

SOL RISING

December 2006

FREE

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The Newsletter of The Friends of the Merrill Collection of Science Fiction, Speculation and Fantasy

I Made a Movie This Big!



Mark Askwith (left) interviews director Terry Gilliam about his latest movie, *Tideland*. Photo by Andrew Specht

On October 7, The Merrill welcomed director and Monty Python alum Terry Gilliam to Toronto to promote his latest film, *Tideland*. The Merrill co-sponsored the event with The Beguiling. Although this was a free event, seating tickets were required for entry and were snatched up within hours of being made available. Collection Head Lorna Toolis and Peter Birkemoe of The Beguiling co-hosted the event while Mark Askwith of Space acted as interviewer. During the interview Mr. Gilliam spoke about the challenges of independent filmmaking, his post-Python career and demonstrated his amazing stream-of-consciousness sketching skills for an amazed audience.

For a full report on the Evening with Terry Gilliam please turn to page 2.

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Friends of the Merrill Collection
Number 35, December 2006

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Reach Us

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Call for Submissions!
Contact Sabrina (sabrinafried@rogers.com)
if you wish to submit articles, essays or art
pieces. Be a part of SOL Rising, speak out!

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THE
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SPECULATION AND FANTASY

SOL RISING

Friends of the Merrill Collection
Number 35, December 2006

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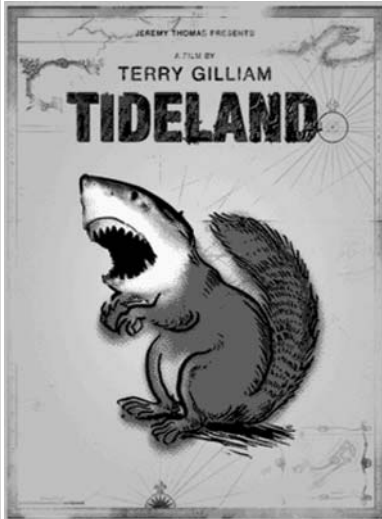
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From the Librarian

By Giles Orr

On Saturday October 7th the Merrill Collection of Science Fiction, Speculation, and Fantasy welcomed Terry Gilliam - the only American member of the Monty Python troupe - for an interview. Gilliam is best known for his involvement with the Pythons, but for many years has directed unusual and memorable movies such as *Brazil*, *The Fisher King*, *Fear and Loathing in Las Vegas* and *Twelve Monkeys*. Admittance was free, but a ticket was required: the 250 tickets that were made available were gone in three days almost exclusively by word-of-mouth from the Merrill and The Beguiling (our co-sponsors). Introductions were made by Lorna Toolis of the Merrill and Peter Birkemoe of The Beguiling.



Tideland was released to Canadian theatres on October 20

Mark Askwith of Space Television did the interviewing: he came well prepared with an extensive knowledge of the former Python's history in print, TV and film. Gilliam at the age of 66 is energetic and funny, joking about everything, blunt in his opinions (George Lucas in particular came under attack), constantly waving his hands as he answered questions. Subjects covered included Gilliam's early start at *Help!* magazine, his stumbling entry into animation, and meeting the other would-be Pythons. Gilliam spoke of the freedom they had to do whatever they wanted, with no interference at all from the studio. As the discussion turned to movies, Askwith brought up a subject of wide interest to a crowd made up of science fiction and graphic novel fans:

Gilliam's optioning of Alan Moore's famous work *The Watchmen*. Gilliam said that he'd found that it would be almost impossible to cut any of the content without destroying the story, but that would have meant a four hour movie. Ultimately, he said, he was "happy to not go on record as the person who destroyed *The Watchmen*."

Gilliam's newest movie is called *Tideland*, and was released in Toronto on October 20th. The movie follows a young girl after her mother dies of a heroin overdose. Her father, also an addict, relocates both of them. Gilliam talked about the resilience of children, and how he feels that many adults underestimate them. He also encouraged everyone present to go out and see the movie on opening weekend, as he's now an independent director who lives or dies by the first weekend numbers.

THE
MERRIL COLLECTION OF SCIENCE FICTION
SPECULATION AND FANTASY

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A Wonderful Gift

By Ted Brown

In May of this year TorCon 3, the 61st World Science Fiction Convention, which was held in Toronto in 2003, donated \$4,000.00 to the Friends as a grant to be used to purchase books and other materials for the Merrill Collection. Torcon found, when they had totalled their books after the convention, that they had a surplus. In the true spirit of community, they decided to distribute the surplus to “organizations that are making a contribution to the fan community.”

A donation of this size is a real boon to the Friends and to the Collection, and an essential part of keeping the Collection current and comprehensive. We thank Larry Hancock (President of Torcon 3) and his committee for this wonderful gift, and we encourage you to seek out and attend the many science fiction and fantasy conventions that are held throughout North America and are presented and run by committed, caring people such as those in charge of Torcon 3.

(And just a reminder that your own donations to the Friends are tax deductible. With a donation of any size you can support the work of the Friends, build the Merrill Collection and reduce your tax bite - multitasking at its best!)

Artist's Corner

“Starship” By Vez Nedeau



This illustration by Vez Nedeau was originally going to be used as a cover for TPL's What's On. It was eventually replaced by Frank Kelly Freas' Green Man. Sol Rising is now accepting submissions of original art as well as photography and articles. For more information on how to contribute to Sol Rising, please see page 7.

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Friends of the Merrill Collection
Number 35, December 2006

Special Notes

DONATIONS: HOW THEY WORK

Your thirty-five dollar membership generates an income tax deduction certificate for that amount, as do all cash donations over the membership fee. The Toronto Public Library Foundation mails the certificate to you and you deduct it as a charitable donation the next time you do your income tax. The money that you donate is moved into the Merrill Collection's book budget and enables the Collection to purchase that many more books. Think of it as a means of directing the use of your tax dollars – what better use could the library make of your money than buying books?

MISSING MEMBERS

When members forget to send a change of address to the Friends of the Merrill Collection, we try to locate them. If you know where any of the people listed below are currently living, please contact the Merrill Collection staff.

Patricia Orr

**Upcoming Events
at the Merrill****Obituary**

We are saddened by the passing of our friend, Peter James Gallacher, on October 26. Although best known for his long career in television as a producer and director, he was an avid fan and collector of books, comics and pulps. His vast collection reflected his love and appreciation for these genres.

His interest in mass media started young. By 12 he had his own show on Shaw Cable, then found commercial success as the voice of Tony the Tiger, Jr. His work at CITY TV, Global, CTV and the CBC was eventful and earned him the respect of his peers.

He loved his work, be it filming scenes for *X-Men*, producing network sports coverage, and most especially CBC's *HofType*. Peter's love and knowledge of books was a key factor in that show's success.

Anyone who ever met Peter was the better for it, and we will all miss him very much.

View From The Chair

By Ted Brown

At the very first Word on the Street I attended, back in the mists of time, I bought a brand new Peter Robinson hardcover from a publisher's table for \$5. I then walked around a corner and ran smack into the man himself. He signed it for me, and I was hooked on Word on the Street: such a magical symbiosis of publisher, writer and reader quite took my breath away and I have looked forward to Word on the Street every year since.

As lovers of books and writers know, the 17th annual Word on the Street festival was held on Sept 24 at Queen's Park in Toronto (with simultaneous celebrations in other Canadian cities). The Friends of the Merrill Collection were there again this year, along with the Friends of the Osborne Collection of Early Childrens' Books, thanks to the lovely folk at the Toronto Public Library and the TPL Foundation who made space available (and paid for tables) for both Friends groups. It is typical of the type of support that the Friends receive from TPL and the Foundation year-round and is very much appreciated. The Merrill Friends handed out Green Man posters by the bushel, sold a mountain of used books (\$5 a bag. A steal!) and raised the profile of the Collection to hundreds (maybe thousands!) of passers-by.

It is no exaggeration to say a wonderful time was had by all; the festival, since it switched location from Queen Street to Queen's Park, is now somewhat akin to spending a day in the park - but surrounded by books and writers. And for readers seeking out their favourite authors, the best turnout each year is from the genre writers. For readers of science fiction, fantasy, mystery and horror, the festival always provides a marvelous opportunity to meet favourite Canadian writers and maybe get a newly acquired book signed. We are grateful to Terence Green who has very kindly written his impressions of Word and the view from the science fiction writers' table for this issue.

The Friends volunteers are essential to the success of our participation at Word on the Street. Thanks, volunteers! - Mary Armstrong, Jamie Fraser, Arlene Morlidge, Jim Pattison and, most particularly, Lorna Toolis (Collection Head and organizer extraordinaire). There is a lot of work to be done to prepare for Word each year, and a small number of people do an extraordinary amount of work. You, too, would be warmly welcomed if you wished to participate. The actual event is a lot of fun (more people can always be used to staff the table) but if you're not available on the day of the festival, there is a lot of simple but necessary preparatory work that needs willing hands. Do let us know if you would like to participate in next year's Word on the Street.

And there's yet another opportunity! Put your old sf, fantasy and horror books to work supporting the Merrill Collection by donating them to the Friends. If you have a large number, it's probably best to call the Collection staff to let them know you're coming, but even if you only have a few, all donations are most welcome.

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The Word on the Street

By Terence M. Green

I've been the volunteer liaison/organizer for the SFWA Booth at Toronto's one-day Word on the Street Festival - a celebration of the written word - every September for the past 9 years of its 17 year history, an event that attracts in excess of 200,000 people annually. Our two small tables have played host to (among others) myself, Robert J. Sawyer, Robert Charles Wilson, Scott Mackay, Karl Schroeder, Phyllis Gotlieb, Andrew Weiner, James Alan Gardner, Edo van Belkom, and Cory Doctorow (as well as representatives from the annual Toronto-based Ad Astra SF Convention). This small gathering alone includes winners of and finalists for the Hugo Award, Nebula Award, John W. Campbell Award, Sunburst Award, Prix Aurora Award, Arthur Ellis Award, World Fantasy Award, Governor General's Award, recipients of fiction grants from the Canada Council, Ontario Arts Council, Toronto Arts Council, writers-in-residence at libraries and post-secondary institutions and other honours too numerous to mention here. The authors appear voluntarily, come at their own expense, pay for the booth themselves (splitting the cost proportionally), and use their time there to meet-and-greet, promote their books, and try to increase their readership. Simply put, we want to let the city know just how many world-class writers of SF&F are living right here in its midst - usually a startling revelation for the average Torontonian.

There are always logistical problems, uncertainty of weather, financial and other concerns. And largely, as a group we are still (somewhat amazingly) ignored by the local media. But these issues pale before the opportunity to get the Word out onto the Street. Since we go to the trouble of creating and writing the fiction, it seems silly not to take a few hours a year to let local folks know that both we and the books exist. In their shoes, and in the general absence of local media exposure, as a reader, I'd want to know. My belief - and experience - is that people who attend the festival want to go home with a book (or several), and the opportunity to meet and talk with the author, get a book discount-priced and signed (even personalized) by that author is exactly what they want - a genuine bibliophilic pleasure.

We share this bibliophilia with our readers. From our small booth alone, literally hundreds of books are sold every year, finding their way out into the city, into living rooms, onto coffee tables, bedside tables, possibly even changing hands. This is a Good Thing. It is why I have stayed involved. It is why you should drop by and visit next year. I am a great believer that being alive and well, we should celebrate everything. Surely, our books are no exception.

Terence M. Green is the author of the sf novels *Blue Limbo* and *Barking Dogs*, and the trilogy *Shadow of Asbland*, *A Witness to Life* and *St. Patrick's Bed*.

continued from page 4 -

I didn't see Peter Robinson this year, but Terence Green was there, and Scott Mackay and Nancy Kilpatrick, and more mainstream writers like Russell Smith, Dionne Brand and Antanas Sileika. Margaret Atwood was trying out her new long distance signing pen from Glasgow, magazine publishers handed out free samples, singers sang and story-tellers orated. I'm now starting my personal countdown to next year's Word on the Street. See you there next year!

Volunteers Needed!

If you would like to help with the following events, contact Lorna Toolis at ltoolis@torontopubliclibrary.ca

*Writers for *Sol Rising* (Ongoing)

*Set up and clean up for the AGM (May 2007)

*Set up, clean up and booth staff for the Merrill table at the Word on the Street (September 2007)

40 Years of *Star Trek*: Going, going, gone...

By Jim Pattison

As everyone must know by now, 2006 is the 40th anniversary of *Star Trek*. CBS and Paramount celebrated the milestone by auctioning off documents, props, costumes and models from all five live-action *Star Trek* series and all ten movies. The auction, comprising 1,000 individual lots, took place at Christie's in Rockefeller Center in New York on October 5, 6 and 7, and received a great deal of media exposure.

(Typical headlines: "Christie's boldly goes into the *Star Trek* vault", "*Star Trek* auction energizes bidders" and, of course, "Bid me up, Scotty".)

The History Channel provided live, streaming coverage of the auction on its website, with replays every evening. Even *The New Yorker* got into the act when it noted, "the crowd at Christie's this week may be a little zanier than usual." In fact, there were a number of people at the auction wearing Starfleet uniforms, but most of them turned out to be employees of Christie's, rather than bidders.

Love it or hate it, you have to admit that Gene Roddenberry's creation is a major icon of 20th century popular culture. Christie's responded to the special nature of the auction by issuing a two-volume catalogue that is itself a thing of beauty - particularly the limited tray-cased hardcover edition, which sold for a jaw-dropping \$500 per copy. With annotations by "Treksperts" Michael and Denise Okuda, the catalogue functions as the ultimate *Star Trek* coffee-table book: approximately 500 pages of superb colour photographs of everything from phasers, tricorders and Starfleet uniforms to large scale models of many of the various starships named *Enterprise*, along with *Deep Space Nine* and *Voyager*, too.

The first reaction many people had on seeing what was being put on the auction block was "Wow! I can't believe that Paramount is actually getting rid of all this stuff." Surely, they reasoned, these artifacts should be on public display in a museum. In a perfect world, that's probably true, but I'd imagine that there are few if any museums with the resources to properly catalogue, preserve and display more than a fraction of this collection, let alone the whole thing. Ultimately, I think that dispersing the majority of these items to appreciative fans and collectors worldwide is preferable to leaving them to collect dust - or worse, to rot away - in storage. Still, it would have been nice to see at least some of the key items go on permanent display somewhere.

Another area of controversy was the question of money. Certainly, the items being auctioned were the property of Paramount, and they were entitled to sell them for whatever they could get. But for a corporation of Paramount's size, the total proceeds of the auction - just under \$6,000,000 before the addition of Christie's buyer's premium - were a drop in the bucket. Announcing that they were donating the money to a variety of charities



Above: This model of the *Enterprise-D* constructed by Industrial Light and Magic was the star of the auction. It was sold for \$500,000 to a private collector.

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rather than using it to fill the corporate coffers would have been a nice way of saying “thank you” for the profits generated by the franchise over the years, and probably would have encouraged even more people to bid as well.

Not that a lack of bidders was a problem for Christie’s. Virtually every lot in the sale drew intense interest from bidders in the auction room, as well as from people bidding via the telephone, the Internet, and absentee bidder forms. Many items sold for several times their pre-sale estimate. Even something as mundane as Lot 300 - Klingon Floor Matting - went for \$900, against an estimate of \$100-150. (The Okudas’ comment: “On one hand, these pieces of floor matting are just dirty, worn, painted grating. On the other hand, they were used in Klingon ships and other sets, too. Where else can you get the makings of a real Klingon doormat?” Where else, indeed?)

By far, the star of the auction was Lot 712 - the hero effects miniature of the Starship *Enterprise-D*. Constructed by Industrial Light and Magic, the 198 cm model was used in all seasons of *Star Trek: The Next Generation*, as well as the film *Star Trek: Generations*. The pre-sale estimate was \$25,000-35,000. It sold to a private collector, bidding by telephone, for \$500,000.

Other models drawing significant interest were an “exquisitely detailed” 91 cm Klingon Bird-of-Prey first seen in *Star Trek III: The Search For Spock* (\$260,000) and “one of the finest visual effects models ever made for motion picture science fiction,” the 254 cm Starship *Enterprise-A* from *Star Trek: The Motion Picture* (\$240,000). Four other important models - the Starship *Enterprise-E* from *Star Trek: First Contact*, the Starship *Voyager*, space station *Deep Space Nine*, and a starship model seen in various roles in many different episodes and movies, including the Starship *Enterprise-B* in *Star Trek: Generations* - sold for \$110,000 each.



These not-so-vintage tribbles were made for the DS9 episode “Trials and Tribble-ations”. The breeding pair sold for \$4,000. No word on the current market value of their offspring.



Picard’s Ressikan flute from the episode “The Inner Light” sold for \$40,000. Regrettably the brass flute is a non-playing instrument.

The most expensive item in the sale that wasn’t a model was the space suit worn by Dr. McCoy (DeForest Kelly) in the original series episode “The Tholian Web”, which went for \$120,000. In general, there were relatively few items available from the original series, so even replicas of original items created for later series

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Curiosity educated the cat.

Add to the discussion in our magazine. Advertise with us.
Contact Sabrina for further information.
sabrinafried@rogers.com

Contribute to Sol Rising!

Sol Rising is currently looking for articles, photographs and illustrations on science fiction, fantasy, horror, speculative fiction, genre movies, fandom and any related subject you can think of.

Experience is not required. For more information please contact Sabrina Fried by email at sabrinafried@rogers.com.

Good Lord! EC Lives!

By Jim Pattison

Ask a group of knowledgeable comic book aficionados to name the company that produced the best written, best drawn comics ever, and chances are that most of them will say “EC”. Entertaining Comics - EC for short - flourished for a relatively brief period: the five years between 1950 and 1955. In that time, a group of talented artists - Johnny Craig, Jack Davis, Graham Ingels, Jack Kamen, Bernie Krigstein, Harvey Kurtzman, Joe Orlando, John Severin, Al Williamson, Wally Wood and others - produced some of the best work of their careers, under the guidance of publisher Bill Gaines and writer Al Feldstein.

Eschewing the costumed superheroes made famous by DC and Timely (later Marvel), EC published comics in a number of different genres, including science fiction and horror. One of the defining trademarks of an EC story was the O. Henry-style shock or twist ending, in which the story’s villain would receive his or her just desserts, served up in an appropriately gruesome manner, but with tongue planted firmly in cheek.

Everything was fine for the first few years, but by 1954 the strain was beginning to show. In April of that year, Gaines testified before a Senate Subcommittee that was trying to determine if comic books were a contributing factor to juvenile delinquency. Meanwhile, four years of unrelenting deadlines were starting to take their toll on the comics, which were becoming increasingly formulaic. At the same time, they were forced to become more and more sensationalistic in order to compete with EC’s numerous imitators.

By early 1955, Gaines had had enough. Faced with the prospect of censorship by the recently-formed Comics Code Authority, he canceled most of his beleaguered *New Trend* titles and launched a series of more wholesome *New Direction* comics. None of them lasted more than a year. Following a failed experiment dubbed *Picto-Fiction* (magazines that presented prose short stories with three or four black-and-white illustrations on each page), Gaines made an important decision: he would concentrate all of EC’s energies on a single publication, one that had started in 1952 as a 10-cent, four-colour comic book, and had been converted to a 25-cent, black-and-white magazine three years later. That publication was *MAD*, and the rest is history.

Many of the fans who read EC comics in the early 1950s were inspired to pursue careers in the creative arts, growing up to become writers and moviemakers. Many others are still active in comics fandom five decades later. Falling somewhere in between those two groups is Russ Cochran. It was Cochran’s love of the comics he read as a child that led to his meeting with Bill Gaines in the 1960s, and it was his friendship with Gaines that led to his decision to quit his day job as a physics professor to become a publisher in his own right. Cochran’s most ambitious publishing project to date has been the EC Library, which reprinted all of EC’s comics in black-and-white in a series of slipcased hardcover sets. In the mid 1990s, Cochran sold his business to Steve Geppi’s Gemstone Publishing. He retained his role as publisher, in much the same way that Gaines stayed on as publisher of *MAD* after eventually selling the magazine to Warner Bros. Gemstone’s latest project is one close to Cochran’s heart: the EC Archives. In late October, the busy publisher took some time out of his schedule to answer some questions about these eagerly anticipated books.

SOL Rising: You’ve been involved in a couple of EC reprint projects over the past 30 years, most notably the EC Library sets. Why another one? How will this one be different?

Russ Cochran: Yes, I have reprinted the EC material in several formats, but they all have one thing in common: They were done for the direct market, i.e., for sale in comic shops. People who go to book stores like Barnes & Noble and Borders have never had a chance to buy these. I wanted to find a format which would be attractive to book stores, in addition to the direct market. Also, this is the first project to treat the EC material with proper respect: Full colour printing, quality paper, in a permanent hardcover format. Comic books are an important part

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of America's cultural heritage, but it is hard to find them in libraries around the country. The EC Archives series is designed especially for libraries and educational institutions. And DC's Archive series, including The Spirit Archives, and Marvel's Masterworks series, have paved the way for the acceptance of these books. I believe that the EC Comics represent a high point in the history of comics in America and deserve to be in permanent collections everywhere.

SOL Rising: What kind of publication schedule do you hope to maintain? How long do you anticipate it will be before all of EC's output has been "archived"?



Russ Cochran: The first four EC Archives books will be available by January 2007. After that the schedule calls for a new book every two months.

SOL Rising: How far ahead are you thinking in terms of what titles will be published? Will you concentrate on the *New Trend* titles first, or mix in some *New Direction* books as well? What about the *Pre-Trend*?

Russ Cochran: Naturally, we want to start with the best material, which is the *New Trend*. If we finish the *New Trend* and there is sufficient demand for *New Direction* and/or *Pre-Trend*, we will do those as well.

SOL Rising: Many fans of reprints of this type are extremely critical of the colouring, claiming that it often looks too garish, or doesn't resemble the original comics closely enough. How has the colouring for the EC Archives been done?

Was the intent to be as faithful to the original comics as possible? If not, what sorts of changes have been made?

Russ Cochran: I remember when I saw the Nostalgia Press book *Horror Comics of the '50s*. I was very disappointed in the color. It was garish and so strong in some cases that it tended to obliterate the artwork. The original ECs were printed on the cheapest grade of paper which absorbed the colours and kept them from being too garish. When these same colour separations were printed on a better quality paper, the colour was too strong. This has been a problem in virtually all the Archives projects from DC and Marvel and I wanted the EC Archives to solve that problem, and I believe it has. First of all, the earliest EC Comics from 1950 were not coloured by Marie Severin. They were coloured by employees of Chemical Colour Engraving and this colouring left a lot to be desired. Bill Gaines and Al Feldstein were very unhappy with the colouring from Chemical. Toward the end of the first year John Severin mentioned that his sister, Marie Severin, could do a better job of colouring all the ECs. She was hired and subsequently coloured all the EC product. Every page in the EC Archives has been re-coloured using modern computer technology to include fades and blends, modeling on faces and clothing, and other modern techniques to achieve a more pleasing colour page. But in doing this Marie's original colour schemes and style were followed.

SOL Rising: The EC Library sets reprinted all editorial content - the letter pages, the house ads and the text pieces - in addition to the stories. Will the EC Archives do the same? Will you also be reprinting the notes and interviews that appeared in the EC Library?

Russ Cochran: Yes, the EC Archives will include Letters pages and house ads. Some of the material from the interviews in the EC Library sets will be used in the EC Archives.

SOL Rising: You have some impressive names providing forewords in the first couple of volumes - George Lucas and Steven Spielberg. How did they become involved in the project? Can you give us any hints as to who we might see in future volumes?

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Russ Cochran: I met George Lucas and Steven Spielberg approximately 30 years ago and have helped both of them with their collections of original artwork. Lucas purchased many Alex Raymond *Flash Gordon* originals and Frank Frazetta paintings from me and Spielberg has purchased the original cover of *MAD* #1, several Carl Barks paintings, and more than a hundred pieces of vintage Disney animation art. I also knew that they were EC readers. I contacted them both to write forewords, and they happily agreed. Since then, I have received a foreword for *Tales From The Crypt* by John Carpenter and one for the *Vault Of Horror* from R. L. Stine.

SOL Rising: A few of the stories in the EC Library were reproduced from printed comics because the original artwork had disappeared. Did any of this missing artwork ever turn up? If not, how will these stories be handled in the EC Archives?

Russ Cochran: No, the missing art has not turned up. So these stories will be handled the same way as in the EC Library.

SOL Rising: This is a real golden age for comic reprints, with comic books and comic strips from all eras being reprinted in every conceivable format: hardcover and trade paperback, colour and black & white. Aren't you worried that this is too much of a good thing, and that the EC Archives might get lost in the shuffle?

Russ Cochran: No. The other Archives projects preserve material which is important for historical and cultural reasons, but is not necessarily great examples of the art of the comics. As an art form, the EC comics maintained a higher level in terms of quality of writing and artwork than any comics before or after. EC consistently achieved this higher level and the quality of that product will make the EC Archives stand out. Also, there are a few things that I found lacking in the other books of this type, problems which I believe we have solved in the EC Archives. Furthermore, the EC Archives is the only series of its type to be reproduced directly from the original artwork, and you can see the difference on the page.

SOL Rising: In many people's opinion, EC's output peaked, in terms of quality, three or four years into the *New Trend*. Are you concerned that potential fans might be turned off by the lesser quality of the earlier material, which is being reprinted first?

Russ Cochran: I was concerned about this, but we decided that it would be better to put out the EC Archives in chronological order.

SOL Rising: In my most recent re-reading of the EC Library, I noticed a few differences between the original comics and the reprinted stories. For instance, in the splash panel for "I, Rocket" (*Weird Fantasy* #20), the text 'Adapted From A Tale By Ray Bradbury' is missing. (I presume that this was a paste-over that fell off the original art at some point). Are there any plans to restore missing elements like this for the EC Archives?

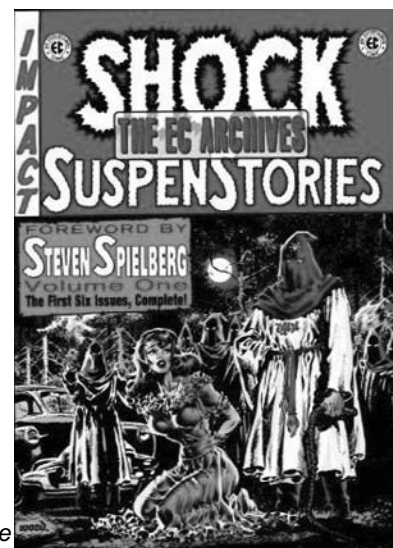
Russ Cochran: You are correct, and we will try to fix these for the EC Archives.

SOL Rising: Russ, many thanks for taking the time to talk to us.

Russ Cochran: Thanks very much for your interest. I'm sure you and your readers will enjoy the EC Archives. We have worked very hard to make them the best they can be.

The first two volumes of the EC Archives have now appeared - *Weird Science*

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Volume One and *Shock SuspenStories* Volume One. Titles scheduled between now and the end of 2007 include *Tales From The Crypt* Volume One (December 2006), *Two-Fisted Tales* Volume One (January 2007), *Weird Science* Volume Two (February 2007), *Shock SuspenStories* Volume Two (April 2007), *Tales From The Crypt* Volume Two (June 2007), *Two-Fisted Tales* Volume Two (August 2007), *Vault Of Horror* Volume One (October 2007) and *Crime SuspenStories* Volume One (December 2007). Even in a field already overcrowded with impressive and ambitious reprint projects, these books stand out, both for their high production values and for their faithfulness to the integrity of the original comics. Russ Cochran and Gemstone are producing a series of books that are worthy of consideration by any serious fan of sequential art.

Note: the interview with Russ Cochran was previously published on the website TalesOfWonder.com in October 2006.

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were in high demand. A pair of tribbles made for the *Deep Space Nine* episode “Trials And Tribble-ations” sold for \$4,000. A replica of Captain Kirk’s command chair made for the same *Deep Space Nine* episode sold for \$9,000. An original series-style phaser used by Scott Bakula in the *Star Trek: Enterprise* episode “In A Mirror, Darkly, Part II” brought \$6,000. And a three-dimensional chess set that appeared as set dressing in episodes of *The Next Generation*, *Deep Space Nine* and *Enterprise* brought a whopping \$24,000.

Nearly half the lots in the auction were costumes of one sort or another. Uniforms worn by regular cast members were highly sought after. A pair of black and burgundy Starfleet uniform jumpsuits made for Kate Mulgrew as Captain Janeway in *Star Trek: Voyager* sold for \$9,000. A first season-style Starfleet uniform jumpsuit worn by Patrick Stewart as Captain Picard in *Star Trek: The Next Generation* sold for \$20,000. One noteworthy costume that wasn’t a uniform, the dress worn by Celia Lovsky as T’Pol, the Vulcan matriarch, in the original series episode “Amok Time”, sold for \$45,000.

Other categories included badges and insignia, weapons, furniture, props, and set dressings of all kinds. In general, if it appeared somewhere in *Star Trek*, then it was probably up for auction. Demand was consistently strong across all categories, as evidenced by the fact that sales for the first day alone exceeded expectations for the entire event.

Probably the largest item in the auction - in terms of sheer physical size - was a recreation of approximately one half of the bridge of the original series *Enterprise*. It was built for the *Star Trek: Enterprise* episode “In A Mirror, Darkly”. Unfortunately, the catalogue fails to give the dimensions, but when the lot came up the auctioneer was quick to point out, “This is not a model, it’s a set. So if you live in Manhattan, you’d better have a country house.” With a pre-sale estimate of \$20,000-30,000, the final sale price of \$38,000 was a relative bargain.

Other highlights of the auction are too numerous to mention. A few of my personal favourites would include two prop wine bottles with “Chateau Picard” labels (vintage 2267) used in Data’s memorial scene at the end of *Star Trek: Nemesis* (\$6,000), Captain Janeway’s desktop computer from *Star Trek: Voyager* (\$18,000) and Picard’s Rensselaer flute, a “non-playing” brass musical instrument from the *Next Generation* episode “The Inner Light” (\$40,000).

I’ll close with some comments made by Cathy Elkies, the Director of Special Collections at Christie’s, and one of the auctioneers who participated in the sale. Prior to the auction, she said, “It’s a really ideal time to bring this to market. For all these generations of people that have grown up around *Star Trek* and are anxious to own an artifact, this is the perfect opportunity.” Judging by the results of the auction, it would seem that many fans felt the same way.

Note: all auction prices are in US dollars, and do not include the buyer's premium added by Christie's. The buyer's premium is equal to 20% of the first \$200,000 of the sale price, plus 12% of the amount above \$200,000. This raises the price of Lot 712 to a total of \$576,000.

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