, Dr. Zarkov. NOW TURN THIS PAGE FOR 8 SOLID PAGES OF YOUR HERO!

THE ACE OF SPACE

FLASH GORDON!

His life! His exploits! His perils! His escapes! His unforgettable, unparalleled Adventures on Mars, Mongo and in his Interplanetary Rocketship!

Flash Gordon Rockets Way to Screen In Stirring Adventures on Strange Planet

Buster Crabbe

Jean Rogers

Charles Middleton

Scenes from "Flash Gordon," Universal Feature Production

Buster Crabbe, as Flash, Makes the Conquest of Mongo

Flash Gordon has risen to the third plane of his eventful existence. First he made his way from Alex Raymond's mind and brush into the newspaper strip read by millions of people. Then he rocketed up to the mysterious planet of Mongo. Now he has hurtled his adventure-blazoned orbit to motion picture screens across the entire country.

"Flash Gordon" has been given the proportions of a living person in a Universal production of the same name, the character being portrayed by Buster Crabbe. All the breath-taking incidents of Flash's stirring career have been enacted before the camera and will soon be shown in this city at your favorite theatre.

According to advance information from Hollywood, the photoplay retains the vivid highlights of the original narrative. The rocket ship makes its dangerous trip to the strange world of Mongo. Flash and his friends combat Ming, who vaingloriously calls himself "Emperor of the Universe." Aura carries out her jealous plans against Dale Arden.

Dr. Zarkov invents his miraculous rays and machines, including the apparatus that makes Flash invisible. All the splendors and marvels of Ming's awe-inspiring palace have been reproduced. Vultan's City in the Sky looms up in shining magnificence, declares the Universal studio bulletin.

King Thun battles against Flash, who conquers his air armada. Kala's Shark Men hold Flash captive in the underwater kingdom, where he subdues the Octosac. Strange beasts like the Gocko are defeated in terrific struggles with Flash.

Ray guns spew forth streams of destruction. Rocket ships hurl devastating bombs on gyro ships. The submarine Hydrocycle explores undersea depths. Everything that takes place can be viewed through the Spaceograph. How the cameramen performed all their magic remains a secret of the studios, never to be revealed.

Besides Buster Crabbe as "Flash Gordon," the cast includes Jean Rogers as Dale Arden, Charles Middleton as Emperor Ming, Priscilla Lawson as Aura, Frank Shannon as Dr. Zarkov, John Lipson as Vultan and Richard Alexander as Prince Barin.

The miracles of the heavens and the sea have been photographed for the motion picture. To bring these things to pass, Universal engaged Jerry Ash, cameraman, astronomer and expert illusionist. It was Ash who devised the method of showing planets hurling through space as if they were apples thrown by a schoolboy. He planned all the electrical machines and the special effects for the film.

Stated as a scientific formula, Buster Crabbe plus Jerry Ash equal Alex Raymond's "Gordon Flash."

"Flash Gordon" has rocketed a path through space to the planet Mongo and further, into the imagination of moviegoers of this country.

An Authentic Reproduction of one of the Newspaper Features that first heralded the arrival of FLASH GORDON on American movie screens.

Embark with us, now, on the most exciting story ever told—the Cinema Saga of Flash Gordon. It will take many, many issues of *SPACEMEN* to tell the entire story, show all the pictures, record all the fascinating sidelights.

For this is a tale of gadgets galore and a score of almost indescribable things, more wondrous than that famous fantasy about "shoes & ships & sealing wax and cabbages & kings."

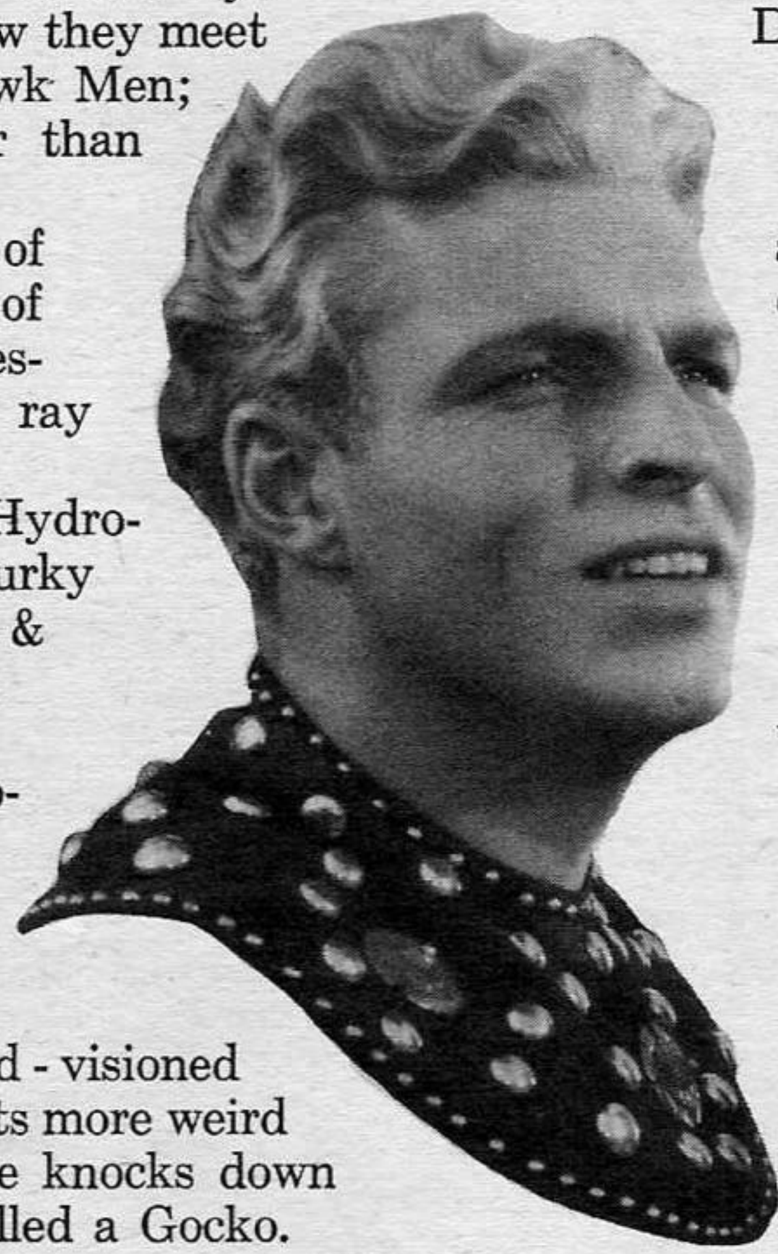
It is the fable of rocketships and Octosacs, of dragons in the realm called Ming's. It tells of men who whirl thru space to the mysterious planet Mongo; and how they meet Shark Men face to face; Hawk Men; even Monkey Men stranger than roam the Congo.

The fabulous narrative of FLASH GORDON is one of endless battles, of Flash's desperate attempts to silence ray guns' rattles.

He plunges his submarine Hydrocycle to the depthts of a murky sea. The dangers that lurk & strike there prove the man that he can be.

Watch Flash soar in a gyroship to the City of the Sky! He finds his foes and makes them roar as he smites them hip & thigh.

Follow him thru the wizard - visioned Spaceograph as he hunts beasts more weird than a 7-legged giraffe; as he knocks down —socko!—a huge creature called a Gocko.



what's a gocko?

This denizen of Mongo is one of the strangest creatures that ever struck fear into the heart of a man.

First of all, it rears up 11 feet into the air.

It has a body like a dinosaur and a dragon's tail with a sharp hatchet edge shaped like the prow of a Viking ship.

It has the head of a horse

. . . ears of a mule

. . . mouth of a saurian—sprouting tusks!

Its tongue is like a writhing sword.

And it breathes out fire & smoke!

Its giant grasping hands look like lobster claws magnified 50 times.

Feet? The size of a mammoth's, with heavy pointed toes resembling the claws of a mastodonic steam shovel!

There's a giant animal like a scissorbill and a machine that makes Flash invisible. Ming owns a zebra-striped bear and reptiles slithier than any Adam ever knew in the Garden of Eden zoo.

wonders & peril

Armored soldiers fight with sword & raygun. James (Make-up Master) Pierce plays King Thun!

The settings include massive architecture with heavy supporting columns and a laboratory so weird it might be used for Golems!

Kings & barbarians—

Ferocious beasts & mechanical marvels—

Deep-sea monsters & men with wings

A submarine city & a metropolis in the sky!

"Sights which challenge the imagination and defy belief," reported one newspaper. Another: "FLASH GORDON is a journey into the realm of fantasy and at the same time a glimpse into the future. If anyone wants to know what this universe will be like 1000 years from now, FLASH GORDON unrolls the curtain from the mystery with prophetic vision."

Flash in the flesh

At the time Buster Crabbe (born Clarence Linden Crabbe) essayed the role of Flash Gordon he stood 6' 1", weighed 188 lbs., had a 45" chest, 32" waist, 17" neck, 16" biceps, 23" thigh and 16" calf. He was a graduate (1932) of the University of Southern California and scored that year as a swimming champion in the Olympic Games in Los Angeles. The first FLASH GORDON (there was a second one, FLASH GORDON'S TRIP TO MARS) was his 15th film. Previously he had played Tarzan, and a lad of the lions in a feature called KING OF THE JUNGLE.

Flash Gordon's father

The late Alex Raymond was the creator of the newspaper strip detailing the dynamic adventures of Flash. In 5 years Raymond perfected his dramatic drawing style and became one of the stars of the comic strip profession as millions of people followed the daily adventures of Flash Gordon in black & white on week days and in flaming color on weekends.

Look magazine devoted coverage to Flash's adventures on Mars in 3 of its 1938 issues.

Raymond's newspaper strip was said to

Dale Arden joins the heroic Flash aboard his fantastic Rocket.

Strange Giant-Headed Martian!

"throb with action, danger & excitement." While on the screen the translation of Flash Gordon and his environment from paper to celluloid was called "both awe-inspiring & grotesque."

Flash in the future

In issues to come we will tell of the problems of casting Hawkmen, Lionmen, Monkeymen; building hydrocycles and creating invisibility effects; the time Buster Crabbe was lacerated in an accident while filming and Jean Rogers, his leading lady, was almost drowned; and, best of all, there'll be chapted-by-chapter descriptions of the exciting instalments of the serials with, of course, a generous helping each time of stirring stills!

We have a saying in our companion magazine, *FAMOUS MONSTERS* "Lon Chaney shall not die!" In *SPACEMEN* we might say the same of Flash Gordon. You'll find him here every issue from now on. Tell your friends! **END**

Ming the Merciless, Ruler of the Mystery Planet, sits upon his royal throne and points his iron hand of command at Dale Arden & Dr. Zarkov. Evil Princess Aura looks on approvingly as Flash is restrained by Ming's metalclad minions.

IF YOU LIKE Spacemen YOU'LL LOVE FAMOUS MONSTERS

It's happened! Our Second, Seventh and Eighth Issues have now been officially listed as ONE DOLLAR Collector's Items by the Periodical Collectors League! But you can still get limited copies — and the remaining back issues are STILL ONLY 50c. Better get yours NOW — while the short supply lasts! FAMOUS MONSTERS is produced by the same staff who bring you SPACEMEN.

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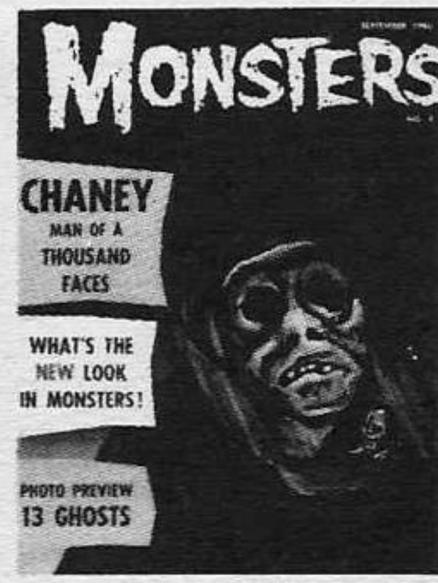

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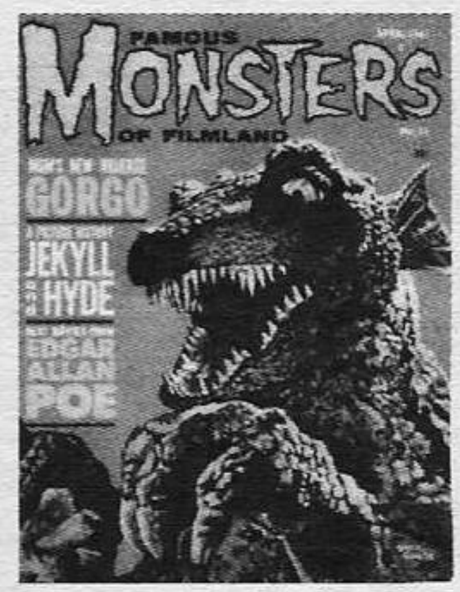

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THE MAN FROM ARIEL

The great Hugo Gernsback said of this story (written by Donald A Wollheim 30 years ago): "This short story is surprisingly absorbing for its length. After reading this you'll wonder if all those fiery specks that shoot from the heavens and plunge to the ocean or crash into some uninhabited bit of earth are only masses of burning elements."

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Continued

O'HENRY'S COMET

tales with a twist in their tail

THE MAN FROM ARIEL

It had been a hot and restless night and I had slept little. Now, as the dim, dawning light suffused my room with its pale glow, I was lying in bed, wide awake. Outside I could see thru my open window that the mountainside was blanketed with the usual morning fog that I knew would not rise before a couple of hours had elapsed. Not feeling in the mood to arise, I just lay there and stared at the ceiling in a peaceful sort of daze.

Suddenly I became aware of a strange sound outside. It was a whistle, very low and hardly audible, seeming to emanate from high in the heavens. It rapidly grew shriller and nearer, and then I heard a muffled crash somewhere on the slopes below. After that it became deathly still.

Wondering what had happened and believing that it probably must have been a meteor, since that was the only explanation that I could think of, I slipped out of bed and hurriedly dressed. Putting on a heavy lumberjacket, for these mountain mornings were cold, I opened the door and went out.

Outside all was gray. The thick, swirling fog hung all around. Objects 20 feet away were practically invisible. I made my way down the path and struck out thru the woods towards where the crash had come. In the mist, things had a way of looming up black and terrifying before one, but as the way was familiar to me, I had no trouble. Clearing the trees, I saw before me a long, steeply sloping stretch of bare soil, covered mostly with caky dirt, strewn here and there with large boulders. This was the site of a big landslide last year, and it had not been grown upon yet. I made my way thru the thick atmosphere and managed to find my way down without mishap.

About halfway down, I made out a huge boulder, looming blackly below, just at the limit of my vision. Against this rock could be seen what appeared to be the figure of a leaning man.

"Hello there!" I called out. The figure turned its head toward me and then, raising an arm slowly as if he were very weak, he beckoned to me. Thinking he was probably injured, I hastened down to help him, then stopped short with a gasp for, from the figure's head, about where the eyes should have been, two darkly smouldering red spots peered out at me. They seemed to catch me and hold me.

My will vanished and I stood hypnotized. I was unable to move of my own volition. Slowly, under a will greater than my own, I walked toward him until I could see him clearly, then stopped.

My mind reeled at what I saw. For this was no man that stood before me, but something alien. Altho human of shape, having bulging jointed arms, legs and torso, he was not flesh and blood. The entire body from head to foot was composed of a brown porous substance of the same consistency as dried mud. His face lacked a nose, mouth and ears. There were but the two glowing eyes, beneath which was a tympanum that probably served as both auditory and vocal organs. He seemed to be injured for both his hands were clasped tightly over a spot on his body. Despite his efforts a peculiar thick liquid was oozing out beneath his fingers and instantly steaming and fizzing away into the air exactly as liquid air does.

The being leaned forward and stared into my eyes. His crimson, glowing orbs seemed to expand and pulse strangely. There came to my mind a confusion of thoughts. It seemed as if I was being told a story yet I could not make out what I was being told. My brain seemed to be undergoing a process of absorbing some sort of knowledge stored in the subconscious which I was unable to bring to my consciousness. I experienced a peculiar feeling of overwhelming mental exhaustion which left me as suddenly as it had come.

The man sank back against the boulder as if he had completed a hard task. I heard a groan and the light in his eyes dimmed. His head sank beneath his shoulders and his hands unclasped and slipped to his sides. From a large gash which they had been covering, there gushed a stream of that strange fluid. A shriek issued from the creature and its legs buckled and gave way. The whole body collapsed and dissolved before my eyes into a shapeless mass of sizzling mud. This in turn evaporated and fizzed away, finally leaving but a tiny pile of dust. At this point I regained control of my limbs and with a gasp of horror turned and stumbled up the slope to my cabin.

In my dwelling I lay down on my bed and tried to calm my nerves. Lying there, my brain was busy attempting to bring to the fore knowledge that had been stored there. For I was certain that something had been engraved on my mind. It seemed to be on the tip of my thots but for all I was worth I could not bring it forth.

Thinking thus, I soon became strangely drowsy and before I knew it I was asleep and dreaming.

* * *

THE MAN FROM ARIEL

I was watching a strange, unearthly scene. There was a whole crowd of beings such as the one I had met. They were gathered around what looked like a huge wheel, at least 50′ in diameter. This wheel was attached to a great mass of machinery by means of a large axle.

Hanging to the bottom of the wheel was a small egg-shaped vehicle. Set in the side of this was a circular doorway whose thick metal door was open. Before this was a being whom I instantly knew to be he whom I had met. The other people were gathering around him talking in an utterly incomprehensible tongue.

This whole scene was set in a huge clearing before what looked to be a small city of curious hemispherical buildings. The horizon of this strange world was very close. The curvature could be distinctly made out. The sky was a deep blue, and overhead, filling most of it, was a vast greenish sphere. There instantly came to my mind the knowledge that this was the planet Uranus and that the world upon which I seemed to be was Ariel, its first moon.

But now the scene changed. A short interval of time had passed. The Arielite I had seen was inside the oval craft and the entrance was tightly shut. There came a humming from the great engine and the wheel began to revolve. Up swung the metal egg and around, over and down again. The wheel turned faster and the craft, on its rim, moved with it. Now the crowd commenced to shout again and again as if cheering:

"V'thardor! V'thardor!"

Faster and faster the wheel turned. The attached car became only a gray blur that could not be distinguished from the rest. Still more rapidly it revolved, and then, with a click, the metal car detached itself from the centrifuge and shot up skywards at the tremendous speed imparted to it. It was a realized spaceship, propelled away from the weak grip of its mother world by the thrusting power of centrifugal force.

The view changed again. Now I was inside the space-egg with V'thardor. I watched his home sphere diminish into the distance. I saw him go to the front of the ship and stare out the window at the blackness of space in which the great gaseous mass of Uranus was rapidly approaching.

What his plans were came to me in a flash. This ship had been given enough speed to escape the gravity of Ariel and race towards the edge of Uranus. That planet's gravity would be just strong enough to catch this little world and cause it to revolve about it as a satellite. At the time when the craft was again near the first moon, V'thardor would fire the rockets in the rear and, thus breaking the gravitational grip of Uranus, would return again to Ariel.

I felt the Arielite's excitement as the ship began to swing around the huge planet. He was making observations of the big world and showed great glee at his discoveries. Evidently, I thot, Ariel had no telescopes.

And then—*horror*. The path which the space-egg was taking showed its true colors. It was not going to be a circle. There had been a mistake somewhere and too much speed had been imparted to the ship. It was describing a vast parabola. Swinging partway around Uranus, the ship had commenced to move away from the planet and to head towards the sun. It would never be able to return. All went black for an instant and then I saw still another view.

It must have been a long time later, for I could see the bright disk of Jupiter far over to one side, level with the craft. V'thardor was seated at a cleared space at the control board, busily making calculations. The Arielite straightened up and, glancing at a time recorder on the wall, rushed to the rear and started the rocket motors. He waited awhile and then stopped them according to his figures. There came to me the thot that the ship had increased its speed so as to intercept the third planet in its orbit. There was a chance to make a landing.

A time passed. Now the crescent shape of the Earth was close at hand. I could make out a few outlines of land masses, altho patches of cloud covered much of the illuminated portion.

The ship reversed and the rockets were set to work retarding the craft. In a few minutes the space-egg was in the upper stratosphere and had started to circle the Earth, preparing to land.

* * *

THE MAN FROM ARIEL

Another time interval. Now the interplanetary visitor was close to the ground. I saw that it was over the dark side, approaching the twilight zone. Then it grew lighter and the sun shone over a mass of clouds below. Suddenly the Arielite's ship dived. Into the clouds and thru the thick fog it hurtled and then, with a crash, it hit a mountainside.

V'thardor had been hurled to the floor. I saw that a sharp piece of metal had pierced his abdomen. He held his hand over the wound, not seeming to feel pain. Then he staggered under the awful weight of his body in the terrifically increased gravity of this strange planet. He laboriously made his way to the door and opened it. He fell back, a look of despair on his face. The cold of the Terrestrial dawn obviously felt to him like the most melting of heats. I realized that the temperature of Ariel must be many many degrees below zero and I had not remembered seeing any heating devices against the ultimate cold of space on the ship.

Bravely, V'thardor again struggled to the door and left the ship. As he stepped out, the vessel lost balance and slid down the steep incline, toppling over and over until it disappeared from sight in the mist. Struggling hard against the overwhelming force of gravity, the Arielite managed to reach a large boulder upon which he propped himself.

After a short time, V'thardor saw a manlike shape appear in the fog. He already felt greatly weakened from the loss of much life fluid but he still had enough will power to attract and hold the ungainly, weird-looking creature that passed for man on this world. He impressed on this Earth being's mind the story of his voyage. Then, with a feeling of great satisfaction and glory at being the first to travel thru space and set foot on another planet, he gave up the fight and crumpled to the ground.

* * *

At this point, I awoke. I remembered the entire dream as if it had happened to me. Outside, the fog had lifted and I promptly set out in search of the spaceship. I found only a long track down the side of the mountain as if something rather like a huge football had rolled down. The track led directly into a deep lake at the bottom of the slope. Nothing had ever been recovered from this lake and I gave up hope. I returned to where the track started. There, by the boulder where the voyager had stood, was a tiny pile of dust, all that was left after the morning breeze had stirred it. Some of this I still have in a jar on a shelf over my fireplace. That is all there is left of the first space-traveller. THE END

GIRL IN THE MOON

PART 2 (Conclusion). In the first instalment of this pioneering lunar epic, vividly brought to the screen by internationally famous director FRITZ LANG, we learned how youthful inventor Wolf Helius, aged astronomer Prof. Manfeldt, engineer Hans Windegger, his fiancee Friede Velten and the villainous Walt Turner came together to the moment of countdown for the first manned Moon voyage! Now go on with the exciting story. . .

Wolf Helius, strapped in his bunk, operates the mechanism that launches the lunar ship.

into the unknown

The crowds below saw the machine standing steady, then, on the stroke of 10 o'clock, there came a shattering roar and it leaped into the air at a mad and dizzying speed. The ignited rockets in its tail gave off a glare which dwarfed all other light and half-blinded those who watched.

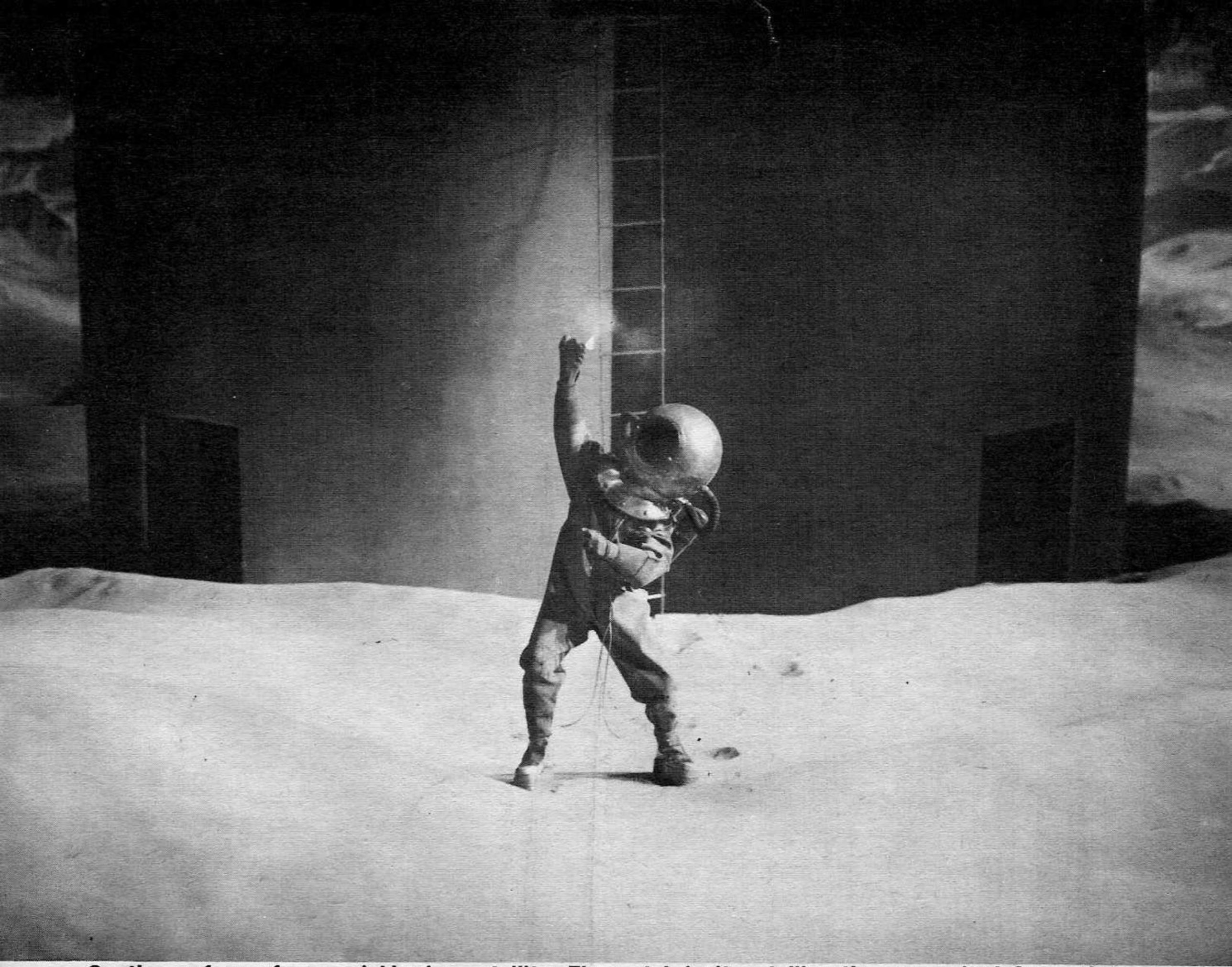
In one terrific streak the Moon Machine hurtled away, changing in an instant to a sliding blur of light in the sky, travelling as rapidly as a shooting star, fading from sight while the roar of its starting still stunned those who heard it.

In the machine the springs on the bunks drew to their limit of tension as the ship sped off. To Wolf it seemed as tho his body had changed to a colossal weight that made it impossible for him to move.

He could not turn his head, altho he was watching Hans, whose face had turned paper-white while he watched the clock and counted off the 15 seconds before the next set of rockets had to be released.

As that period ended, the pressure eased. Wolf saw his companion's arm move, then the light wheel-control spun. Instantly the upward pace of the rocket accelerated and now Wolf turned his gaze to the dial above his own control, watching the pressure build up as their speed mounted anew.

He spun his control 15 seconds later and more rockets blared into the thinning air. Every 15 seconds after that he turned the control until at the end of 6 minutes his



On the surface of our neighboring satellite. The match ignites, telling the spacesuited figure that there is oxygen on the Moon. (A filmic "fact" that we have reason to doubt in 1962 reality.)

brain was hazy and his eyes blurred, while the terrible weight of his body seemed more than he could bear.

Hans had collapsed. Thru the opening by the ladder Wolf could just see Turner on his bunk, as pale as one already dead. Again the wheel turned, again, then again, and Wolf saw they had all but reached the speed he needed. One more turn of the wheel would accomplish it!

A terrible faintness had come over him now. He felt his strength fading. Twice he tried to turn the wheel and failed, then at the third time it slid around under his fingers.

He felt the Moon Machine answer to the discharge of the last of the rockets for the outward journey and after that he blacked out.

the silent ship awakes

Thru the utter cold and blackness of space the moon-ship sped on, traveling in silence, protected from the cold by the vacuum envelopes in its outer sheathing.

For 5 hours none of the occupants moved; then Wolf stirred, opened his eyes and looked around, sniffing the air as his brain steadied after the shock of the start. He reached out to the control board and pulled a lever which released life-giving oxygen, clearing the air.

He rested for a few minutes, then unbuckled the straps. Hans also was stirring.

"We're alright, Hans; everything went perfectly!" Wolf enthused as he stood up.

He felt peculiarly light, and that, he knew, was due to their release from the gravitational pull of the earth.

He moved towards the ladder as Hans grunted and started to release himself. Wolf saw that Turner had already recovered and that Manfeldt had opened his eyes.

"Is everything alright? Are we clear of the earth-pull now?" the scientist asked eagerly.

"It was a close shave but we've done it!" Wolf answered. "We're bound for the moon now. We're slowing, of course, but we'll pick up speed again as soon as we come within its attraction."

"Starting off gave me the willies," Turner complained.

Wolf moved to Friede's bunk. She was sitting up. She smiled at him altho she was still pale from the strain.

"Oh, Wolf!" She caught his hand. "The takeoff was terrible but I'm not scared now. Only"—she hesitated, then added—"only I've been hearing an odd noise and wondered what it was."

the mystery beyond the panel

Wolf listened with her. Distinctly he heard a gasping sound. It appeared to come from beyond a panel at the end of Friede's chamber, a panel which led to the sealed oxygen cylinder.

Wolf stepped towards it and jerked the panel open.

He gasped at what he saw.

In the narrow space, close against the batteries of cylinders, lay—a human form! Wolf bent over the body and the strong lights revealed—

"Gustav!" He picked him up and lifted him to Friede's bunk as she slipped from it. "It's the boy from my apartment. Stowed away! He couldn't get enough air in there with the cylinders because that panel's airtight!"

Gustav's eyes opened and he tried to smile. "I—I wanted to come! Hope you're not—angry, Mr. Helius!"

Then he almost fainted. The others came around, helping Wolf in his efforts to bring the boy back to normal, and even Turner assisted as well as he was able. Soon Gus was sitting up and smiling.

He explained that he had stowed away after Wolf's final inspection of the rocket because— *"I wanted to be the first boy to land on the moon!"*

"I won't get in your way, honest I won't," he pleaded. "And I don't eat much, Mr. Helius, and I'll try and make myself useful. You'll let me stay, won't you?"

"We can't very well sling you overboard!" Wolf answered. "It's a lucky thing we've enough oxygen for six, Gus, so you'll be alright. Glad to have you, as a matter of fact; I know what a useful kid you can be!"

the hundred hours

After that they settled down for the duration of the hundred hours that the journey would take.

For the most part Manfeldt stayed by an observation port in the side of the control room, which could be opened, and which was protected by tremendously thick glass. Thru this he watched the stars and the planets hanging in the blackness of outer space.

Then came the time when, looking thru the window, they saw the scarred surface of the moon towards which they were hurtling. Its plains looked flat, and they saw craters like bursting bubbles, while mountain ranges caught the sunshine and flung jet-black shadows.

On the Moon Machine hurtled, and on, and every hour the view of the moon became larger and clearer, changing from a saw-toothed ball hanging in space to another world, which filled their view and towards which they were now racing at an awful speed.

"The moon!" Old Manfeldt's eyes glittered as he turned from the observation port, while Wolf sealed it in readiness for their landing. "And I claim the honor of being the first to set foot on it!"

"We're within a thousand miles of the moon!" Hans yelled as he suddenly appeared out of the rocket chamber. "If we're not careful we'll smash ourselves to pieces at the pace we're going!"

"I'll start making the landing now but

The man, the boy and the Girl in the Moon look for the lost professor. An extremely rare photo.

it's going to be risky work," Wolf answered, and hurried up to the control-room above.

Manfeldt slipped away to the chamber beyond the oxygen tanks where an apparatus was stored that looked very much like a diving kit; actually, the outfit was designed to be worn where there was no air or where there were poison gases, because nobody knew what the atmosphere of the moon might be.

The gray-haired scientist started to don the equipment while the floor on which he stood seemed to press upwards as Wolf changed the direction of the rocket. He could not let it rush headlong at the moon; and, using the vanes as they entered the atmosphere of this other world, he turned the shining craft so that it formed a semicircle and, for a space, shot away from its destination.

lunar landing

The rocket's impetus died away, then it began to fall back, tail first now. As it dropped Wolf checked its speed by using rocket thrusts until, with a last hissing rush, the ship landed, jamming itself upright with a shock which flung them all off their feet except Manfeldt.

Manfeldt was dressed now and clinging to the handle of the air-lock which guarded the exit from the hatch. He wrenched the door open then closed it behind him and, with a box of matches in his hand, opened the outer hatch.

A kick set a flexible ladder tumbling down and immediately he started to descend

it. He reached the bottom and, still facing the ship, struck a match.

The flame burned clearly and steadily, curving faintly in a light wind.

"There is air here!" Manfeldt breathed the words, then wrenched off his helmet and flung it aside as, his feet stirring the dust, he turned to look around him —a small, insignificant figure that was dwarfed by the machine, the first man to set foot on the moon!

the golden cleft

Close at hand the broken shapes of mountains lifted, built from rock which blazed with vivid coloring in the sunshine. They were absolutely bare save for great patches of some yellow stuff which swayed in the wind.

All around was a dust, very like dirty snow in color; it was powdered rock and volcanic ash deposited over thousands and thousands of years.

The ship had landed on the edge of a narrow plain, and some way off Manfeldt saw wreathing spirals of smoke rising from a group of 3 half-dead volcanoes. Staring around him, breathing quickly, he unbuttoned the fabric of the kit he wore and drew out a forked piece of metal from which wires ran to small batteries. It was a "divining rod" of his own construction, a wand sensitive to gold; and it quivered in his hands as he held it, seeming to be trying to pull away from him as the magnetically attracted. Clutching it, a smile of exultation showed on his face.

"I was right! These mountains are gold—must be! The pull is tremendous!" he panted, then started to follow the direction in which the rod was drawing him. It was so powerful that he broke into a half run. The dust spurted out under his feet. He paid no heed to Wolf's shouts as the sponsor of the trip appeared at the exit of the rocket.

Straight towards the mountains Manfeldt was drawn, with the ground growing more and more broken underfoot. Rocks rose around him and where the wind had blown the smooth surfaces clear of dust his shoes rang loudly as he ran on.

He entered a cleft, the rod twitching and quivering more and more strongly, drawing him to where steam rose ahead. In front of him he saw boiling mud, bubbles bursting from it as it spun in slow circles.

Heedlessly he stepped into it. The stuff splashed up from his shoes, tinged red-black and hissing as it rose on the air. He reached the far side of it and in front of him saw a cavern; and the sun, shining into its entrance, showed him a smooth protruding mass which glimmered yellow and ruddy—*gold!*

golden magnet

His gaze was riveted on it as he sped forward, stumbling and staggering, the rod still clutched, altho it was vibrating his arms to the elbows.

"It's all gold inside here!" he panted as he reached the entrance to the cavern.

The whole interior was solid gold, as tho the rock of which it might have been formed was replaced by gold, as tho the whole mountain were gold with a coating of rock!

The scientist rushed forward. It was his moment of triumph. He saw before him proof of all his calculations, proof of all that he had surmised during a lifetime's work on the earth. The mountains of the moon were indeed gold, and—

The floor of the cave seemed to fall away beneath him. In every direction it was split and cleft by fissures and yawning cavities. Full into one of these he stepped, to drop down, headlong. A wild cry broke from his lips as he fell, echoing despairingly thru the cave and reaching the ears of Wolf and Gus as they came running after the scientist.

The monocled Man in the Moon himself, the great German film director FRITZ LANG,

They had cleared the mud, and by the dusty footmarks saw the way the scientist had gone. Kneeling side by side on the edge of the gap, they shone electric torches down.

The brilliant beams reflected from walls of pure gold, smooth as glass, extending to a depth beyond reach of the beams. They called Manfeldt's name but no answer came except the echoes of their own voices.

golden tomb

"That's a thousand feet deep!" Wolf gasped. "He's dead! He could not possibly have escaped. If we tried to go after him we could do no good. All his life he worked to prove that the mountains here were made of gold and now he knows they are. And they're his grave, too! Well, I doubt if he would have wanted to die in any other way!"

The boy's face was white and strained as he looked at his hero, then both turned from the cave to see Turner standing in the entrance, looking about him with amazed eyes. Wolf told him what had happened.

"It's tough on old Manfeldt; but he was right about the gold!" Turner answered. "There's no other metal here!"

He turned away abruptly and they saw that he had a little pick in his hand. He vanished from sight of the pair as he scrambled over rocks, pausing now and again to hack with his pick; and every time he did so he swiftly penetrated the outer crust and found pure gold beneath.

Movement on the moon was light. The gravitational pull was far less than that of the earth and Turner was able to cover the ground in great strides. Always he was testing for gold and always he found that the whole mountain range was thick with the metal which was so precious on earth.

Occasionally he got glimpses of Wolf and the boy examining the yellow plants and some other flora which they discovered growing about the rocks. Presently, Turner stopped and looked from them to the rocket, remembering his own mission.

His heavy face set. The worst fears of the Syndicate that he served were justified. If men on earth learned that the moon was all gold, expeditions would follow this one; but if he could steal the machine and return to earth, abandoning his companions, none would ever learn the moon's secret!

Turner's treachery

He could see Hans moving about the bottom of the machine examining the way it had landed. Friede was not in sight. Turner calculated that, if he acted swiftly enough, there was nothing to prevent him from putting his plan into execution now. Long since he had learned how to handle the craft.

He turned abruptly and began to stride back, covering the ground swiftly, growing more cautious as he neared the rocket. He watched Hans move around to the far side, then Turner stalked nearer and from his pocket jerked a length of thin line, holding it ready in his left hand while he drew his revolver, gripping it by the barrel.

He stepped between the hollow vanes beneath the machine and suddenly leaped on the engineer from behind, the revolver butt slamming down in a blow which half stunned Hans. He pitched sideways and almost before he fell Turner was snapping the rope about his ankles and hurriedly lacing his wrists. He heard Friede call from the ladder:

"Hans!"

The engineer was stirring now and Turner abandoned his roping as he clamped one hand over the man's mouth, quivering with tension as he stared towards the girl. Discovery might mean defeat of his plan to leave his companions stranded on the moon.

Friede descended the ladder and, still calling, moved around the rocket and sighted the pair.

"What's the matter? What are you doing?" she gasped, and even as she spoke she guessed what was happening.

She saw Hans pitched aside as Turner leaped towards her.

"Wolf—come quickly!" she called, then spun around and went racing for the ladder, to bar Turner's entrance to the machine.

Over by the rocks Wolf & Gus heard her and both started to run back at the urgency of her voice.

Friede went racing up the ladder, Turner after her. Down on the ground, Hans struggled madly to tear away the unknotted cord about his wrists. His hands came free and he snatched at his automatic.

death on the moon

Drawing the weapon from his pocket he fired a shot at Turner when the man was half way up the ladder. The bullet snapped past his head. Turner turned as he climbed, aiming his own weapon and firing a bullet which plunged into the ground at the side of where Hans knelt.

Hans fired again, desperately. He saw Turner jerk on the ladder, then pitch backwards to crash headlong to the ground. Hans ran towards him as he fell. He ducked aside as Turner's revolver lifted but the man did not fire at him.

One hand was clasped under his heart, where Hans' bullet had hit him. With the other he emptied his gun thru the open hatchway, sending the last of his bullets screeching into the cylinders stacked just beyond it.

The crashing roar of the shots died out on the moon's air as Wolf raced up.

"He was trying to get away with the rocket on his own, I think!" Hans panted, while struggling to free his feet of the ropes which bound them. "I shot him!"

Friede came running down the ladder, joining Wolf as he dropped on his knees at the American's side, and the girl raised the wounded man's head.

"I'm done for—finished!" Turner gasped. "I was trying to beat you to it, only Hans got me instead. But you—you won't get back!"

He smiled triumphantly at them.

"You'll never get back to earth! My shots punctured the oxygen cylinders. You're stuck here!"

He smiled again, and, smiling still, he died.

marooned on the moon

It was 24 hours later. Over amongst the rocks, near the rocket, a tent had been erected. Beneath it were supplies of food and equipment taken from the ship.

In the control room of the craft Wolf was talking to Gus.

"You see," he was saying, "I managed to plug some of the oxygen cylinders but there is only enough air to enable 3 people to get back to earth, and there are 4 of us: you and me, Miss Velten and Hans. That means someone has got to stay behind!"

"Yes, you drew lots who was to remain, and Hans lost," Gus said.

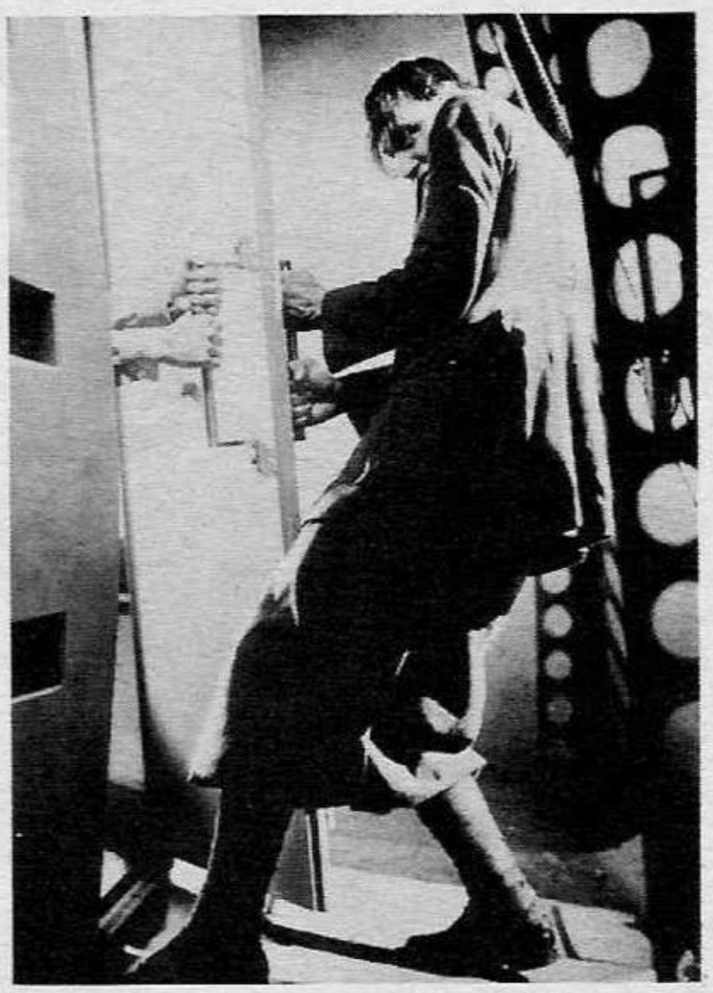
"I know, but I'll be staying behind instead of him," Wolf answered quietly. "You see, Gus, he's scared to be left here alone, and as I started this expedition, I think I'm the one who should remain."

"Miss Velten doesn't think so!" Gus exclaimed.

"I know she doesn't and that's why I've sent her to her bunk," Wolf answered. "Hans is in his bunk, too—and after lunch we all had something to drink. I doped the stuff they drank! They're asleep now and will remain asleep for the next 3 hours."

"What's the idea?" Gus asked.

"Well, while they're asleep, the rocket is to start back to earth. It will take you three. I'll remain behind. I want you to set the ship going. It will be easier than when we left the earth because the gravity pull won't be so great. I know you



Tug of war over a door during a tense moment during the flight.

can manage it if I show you how."

"You mean, leave you here—alone?" Gus stared at him. "Let me stay with you. I don't mind being left."

"No. I want you to go back with the others. If anybody is to be sacrificed, I should be the one. I've collected as much scientific data as I could and stored it here, and I'm afraid of what will happen if we remain longer. Now listen, while I show you what to do. It's all very simple."

Wolf explained the controls to the boy over and over again till Gus was competent to handle them.

"You'll manage alright," Wolf assured him, glancing at the time. "Now, if you can get away in 5 minutes—at the stroke of 3—you will be just right for reaching the earth."

"And you mean you're going to stay?" Gus cried. "You've made up your mind?"

"Yes. With those stores I can live a year or two. It'll be lonely but I'll learn to put up with that."

"I'll come back for you," Gus declared. "I'll tell everybody if we get to the earth safely—and I'll come back and get you as soon as I can!"

"I expect you'll have a shot at doing that," Wolf agreed. "Well, time's getting short. Come down and close the hatch behind me."

They descended to the lower chamber. Wolf saw Hans asleep in his bunk, and he paused a few moments outside the closed door of Friede's chamber.

He believed what he was now doing was the best way out.

He turned from the door and at the top of the ladder shook hands with Gus.

"Don't lose any time now, my boy," he said. "On the stroke of 3, spin the controls and loose the first rockets. Goodby!"

Wolf slid down the ladder and stood watching the boy haul it up. Gus called a final farewell to him, then the hatch closed and was sealed.

Wolf hurried over to his little camp and from there turned to watch the rocket. The sun shone on its silvery shape, standing straight and tall out of this strange moon-dust. He looked at his watch, counting the seconds back to the moment when the ship would start and rob him of he girl he loved and of all human companionship.

He held his breath as the stroke of 3 approached; then, on the exact second, the bottom of the machine spouted flame and smoke. The craft leaped into the air, streaking into the sky and leaving a trail of smoke behind it.

Away it went, while the dust on the moon spun and whirled under the wind of the craft's departure. The ship dwindled in the sky and Wolf again saw a flash of flame as the second set of rockets were fired.

He strained his gaze until the last vestiges of the ship had vanished, then looked at the empty landscape before him.

Rocks, dry dust, weird plants—and utter, absolute silence. He was condemned to that for as long as he might manage to live unless, indeed, Gus came back for him.

Then thru the silence a voice called his name.

madness or miracle?

"Wolf!"

He thot his ears were playing him tricks. He turned slowly. His eyes widened. Standing by the tent was Friede, her arms outstretched.

"I couldn't let you remain here alone —I love you, Wolf!" she whispered. "I love you—not Hans!"

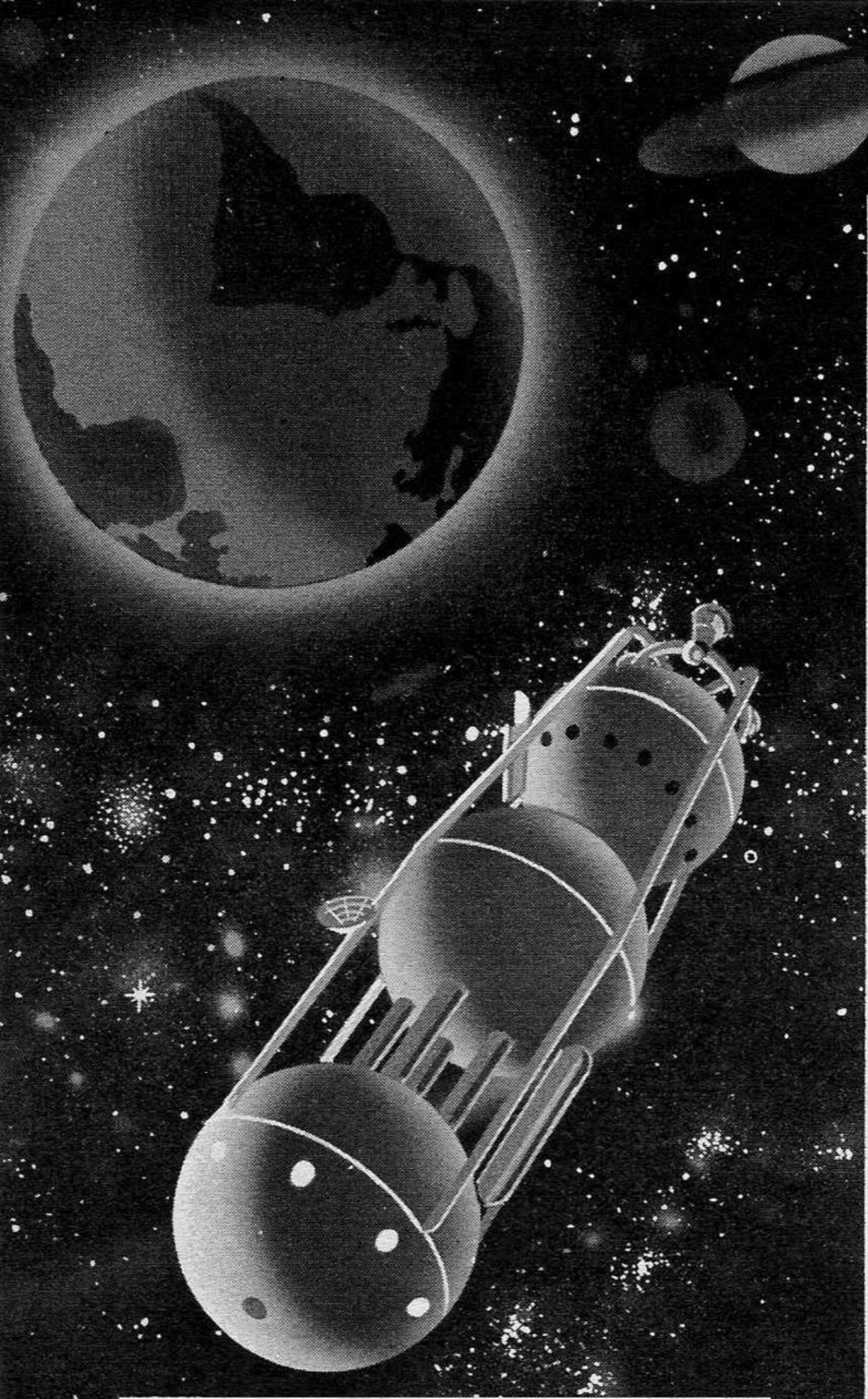
He moved towards her, astounded.

"Friede, am I dreaming—are you really here?" he choked. "Is it you?"

For answer she slipped into his arms, lifted her face to his.

"I wanted to stay with you," she said. "Gus will come back for us some time. I can be happy here alone with you on the moon. I guessed what you were going to do and I didn't drink that stuff. I crept out and hid here."

Then, by the light of the Rising Earth, the Man in the Moon and the Girl in the Moon began history's first true Honeymoon. **END**



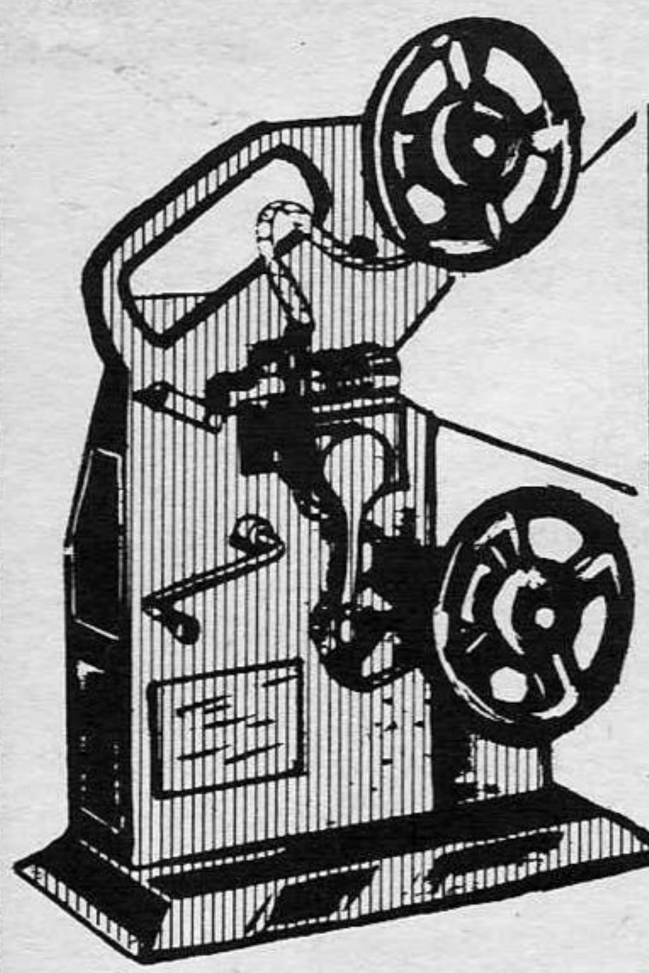
SPACE PETROL

Is your gas as good as the next guy's? Test your IQ (Interplanetary Quotient) in the following quiz, designed by space expert Rocky Meteor to puzzle and amuse you. If you score below 75% you'd better go back to Clarkley Space College and take a refresher course in Cinemastronomy from Prof. Esther Royd.

1. **THE CONQUEST OF SPACE** was produced by **(a)** Ivan Tors; **(b)** Geo. Pal; **(c)** Willy Ley?
2. **THE GIRL IN THE MOON** starred **(a)** Maria Moontez; **(b)** Mariluna Monroe; **(c)** Gerda Maurus?
3. **RIDERS TO THE STARS** was written by **(a)** Curt Siodmak; **(b)** Kurd Lasswitz; **(c)** Curt Jurgens?
4. **I AIM AT THE STARS** is the cinema biography based on the life of **(a)** Wernher von Braun; **(b)** Warner von Oland; **(c)** Winnie von Poo?
5. **THIS ISLAND EARTH** was surrounded by **(a)** water; **(b)** air; **(c)** space?
6. **PLAN 9 FROM OUTER SPACE** featured a posthumous appearance by **(a)** Paul Mooney; **(b)** Bela Lugosi; **(c)** Ricky Mooney?
7. **IT CAME FROM OUTER SPACE** was the original work of **(a)** Ray Bradbury; **(b)** Ray Cummings; **(c)** Ray Anthony?
8. **FIRE MAIDENS OF OUTER SPACE** was about an unemployment measure taken to conserve space by dismissing several interplanetary secretaries from their jobs—**true** or **false?** (You have just groaned at a shaggy space joke.)
9. **ABBOTT & COSTELLO GO TO MARS** but it wasn't far enuf—**true** or **false?**
10. **In JUST IMAGINE** a rocketship of 1980 went to **(a)** the Moon; **(b)** Venus; **(c)** Mars?
11. **BLACK MOON** was about **(a)** the backside of the Moon; **(b)** the Moon discovered to be made of coal instead of green cheese; **(c)** Voodoo?
12. **CABIN IN THE SKY** was **(a)** about an artificial satellite; **(b)** Heaven?
13. **FLASH GORDON'S TRIP TO MARS** starred Buck Rogers —**true** or **false?**
14. **True** or **false: CAT WOMEN ON THE MOON** was the sequel to **CAT WOMEN ON THE LAM?**
15. HGWells wrote **THE FIRST MEN IN THE MOON.** Did they write back?
16. Jules Verne wrote **FROM THE EARTH TO THE MOON.** Long letter.
17. **12 TO THE MOON** was the sequel to **HIGH MOON**—sagacious or fallacious?
18. **INVADERS FROM MARS** was about Martian invaders. (Multiple choice.)
19. **True** or **false: PHANTOM FROM SPACE** was the sequel to **PHANTOM OF THE SPACE OPERA?**
20. **THE ANGRY RED PLANET** was the sequel to **RED PLANET MARS—true** or **false?**

ANSWERS

1. Geo. Pal in 1955.
2. German actress Gerda Maurus.
3. Curt Siodmak; Ballantine published it as a pocketbook in 1954.
4. Wernher von Braun.
5. Large enthusiastic audiences.
6. Lugosi. Vampira & Tor Johnson played in it as well.
7. Ray Bradbury.
8. It was about a spaceship's maiden voyage.
9. That depends on your sensayuma.
10. Mars, where they found a race all twins.
11. It was a 1934 Columbia horror film with Fay Wray.
12. An MGM fantasy musicomedy with Lena Horne & Louis Armstrong in 1943.
13. True! Buster Crabbe portrayed **both** characters.
14. Do cat women **like**-lamb?
15. Yes, Special Delivery. As soon as we decipher their letter we'll publish it.
16. Yes, and it even had a PS: Show me the way to go home!
17. Everybody has a crazy time on the Moon because the clocks give off Luna-ticks.
18. It's possible.
19. Starring Luna Chaney, no doubt?
20. No relationship.



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- ★ Sturdy All Steel Construction
- ★ Precision Ground Polished Lenses
- ★ Takes up to 200 ft. Reels
- ★ Powered by Standard Flashlight Batteries
- ★ Projects Both Color and Black & White Film

COMPLETE OUTFIT INCLUDES:
Battery Powered, Hand-Driven 8mm Projector that projects Movies in Action —Two Standard Flashlight Batteries— 25 Feet of Movie Film Subject—Lithographed Fibre-Board Table Top Screen With Attached Easel Stand.

Here is a precision motior picture projector that will show color or black and white films right in your own home! Sturdy, not a toy, completely portable for showing anywhere in or out of the house. Reel holds 200 feet of any 8mm film (like the PHANTOM OF THE OPERA film shown in above ad). No plugs or connections to bother with—runs on inexpensive flashlight batteries. Projects real pictures on any surface. Show home movies to friends, at oarties, etc. Perfect entertainment! Guaranteed in full

Only ... $6.95

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Rush my 8mm HOME PROJECTOR to me by return mail. I enclose $6.95 plus 60c postage and shipping charges. Hurry!

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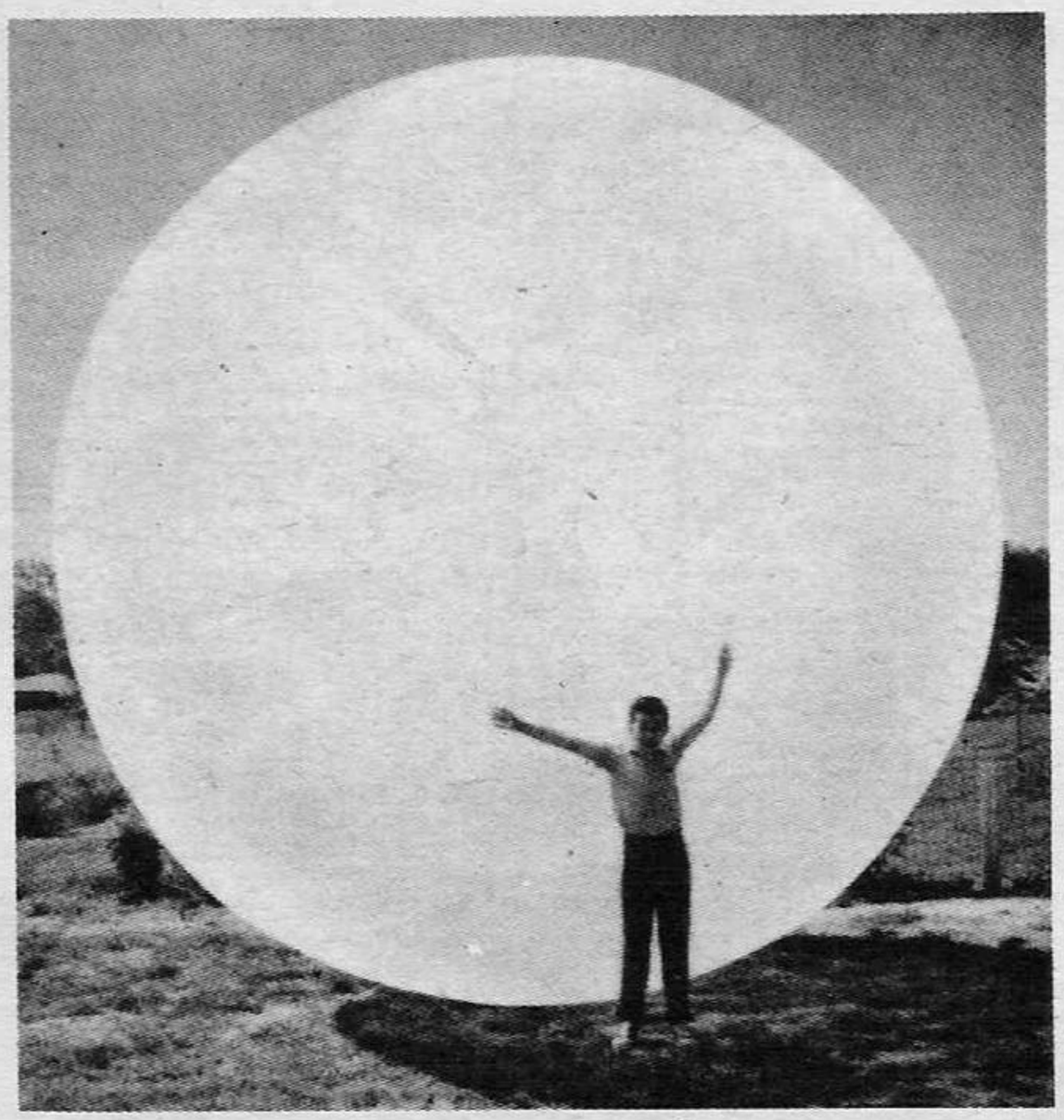
TREMENDOUS 30 FT. BALLOONS



INFLATES TO GIANT 20 to 30 ft. DIAMETER

MONSTER-SIZE balloons! Special Air Force surplus balloon made of genuine Neoprene Rubber for extra durability. Never used. Out of this world (it even looks like a flying saucer when inflated!). Think of the fun you'll have: Draw a picture of a monster on the balloon with luminous paint and inflate it at night. Wow! The neighbors will run screaming! Special limited offer sold at fraction of cost. $2.00 plus 50c postage and handling

MANY USES . . . absolutely terrific for attracting attention and crowds at Sports Events, Openings, Fairs, Roadside Stands, Gas Stations, etc. ● Great fun at School Games, to promote and advertise Special Events.

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AMAZING! 3D COMICS

·IL MAESTRO, FIRST MAN ON THE MOON, TRAPPED, WINGED PRAYER.

INFERNO, DUSTER PILOT, GOLD, KILLER WHALE.

YOU WON'T BELIEVE YOUR EYES! FREE 3D SPACE GOGGLES WITH EACH BOOK!

2 for 50c

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OWN A PAIR OF MATED

LIVE SEA HORSES

Sea horses live along the Florida Coast, and swim in the upright position. They have fascinated scientists for years and are the most interesting creatures to live in water. Bring the mysteries of the sea into your home!

Just enclose $3.50 for a mated pair of sea horses and free food and complete instructions will be rushed to you by air mail from Florida . . . live delivery is guaranteed.

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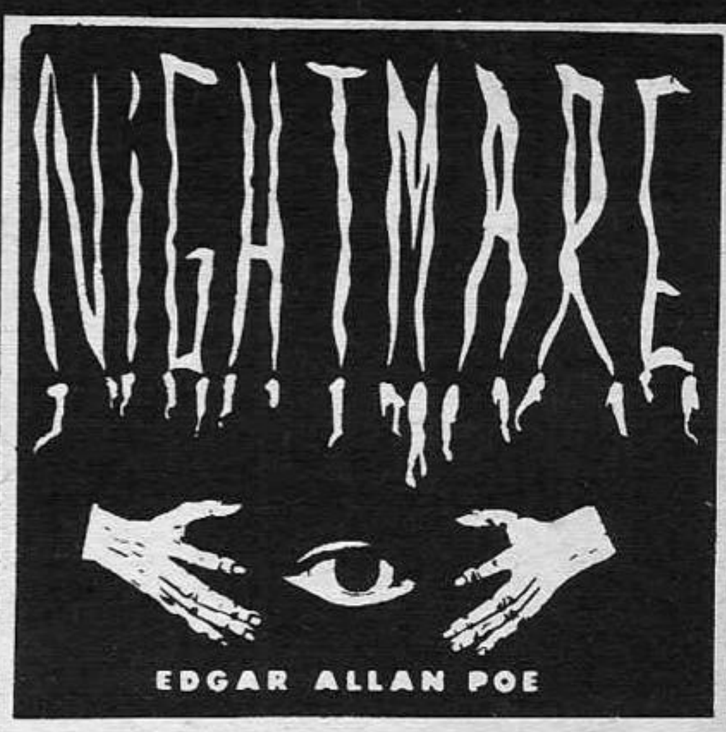

NIGHTMARE, ANYONE? You've heard of records in a humorous vein — well this one can only be called HORROR IN A JUGULAR VEIN. A frightening narration from the stories of the old master of horror himself — Edgar Allan Poe. THE PIT AND THE PENDULUM is tough enough on your nerves, but wait until your hear THE TELL-TALE HEART — one of Poe's best and most terrorizing stories. Long Play Album. Only $1.98.

FAMOUS GHOST & HORROR STORIES read by Nelson Olmstead, radio's famous sinister voice. Includes THE SIGNAL MAN by Charles Dickens; THE MUMMY'S FOOT, WHAT WAS IT, THE BODY SNATCHER, OCCURRENCE AT OWL CREEK BRIDGE and others. Only $4.98.

BANG!

REAL 1½ INCH LONG MINIATURE PISTOL FIRES A LOUD, NOISY BLANK CARTRIDGE!

This miniature pistol really fires! When friends ask "Does it work?" they will be startled when you "shoot" them—as the noise is equal to an actual pistol shot. These authentic replica pistols are made by skilled European gunsmiths of finely polished steel. They are hand-engraved on the butt with handsome scrollwork. The barrel breaks for loading and the hammer actually cocks to fire the SAFE, LOUD BLANK when the trigger is pulled. Comes complete with 25 FREE blanks and a miniature RAM-ROD to expell the empty cartridge after firing. Gift boxed in plastic case—Only $2.98 plus 25c postage & handling.

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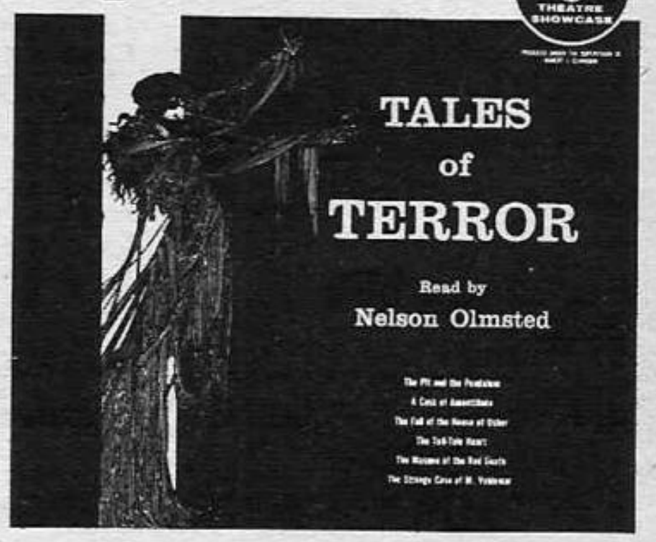
Edgar Allan Poe



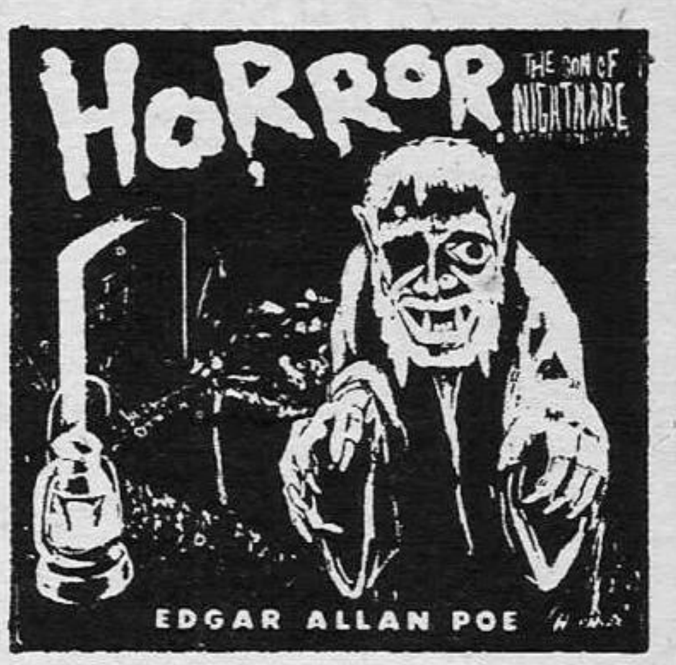
A GREAT ASSORTMENT of Edgar Allen Poe tales, narrated by Nelson Olmstead of radio fame. Famous classics as A CASK OF AMONTILLADO, THE FALL OF THE HOUSE OF USHER, THE TELL-TALE HEART, MASQUE OF THE RED DEATH, THE STRANGE CASE OF M. VALDEMAR and others. Only $4.98.

NOW YOU CAN HEAR YOUR FAVORITE MONSTERS!

Features themes & sound effects from the following motion pictures: HOUSE OF FRANKENSTEIN • HORROR OF DRACULA • SON OF DRACULA • CREATURE FROM THE BLACK LAGOON • REVENGE OF THE CREATURE • THIS ISLAND EARTH • THE MOLE PEOPLE • THE CREATURE WALKS AMONG US • THE DEADLY MANTIS • IT CAME FROM OUTER SPACE • TARANTULA • THE INCREDIBLE SHRINKING MAN • only $3.98.

Actual Sound Track Album of Great Horror Movies — Original Music & Sound Effects (Long Play—33⅓ RPM)

At last FAMOUS MONSTERS makes available the famous music, the eerie themes and frightening sound effects from the latest favorite horror films. The idea of listening to this music in your own home is enough to scare you out of your wits! Put the lights out and have your blood curdled by the sound of Dracula's voice! Feel the walls of the HOUSE OF FRANKENSTEIN actually close in on you! The most nightmarish music ever heard outside of a movie theater!



HORROR—THE SON OF NIGHTMARE; a classic tale of terror spoken in eerie tones with the right kind of background music. The idea of actually hearing this story told in your own home is enough to scare you out of your wits. Put out the lights and have your blood curdled by the tale of THE BLACK CAT, by EDGAR ALLAN POE. Only $2.98.

Weird music & chilling sound effects created for 12 different frightening scenes. HAUNTED HOUSE—groans, rattles & unknown sounds; SPELLBOUND—supernatural theme music; HEARTBEAT, JUNGLE FEVER, THE LONG WALK and others calculated to SHOCK! Long Play Album. Only $3.98.

PANIC—SON OF SHOCK is similar to SHOCK, but with 12 new series of strange effects. Features OUT OF THIS WORLD, THE PRISON BREAK, RAIN, THE OPERATION, YOU'RE DRIVING ME CRAZY, A SHOT IN THE DARK and others that will make you PANIC! Long Play Album. Only $1.98.

A wild SPIKE JONES album featuring DRACULA, VAMPIRA & THE MAD DOCTOR, in TEENAGE BRAIN SURGEON, MONSTER MOVIE BALL, FRANKENSTEIN'S LAMENT, POISEN TO POISEN, THIS IS YOUR DEATH, MY OLD FLAME, plus others specially recorded to drive you mad with ghoulish laughter. Long Play Album. Only $3.98.

Please rush me the following LONG PLAYING ALBUMS:

- ☐ **THEMES FROM HORROR MOVIES; $3.98 plus 25¢ postage**
- ☐ HORROR—THE SON OF NIGHTMARE; $2.98 plus 25c postage
- ☐ **SHOCK; $3.98 plus 25¢ postage and handling.**
- ☐ **PANIC — SON OF SHOCK; $1.98 plus 25¢ postage and handling.**
- ☐ **SPIKE JONES IN HI-FI; $3.98 plus 25¢ postage and handling.**
- ☐ **NIGHTMARE; $1.98 plus 25¢ postage and handling.**
- ☐ **SLEEP NO MORE: $4.98 plus 25c postage and handling.**
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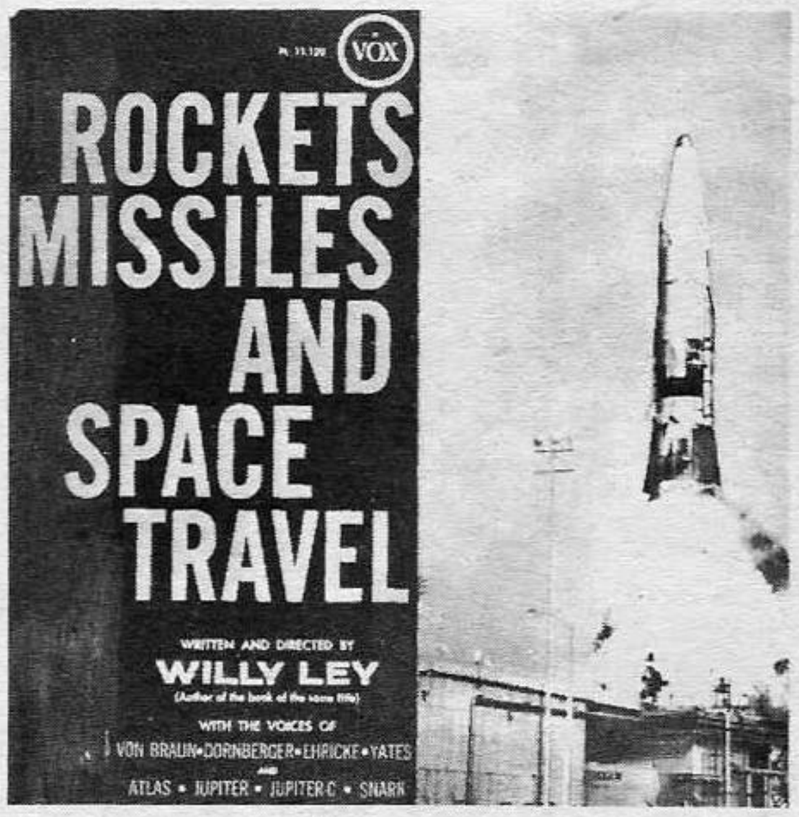
SPACE STORIES and SOUNDS NARRATED BY BILL STERN — WITH AERODYNAMIC MUSIC

Here's a special Collector's Item long playing (33 1/3 rpm) record that features thrilling adaptations of 4 of the most exciting space-science novels of all time! **THE FIRST MEN ON THE MOON,** by H. G. WELLS, tells of life on the moon and the Strange Selenites, or Moon-Men. Teems with suspenseful action. **THE WAR OF THE WORLDS,** another great classic by Mr. Wells about an invasion of Earth by Martians. And, there's a trip through the dimensions of both time & space in Mr. Wells' startling **THE TIME MACHINE.** From the pen of Jules Verne comes **A JOURNEY TO THE CENTER OF THE EARTH,** a fascinating story which takes us in the opposite direction—down rather than up. **$2.98**

SCIENCE FICTION SOUND EFFECTS

A truly special One-Of-A-Kind album. Listen to **ROCKET BLAST-OFF, SPACE SHIP IN MOTION, ELECTRONIC TELESCOPE, ELECTRONIC DRONE, SPACE SOUNDS, SONIC SEARCH, SOUNDS OF APPROACHING MISSILES** plus 24 other unique sounds. Only $5.95

ROCKETS MISSILES & SPACE TRAVEL



An outstanding record of the sounds of history being made now at Cape Canaveral—the thunder of an **ATLAS** take off, the **COUNT-DOWN** and firing of a **SNARK,** the screaming blast of a **JUPITER MISSILE,** personal interviews with **VON BRAUN** and others at the Atlantic Missile Range. **Only $5.95**

Use Handy Coupon TO ORDER YOUR RECORD ALBUMS

PLEASE RUSH ME THE FOLLOWING LONG-PLAYING ALBUMS:

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HERE'S MORE EXCITING PAPERBACK BOOKS!

NIGHTS BLACK AGENTS

Nine great tales of horror by Fritz Lieber, Jr. Bone-chilling stories of ancient evils who come to life wherever and whenever violent human emotions call them into being, to feast on the grisly terror of their hapless victims. Sheer mayhem! Real terrors that exist in large cities! Read this one at your own risk'

ZACHERLEY'S VULTURE STEW

Once again, ZACHERLEY dares to present a magnificent concoction of superior horror stories. This selection will chill, edify, delight and paralyze — spicing them (as Zacherley always does) with ghoulish humor, the result is sheer mayhem. An excellent collectors item!

INVISIBLE MEN

Invisibility is an idea which has enchanted mankind for ages—and is the perfect blueprint for exciting horror. No wonder that some of the finest writers have written on this theme! Among the very best are storit in this paperback.

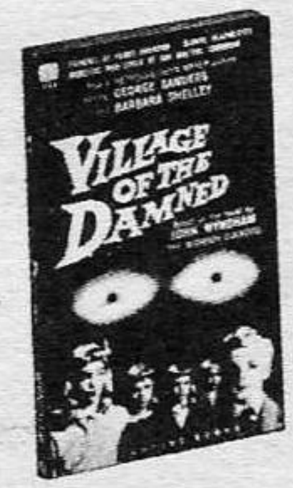
TALES TO BE TOLD IN THE DARK

Do you have a secret desire to chill blood, tingle spines? Here are ten stories by the masters of horror, with hints by the editor on reading them aloud to your own circle. You'll be the life of the wake.

DEALS WITH the DEVIL

Have you ever considered making a deal with the devil to gain your most eager desires? And yet not finally have to pay the score? Here is a collection of 12 terrifying tales about those who did — and those who succeeded.

VILLAGE OF THE DAMNED

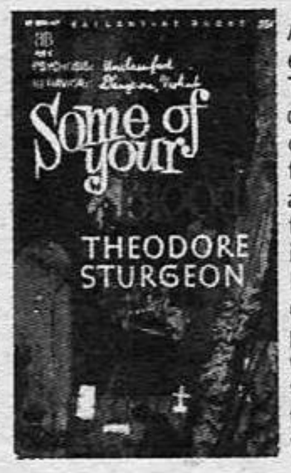


Here is a great story of children fathered by fiends unknown . . . blonde, blazing-eyed monsters who could be our masters tomorrow. The terrifying original story that was made into the hit MGM movie . . . one of the outstanding films of the year. Enough to scare the bravest reader!

THE DOLL MAKER

A tale of piercing terror about the agony of a poor victim who cannot escape the strange mastery of an egomaniac practicing unknown horrors. A graphic, emotional short novel of weird and chilling characters that seem absolutely real — by a new author of frightening tales: Sarban. Don't miss this!

SOME OF YOUR BLOOD



Another great modern horror story by Theodore Sturgeon - one of the most exciting authors of the terrible tale. Here is a short horror novel that reaches a haunting intensity. A brilliant novel of modern times that will play fantastic tricks with your imagination. The best from the master ot fantasy!

ZACHERLEY'S MIDNIGHT SNACKS

Zacherley's own choice of short stories featuring a brew of ghouls, vampires, ghosts & creatures as horrible as you would want to meet—with special cheering notes on each from old Zach himself.

THE OTHER PASSENGER

Selected short stories calculated to chill the blood. Like the hero of The Other Passenger, you suddenly feel beyond the yellow circle of your reading lamp there's something waiting, waiting to pounce. The bristles on the back of your neck rise up, a shiver runs down your spine . . .

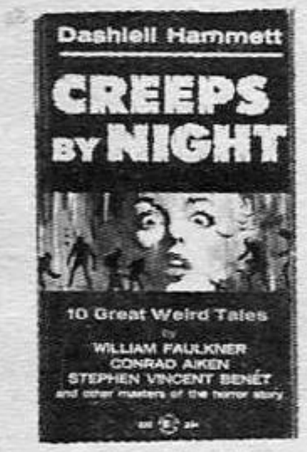
THINGS WITH CLAWS

Here's one we could not put down until the last page was read! An absolutely fascinating collection of stories having to do with "clawed creatures with murderous motives." Truly terrifying tales of worlds we dream about but wouldn't want to visit—and the creatures that inhabit these dream worlds!

NIGHTMARES

Weird tales by Robert Bloch are unique in the literature of terror. Millions of readers have been fascinated by his macabre masterpieces in magazines, books, motion pictures, radio and television. He has won the "Hugo" trophy for the year's best short story, the Edgar Allan Poe Special Award of the Mystery Writers of America.

CREEPS BY NIGHT



These are very special tales of horror. They are introduced by the late Dashiel Hammett, called by The New York Times one of America's greatest craftsmen of suspense. They include masterpieces by the most renowned experts of terror. They will give you hours of "deliciously shocking" reading. These weird tales are for the true horror fan.

THE MACABRE READER

Dance of Death, that fearsome carnival of the skeletons, weaving their gruesome evils in and out of the lives of the living, summarizes the essence of each of these shock masterpieces. Here are stories of terror from the lingering horrors of ancient Egypt to the unnamed monsters of the frigid cold and the tropic jungle.

MORE MACABRE

Specially designed to curdle your blood . . . That's this book. We call it MORE MACABRE, because that's what it is. The stories selected here are as ghoulish as any you'll find in print anywhere. They are the kind that will seek out that special little point of fright hidden in your soul—and prod it out, shrieking, into the night.

GREATEST ADVENTURE

When a sea captain brought a baby dinosaur to the home of a wealthy, brilliant scientist, it triggered off an expedition that well deserves the title of THE GREATEST ADVENTURE. For the trail of that little creature led straight into the unexplored, quake-shaken Antarctic to a lost world overrun with monsters!

ANY 3 BOOKS $1. plus 30c for postage & handling

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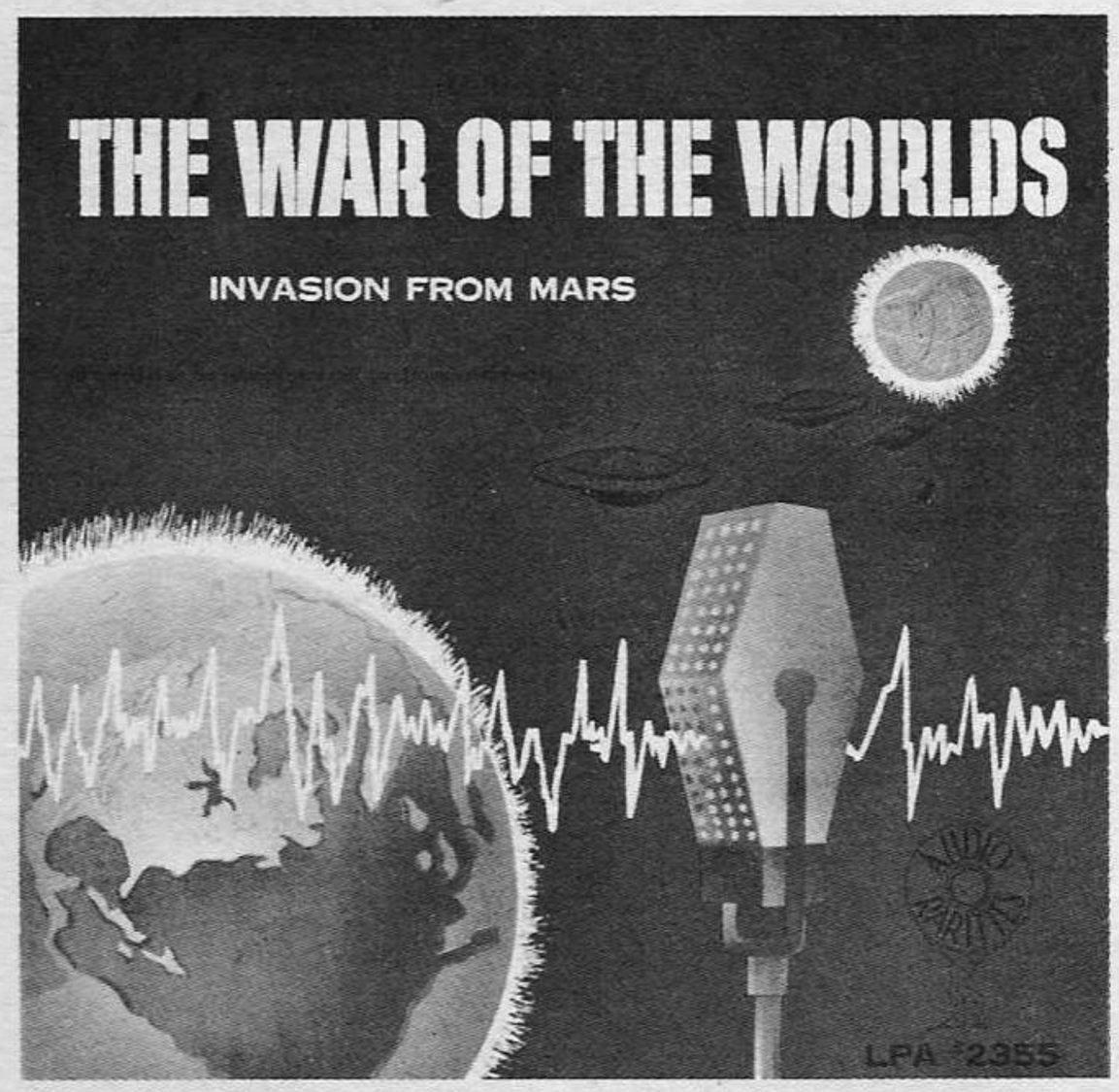
THE RADIO BROADCAST THAT SCARED AMERICA!

THE WAR OF THE WORLDS



An LP recording of the original Famous Orson Welles broadcast that frightened the nation in 1938.

Intended as a Halloween prank, this broadcast caused mass hysteria throughout New York and New Jersey. People abandoned their homes and fled in their cars—all roads were jammed, and never before had people in all walks of life become so suddenly disturbed as they did on this night. The original broadcast took place at eight P. M. Eastern Standard Time on the evening of October 30, 1938. Orson Welles and a group of his Mercury Theatre actors took their places before the microphones in the studio, little realizing what the outcome would be.

Included in this fantastic album are the main portions of this broadcast—and we believe that you will understand by listening to this re-enactment—how thousands of people were fooled on that October evening. A great, rare collector's item! Only $5.98 plus 30c postage & handling.

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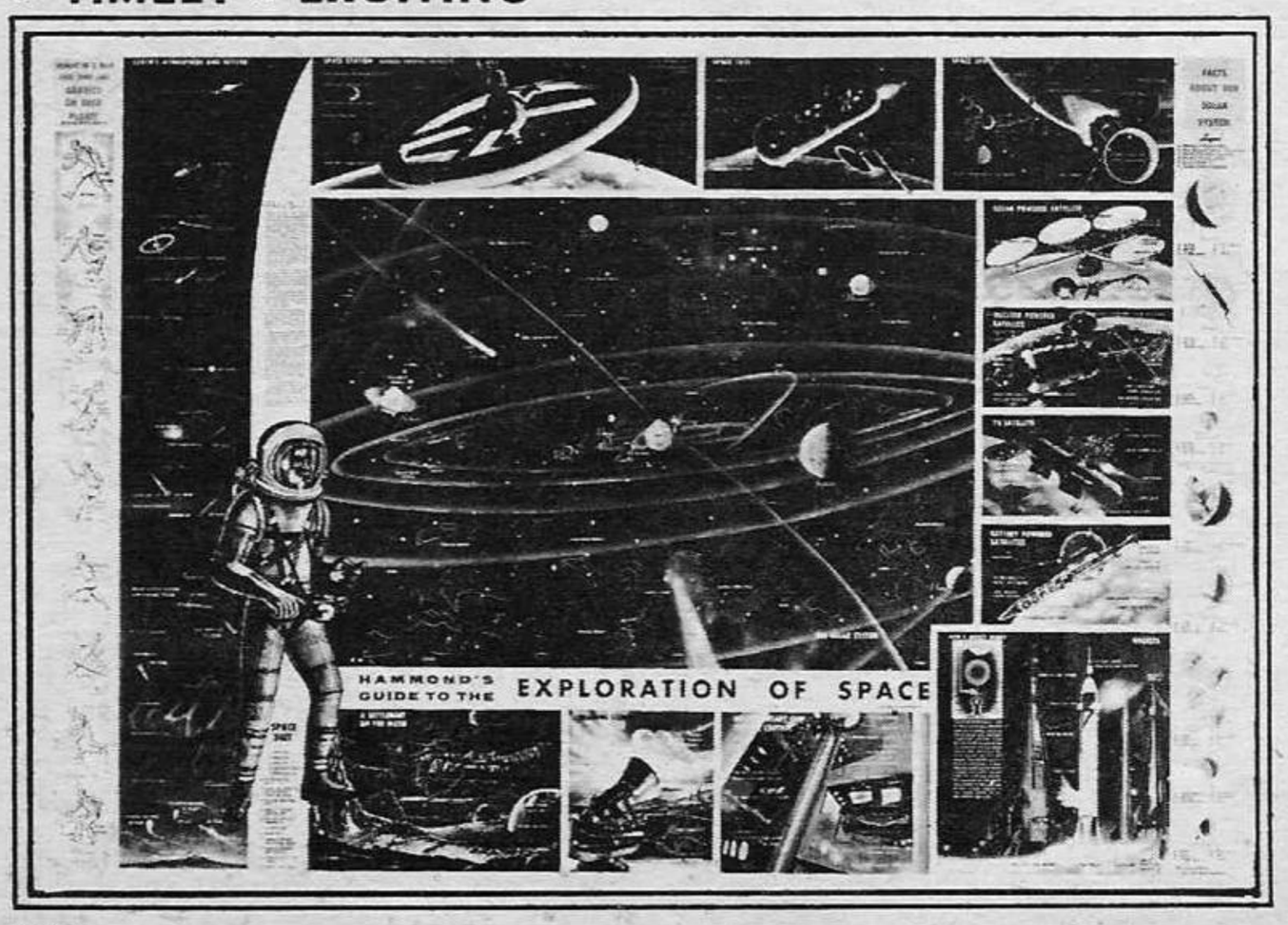
GIANT FULL-COLOR SPACE MAP only $1.00

- **GIANT 38" x 27" WALL-SIZE MURAL**
- **TIMELY • EXCITING**
- **AUTHENTIC ILLUSTRATIONS**
- **LIMITED NUMBER AVAILABLE**



New! Spectacular! Timely! Huge map-mural of Outer Space in 8 brilliant colors! Authentic, educational, thrilling. See close-up shots of the planets! See nuclear powered rockets, satellites, space taxis, space ships zooming across the skies. See 101 bizarre, unusual wonders—the fantastic world of tomorrow in exciting pictures & fascinating text! $2.00 value—yours for a limited time only at this special price of $1.

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Quick! Rush me my Giant SPACE MAP. Here's my $1 plus 25c postage and handling.

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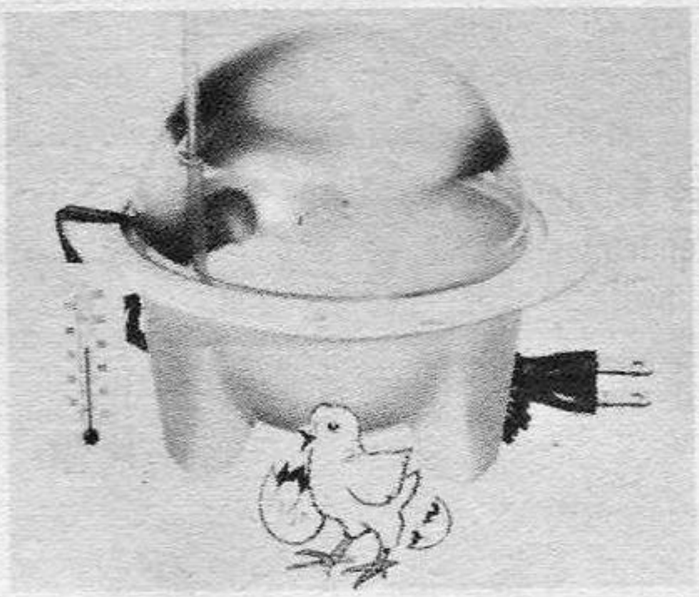
WATCH THE

MIRACLE OF BIRTH

BEFORE YOUR VERY EYES



See the entire hatching process . . . from egg to chick . . . through the plastic dome window of this 2 egg incubator. Maintains proper heat and humidity to hatch chicks, ducks, pheasants, quail, etc. Includes bulb, egg holder, thermometer, and instruction book. Stands 6" tall, 7¼" wide. Base converts to a brooder after chick is hatched. Only $2.98 plus 50c postage

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PERPETUAL MOTION

SOLAR ENGINE

NO BATTERIES!
NO ELECTRICITY!
NO POWER AT ALL
— EXCEPT LIGHT!

All you need is LIGHT to run this scientific ATOMIC ENERGY ENGINE. The brighter the light—the faster it will spin. Resembles a light bulb (made of quality glass) with a heavy-duty base. Sits anywhere. 6 inches high. No parts to wear —nothing to get out of order. Any light will cause it to turn—even under water! A fascinating and mysterious novelty. $1.75 plus 25c postage & handling.

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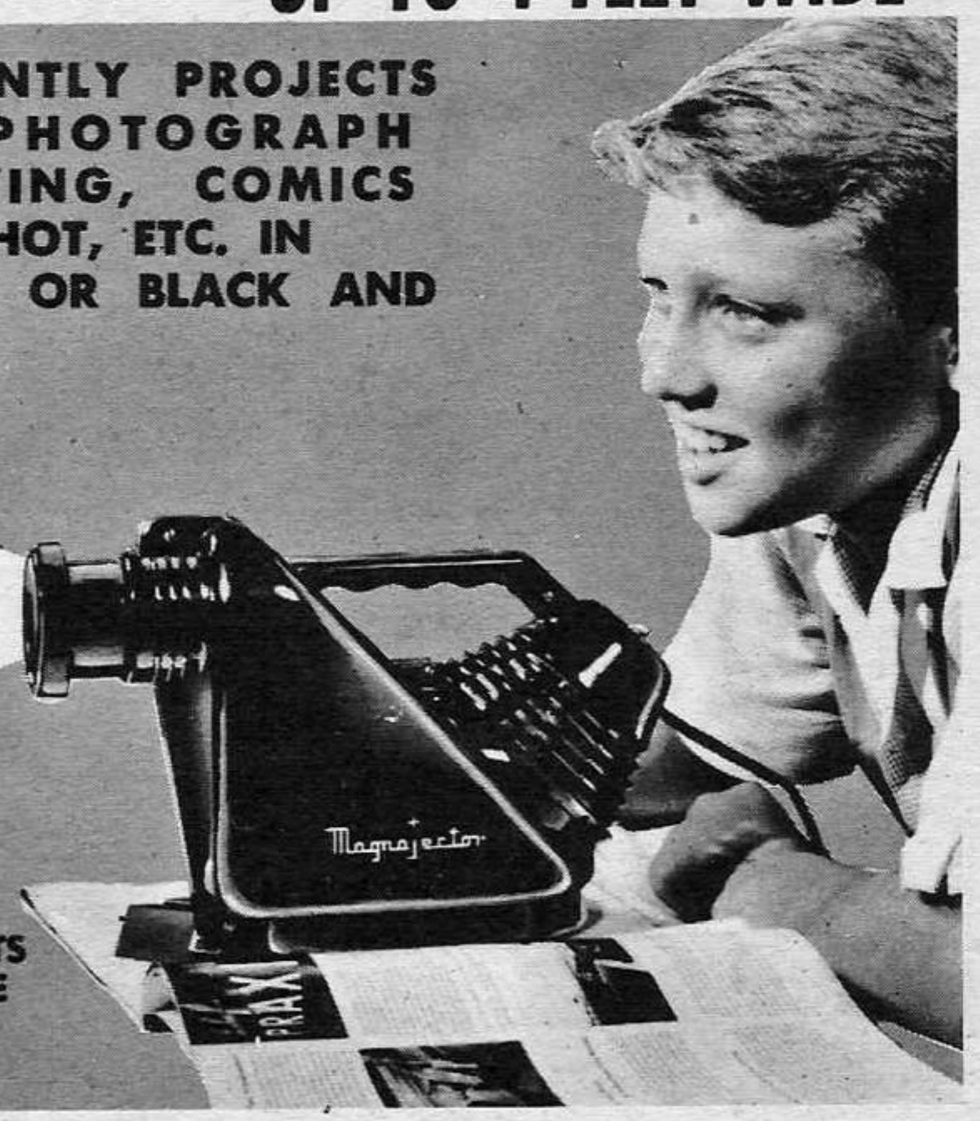
PROJECT ANY PICTURE IN THIS MAGAZINE UP TO 4 FEET WIDE

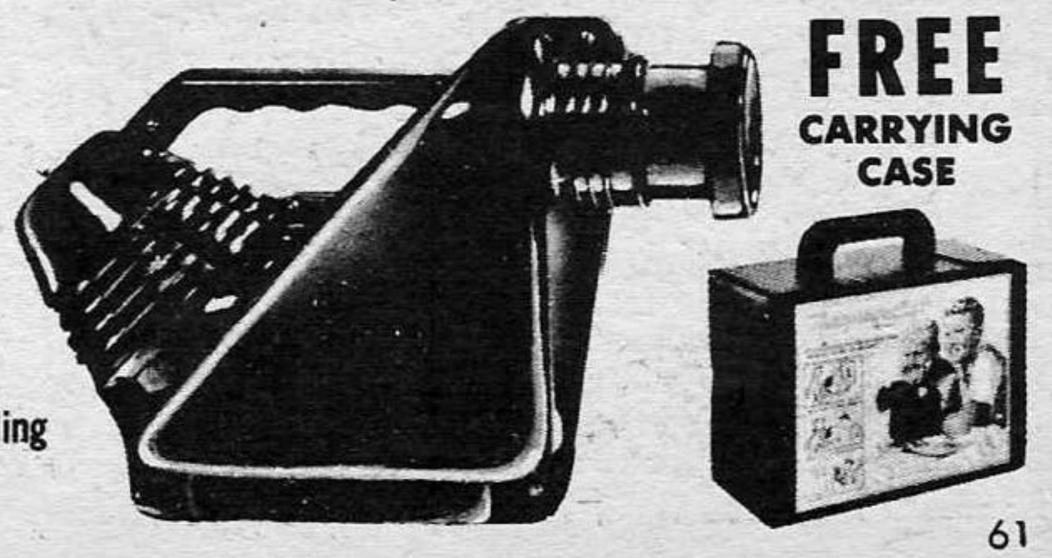
No Films or Slides Necessary

INSTANTLY PROJECTS ANY PHOTOGRAPH DRAWING, COMICS SNAPSHOT, ETC. IN COLOR OR BLACK AND WHITE



USES ORDINARY HOUSEHOLD LIGHT BULB
ENLARGES AND PROJECTS ON ANY CLEAR SURFACE
ADJUSTABLE TWIN PRECISION LENSES

The MAGNAJECTOR is a brand new invention that enlarges ANY ILLUSTRATED MATERIAL to a giant four-foot-wide image on any screen or wall. Absolutely no films or negatives required to project in black or white or full color. Will clearly project ANYTHING that can be placed under the lens opening, such as insects, leafs, etc. Think of the hours of fun and entertainment you'll have moving the MAGNAJECTOR over the pages of FAMOUS MONSTERS and other magazines and newspapers! Approved by Underwriters' Laboratories — plug in anywhere. Only **$6.95** plus 70c postage and handling



FREE CARRYING CASE

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MONSTER INSIDE THE BOX

MYSTERIOUS!
SINISTER!

There it sits, the **MYSTERIOUS BLACK METAL BOX**—Quiet, Sinister and Waiting. You throw the Switch to **"ON"**. Immediately there is a terrific grinding of power as **THE BOX** starts jumping as if it contained a hidden **MONSTER.** Then the lid slowly rises . . . and from inside **THE BOX** emerges a frightening, eerie **GREEN HAND.** The **GREEN HAND** grabs the switch, pushes it to **"OFF"** and quickly disappears back into **THE BOX.** The lid slams shut—and all is silent again! Once seen, this is never forgotten. The most haunting, maddening object you've ever witnessed! Only **$4.95** plus 25c postage & handling.

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MAGIC MOON ROCKS

AN OUTER-SPACE GROWING GARDEN!

Here's a spectacular educational project that is truly out of this world. The colorful MOON ROCKS grow into a fascinating OUTER SPACE GARDEN in a matter of minutes! Brilliant colors! Fantastic space shapes! All you do is add the MAGIC MOON ROCK liquid that comes with the package and watch the rocks grow! Also complete with MOON ROCKS, PLASTIC MOONSCAPES, TRANSPARENT PLASTIC DOME, INTERPLANETARY MAN and ROCKETS. Size: a full 10 by 7 inches. Only $1.98 plus 30c postage & handling.

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MINIATURE GERMANIUM RADIO

NO BATTERIES NEEDED! NO ELECTRIC OUTLET!

SIMPLE TO OPERATE

This tiny radio measures only 3" x 2", yet is powerful enough to pick up local radio station broadcasts. The miniature radio is completely safe for all to use — as it does not connect to any source of power or electricity. Perfect for everyone who wants a private, personal radio — for listening in bed without disturbing anyone, terrific for sports news & your favorite program. In the event of a power failure the GERMANIUM RADIO will allow you to hear the news & civilian defense broadcasts.

THE MINIATURE GERMANIUM RADIO comes complete with private listening **EAR PLUG, 5-INCH ROD ANTENNA** and **METAL CLIP ANTENNA.** Simply clip antenna to any metal object in the house (water faucet, pipes, plumbing, lamp, etc., or any metal object outside the house, such as a wire fence, etc.) Engineered for efficiency, the **GERMANIUM RADIO** can pick up as many as 6 stations in some areas. Only **$2.00** plus 25c postage & handling.

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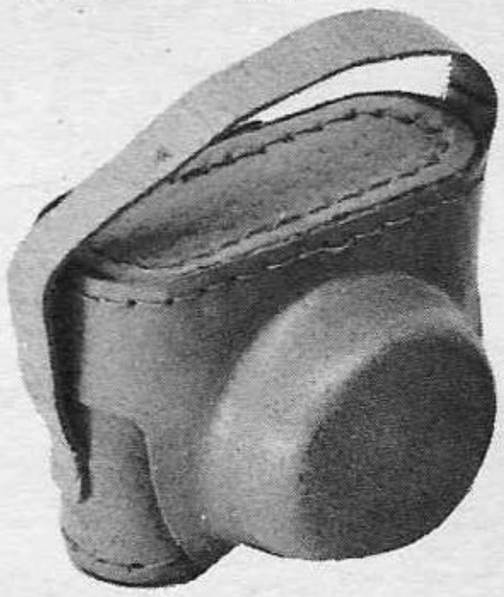
MINIATURE SPY CAMERA



2 inches

FITS IN PALM OF HAND—YET TAKES 10 PICTURES WITH 1 ROLL OF FILM!

This tiny SPY CAMERA is only 2 inches long but will take clear, sharp 2½" x 2½" pictures that can be blown up to snapshot size. Camera has fixed-focus lens and quality two-speed shutter. Uses low cost film (10 pictures to a roll). Complete with pigskin case and 6 rolls of film that will give you 60 pictures! Camera, case & film—all for only $2.00 plus 25c for postage & handling.

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BOX 6573, PHILADELPHIA 38, PENNA.

THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!

NOW YOU CAN OWN THIS FAMOUS, BEAUTIFUL, RARE

VENUS FLY TRAP

only $1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!

DISCOVERED BY ARTHUR DOBBS, COLONIAL GOVERNOR AND NATURALIST

On Jan. 24, 1760, Governor Dobbs wrote, ". . . the greatest wonder of the vegetable kingdom is a very curious, unknown species . . . Upon anything touching the leaves they instantly close like a spring trap . . . It bears a white flower; to this surprising plant I have given the name Fly Trap."

ADMIRED BY CHARLES DARWIN, WORLD FAMOUS BOTANIST AND EXPLORER

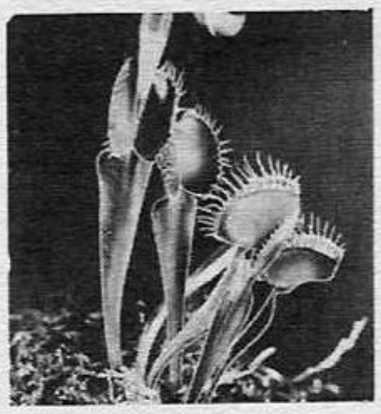
In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects. It seems hardly possible, and yet it is certainly a fact."

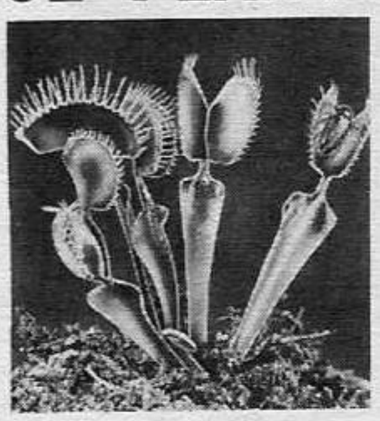
A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and develop traps in 3 to 4 weeks. They will beautify any room in your house. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.





Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

CAPTAIN COMPANY, Dept. SP-4
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☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

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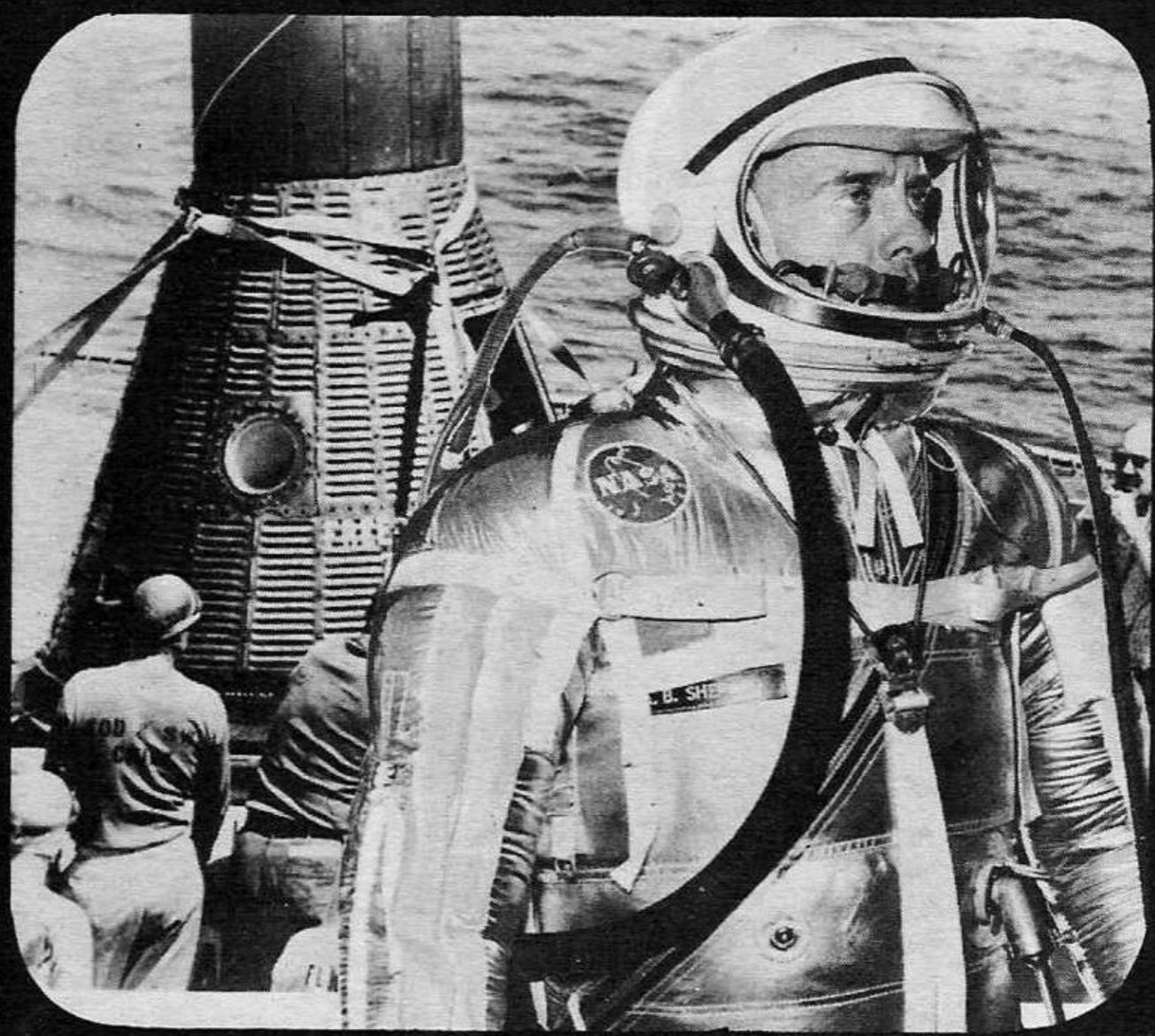
on film U.S. SPACE PIONEER



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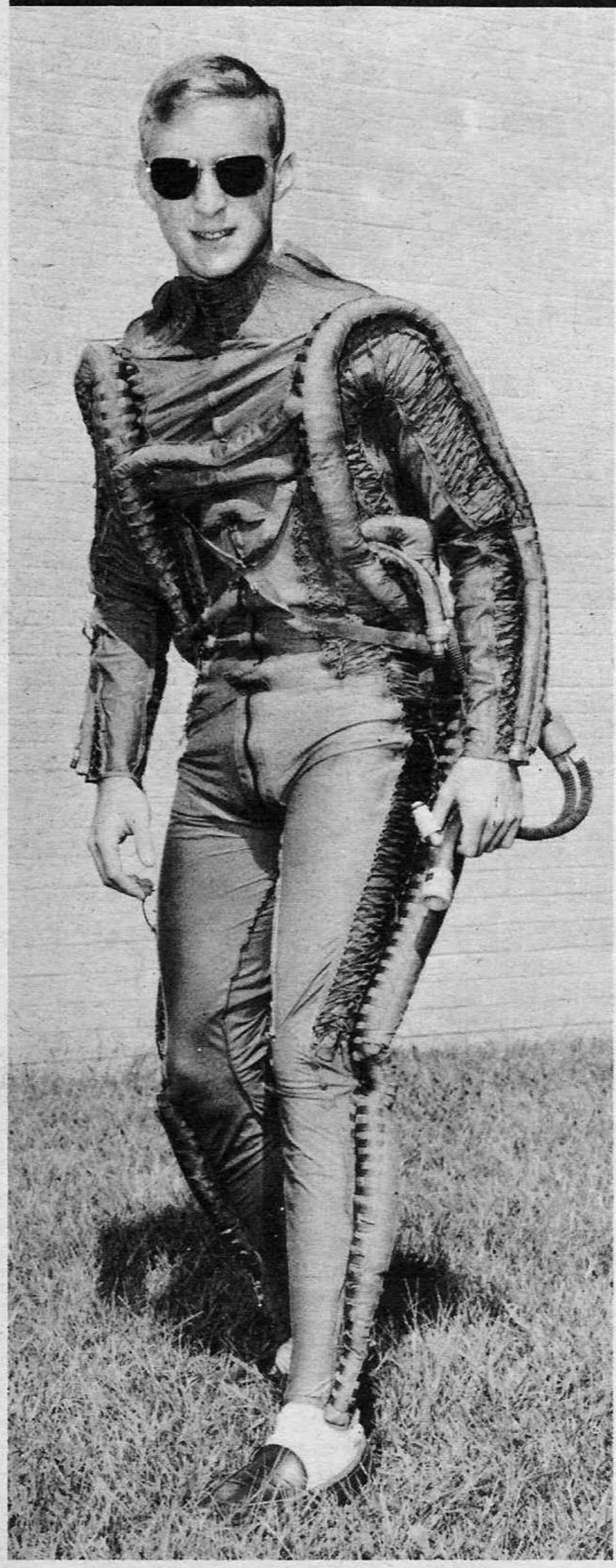

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