

# Fantasy Times

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10TH  
ANNIVERSARY  
ISSUE





## FANTASY FORECASTS

"What's Coming Next In The Pros"

### PLANET STORIES

The January 1952 issue of Planet Stories will be on the newsstands about November 1st and will feature Poul Anderson's "Sargasso Of Lost Starships" and H. B. Fyfe's "Calling World-4 Of Kingol". Also included will be six short stories by M. St. Clair; John Martin; Hayden Howard; John W. Jakes; Wilton Hazzard and Bryce Walton. Also an extra long "Vizigraph".

### NEW WORLDS

The Winter 1951 New Worlds (No. 12) will be out about October 1st. It will contain a cover by Clothier illustrating F. G. Rayer's first novelette for New Worlds, "Time Was....", a story of a faster than light ship that never left the Earth. J. T. McIntosh has "Then Aliens Meet", an Earth/Mars/Venus story of the first contacts; E. C. Tubb continues his steady flow of yarns with "Entrance Exams", Sydney Bounds with "Liaison Service", Gregory Francis reappears with "Question Mark", and George Longdon has "No Heritage". There's a science article this issue, "Digital Computer", and is all about the new computer installed at Manchester recently. Book reviews take up five pages.

New Worlds #13 (December), will have a cover by Quinn, who has been showing great progress in the art line recently. From a new Chandler story, "Post".

### SCIENCE - FANTASY

Science-Fantasy #5 has again been delayed, this time owing to the lead story "Dhactuwa -- Remember?" not being available due to it's being published in the British Edition of Super Science in early 1950. When British rights to THE story were bought the editor did

## BRITISH BOOKS

by Ted Carnoll

Bradbury's "Martian Chronicles" will appear here in October under the title of "The Silver Locusts" from Hart-Davis. Wyndham's "Triffids" is breaking all records in its British Edition. Clarke's second non-fiction title "Exploration Of Space" due from Temple Press September 14th; his fiction title "Sands Of Mars" from Sidwick & Jackson, October. Boardman's recently published Fred-Brown's "What Mad Universe", Ehrlich's "The Big Eye" and Cummings "Princess Of The Atom" in hard covers. Grayson & Grayson produced curtailed editions of "Men Against The Stars" and "Best Stf Stories" (from Fell's Best Of '50), and a full edition of van Vogt's "Voyage Of The Space Beagle" last month. Sales are moving along steadily.

A major publisher will bring out an anthology by myself next year, containing stories all by British authors although the contents will originally have been published in USA and Britain.

Kemsley House, one of the top newspaper and periodical publishers enter the stf field this month with four pocket-books (30¢) "Flight Into Space"; "Last Spaceship"; "Kid From Mars"; and "John Carstairs, Space Detective". A further four will be published within a month or two, possibly including "Sinister Barrier"; "Who Goes There?"; "Ralph 124C41 plus" and "The Sunkon World".

not know that it had appeared in Great Britain before and discovered it only after the yarn had been typeset. The yarn has also been reprinted in the June 1949 issue of Los Cuentos Fantásticos. A new story by a new author V. K. Hemming entitled "Loser Take All" has been substituted. This issue is expected about mid-November, labelled Winter 1951/52

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# 'STARTLING' GOES MONTHLY . . . . .

NEW YORK, N. Y., 25 Sept., (CNS) - Editor Sam Mines announced today, that starting with the January 1952 issue, Vol. 24, No. 3, Startling Stories will go monthly. No changes whatsoever will be made in the magazine. All departments and features will continue, price, pages, and size will stay the same. It was 12 years ago, during the stf boom of 1939-42 that Startling was born, it's first issue being the January 1939 issue. Since then the magazine has been bi-monthly, except during the war years when it went quarterly.

This is the second time that Standard Magazines, Inc., has made one of its stf magazines a monthly. In 1940 Thrilling Wonder went from bi-monthly to monthly and stayed so for about a year and a half.

The other Standard stf magazines will remain as they are: ENS, bi-monthly; Fantastic Story, quarterly, and of course Wonder Story Annual, an annual.

## GOOD NOVELS AHEAD IN STARTLING

Startling has a series of exceptional good novels coming up in 1952. The Jan. 1952 issue will feature: "Journey To Borkut" by Murray Leinster. This is more of a fantasy than science-fiction, Mr. Mines stated that we'd see some excellent fantasy from time to time in his stf magazines. "Vulcan's Dolls" by Margaret St. Clair will be published in the February issue; "Well Of The Worlds" Kuttner's first novel sold to Standard in four years will be featured in the March Startling; and "The Glory That Was" by de Camp will see print in the April issue.

## THIRD WONDER ANNUAL OUT IN DECEMBER

The third issue of Wonder Story Annual will be on sale the first week of December 1951 and will be dated 1952. For the first time this magazine will feature an original cover painting. This time by the popular Alex Schomburg.

## TWO WEINBAUM NOVELS IN SPRING FANTASTIC STORY MAGAZINE

The Spring 1952 issue of Fantastic Story Magazine will be a regular Weinbaum issue, featuring two of his famous novels, "The Black Flame" reprinted from the January 1939 Startling, and "Dawn Of Flame" from the June 1939 issue of Thrilling Wonder Stories.

"A Million Years To Conquer" by Kuttner, reprinted from the November 1940 Startling, will be featured in the Summer 1952 issue. All these reprints will have new illustrations.

## NOVELS COMING UP IN THRILLING WONDER

Thrilling Wonder will have its share of excellent novels in 1952. The April issue will feature "Double Jeopardy" by Pratt and the June issue will feature two short novels: "The Gadget Had A Ghost" by Leinster and "The Square Cube Law" by Pratt.

Mr. Mines is hard at work improving his stf magazines and he promises that he is seeking all types of science fiction with no theme being repeated issue after issue. His policy is "no policy", just the best, in his opinion, stories that he can lay his hands on. In his work he is well aided by editor Jerry Bixby, formerly of Planet Stories.



# FANTASY FILMS, RADIO & TV

by Lester Mayer, Jr

I've just seen the latest Tarzan picture, "Tarzan's Peril". It is the first apeman picture that was actually filmed in Africa. It was also supposed to be in technicolor, but for some reason was released in black-and-white. I imagine it was done to cut expenses, as color processing is very expensive.

The plot of this picture is slightly different from most of the series --- white gun runners try to bring war to the jungle by inciting a rebellious tribe to attack another tribe. They reckon without Tarzan, who thwarts their plans.

The excellent photography, plus nature's own settings, tend to make this picture quite interesting. I especially liked the native rites. Lex Barker, as usual, plays the chest-beating apeman. The one fault I find with the production is the actress who plays Jane. Nice girl, and all that, but she was definitely miscast. This was her first chance at playing Jane, and probably another actress will play Jane in the next Tarzan picture.

Which will be "Tarzan, The Hunted", due to begin production on September 10th. It has not been announced whether this film will be in technicolor or black-and-white.

According to "VARIETY", a new British picture is called "L.D. 100", and is about an invasion of the Earth by the friendly inhabitants of another planet. I can't say yet if the picture is ready for distribution, or is about to start production.

I've just had a report on "Ghost Stories"; A B C network, Mondays, 9:30 p.m., EDT. It is a sustaining show, which means it will probably go off the air in a few weeks or months. The second program featured "Ghost Town Hermit", an original radio drama.

The program appears to have a fairly mature policy.

Soon to open here is a French film called "Mr. Peek-A-Boo", a comedy about a French government clerk with the uncanny ability to walk through walls.

One of the most important science-fiction pictures of next year will be the 20th Century-Fox production of "Hard Luck Diggings". This story, by Jack Vance, was the first of the Magnus Ridolph series, and appeared in the July, 1948, issue of "STARTLING STORIES".

Richard Widmark is slated to play the role of the scientist-murderer. No starting date has as yet been set, and chances are that the title will see a change.

Movie actor George Brent bought an original story by a young Irish playwright named Thomas Poole, called "Woman Hater". This yarn contains a very whacky idea: all the bachelors in the world are eliminated except one. The fun begins there. Brent hopes to do the story as an independent production starring himself.

Arch Obeler is preparing a new picture called "Spear In The Sand". It will represent an adaptation of a novel written about four years ago by Raoul Faure.

Mr. Obeler, who plans to produce and direct as well, says the film will be the study of a man's life, not only in fact but also in the hero's imagination, from his 25th to his 19th year.

# A Decade In STF

by J. Orlin Tremaine

It required the explosion of an atom-bomb to loosen the fact-bound brain of Mr. America in general to an acceptance of science-fiction. The fact burst on the public with all the brilliance of a star-shell on a battle-field that perhaps this strange cult dealt with something more tangible than the vaporings of starry-eyed dreamers.

What they'd been saying had come true! The fact was too tremendous to be fully assimilated instantly, but when the reaction came it was one of creeping fear which has held vast portions of the population in thrall ever since.

Science-fictionists, alone, know this fear to be as ridiculous as the ignorance that inspires it. We fear lightning, but we don't let its existence shadow our lives.

Yet fear has driven a new breed of cats into the ranks of our readership. This new crew is seeking at the source for comfort against the day of doom! Perhaps time will orient the vaster audience to the bridge which science-fiction builds ahead of science, and help them glimpse, with us, the glories that lie ahead in the age of atomic power. But to date I think that interest which is manifest is governed by the instinct to seek shelter from the gathering storm. And the only shelter they envision is to find words describing what lies even beyond the atom age. Where else can they seek, outside the pages of our science-fiction magazines?

The picture of the science-fiction field a decade ago, is not too different from that of today. To compare the two is like the age-old discussion as to which is the greatest figure, Washington or Lincoln. There's no solid

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F. ORLIN TREMAINE, editor and author of science-fiction. The man who made Astounding the number one magazine in the field. It's always a pleasure to have his interesting articles in our magazine. It was 10 years ago, in our first issue, that we had to print the sad news that his second stf magazine, Comet, had folded. A magazine, that GIVEN ENOUGH TIME, would also have become the leader in the stf field. The stf publishers are missing a good bet by not obtaining this expert as editor of one of their stf magazines. —editors

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Basis for comparative measurement. Each faced the problem of his day in his own way and made his mark. So the science-fiction of 1940 faced the future with a confidence which made it open the door to the atom age. The stories of 1950 must proceed onward from the point of present scientific accomplishment.

We wouldn't pretend to stack Daniel Boone and his squirrel gun up against a bazooka in the hands of a modern army man — yet without Boone and his kind the natural resources which made the bazooka possible might never have been opened up for our use. On the other hand Daniel Boone provided us with more classic stories than has any up-to-the-minute bazooka crew!

By the same token the 1930s provided us with many classics which still hold their fascination for modern readers. Whether the 1940s have produced as many outstanding stories will be determined as the 1950s pass and we see how many are remembered clearly, pointed to, reprinted, and referred to affectionately.

Personally, I feel that we must



guard against bogging down in too much mathematical science at the expense of fictional interest. We blended them successfully at the first, and many of our modern writers are doing so now, but there is a trend towards pedantic writing in some cases. Perhaps this is best illustrated by recalling the key words of the periods. In the '30s it was the "Thought-Variant", in the '40s the "Mutation" (which, of course, means the same thing) -- and in the early '50s it is "Extensionalism". Well, we've got more syllables now, but the principle hasn't changed in the slightest!

When we feel the urge to take ourselves too seriously we must stop and consider the fact that, just as no nation has ever become really great until its people learned to laugh at themselves now and then, so we must recognize a sense of humor in science-fiction. It was during the lusty, growing years, the '30s, that Murray Leinster came up with his "Fourth Dimensional Duplicator". Remember it? When the machine went wrong, and instead of duplicating a girl in the fourth dimension, it kept duplicating her and her pet-kangaroo until the yard was overflowing with sweethearts and kangaroos? It didn't hurt us to have a good laugh at ourselves then. It wouldn't hurt us now.

The strength of the present-day stories is attested by a significant event this month. Fantasy - Times was brought into being by science-fictionists of the '30s. Born at the beginning of the '40s, it is stronger than ever before as the new decade of the '50s moves swiftly towards us. This paper has been a mirror, reflecting the reactions of the fans towards magazine-fiction. It has served as a severe critic, as the "robust opposition" so essential to good government, and to good magazine policy. Let's keep this "opposition" to mediocrity robust; but let's not forget to praise the gems which appear now and then in magazine pages.

It's to be regretted that magazine

word-rates haven't kept pace with the expanding audience. Many of our good writers have been forced in self-defence to turn to the general magazine field for basic incomes, and to write s-f stories only when they can "afford to do so". If there's a danger-signal this is it. The 1 $\frac{1}{2}$ ¢ per word of the '30s should be 3¢ per-word for magazine rights only as a basic rate in order to maintain the quality of writing we want and need. Give our writers that incentive, and the magazines will climb to a new high. It isn't impossible for us to make the decade of the '50s a new era of classics.

The world is on the verge of a new age. Many of us will live to see atom-powered machines replacing what we now know as modern. And it may be closer than we think! You and I play a key part in this progressive pattern as science-fiction outlines the things to come. Support it, guide it, criticize and drive it forward.

Accept the classics of the '30s as glorious in their own right. Accept the adjustment of our stories during the coming of the atomic explosions period. Give them their just due, but drive for the greatest decade of them all in the '50s.

#### YOU CAN HELP THE FAN IN SERVICE

We are sure you want to do all you can to help the science-fiction fan in the Armed Forces of the United States. HERE'S HOW YOU CAN DO IT: Mail to the FANTASY VETERANS ASSOCIATION the name and address of the fans in the Armed Forces so that the FAN-VETS can get in touch with them and fill their science-fiction needs. ANY AND ALL SCIENCE-FICTION PRO AND FAN MAGS THAT YOU NO LONGER NEED WILL PROVIDE HOURS OF READING FOR THE SERVICE FAN. Donate your unwanted stuff to the FAN-VETS.

THE FANTASY VETERANS ASSOCIATION  
Ray Van Houten, secretary, 127 Spring Street, Paterson 3, New Jersey.



# THE NEXT TEN YEARS IN SCIENCE FICTION


by Damon Knight

FROM '31 to '41 in science-fiction is a long haul; from '41 to '51 not quite as far. Thirty - one is so far back that memory refuses to oblige me with a sample story-title to compare with '41's "Methuselah's Children"; all I remember is a blur of once-bright covers, grey ink and grey writing. But science-fiction reached a peak in the early Forties from which, compared with the previous decade, it has hardly advanced a step in the ten years since.

What next? Taking the gloomiest possible view, we may postulate that what doesn't go up must come down; and if we look for the symptoms of decline in science-fiction as a distinctive form --- I'm damned if I'll say genre --- they're present in abundance.

The most striking thing about a vigorous, rising form is its diversity. Nearly every work is strongly different from all the others, and every other one, or thereabouts, shoots off in some totally unexpected direction and lights up an area that nobody knew was there. New concepts are spent recklessly or thrown away; it doesn't matter: there are more where those came from. Then, inevitably, the artists who work in that form begin to bump their heads against a boundary; the form is distinctive, therefore it's limited, and the limit has been reached. Presently there's no room left for the long, breath-taking flights of imagination, and before long, even the unimportant spaces between them are filled up; then there's nothing

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 DAMON KNIGHT is the success story of a fan who turned pro and reached the greatest of heights. Damon has been a successful editor, a well-liked artist and now a most successful author. We are happy to have him with us to celebrate our 10th anniversary and we are sure you'll enjoy his article. It is one of the finest we've ever published.

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left to do but follow the old trails at a more leisurely pace, scavenging up some details the explorers missed. And then the most striking thing about that form is its sameness. You can tell one author from another by his style, but as for subject matter, the whole tribe of them seem to write while looking over each other's shoulders. When a writer does succeed in making a long jump away from his fellows, more often than not he seems to wind up dangling half out of the form itself, lopping over into some adjacent form or into plain incoherence.

I don't anticipate much cool-headed disagreement when I say that the last third of the preceding paragraph describes science-fiction fairly. Pick up any science-fiction magazine: as a general thing, six out of the seven stories will be similar, in background and concept, to stories you have read before; and the seventh will be of no consequence.

It has to be so. The definitive time-travel story was written and published some time in the early Thirties. It was called "The Branches Of Time", I



think; to my shame, I can't remember the author. That story resolved all the "paradoxes" of time travel and tied the whole question up in a neat bow; and every straight-forward-and-back time story since then has suffered from its blight. Its central idea, the alternate-future idea, has been lifted once that I know of, and ludicrously debased several times, but never improved on. Murray Leinster took the only possible new direction in "Sidewise In Time", also a good many years ago. That variant has been kicked around entertainingly by Sprague de Camp, and polished up to its ultimate glitter by H. Beam Piper, and now, I hope and believe, the time story is pretty thoroughly dead.

In my last sentence I allowed myself to use the word "ultimate". I did it to show my independence --- because I'm a freelance writer, not an editor, and because I'm writing without the expectation of being paid and can say what I please. If I were to find myself editing a science-fiction magazine tomorrow, I would sooner spit on my publisher's carpet than use the word "ultimate" in print. It was a good word once, but it has been worn so full of holes, and trampled on and stretched out of shape by desperate men trying to hold commercial magazines together, that all the meaning and usefulness has been tortured out of it. There are other such words; you have only to watch the contents pages to spot them; and this editorial stammering is another sign that the form is getting old.

I meant to say something about other central ideas in science-fiction --- to point out, for example, that the only writer who has succeeded in recent years in giving a completely fresh and absorbing account of a space voy-

age is C. S. Lewis; and he has the advantage of being a late-comer to science-fiction and rates in the near-genius category besides. I was going to say that psychology, apparently so promising and virginal a field for science-fiction, has produced disappointingly little --- probably because the science itself has not advanced noticeably since the period of Don A. Stuart's tale of the three lovers and the eugenics board, many years ago. But I'm running short of space, and anyhow I trust the point is sufficiently clear.

This, as I started out to say, is the gloomiest possible view. I don't think it is the only view, or the most probably correct view. Having listed some of the liabilities of science-fiction, I suggest we look again and see if we can discover any assets.

On the surface there are so many that it seems some gross error must have been made in our previous survey. Science-fiction is more widely popular now than ever before; it's moving from a handful of neglected magazines into the book, radio, T-V and movie fields. There are three grade A magazines where one grew before and nearly all the lesser publications have moved up a notch or so. Clearly, the field is in less danger of decline than at any time in its history.

But we're talking here about the quality of the fiction written in the form, not about its commercial success. If one thing led inevitably to the other --- but it doesn't. I'll grant one change as an improvement: the increased acceptance of science-fiction in hard covers. That helps, because the standards in a publication that sells for \$2.50 tend to be higher than in one that sells for \$0.35. The detective story is still pretty healthy in



hard covers, though it's a walking corpse in magazines. As for the rest, a boom is temporary by definition. We're looking for signs that science-fiction still has somewhere to go.

If it has, the chances are that it's going there already. Looking more closely at the graph of the last ten years, where any such trend should appear, I think we can see at least one rather marked improvement of science-fiction of '51 over that of '41: it is less concerned with things and more concerned with people. Moreover, this trend doesn't follow the leveling-out of the overall change curve; it's a continuous and fairly steady advance, all the way up from the beginning.

I think that in the next decade, that ascending line will go up more steeply, and carry the other with it. I think the overall changes in science-fiction have leveled off because the older motive force of science-fiction, the emotion generated by marvelous machines and strange places, has carried it as far as it can. The rocket has slowed down; now there is time, and urgent necessity, for a closer examination of the man who is riding it.

We have now arrived at two opposing pictures of the status of science-fiction in the year 1951. Suppose we put them together, cancel out where we can, and see what's left over. We'll label science-fiction's increasing interest in human beings as "maturity", with apologies to those who don't like the word.

Debit: 1) decreasing variety, 2) increased acceptance in radio, slick magazines, movies and T-V; Credit: 1) increasing maturity, 2) increased acceptance in books.

So far, the two sides cancel pretty well. The second item on the debit side is so entered

because these media always debase the quality of any specialized form they use. The movies generally run ten to twenty years behind the specialized-fiction magazines; nearly all the science-fiction published by slick magazines during the current boom has been unspeakably bad. Let's make one more entry on each side.

Debit: 3) accumulation of cliches; Credit: 3) abandonment of cliches.

These don't cancel into complete meaninglessness; we're talking about two different sets of cliches. By and large, the field has rid itself of the boiler-plate attitudes that were still plaguing it when I sold my first story in 1941; the eccentric scientist - lovely daughter-handsome hero set-up, the invasions of Earth, and so on. One magazine still shows a preference for swashbuckling Martian swordsmen, but not with the single-minded determination it displayed during the early Forties. But while we have been congratulating ourselves on science-fiction's coming of age, new cliches have been piling up unnoticed. And, I think, here is the pivotal point of the whole question.

The increasing sameness in magazine science-fiction isn't entirely due to exhaustion of the form's possibilities. Some problems have not been thoroughly explored; they've been solved once or twice, in the most obvious ways, and then allowed to become part of the background of tacit assumptions, along with faster-than-light drive and longevity serum. These are the deadliest kind of cliches. Once science-fiction has broken away from them it should be good for another decade of progress like that of '31 - '41.

Science-fiction's persistent question is: "What would happen if ---?" The method it uses is



the same one we have been using here: extrapolation. These, the question and the method of answering it, are the basic tools of science-fiction; we can't very well dispense with them. But we can use the method more imaginatively than we've done so far.

Problem: describe human culture a century or two after the stars have been reached.

Most common solution: like 20th Century America, only more so. Or: like a synthesis of the British and Roman Empires, only bigger.

Problem: describe life on a frontier planet.

Most common solution: like life in an American frontier community, with the obvious changes to make the reader remember he is on Mars, or Alpha Centauri II, or wherever.

Problem: describe the culture of a nonhuman interstellar race.

Most common solution: just about like us, except that they have long ears and they put their machines together with lop-sided screws.

This is extrapolation, all right, but it's kindergarten extrapolation, and science-fiction, if it's as mature as we think it is, can do better.

Postulate 1, which ought to be written in large letters over every science-fiction writer's desk --- including mine: HISTORY DOES NOT REPEAT ITSELF.

To see just how far off the track we have gone, through having failed to post that signboard in front of our noses, you have only to read any modern science-fiction work written by a talented general-fiction writer, who has escaped the follow-the-leader circle we've gotten ourselves into.

Compare Robert Graves' "Watch The Northwind Rise" with any old-time science-fiction writer's attempt to describe a world

of the future. For a truly intelligent and imaginative picture of another planet, see C. S. Lewis's "Out Of The Silent Planet" or "Perelandra".

Our trouble is that we've taken the easy way out, and found to our dismay that the way doesn't lead out at all. We haven't gone deep enough for our data. Instead of history, we should have gone to biology, sociology, economics and psychology --- the stuff that makes history, not history itself.

None of us can claim the eye of prophecy; we don't know what's going to happen in the next thousand years, and so we can postulate anything we choose, provided it's within the bounds of an elementary probability. But out of the welter of confusion that we see when we look futurwards, one thing emerges of which we can be absolutely sure: no matter what happens, the future is not going to duplicate the past. Earth may become the center of an interstellar empire, but if it does, that empire's resemblance to the British or Roman Empires won't stand up under any but the most superficial inspection. The frontiersman on Mars will not look, talk, act, think or feel like the frontiersman in Wyoming. And if we meet any nonhuman race with spaceships, you can bet your bottom dollar that their long ears and lop-sided screws will be the most familiar and comforting and homey things about them.

Reorganizing science-fiction's basic attitudes in this way is not going to be as easy as talking about it --- but we've got the next ten years to do it in.

Here's to the next ten years --- and the next one thousand!

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# Films, Radio & TV of 1950

by Lester Mayer, Jr.

**1** 1950 will come to be regarded by most fans as the Year Of The Great Beginning. It will be remembered, not only for what was accomplished, but for what was promised.

Here is a chronological review of the twelve month period:

January-March: The first fantasy of the new year was "The Flying Saucer". It was a pitiful attempt to cash in on the wave of publicity and mystery surrounding the discs. All it did was add to the mystery.

Walt Disney gave us another classic, "Cinderella". It was a return to his all-cartoon pictures, and brought back fond memories of "Pinocchio", "Fantasia", etc.

Universal-International released "Francis", the first of a series of pictures concerning the adventures of a talking mule. The picture was a success because it was so out-of-the-ordinary.

April-June: Lex Barker made his second appearance as the ape-man in "Tarzan And The Slave Girl".

"Destination Moon" --- nothing can be said about this picture that has not already been said. It was the exoneration of every science-fiction fan.

Riding the crest of the wave of publicity for "DM" was "Rocketship X-M". No great shakes artistically but financially a goldmine.

July-September: The lean period. Only one picture, "The Original Sin", a German comedy based on

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● Lester Grant Mayer, Jr., has been movie, radio & T-V columnist for "FANTASY-TIMES" for 10! these many years, and an editor of the mag for this past one. His righteousness for the job is such that, in our readers' preference poll of a year and a half ago, the same percentage of our readers who liked film and radio news, liked Les' column too. A greater measure of success would be difficult to attain. We feel sure that this review of his field for the year 1950 will be well-received by his steady readers.

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the Adam and Eve legend.

October-December: H. Rider Haggard rides again! MGI released its biggest production of the year, "King Solomon's Mines". A gigantic spectacle, it took five months to film in Africa. It was welcomed warmly by press and public alike.

A stage favorite, "Harvey", was released as a film. Happily, it didn't deviate too much from the stage version.

The British contributed a powerful shocker of the atom bomb, "Seven Days To Noon". It broke attendance records at its NY theatre.

There are the highlights. Following is a complete listing, arranged alphabetically, of all 1950 fantasy films:

1. "Cinderella" - RKO - Walt Disney.



2. "Destination Moon" - Eagle-Lion - John Archer.
3. "Faust And The Devil" - Columbia - Made In Italy.
4. "Flying Saucer" - Film Classics - Mikel Conrad.
5. "For Heaven's Sake" - 20th Century - Clifton Webb.
6. "Francis" - UI - Donald O'Connor.
7. "God, Man And Devil" - Yiddish.
8. "Harvey" - UI - James Stewart.
9. "Hoboes In Paradise" - French.
10. "King Solomon's Mines" - MGM - Stewart Granger.
11. "The Next Voice You Hear" - MGM - James Whitmore.
12. "The Original Sin" - German.
13. "Orpheus" - French.
14. "Prehistoric Women" - Eagle-Lion - Allan Nixon.
15. "Rita" - French.
16. "Rocketship X - M" - Eagle-Lion - Lloyd Bridges.
17. "The Rocking Horse Winner" - British.
18. "Seven Days To Noon" - British.
19. "Sylvie And The Phantom" - French.
20. "Tarzan And The Slave Girl" - RKO - Lex Barker.
21. "Whirlpool" - 20th Century - Gene Tierney.

There were several stf. serials, only two of which I can remember: "Atom Man vs. Superman", and "Flying Discmen Of Mars".

Two science-fiction programs came to radio during 1950. The better of the two, "Dimension X", has been on and off the air ever since. During its spotty existence in 1950, it presented some of the classics of stf. Bradbury Leinster and Heinlein were among the authors who were represented most frequently.

The other program, "2,000 Plus", was going strong at year's

end. It uses only original radio scripts. After getting off to a poor start, the stories became more mature and listenable.

One other all-stf. program is "Space Patrol". This is on a level with "Superman", but has points of interest for the younger set.

"Escape" and "Mysterious Traveller" present an occasional fantasy.

Radio, at the end of 1950, was still not convinced that the stf. audience is large enough to warrant more programs of that type.

Switching over to T-V, we find three space-opera programs: "Buck Rogers", "Tom Corbett, Space Cadet", and "Space Patrol". None are very good. "Lights Out" shows quite a few fantasies. "Tales Of The Black Cat" and "Hands Of Destiny" were good in this respect also. An experimental program, "Stage 13", directed by the famed Willis Cooper who filmed "King Kong", ran for a number of months, presenting fantasies exclusively.

All in all, 1950 was a good year. But from where I sit as I write this (January, 1951), it looks like 1951 will be the Big Year!

WANTED

FOR THE FANTASY-TIME FILES

Issue No. 10 of the British stf magazine SCOOP. Must be in good condition and complete.

James V. Taurasi  
137-05 32nd Avenue  
Flushing 54, New York



# WHAT'S YOUR GUESS?

by Thomas S. Gardner

**N**EARLY all people who think about the past and the present status of man speculate on what has been called landmarks in history. For example, some people state that the invention of the wheel, and the discovery of fire changed man more than any other two things. Others claim the domestication of animals and plants caused the greatest change. Strictly speaking it is not reasonable to speak of greatest changes, as everything that has happened to man in the past has had an effect on his history, some good, some bad, and other discoveries and inventions have had a mild final effect.

SINCE we all like to speculate I should like to discuss some points that have effected mankind. The discovery of the New World and the opening up of new lands, and the opportunity to give people a chance to get away from their governmental and religious persecutors certainly was a great landmark in human history. The type of relatively free enterprising life of the United States would probably never have developed in Europe. Of course from the political and sociological standpoints we could easily say that the Constitution of the United States, which is the greatest document for human rights ever written and partially adhered to, was a turning point in man's thinking. However readers of science - fiction usually kid themselves by believing that they are interested in the future more than the present or the past.

SO let us follow the same fallacy and consider what things could influence future man most, purely as a speculative and intellectual exercise. Everyone would state, from the present viewpoint, the abolition of war and the establishment of a free, liberal, and

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● THOMAS S. GARDNER, scientist, author and fan. A name well-known in the scientific field as well as in the science-fiction field. Gardner has had his science-fiction stories reprinted in England and recently one of his early yarns was anthologised. FANTASY-TIMES readers know him well for his many interesting articles and for his annual review of the stf magazines. In the last respect, we would like to announce that his "1950 IN SCIENCE FICTION" proved too long to be used in FANTASY-TIMES and will appear in a special booklet this Fall. Dr. Gardner has had material in FANTASY-TIMES from the very beginning, and has been our Science Editor for many, many years.

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just world government. War may never be completely abolished, for it is the final recourse from tyranny in all cultures, i.e., civil war, rebellion, etc, but it certainly should be eliminated between nations, and its effects removed from the centers of life. As for a world government, I believed until 1946 that a world government might result from the free co-operation of the nations of the world. Since 1946, however, I'm convinced that world government, if one ever takes place, will do so by force either from the free nations of the world deliberately sacrificing their sovereignty into a superior state and forcing the remainder of the world to join and behave; or the alternative, the union of the world under the totalitarian nations with the consequent slavery, oppression, etc. usual with such attitudes of mind.

ANOTHER often debated subject is a



world language. I have no faith in the synthetic world languages, such as Esperanto, but believe that one of the major languages may become dominant in time. At the present time English has the edge in the following respects. It is a fertile language that creates words as demanded, has about 60% of the total world's scientific, engineering, and technical literature in it, has about four million words used at least once, about two million used two or more times, and nearly a million words as a general language. The closest-competitor is German with about four hundred thousand words.

HOWEVER let us be really speculative and consider what three developments would influence man the most in the near future, say the next 100 years. This is my guess:

FIRST of all the development of space travel on a practical basis, at least for the solar system, and with preferably a faster than light drive. This would be a shot in the arm and permit colonization, development, and tremendous wealth potential with the revival of the spirit to create wealth rather than the present norm of assuming you can always take it from somebody else. Also it would give an opportunity for man to get the hell off the earth if he gets tired with things here, and in case of a future war, assure the race of survival.

SECONDLY, the development of the so-called giant-brains, of electronic calculators. This is the key point of cybernetics. Civilization, if it survives, must inevitably get more complex. As it does it must have a means of rapid calculation and eventually storage of data. Only the cybernetic development can do this and permit a complex civilization to expand and not break up through its own colossal size and intricacy.

THIRDLY, the prolongation of life so that man can live and enjoy his creation, civilization. The proper expenditure of time, money, with the proper research direction can increase man's life span enormously to a minimum

of doubling it, and a possibility of much more. The prolongation of life of man would cause economic, social, and political concepts to change with a view of a longer tenure of not only life, but position, wants, desires, and social consciousness.

WHAT are your guesses as to the three things that would influence man the most if developed during the next hundred years?

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### CONTEST

In conjunction with Dr. Gardner's article above, FANTASY-TIMES hereby announces a CONTEST:

WRITE 1,000 words or less on WHAT THREE THINGS WOULD INFLUENCE MAN THE MOST IF DEVELOPED DURING THE NEXT HUNDRED YEARS.

1st winner will receive a one year subscription to FANTASY-TIMES.

2nd and 3rd winners, each a six months subscription to FANTASY-TIMES.

All manuscripts submitted become the property of FANDOM HOUSE and none will be returned.

The three winning manuscripts to be published in FANTASY-TIMES.

Judges of the contest to be The Board of Editors of FANTASY-TIMES and Dr. Thomas S. Gardner.

DEADLINE -- OCTOBER 30, 1951.

ADDRESS ALL MANUSCRIPTS TO:  
CONTEST % James V. Taurasi, 137-03  
32nd Avenue, Flushing 54, New York.

### CONTEST

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# THE STF EDITOR AS SCIENTIST (OR-WHO, ME?)

by Jerome Bixby

It seems generally supposed among fans that an editor must be, in order to handle a stf magazine, a king-sized walking textbook, able at the drop of a decimal to impart scientific accuracy to the stories he buys. Not so. Nor is it necessary.

YOUR stf editor must possess the basic qualifications necessary to the editing of any fiction, stf or not; an eye for human behavior; an ear for human chatter; a nose for a good story — or a lemon; a touch to make, if possible, the good story better. And that's about all. A rundown on stf editors, past and present, would indicate that the man behind the desk is with few exceptions considerably less a scientist than writer. Namos, to preserve some tatter of editorial omniscience for the field, I'll forego mentioning; but one exception at least should be obvious.

NATURALLY, after years of reading and writing and editing stf, your non-tech editor is bound to have soaked up some elementary astronomy, physics, chemistry, biology, along with a mass of marginalia often inaccurate or inaccurately interpreted. Collogo, of course, may lay a fair groundwork, and independent study helps; but such scraps of learning do by no means a scientist make. They make, instead, damned stimulating bull-sessions, and the pleasant conviction that you know reasonably well how the universe ticks, if hardly at all how it tocks.

THE sum of scientific knowledge is after all so vast, so fluid, so compartmented, that in order to be secure in a knowledge of botany, for example, one must devote such effort in that direction as to virtually exclude more than peripheral knowledge of advance,

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IT was under Jerry Bixby that PLANET STORIES slicked itself up and became a bi-monthly. Jerry proved to be a darn good editor for that "King" of the space-opera stories. Now working for Standard, as assistant to Sam Mines, Jerry will have a much broader field to edit. Knowing both the fan and pro fields very well, he will be able to do a top-notch job with the different departments of THRILLING WONDER and STARTLING. Working as a team, he and Sam should make the Standard stf magazines even better than they are today. Jerry is in his late 20s and has used such pseudonyms as Harry Neal; Jay B. Drexel and D. B. Lewis in his stf writings.

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or even starting points, in a comparatively unrelated field such as astronomy. It is hardly surprising, then, that the average stf editor, whose field is literature, should come an occasional cropper in editing a magazine whose very lifeblood is theorizing of a manifold scientific nature. Even the numerous reference works sagging his shelves are not always of use; for, while known but esoteric facts of science can be checked, to judge the plausibility of a theory usually requires a more-than-basic familiarity with the science involved. Moreover, such accepted inaccuracies as the "tropical jungle" Venus of Kuttner's "Garry Mc Home" and many other Venus stories, are often despite their doubtful nature intricately woven into a story that on every other count is too good to turn down. So your editor shrugs, and prints it. Then again, perhaps the really glaring contradic-

tions of known fact can be blue-penciled, and the yarn bought -- for some good human stuff in it. Your editor reaches for his astronomical texts, his popularized account of nuclear physics ... hummm ... some head - scratching over formulae ... y e s, they can be changed. And are.

THAT man with his nose in the textbook may be a professional editor who suddenly found a stf magazine in his lap after its previous editor got green-slipped for trying to lure the mail-girl onto his; and more often than not, since stf is fascinating stuff to work with, he takes to it happily ... maybe even ends up with it in his blood, like Sam Merwin. Again, he may be a fan from way back, like yours truly, employed for that reason as well as for editorial know-how. And I could name you one or two in the field right now who can't see stf for beans, but who nevertheless handle it conscientiously, as they would any magazine that befell them, looking for the very best stories they can get within the often frustrating policy limitations handed down by the big guns.

POINT is: stf is fiction, not a vehicle for the dissemination of scientific fact. It surely may embody such fact, or a logical (usually) extension of such fact; but stf remains fundamentally, as does any other type of fiction regardless of special slant, the maneuvers of human (or non-human as well, in this case) beings in their attempts to get out from under problems. Of course, you find some pretty damned unhuman characters in stories outside of stf, but one suspects that they are unintentionally so; which is why editors are editors, instead of working for a living, and why any editor careless enough to print an abundance of the above type of yarn gets canned without passing at the help: editors must recognize and buy -- and sell -- believable characters with believable problems. Lacking these, a stf story, no matter how ingenious its science component, falls flat on its plot. The science problem by itself is

the property of technical journals; its proposed effect upon people makes the stf story.

SCIENCE-FICTION started with the simplest kind of gadget story. Card-board characters, who today would bounce instanter off the desk of any self-respecting editor's desk, marched grimly through what were essentially pseudo-scientific treatises, which were in turn about on the Buck Rogers level of pseudo-science but equally as grimly determined to take themselves seriously. Thus it was that Blake Alljaw would save the gal by defeating the flame-critters of Vulcan with his childhood squirt-gun (carried on his person out of sentiment) because (the science gimmick) water douses flame.

A FEW years later, Alljaw found that by inverting his paramagnetic osculator, hooking the secondary frameis of its schmaffis into his overdrive and aiming his steering jets at the flame-critters, he could (with a higher order of gimcrackery) add to their substance until they burst like balloons.

SCIENCE-FICTION is now a young and inquiring adult. The flame -- critters can go jump in the lake and go pfffft -- and like Lemmings often do, for one interesting reason or another, for the trend is toward seriously-intended extrapolation of the social as well as physical sciences. Space - opera, of course, remains the spirit of 1932 in the field, ruling by sheer weight; but even space-opera stars a more convincing cast than formerly, dabbles occasionally in the loftier concepts of "pure" stf, and as a primer to introduce younger readers to stf plays an important part indeed.

SO... though no scientist, your average stf editor is well aware of the role of science in the progress -- to be continued, he hopes -- of our civilization. He is aware -- as you fans are aware, along with the stf writers, the scientists themselves and possibly no other definable group in the world -- of where science may likely lead the world; for without doubt science is wearing the spurs if not actually



reaching for the reins. A long reach, true... but less so than before Alamo-gordo. Or our infant World Government. Or White Sands...

DOWN there in New Mexico, the greatest frontier of all -- and frontiers have inevitably profoundly affected their parent societies -- is being cracked. Our children may tussle with the climatization of Mars -- or, let us hope not, with Martians.

WHICH brings us to Ted Sturgeon's definition of what a stf story should be: "A story about human beings, with human problems that are solved in terms of human relations, in a setting which could not occur except for the science angle."

THAT'S what Sam Mines and I hope to find on our desks every morning.

## ACKERMAN ABROAD

by Forrest J Ackerman

(This is the last installment of the trip Ackerman and wife took to Europe this past summer. The first four installments appeared in the 1st May, 1st June, 2nd June and 1st July issues of Fantasy-Times. -the editors)

### FAREWELL TO EUROPE:

#### "CALIFORNIA, HERE I COME!"

The End Of Ackerman's Adventures Abroad

When last we left me I was high in the sky over the Scottish waters on my first plane flight; a hop-and-a-skip trip to Ireland to meet the "Wheels of If" -- Irish Fandom's own Wally Willis and the Slant artists. After a grant day in their company I returned to the Gibson estate outside Edinburgh, where I picked up Wendy and we went to Leeds to see the world-famous Rosenblum book collection. Smashing! Also visited Dell's Fantasy shop in the twin city of Bradford. Then back to London for a busy week with Carnell and the White Horse crowd, plus an evening oh-ing and ah-ing at the awesome bookcollection of one Geo Medhurst. Then a fast 5-day

## CONTINENTAL STF MAG COMING

HOLLYWOOD, Calif., 13 Sept., (AFAR) -- Ackerman says not to confuse his recent news of multiple sales to a quarter-million circulation English prozine with the periodical now shaping up between Paris & London which according to its editor will reach 50 million readers! Fiction in lengths from one to 10,000 words is now being purchased at premium prices for the first two trial numbers. Magazine will have a definite policy of catering to the man in the street who needs to be educated to the benefits of science. No Frankensteinian themes but a return to the sugar-coated science of Hugo Gernsback -- a high powered, literate magazine to instruct as well as entertain.

SUPPORT THE FAN-VETS!

crossing on the Queen Elizabeth and arrival in NYC in time for the surprise birthday party of HLGold's wife. Luncheons, appointments and dinners with Gernsback, the Leys, Bok, the Wollheims, Fred Pohl and Oscar Friend, Max Pfoffer, Groff Conklin, Erisman & Kayes, Jimmy Taurasi, Sam Moskowitz, Emil Petaja, John Campbell, Dorothy McIlwraith, Marty Greenberg, Dave Kyle, GeoSmith, and many more before (after 10 days in Gotham) heading for Chicago and a big pow-wow with Korshak, Bea Mahaffey, Marjy Reinsberg, Bill Hamling et ux, Fritz & Jonquil Leiber, Julian May, Ollie Sarri, Ted Dikty, Bob Tucker and other localites.

HOME SWEET HOME after three and a half months with a banner (but literally) welcome ... confetti ... flashbulbs ... canned band ... and all the trimmings at the LASFS.

We'd like to do it all over again next year. Or next month. If Europe would have us. (Six Cabinet Ministers just resigned at the prospect!)

# WANTED -- 1500 STF COLLECTORS

by Lloyd A. Eshbach

I WANT to try something that has never been done, and I need your cooperation. For a long time as a collector, I've bemoaned the fact that some excellent stories in the old stf. mags and the older Munsey publications would never appear in book form even though they richly deserved to be reprinted in permanent format. Why? Simply because they would not sell sufficiently well to be a good commercial risk. A regular FANTASY PRESS book must sell at least 3,000 copies to justify its publication; and many good stories, in today's competitive market, would not sell that well.

I've hit on a plan which I think will work, and which will make these stories available in book form. More than that, they will be the finest books, physically speaking, ever to appear in the fantasy field.

Picture them --- books of one uniform size, 6½ x 9¼ inches, printed on deckle-edge book paper, paper of better quality than is ever used for trade books, bound in the very best grade of cloth, head and tail bands, stained top. Plastic dust wrapper. Each book designed to fit the story --- type-face, paper, cloth and stamping selected to do full justice to the novel. Illustrations, when used, would be of an experimental nature. Editions limited to 1,500 copies, all numbered, and if the author is living, autographed. One edition, one printing only. The price, \$2.50, \$2.75 or \$3 --- probably the latter, unless the

response is overwhelming.

What's the joker? How can this be accomplished if a regular FP edition must sell a minimum of 3,000 copies?

The answer is simply this: there would be no advertising expense except that of announcements to you. No books would be sold through normal retail outlets. All books would have to be bought directly from me at full list price.

And --- I would have to be certain of at least 1,000 copies sold by publication date on each book.

Are you interested? If so, I want to hear from you, because you play two very important roles in the plan. You must let me know what stories you want to have published in this Collectors Series --- and you must buy 'em!

You may have questions. Have I any stories in mind? Definitely yes, but I can't announce them until I decide they're the stories you want, and until negotiations are completed.

Would previously unpublished stories be published? This is not likely, as royalties to a limited edition wouldn't be worthwhile to an author. Selections would be confined chiefly to the "old classics" --- stories many of you have heard about but have never seen. A possible example might be George Allen England's "Nebula Of Death"; or (an almost impossible one) Edgar Rice Burroughs' "Beyond Thirty".

If you are interested in my plan, please write NOW to FANTASY PRESS, 120 N 9th St, Reading, Pa.



# A DECADE OF THRILLS

by William L. Hamling

**F**ANTASY-TIMES has passed its first decade; it's been a great ten years not only for F-T, but all of us. It's been a thrilling decade, and certainly a tragic one in some respects. But that's all in the past. In congratulating Jimmy Taurasi and his staff I'd like to pose a question for the next ten years.

WHAT is the future of science fiction through 1961?

NOBODY really knows, of course. But I had an experience the other night which gave me an answer to that question. I'd like to pass it along to you.

I WAS sitting in the stands at Soldier's Field in Chicago. I was witnessing the stock car races, which are as thrilling a spectacle as the sporting world has seen. Soldier's Field has a seating capacity of over 100,000. The great stadium was not filled to capacity, but as I looked over the tens of thousands of people who had gathered there I saw in my mind's eye for a moment every one of them holding a copy of my own magazine — for by their relative number they represented Madgo's circulation. For that moment I allowed the fantasy to build in my mind — that every person who bought a copy of the current issue of IMAGINATION was in the stands and I was seeing my readers in one vast group.

WHEN you look at the business end like that you get a funny feeling. In an office, circulation figures are merely numbers on a slip of paper; transferring circulation figures to a gathered "live" audience makes you feel really small — and in the same sense justly proud.

I SAID to myself, continuing the fantasy, every person here represents a

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TEN years ago William L. Hamling was editor of a slick large size semi-pro fan mag. Today he owns and edits a real professional science-fantasy magazine. Between time he's been in the US Army, a staff writer, managing editor of the oldest pulp staff mag in the US, AMAZING STORIES and its companion FANTASTIC ADVENTURES. Ten years from now perhaps the owner and editor of a whole string of pro mags. We hope that among that chain of pro mags will be a few slick papered, large size, science-fiction magazines, one of them titled IMAGINATION. —the editors

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reader of IMAGINATION. Why is it that all of these thousands of people read your magazine?

THE events taking place on the track seemed to provide the answer. Thrills. Cars dashing around hairpin turns at terrific speed; the sound of roning metal as they careened out of control and smashed into one another or the concrete retaining walls. The shriek of the ambulance sirens and crash trucks coming to the rescue of the injured. The roar of the crowd as the checkered flag swept across the nose of the winning car. The applause greeting the winner as he stopped into the Official's circle to receive his award for risking death a few moments before. Thrills. One after another. Each more tense, more breath-taking than its predecessor.

AND after the race, the tense expectancy for the next one, and again a repetition of the thrills, vicariously felt by each person in the stands as he mentally drove whatever car he was pulling for to win. It did not matter

that each race followed the same pattern, the same thrills to be witnessed and felt again. It was the moment that counted, the new brush with death, the heart-stopping moment when a car spun out of control and you knew that disaster was imminent -- only to be circumvented at the last split second by a seemingly impossible display of skill as the driver brought his thundering racer under control and away from the clutching hands of death. Thrills. . . . And afterwards to hear people around you enthusiastically comparing notes on what was the best race -- perhaps the greatest one ever witnessed thus far.

SEEING them as science fiction readers did not seem so far-fetched in that moment. Nor does it now. Substitute the racing cars for rocket ships. The scene is no longer Soldier's Field but the untracked immensities of outer space. There is a race against death going on out there as the hero, pitting his skill against the hand of nature or a man-made obstacle, pilots his craft against enormous odds with the added danger of unknown perils yet to come. At the climax the hero, with great daring accomplishes the impossible in the seemingly last split second between success and failure. He wins.

FINALLY he stands before the reader to accept his award -- happiness, riches, the girl he fought for, the gratitude of an alien planet's people for saving them from certain disaster -- it does not matter what the award; it is the moment of triumph that the race -- or science fiction story -- symbolizes.

I SAW it clearly in that moment. The applause for Thrills. I felt it myself. The projection of my own magazine into the teeming stadium of live readers showed me in visible proof what these people wanted. Thrills.

PERHAPS the parallel I draw will seem a "corny" one to most fans; for this smacks of space-opera and action-adventure stories which we have "grown away" from. As a minority, perhaps this is true of us. We represent but a fraction of the vast audience our re-

spective magazines and fan voices reach. We're the "old hands" at this game. We no longer get the emotional lift of the newcomer -- but there was a time when every one of us did. With the old Clayton Astoundings and the early Street & Smith issues edited so capably by Tomaine. And the early Campbell issues that had not broken from the pattern of Astounding's great era as yet. Wonder Stories under Charlie Hornig's hand, and, to a lesser degree, the Topk Amazing Stories, to be followed in the late thirties by Ziff-Davis and the circulation exploding issues edited by Ray Palmer that made Amazing the top seller in the field, with a peak of 150,000 readers.

Those were and in some cases still are the days when we "old hands" experienced the thrills and loved every moment of them. We didn't look on the stories in our neophyte days of any of the magazines as being lousy space-operas or action-adventure pot-boilers; if we did it was only because we graduated a little faster than the conventional reader from the thrills we had become accustomed to. We became the active fans, the small group who clung to science fiction, while others, outnumbering us by far, fell by the wayside when their interest waned. -- Just as the people who filled Soldier's Field thrilled to the races that moment. Will the many tens of thousands of them be there for every performance in years to come? Certainly not. A few, yes. The "active" fan who would go without eating in order to buy a ticket to the grandstand, so great is his love for the sport. But the bulk of the stadium will show new faces constantly.

SO IT is, it seems to me, with science fiction. We old hands are around to show the newcomers the ropes, to tolerate their emotional display at what we have become inured to. And by our very nature and with the interest of our chosen field at heart it is our duty to give them what they want. And that something is thrills -- the same thrills we once applauded as the great-



ost thing on Earth.

THOUGH we old-time fans satiate our hunger with slickly written, so-called adult stories, it is true that we also expect them to have a certain thrill to whet our appetite. Let's not forget that we still, for the most part, recall with a certain glow in our eyes the John Carter novels of Burroughs, the galactic extravaganzas of Doc Smith, and a myriad others. Those were our thrill days in science fiction. And like that vast audience in Soldier's Field we cherished every second of action and adventure. If you think quite sincerely about it -- don't you still get a kick out of them?

I THINK science fiction is going into its greatest decade. We have a potential audience of millions now that the movies and slick magazines have recognized the entertainment value of our form of literature. I say potential because it is there, waiting. I think the only thing that can retard our growth is snobbish disdain for the very thing that made fans out of us. We didn't want to be educated by science fiction in the early thirties; we wanted to be thrilled in the far reaches of the universe. The great mass of people standing at our threshold are no different. They want thrills just as we did.

SO I say let's dress up the space-opera and action-adventure that we used to enjoy so much. Vaudeville seemed to have seen its day decades ago; now it is back in far greater glory through the medium of television -- one of our babies! People want to be thrilled, they always will want to be. So it is with the thrill story and that vast new audience peering around the corner of the newsstand. They're the active fans of tomorrow. They'll graduate too -- if they ever get into school.

WHEN convention time in 1961 rolls around we can have thousands instead of hundreds of fans shaking hands in the Con-City. Old friends with many old thrills to reminisce about. And who knows, maybe we'll have seen a real space-opera take place around that time. You know, that old, corny, hack-noyed-formula plot that none of us

## NOTICE

DUE to the expansion of our mailing list during recent months, we have turned over our subscription list to a mailing company, who will henceforth take that chore off our hands.

THIS will mean that any of our subscribers who desire to receive "FANTASY-TIMES" in unbroken continuity will have to resubscribe well in advance of expiration.

For your convenience, we have arranged to have the number of the last issue due to you included on the address sticker on the issues you receive.

PLEASE WATCH THIS NUMBER, and resubscribe at least two issues in advance if you don't want to miss issues!

NOTE: Continue mailing your subscriptions to James V. Taurasi, 137-03 32nd Avenue, Flushing 54, N.Y. This system went into effect with the issue, No. 136.

## PHILLY CONFERENCE PLANNED FOR NOV. 11

NEWARK, N. J., 9 Sept., (CNS) - Oswald Train of THE PHILADELPHIA SCIENCE FICTION SOCIETY, announced at the ESFA meeting, today, that the ESFS would hold its annual science-fiction conference this year on Sunday November 11, 1951. The site of the gathering has not as yet been chosen. Oswald Train will be the Chairman of the affair.

Except for the war years, the ESFS has had an annual conference every year since the late 30s. It is one of the East Coast's oldest annual affairs.

SUPPORT THE FAN-VETS!

would give a second look at today -- The First Trip To The Moon.

SEE what I mean about a thrilling decade?

F O R   S A L E

ASTOUNDING SCIENCE FICTION:

Any issue 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947..... © 50¢  
Any issue 1948-51..... © 25¢

UNKNOWN and UNKNOWN WORLDS:

Complete run for sale as set or separately,  
each issue..... © 60¢  
(39 issues in set)

ALSO FOR SALE is a complete set of Arkham House books (35) from THE OUTSIDER to L. B. Drake's A HANDBOOK FOR WITCHES, for sale as a set. Write for complete list, or send offers to:

MICHAEL DeANGELIS  
1526 E. 23rd St.,  
Brooklyn, New York

All magazines in this ad have covers, and all books have original dust-jackets.

SCIENTIBOOKS

by Stephen J. Takacs

These new science-fiction titles were published during the week of Sept. 3rd:

1. "Wind Of The Dreamers" by John D. MacDonald. \$2.75.
2. "The Machine God Laughs" by Festus Pragnell. \$1.50.
3. "The Case Of The Little Green Men", by Mack Reynolds. \$2.00.
4. "The House Of Many Worlds" by Sam Merwin, Jr. \$2.75.

There will be quite a flock of science-fiction anthologies due in the spring of 1952. Here are a few of them: John W. Campbell, Jr. is compiling one for Simon & Shuster. Science-fiction writer, Milton Lesser is working on one for Ives Washburn, N. Y. Everett Bleiler and Ted Dikty are editing one for Viking Press, N. Y. Donald A. Wollheim is working on another anthology for a large N. Y. publisher.

I hear that the N.Y. firm of John Winston Co., publishers of religious books,

is lining up quite a schedule for 1952, with 18 novels of science-fiction. If they go through with the entire program, they will be the leading firm publishing science-fiction! They have ten titles lined up for Spring-Summer, and another eight titles lined up for Fall-Winter 1952.

Two more books on Dianetics are scheduled for September publication:

1. "Science Of Survival" by L. Ron Hubbard. \$5.00.
2. "Child Dianetics" by L. Ron Hubbard and associates. \$2.75.

B R I T I S H   R E P R I N T S

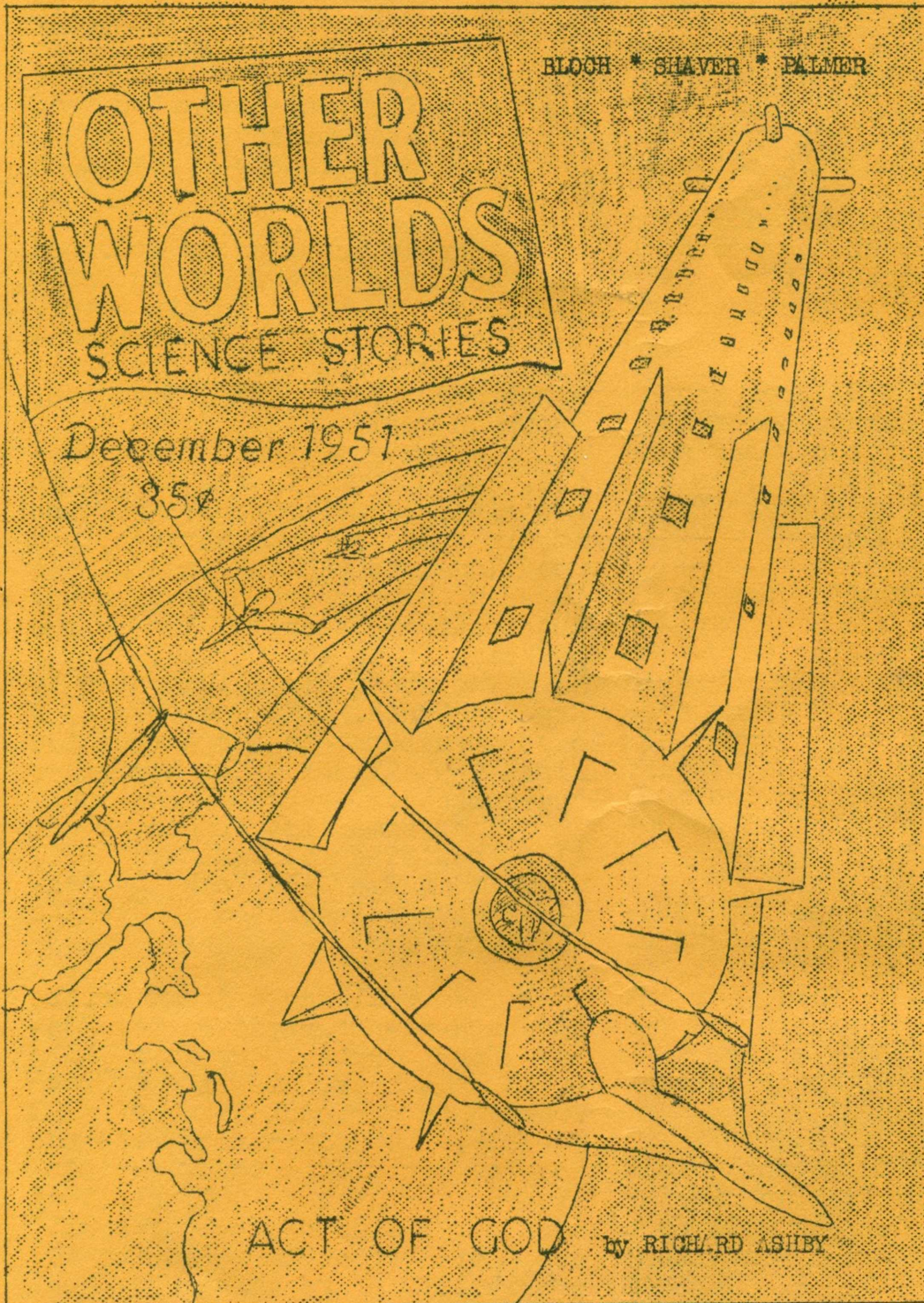
by Michael Corper

MARVEL SCIENCE STORIES

The British Edition of Marvel Science Stories, marked No. 1 and published by Thorpe & Porter (who have published British Editions of Amazing, Fantastic Adventures, Weird Tales, etc in the past), has 128 pages, (including Ads) (continued on page 25)



# THE DEC. "OTHER WORLDS"



The December issue of Other Worlds will contain: "Act Of God", part one of a new serial, by Richard Ashby illustrated by Bill Terry and cops the Malcolm Smith cover; "Telisen" by Shaver, illustrated by Terry; "Quandry" by George O. Neuman; "The Tehen Lam's Vengeance" by Robert Bloch, illustrated by George Faraco; "The Big Dealer" by William Bailey, illustrated by Joe Tillotson; and the last part of Ray Palmer's serial, "I Flaw In A Flying Saucer". Book Reviews, Personals, Letters, Fun With Science, News Of The Month, and Meet The Staff, are among the special features of the issue. "The Inside Cover Feature" is about Ray Palmer.

SUPPORT  
THE  
PAN-  
VIEWS!

Reproduction of December Other Worlds Cover, traced by Herman Tok,



# The Cosmic Reporter

by Arthur J. Cox

The September issue of "PAG-MANT" carries a well-illustrated article on "Men Of Other Worlds", based on the Kenneth Meuer book. There are seven illos by Robert Frankenburg, one in full color on the back cover.

Amusing note: we now have two "Dr. Meuer"s on the science-fiction scene (although there is a slight disparity in the spelling of their names).

The N Y TIMES Book Review Section for 4th August contained, in addition to its regular science-fiction book reviews, an interview with Ray Bradbury. Rather usual stuff, though.

Kenneth Fearing's new book, "Lonliest Girl In The World", seems to be vaguely science-fictional. Although it's reviewed under the mystery and crime section, a critic of the undoubtedly redoubtable "NEW YORKER" states: "Mr. Fearing's book is too much like science - fiction to be believable..." Heh?

The latest issue of "SUSPENSE" contains several items of science - fictional interest, an original by H. L. Gold, for instance, and a reprinting of Van Vogt's "OTHER WORLDS" story, "Automaton", retitled, "Dear Automaton".

Scott Meredith recently sold James H. Schmidt's "The Mission To Ulphi" to ASF, as well as a novelette by P o u l Anderson; "Wouldn't You?" by A. Bertram Chandler to "TOWN & COUNTRY"; "Over The Top" by Lester Del Rey to CBS T-V; and "Hard Luck Dig-gings" by Jack Vance to 20th Century-Fox.

Forrest J. Ackerman was in Texas, on his way to the Holocon, when he received a telegram from his wife notifying him of the death of his father. He returned to San Francisco for the funeral.

This year's convention in New Orleans will be the first science - fiction convention that Forry has ever missed, and he has been the only fan to attend them all.

A great surprise to everyone has been the appearance in "BLUE BOOK" of a new Heinlein novel, "Worlds In Combat", which is almost beyond doubt the previously announced Scribner's juvenile, "Between Worlds".

Contrary to their usual pol-ict, "BLUE BOOK" is running it as a serial. They comment: "Because it is too good to abridge, and too long to publish in a single issue without omitting much other interesting material, we a r e printing it in two parts".

The story is illustrated by Brendan Lynch. It has more of a plot structure, to judge from the first installment, than his other "juveniles".

The same issue, September; also contains a fantasy short, "Revolt Of The Wild Folk" by Basil Dickey, illustrated by Charles Chickering.

The well-known drama critic and back-to-nature advocate, Joseph Wood Crutch, reviews Willy Ley's "Rockets, Missiles & Space Travel" in a recent issue of "THE NATION". He disagrees with the book's optimistic tenor --- considers it highly unlikely that even our children's children will see Mars (though he admits the possibility of reaching the Moon) and apparently frowns on the whole undertaking.

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CHICAGO IN 1952

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# PRO MAG INDEX

by Donald B. Day

All making definite plans to publish, as a hard-cover volume, my index to all American science - fiction magazines, from the first IMAGING STORIES thru 1950 --- the first 25 years.

This will be a volume similar to THE READERS' GUIDE TO PERIODICAL LITERATURE, and will provide an invaluable aid to the reader, collector, bibliophile and anthologist in the field.

It will cover all of the American science - fiction and most of the fantasy magazines (WEIRD TALES is the only important omission); some forty-five titles, about 1,500 issues and upwards of 20,000 entries. It's one of the outstanding research projects undertaken by a single person and I've been working on it for the past fifteen years.

The volume will include the following: 1) a checklist of all magazines indexed, 2) an alphabetical index by story title including the title, author, magazine, date and page number, and an indication of whether short story, novelette or novel, 3) an alphabetical list by author including name of author, list of his stories, each with the magazine, date and page number, and

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● DONALD B. DAY is well known as the active fan from Portland, Oregon, as Chairman of the NORWESCON in 1950, and as editor and publisher of the excellent fan mag, Fancient. This new project of his deserves support and we are certain that Fantasy-Times readers will give him that support. -ods

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an indication of whether each one is short story, novelette or novel, 4) a critical-historical introduction covering the first 25 years of science-fiction magazine publishing, and 5) all information regarding pseudonyms that can be positively verified.

In line with this last point I'd like all the readers of FANTASY - TIMES to pass the word to all authors to advise me of any pen - names they may have used. This information should be sent to: Donald B. Day, 3435 NE 38th Ave., Portland 13, Oregon.

Publication will be in the Spring of 1952. Probable format will be an 8½ x 11 inch page, 3 columns to the page on the author index, and 2 columns to the page on the title index. Present estimates are that it will run to approximately 200 pages.

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## BRITISH REPRINTS (continued from page 22)

and is pulpsize. Price in Britain is 2/-, but I removed the label that says this and found underneath, 1/6 printed. Anyway, whatever the reason, the price is 2/-. Cover is by Norman Saunders; all interiors are by Vincent Napoli.

This issue is an exact reprint of the February 1951 USA Edition including the departments. By the way, page 35, belonging to "The Man" story, gives the title as "IT" (all other pages show "The Man"). This may be an error; this may be not. But as stamp collectors get excited about small off-the-rail  
(continued on page 26)

# BOILED ENGRAMS BOILS SCIENCE-FICTION TOO

by Ray Van Houten

Once again, because of the enforced association with dianetics under which it suffers, science-fiction has been held up to the literary public's eye for ridicule and the raspberry.

"Boiled Engrams; An Elegy To Dianetics" by Willard Beecher and Calder Willingham is the title of the latest shotgun blast, appearing in "AMERICAN MERCURY" for August, 1951.

The remarks of the authors concerning dianetics itself --- all to its detriment --- are of little interest, having all been said long before this right in our own backyard, but their remarks which boil science-fiction and its readers in the same stinking pot demand attention.

After pointing out the exaggerated claims made by Hubbard in his book and mentioning that dianetics was introduced in "ASTOUNDING SCIENCE FICTION", "a pulp magazine devoted to fantastic stories based (more or less) on scientific knowledge", the authors go on to say: ".....science-fiction readers (the original nucleus of the present-day dianetics cult) were convinced immediately ..... the eager faithful rushed out to place orders for the book weeks ahead of publication and then when it did appear they spread the word around with passion and fervor".

As we have reported in these pages several times before, acceptance of dianetics by the readers of science-fiction is not only not universal, as the Messrs Beecher and Willingham assume, but actually very slight, representing even less of a percentage than the comparable portion of the so-called "general public". Protests against the identifica-

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## F-T EDITOR NOW IN ARMY

Passaic, N J, 27 Sept., (CNS) - Lester Grant Mayer, Jr., movie columnist for "FANTASY-TIMES" for the past three years, and an editor of this mag for the last six months, was inducted into the US Army today.

For the time being at least, Les expects to be able to continue his column, with assistance from the rest of the "F-T" staff, and will, of course, remain as a member of the Board Of Editors.

Les is a member of the Fantasy Veterans Association, having had previous service in the army during WW II

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## BRITISH REPRINTS

(continued from page 25)

items, perhaps the same applies to our tribes? *quien sabe?*

## ASTOUNDING SCIENCE FICTION

The October 1951 British Edition of Astounding Science Fiction is out in  
(continued on page 28)

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tion of science-fiction fandom with "the dianetics cult" have been many times more widespread in the pages of our amateur publications than material written in its behalf.

Science - fiction fandom has been made the whipping-boy for wild ideas before; dianetics only follows the line of "michelism", "shaverism" and the attitudes expressed in the recent LIFE Magazine article.

It seems cowardly that our side in these campaigns is never presented by such magazines as "AMERICAN MERCURY" and "LIFE".



# The Fantasy Journal

by James V. Taurasi

Two Complete Science - Adventure Books, issue No. 4 (Winter 1951) is now on the stands with 128 pages instead of the usual 144. This magazine skipped its Fall issue, publishing only three issues in 1951.

The Winter 1951-52 issue of Detective Book Magazine is now on sale containing A. E. van Vogt's "The House That Stood Still". Interior illustration by Vestal and cover by Anderson. Price 25¢, 96 pages.

The first issue of The Mysterious Traveler is out listed as a bi-monthly instead of quarterly as announced, and is very disappointing to sf and fantasy fans as it contains next to nothing of a fantasy nature. Among the fantasy writers in the issue are Will F. Jenkins and Ray Bradbury. 144 pages, digest size and 35¢. No interior illustrations, but has a good cover.

The October issue of Galaxy Science Fiction hit the New York stands the 1st week in October, showing little change. Still top-notch in fiction, fair in covers and poor in interior illustrations. This is the first issue under the new management. Official name and address for the company now publishing it is: Galaxy Publishing Corp., 421 Hudson Street, New York 14, New York.

Coming up in Galaxy Novel No. 9 is "The Four-Sided Triangle" by William F. Temple. This as a short story was originally published in the November 1959 issue of Amazing Stories, later was translated into Spanish and reprinted in the May 15, 1950 issue of Los CuENTOS Fantásticos. It was rewritten into a novel and published in book form early this year. It is this book version that Galaxy is reprinting.

Jerome Bixby's first fan mag review

column is in the current, December 1951 Thrilling Wonder Stories. Glad to see "The Frying Pan" turn into a regular fan mag review column, instead of the 'satire' column it was. Good cover on this issue of TWS.

For the finest in cartoon science-fiction we suggest Weird Science and Weird Fantasy, two of the oldest sf comic mags in the business and the leaders. Coming up close behind them are: Strange Adventures, a monthly, and Mystery In Space a bi-monthly both published by the Superman people and edited by Julius Schwartz and Mort Weisinger. This company is soon to publish a weird comic magazine called House Of Mystery and based on the radio program of the same name. Also, their comic magazine, Sensational Comics has been turned into a weird comic mag. This mag once carried the semi-fantasy cartoon "Wonder Woman". Two other comic magazines that we recommend are: Amazing Adventures, now a quarterly, and Strange Worlds. The recently revival issue of Planet Comics leaves a lot to be desired, as does Ghost Comics, which contains only reprints of past Fiction House comic magazines. Outside of the few mentioned above and possibly three or four more, the usual run of so-called science-fiction comic magazines are just pure junk, and not worth reading or collecting.

Not always fantasy or sf, but of interest to all sf fans is the comic magazine, Tarzan, published monthly. Having an interesting mixture of the book and movie Tarzan, it is a must for all who read and/or collect books of Edgar Rice Burroughs.

Michael Corper, our British Correspondent, left for a trip to Italy at the end of September and will also visit Switzerland, France, Belgium and probably Holland. As usual he will keep an eye open for science-fiction items on the trip and will report on same when he returns home to England.

1941 10TH ANNIVERSARY ISSUE 1951

FANTASY - TIMES  
"The World Of Tomorrow Today!"

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BOARD OF EDITORS

James V. Taurasi, Ray Van Houten,  
John Giunta, and Lester Mayer, Jr.  
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the United States Army)

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(This issue 20¢ to non-subscribers)

A FANDOM HOUSE PUBLICATION

BRITISH REPRINTS

(continued from page 26)

England containing: "Temple Trouble" by H. Boam Piper, "A Stitch In Time" by Sylvia Jacobs, "The Peddler's Nose" by Jack Williamson, "The Weapon" by Fredric Brown and "Dog" by Oliver Saari. Cover by Rogers. All reprinted from the April 1951 USA Edition. The British Edition is published bi-monthly by Atlas Publishing Co., Ltd., 18 Bride Lane, London E.C.4, England. It is pulp size, 64 pages and sells at 1/-.

CHICAGO IN 1952

JUST PUBLISHED:

WIRE  
OF THE DREAMERS

by JOHN D. MacDONALD

The exciting story of two worlds --Earth, where Bart Lane and Sharan Inly are battling to help Man reach the stars, and a strange dying planet out in space where the inhabitants are fighting to keep Man from ever leaving the soil of Earth. Known as the Dreamers, these men and women of another planet believe Earth to be only a product of their dreams and the struggle to be only an interesting game of their dreams. Possessing the power to guide Man's destiny, they believe it to be only a toy. But then two of the Dreamers fall in love with Bart Lane and Sharan Inly, and the fate of the two worlds hang on that love.  
219 pages, \$2.75.

OTHER POPULAR SCIENCE-FICTION

THE DREAMING JEWELS by Theodore Sturgeon, \$2.50.

THE HOUSE THAT STOOD STILL by A. E. van Vogt, \$2.50.

THE GREEN MAN OF GRAYPEC by Festus Pragnell, \$2.50.

THE WEAPON SHOPS OF ISHER by A. E. van Vogt, \$2.75.

THE SPIRIT WAS WILLING by Milton Luban, \$2.50.

ADVENTURES IN TOMORROW edited by Kendall Foster Crossen, \$3.50.

GREENBERG: PUBLISHER  
201 East 57th Street,  
New York 22, New York



# F J Ackerman Makes A

## MOVING Statement —————

Come on—a my house!

The Dweller in the Garage is moving -- lock, stock and peril! The perilous part lies in the dis- and re-integration of his collection of a quarter century. Strange as it seems I can't find anybody who envies me the job of moving about 5000 books and 10,000 magazines. Come to think of it, even I don't envy me!

Frankly, I never would have budged from the world-famous 236 1/2 New Hampshire, Hollywood, for anything less than an atom bomb. But the Lady Wendayne (Mrs FJA in private life) declared the time had come for me and my fantasiana to be properly housed once and for all, so she went out to the verge of Beverly Hills and bought us a home with my hard-earned agenting and her hard-earned auditing (dianetic variety). The real Ackermansion at last, a beautiful two storey home out nearer the neighborhood where the poor people live: the Bradburys, the Grossens, the van Vogts, Fritz Lang, Susan Hayward, et al. We'll have a house swarming some time in October, right next door to our natal months. First we have to have the livingroom lined with bookshelves and a bedroom converted into an office-den for me. In the latter I'm going to realize my life-time ambition of being surrounded by every fantasy magazine ever published from Then till Next Month's Issue.

To celebrate I sold a story this week to Astounding, 3¢ a word for a new client (a first sale for Bob Locke, not to be confused with Bob Bloch); picked up a tidy check for a Temple novelet; placed van Vogt, Wollheim, Neville, and Grinnell in anthologies; initiated a Stapledon omnibus; discussed some propositions out in Pasadena with John Taine; found Sophie Wenzel Ellis; sold a Wyndham reprint to Boucher -- and wrote a new story myself for a change. This is only Thursday.

The address after the end of September will be  
Forrest J and Wendayne Ackerman  
915 S Sherbourne Drive  
Los Angeles 35, California