

The Science Fiction Newspaper

Science-Fiction Times

"The World Of Tomorrow 'Today!'"



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Science- Fiction Times

James V. Taurasi, Sr., Editor
Frank R. Prieto, Jr., Publisher
Ray Van Houten, Advisor

Cover by John Giunta

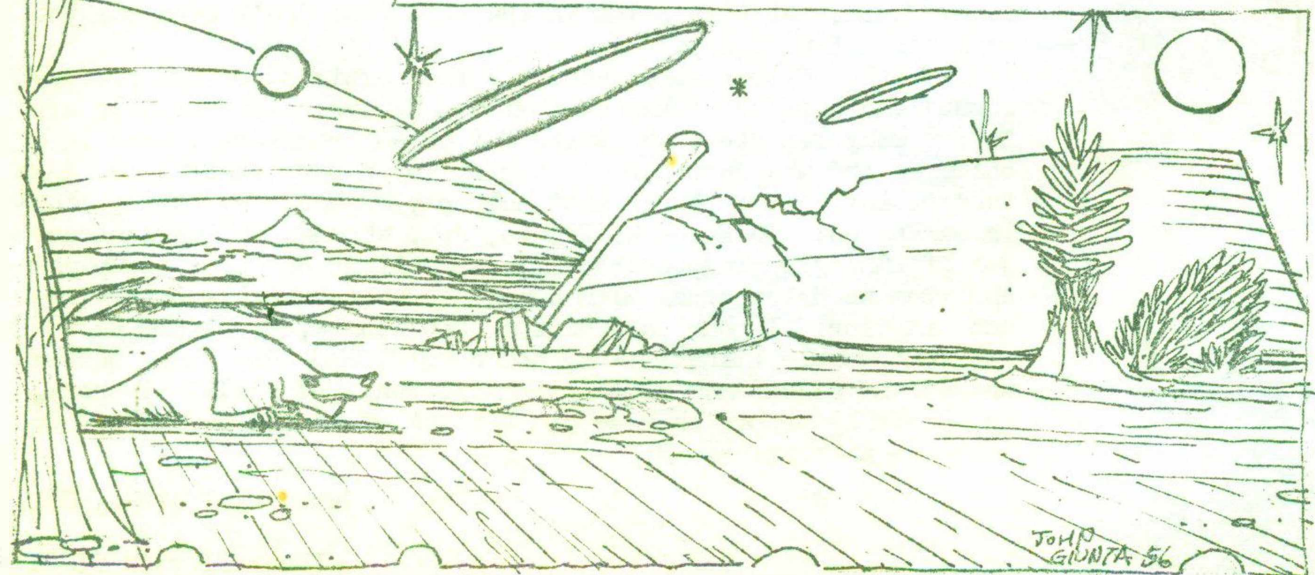
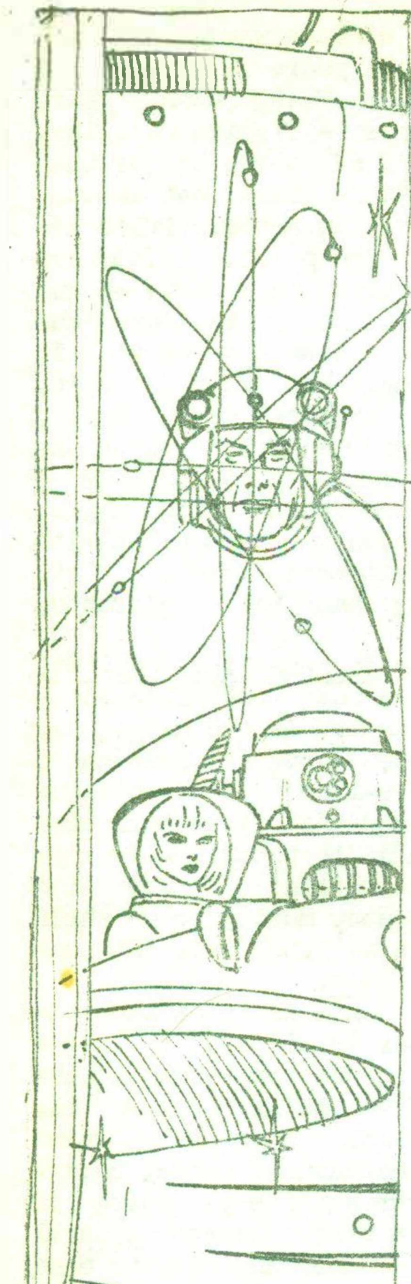
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20th ANNIVERSARY ISSUE

1961



EDITORIAL

I N TWENTY YEARS one looks back and wonders why he kept the fan magazine going so long. Twenty years is a long time for a science-fiction fan magazine, in fact, twenty years is a long time for a professional science - fiction magazine. Only two other magazines (either pro or fan) are older than Science-Fiction Times in this field. (This does not include fan mags such as official organs or mags in Amateur Press Associations where meeting expenses is not the point.) They are Amazing Stories and Astounding. We're proud of this -- and we're more proud of the fact that we still enjoy and are enthusiastic about science-fiction as we were when we began. To get back to the "why", the answer is simple, we enjoy doing it. There are times when the issue is late, because of the Mails, or outside work, or sickness that one wonders if it's worth the effort. Always before too long some news item pops up, or a letter comes in, and we know that it's more than worth while. You, the readers, have been very kind. You've taken a lot with understanding -- understanding beyond what we'd expect. Late issues have been understood, misspelling has been tolerated, -- you have made it all worthwhile.

Being editor of a newspaper like Science-Fiction Times, and holding down a regular job, would have been impossible without the kind understanding and constant help of the many, many reporters writing for us. Some of these boys and gals don't hear from us for years --- yet their news-items and columns keep coming in regularly. They understand that if we took time out to write to them, our schedule would disappear completely. They too are enthusiastic about science-fiction to take time out, go out and dig up news items, etc, etc, mostly on their own, so that you, the readers, can get all the news. Without them there would be no Science-Fiction Times.

How long will Science-Fiction Times continue to be published is a question often asked. The answer is simple: As long as there are subscribers. As long as you want it -- we'll publish it. As long as it pays for itself -- we'll publish it. As long as we enjoy it -- we'll publish it. When the time comes that there are no longer any magazines, books, pocket books, etc.; when there are no longer any fans, readers of interested persons interested -- when that time comes, we'll bind that last volume, put it on the shelf and turn to some other field. At this point in the game, we don't even see the beginning of that day.

To the editors, the authors, the artists of the professional and amateur magazines that are always ready to help us. To our many reporters who write for us -- regularly, once in a while -- and who just send in tips. To our readers who keep subscribing. To those that help pay expenses by advertising in our pages. To Frank R. Prieto, Jr., who has the unglamorous job of mimeographing, collating, and mailing out this newspaper and whom we drive crazy with new ideas that the Rex Rotary was not made for. To our Art Editor John Giunta, from whom we demand undrawable illustrations and covers, and Ray Van Houten who is the "Idea" man of the organization. To all of these, and probably others whom we can't think of at the moment -- we dedicate this issue.

James V. Taurasi, Sr.

SCIENCE-FICTION TIMES

MICHAELSON LEAVES "AMAZING"

NEW YORK, 28 August, (CNS) - Michael Michaelson leaves Ziff-Davis as of September 1, 1961. He will become President of The Franklin Square Subscription Agency.

Michael Michaelson, presently Vice President and Circulation Director of the Ziff-Davis Publishing Company, is also the Publisher of Amazing Stories and Fantastic published by Ziff-Davis.

He became the Publisher of Amazing Stories and Fantastic in May 1958. At the March meeting of the Eastern Science Fiction Association, where a celebration of the 35th Anniversary of Amazing Stories was held, Mr. Michaelson stated that in 1958, William Ziff was thinking of dropping Amazing and Fantastic. He asked for a chance to improve the mag and was named their publisher. He along with Editorial Director Norman M. Lobsenz and Editor Cele Goldsmith, improved the two magazines until today they are regarded as the most progressive in the field.

When asked for a statement of the effect on her two magazines now that Mr. Michaelson is leaving, Miss Goldsmith said: "As of the moment this does not effect the magazines at all and no other new publisher has been mentioned".

Franklin Square was founded in 1905 as a catalog agency, and has been run as a separate department of Harper & Brothers, the book and magazine publisher. The Agency is ranked as one of the largest sales organizations of its type. Re-

cently it was sold to a group headed by Michael Michaelson.

Mr. Michaelson, who has been named as the new President of Franklin Square, will assume active control of the Agency in September. For the time being at least, the Agency will remain at its present location in Englewood, New Jersey.

Mr. Michaelson has been with the Ziff-Davis Publishing Company for ten years, he has been a member of the Board of Directors at Ziff-Davis and a member of the Central Registry Board of the Magazine Publishers Association.

Along with Mr. Michaelson leaving Ziff-Davis, a number of personnel changes have been made:

Matthew T. Birmingham, Jr., a Vice President of the Ziff-Davis Publishing Company, has been named Treasurer of the firm, and Robert P. Breeding has been promoted to circulation director.

Mr. Birmingham joined Ziff-Davis in March 1960 as Business Manager. He was made a Vice President and member of the Board of Directors in February of this year. He succeeds Richard Kislik, who has resigned to join Random House.

Mr. Breeding has been with Ziff-Davis since 1958 as Budget Director and more recently, as Circulation Manager. He succeeds Michael Michaelson, who is assuming the presidency of the Franklin Square Subscription Agency.

ADVERTISE IN "SCIENCE-FICTION TIMES"

AUSTRALIAN SCIENCE-FICTION NEWS

by Roger Dard

Horwitz Publications, an Australian Paperback house, have put out three titles of interest to science-fiction and fantasy fans. They are:

THE DAY OF THE TRIFFIDS by John Wyndham, 272 pages, price 5/6 (about 60¢).

THE SEEDS OF TIME by John Wyndham, 222 pages, 5/- (50¢).

WEIRD STORIES, compiled by Charles Higham, 127 pages, 3/9 (35¢).

This latter title is a collection of classical weird tales. Contents: "The Black Cat" and "The Case of M. Valdemar" by E. A. Poe; "The Werewolf" by Frederick Marryat; "Vendetta", "Fear" and "The Hand" by Guy de Maupassant; "A Terribly Strange Bed", "The Dream Woman" by William Wilkie Collins; and "Wicked Captain Walshawe" by J. Sheridan Le Fanu.

CANADIAN NEWS

The last science-fiction novel to be written by British author John Russell Fearn, just before his death, was "Earth Divided", one of the "Golden Amazon" series. It had its first publication anywhere in The Star Weekly, Canadian newspaper, on June 24, 1961. 12 pages, illustrated by Gerry Sevier, and with a photo and brief biography of Fearn.

GERMAN SCIENCE-FICTION NEWS

by Burkhard Blum

The announced one-shot Plehboi, which contains the best artwork of Mario Kwiat, will be published at the end of October. It is available from Mario Kwiat, Munster in Westfalen, Box 4002 K, West Germany, for DM 1.- per copy (approximately 25¢). It is reproduced by mimeographing.

Dr. Ing. G. Ledig from Pabel-Verlag announced on August 1st, that they now will not publish the pocketbooks they wanted to. Beginning with November he will instead publish an "Utopia-Doppel-

Grossband", two pulp-sized issues at the same time, which will make up for the pocketbooks until the pocketbooks are published.

Dr. Gentsch from 'Erivh Pabel Verlag' announced that all issues of Utopia Magazin, which folded in August 1959 with number 26, are now sold out.

The last issues of the German edition of Galaxy, Galaxis, which were edited by Lothor Heinecke of 'Moewig-Verlag', and which folded in May 1959 with issue 15, are now being sold for DM 1.30 (33¢) per copy, 6 issues for DM 6.- (\$1.50) or all 15 issues for DM 15.- (\$3.75). The original price was DM 1.50 (38¢) per copy.

The same publishing house, 'Moewig Verlag', comes out September 8th with a new series 'Perry Rhodan, der Erbe des Universums' (The heir of the universe). It is mainly written by the most famous German authors K. H. Scheer and Clark Darlton. Clark Darlton, pen name of Walter Ernsting, was once the editor of the Pabel-publications and later the editor of the Moewig-publications. Scheer was chosen the best author of 1960 during the Convention in Bad Homburg held in June of 1960. The title of the first issue of 'Perry Rhodan' is "Unternehmen Stardust". The price is 70 pfennige (18¢). Pulp-sized of course! The last issue of Terra Sonderband (94 pages, DM 1.- ((25¢))), published by Moewig also, was "Die Milliardenstadt" by Kurt Mahr. Mahr is a new German author. The next issue (#45) will contain Kenneth Bulmers "Degiance" with the German title "Forschungskreuzer Saumarez".

In October an anthology of van Vogt will be published by Gebr. Zimmermann Verlage. It'll contain "Asylum", "Vault of the Beast" and "Fulfillment". The German title is "Das Absolutum". Price: for the cloth bound lending library edition id DM 5.85, and the numbered edition of the book-club TRANSGALAXIS, DM 8.50 (approximately \$1.46 and \$2.13).

Goldmann-Verlag, which publishes the best science-fiction in Germany, brought out this month Charles Eric Maine's "The Man Who Owned The World" with the German title "Heimweh Nach Der Erde". The Goldmann-Bucher have always

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SCIENCE-FICTION FAN MAGAZINES

by Edmund R. Meskys

GAUL #3 (June 1961), 48 pages plus cover published bi-monthly by Lyn Hardy, Steve Tolliver & Larry McCombs, LASFaS, 2790 W. 8th Street, Los Angeles 5, Calif., for letter of comment, exchanges with other fan magazines, or 15¢.

Gaul is divided into three parts -- each of which is the responsibility of one of the 3 editors. This is, in effect, 3 fan magazines bound into one, together with a common letter column.

Gaul's contents (other than letters and artwork) falls into 3 classes -- discussion of certain fantasies (such as Eddison's THE WORM OURONOROUS, Carroll's SYLVIA AND BRUNO, or Tennessee William's fantasy play CAMINO REAL), numerous description of their zany stunts, on introspection.

An example of the discussion of fantasies is the excellent 2-1/2 page review of SYLVIA AND BRUNO by Ruth Berman in Steve Tolliver's section. She really makes the book sound fascinating, tho she does conclude "It's a bad book, SYLVIA AND BRUNO, but it is one of the grandest failures around."

The editors added their remarks on this book and (the review had appeared in #2) the readers discussed it at length in the lettercol.

The 3 publishers lived at the same dormitory at the California Institute of Technology, hence a good portion of the pages is about the pranks, hoaxes, etc., which they were involved in. For instance, there is the inside story of how Lyn and some others changed the instructions on 2332 cards in order to cause one of the cheering sections at the Rosebowl game to spell out "Caltech" to create "the first nationally televised college prank."

Or, to get to non-college type stuff, there is the story of the riotous picnic they went on with several members of the Los Angeles Science Fantasy Society. Also, on the way home each had to make up a fairy-tale type story using creatures specified by the other participants as characters, and these too are

recounted.

The introspection is interesting too, but very hard to describe adequately. Larry hopes to break into writing, and he presented a fairly good episode for criticism in #2. In #3 he printed 2 stories by others; one of them -- "George" by Dave Casseres -- was very good.

As with almost any fan mag done on the LASFaS Gestetner, the duplication is fantastically good. The artwork is plentiful, good, and well stenciled. That by Bernie Zuber is very like unto a style like Bjo's, and exceeds even hers in quality.

In short, here is a magazine which is well balanced between fiction, criticism, and pure fun, and the whole thing is very enjoyable. I recommend it very highly.

Steve dropped out of school and Larry graduated, so they will no longer be together. In fact, Steve moved up to Seattle in April. However, this didn't stop him from contributing his part to the 3rd issue. And they plan to continue bi-monthly publication despite the physical separation.

Since I have some extra space this month (because this is the 20th Anniversary issue) I'll take this opportunity to make some general remarks about fan magazines and their publishers.

I know of no publisher who has any hopes of ever making a profit on his magazine. Most publishers who even bother to charge for copies loose on the deal and involve themselves in much bookkeeping. For instance, last year the LASFaS had to subsidize Shangril'-Affaires to the tune of several hundred dollars. And many editors just give their copies away free. (This is, of course, difficult or impossible for publishers of larger and/or more frequent magazines.)

As I said in my first review last January, a number of editors figure that the bother of keeping records just isn't worth it, and that no reasonable price could pay back for the great amount of labor which goes into the production of a fan mag. They want something comparable in return -- namely, a letter of comment or another fan mag. These pub-

lishers will almost always send a free sample copy to someone requesting it. But it's up to the reader to earn his next copy.

In the middle stand those who take trades and LOC's, but also subs. They fall anywhere between the two extremes. Magazines like Gurble or (starting with the latest issue) Discord send a copy free, but then you must pay for it with a LOC, trade, or cash in order to get the next one. The popularity of this "pay after reading" system has recently been gaining some popularity. Thus the publisher ends up owing the reader nothing, and if something happens to cause him to cease publication, he has no subscription refunds, etc., to worry about. Or if his next issue is greatly delayed, no one can complain for he hasn't paid anything for it and nothing is owed him. As the other extreme of this middle range are magazines like Yandro, Cry, etc., which encourage subs (They are large and monthly), accept some trades, and at most only those letters of comment which they consider worth printing. (Cry is fairly liberal when it comes to this, but I am not certain whether Yandro gives free copies for published letter of comments or not.)

Finally there are a very few magazines (like Science-Fiction Times, itself) which accept neither trades or LOC's but are available on a cash basis only.

Most fan magazines are published rather irregularly, for after all their publication is only a hobby to be done only as time permits. Some come out more frequently, some less; but only a very few like Cry keep a very rigid schedule. Why even Science-Fiction Times is delayed at times because of pressing mundane matters. And, of course, new fan mags are being started or old ones folded almost every week.

Almost all fan mags keep accurate records of their trades, subscriptions, etc., and if they err it is usually by sending too many issues. However, even the best of them make an occasional goof. For instance, when I first subscribed to Cry they somehow forgot to note it down, but a note of inquiry after several issues failed to arrive quickly straightened the matter out.

And Cry has one of the most efficient systems for keeping track of subs and LOC's today. Something like this is more likely to happen with one fan mag than with another, but this is extremely unlikely and a post card will generally straighten the mess out. (Of course it is always possible for the PO to lose either your subscription or the fan mag, and this has happened fairly often.) There are, however, a very few publishers who are habitually careless and these of course I am avoiding (regardless of quality) when choosing fan mags to review. For instance, one is published which solicits subscriptions and has spurts of appearing frequently, but whose editor/publisher has a reputation for being careless with his subs. At times it takes 3 or 4 reminders to get one's copies from him.

And, as I said, many fan mags fold. One can't know until this happens whether or not the publisher will refund the remaining subscriptions, but again most do.

Thus far none that I have reviewed have folded, and all but one have published 1 or more issues since the review was written. The one exception, New Frontiers, has not folded but the publisher just hasn't had the time to do another. He says he intends to get it back on a regular schedule soon, right after he gets out of the Army.

And if the prices of some fan mags seem high when compared to those of pro mags, remember that these prices usually represent a convenient "round" amount which is less than the actual cost. The cost of paper, stencil, ink, etc., varies radically from brand to brand and from location to location, but it generally costs quite a bit to produce a fan mag.

If you have an interest in artwork, contact Project Art Show which is more or less run by Bjo Trimble (2790, W. 8th Street, Los Angeles 5, Calif., same as Gaul).

The group has four functions. First (and most important) is the organizing of the very popular and successful fan art show at the World S-F Conventions.

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NEW FRONTIER OF SCIENCE "FICTION"

BY OTTO O. BINDER

DURING the 30's and early 40's Eando (Earl and Otto) (Earl had helped with the first stories, then Otto had gone it alone, but still retained the first name "Eando") Binder had been one of the bright stars in the science-fiction writing game. Then there were no longer any stories by him in science-fiction. He had found it more profitable writing for the comics, usually with his brother Jack Binder, a science-fiction illustrator, doing the art work.

We were greatly surprised to see one day, a new "space" magazine come out with Otto Binder as editor. It was a pleasant surprise, and we've watched this new "space" mag come along, from bi-monthly until now it is monthly. While his new mag, Space World, is not science-fiction, it is of interest to all science-fiction fans -- just as interesting as news of the latest space tries are.

Space World is NOT science-fiction, but like many other science-fiction personalities that leave the s-f field for another field, what they do is still of great interest to the followers of science-fiction. In this case, there is a strong line between the two, and thus it makes it more interesting, and a real pleasure to have Otto Binder with us in this 20th Anniversary issue of Science-Fiction Times. -editor

THE BEST science "fiction" today is not found between the covers of any orthodox s-f magazine. It is instead found in the "feasibility" studies, R&D projects (Research and Development), and advanced planning departments of the aerospace firms (formerly aircraft companies but now all making rockets and missiles, both for the military and for space research).

80 HOURS AROUND THE MOON...EXTRA-TERRESTRIAL BASES.....FLIGHT PATTERNS TO MARS AND VENUS.....LUNAR SOFT LANDING .. WORLD PEACE THROUGH SPACE.....MEN VERSUS

SPACE....these are some of the titles on papers presented by engineers and scientists at the various meetings of the American Rocket Society and other groups. These paper projects are met not with laughter or derision, but pin-drop quiet attention. The only "scorn" they meet is when an astroengineer later says "Hah, wait till you see the paper I'm preparing on COMMERCE IN THE SOLAR SYSTEM. It'll make your inner-planet presentation look prehistoric."

In three short years, since Sputnik and Explorer opened the Space Age, a

revolution in human thought has begun to take place. Interplanetary travel is today scoffed at only by a few die-hards in the astronautics field, akin to Dr. Simon Newcomb who "proved" the airplane could never fly---in 1902---one year before Kittyhawk.

This acceptance of the coming of space travel in scientific circles is gradually spreading out to the public, who are always "reactionary" to new ideas as in past history.

But---and here's the significant thing---the younger generation in high-school and college simply accept the Space Age as a sure thing, having no preconceived prejudices or lifelong experience with the ribald comments that met the concept of astronautics in B.S. times (Before Sputnik).

And unfortunately, it is among that same eager young open-minded group that perhaps the bulk of science-fiction fans have previously come. You can see what I'm leading to: that the former re-supply of s-f readers growing up can no longer be depended on to pick up AMAZING ANALOG, GALAXY, etc. They are more liable to reach with their hot little hands for such trade magazines as AVIATION WEEK & SPACE TECHNOLOGY, MISSILES & ROCKETS, or (we hope) SPACE WORLD.

Briefly, SPACE WORLD is currently the only (since the demise of SPACE JOURNAL and SPACE AGE) magazine giving a popularized review of astronautics. We expect rivals to appear before too long. After a year and a half of struggle against what might be called the "anti-change" attitude of the American public, and their general antipathy to scientific progress (until it directly benefits them), SPACE WORLD has passed the hump having gone from bi-monthly to 9 issues a year, to monthly.

It is a sign, we believe, of how the space-science facts of today are more exciting than science-fiction. Personally, as editor of SPACE WORLD and working over the above-mentioned engineering reports, I can say no author including myself ever dream up better "out-of-this-world" plots---all translatable to hard reality.

In short, my belief is that what is ailing s-f (which I understand has been

in decline recently) is simply that science-fiction can no longer compete with the true-life march of mankind into space.

A goodly proportion of SPACE WORLD's enthusiastic readership, (most of whom promptly subscribe for 2 years) are science students in H. S. and college. Their letters to us come in the same deluge that always greeted s-f in the old days. Their praises have forced us to hire a letter-reader whose sole job is to blush for us.

So, partly at least, you can blame falling sales in s-f to rising sales for SPACE WORLD. We are undoubtedly---and of course unintentionally --- stealing your readers. I'm afraid the process can't be halted or reversed. Few of our readers ever mention an s-f magazine, as if they shun them or consider them "Tame" in comparison to the "greatest true adventure in human history" as reported between SPACE WORLD's covers.

Another clue that seems to support this theory (which of course is open to controversy) is that the newspaper cartoon-panel (OUR SPACE AGE) I'm also writing (appearing in the JOURNAL-AMERICAN daily in New York City) receives mail from the same group: students and young people.

Incidentally, every one of my themes, no matter how "fantastic" it seems, came not out of my inadequate imagination but from a scientist/engineer's report. I can produce the evidence in each and every case. It makes my job easy. Why beat my brains out when I can pick the brains of several hundred geniuses? And if I ever thought I had a good "imagination" for writing s-f, back in the old days, I hereby abdicate in favor of men like Dandridge Cole (Advance Astronautics Systems for G E), Krafft Ehricke (Convair's interplanetary "director"), Dr. Wernher von Braun, (who needs no introduction), and many more who comprise America's "astro-braintrust" of today.

In the larger sense, I think the greatest revolution in history is seizing us rapidly, not in science and technology, but in human thought and social affairs. I suspect even the Kremlin masterminders are sobered and somewhat

awed at the immense vistas opening up with the advent of man's departure from his narrow little world into the vastness of the universe.

There can be little doubt that even the first landing on the moon, Mars, Venus and other planets will profoundly alter our concept of the human race's petty tribal disputes on earth. The farther men go, the more will recede the thought of nationality and race, the more will loom the thought "I am an earth-man".

It has --- many top-notch astro-experts have said this---all the earmarks of the one great "cause" or universal projects which can unite mankind....before its last war, with luck.

Getting back to earth, with a bump, in this year of 1961, I've left unanswered the "cure", after diagnosing the ailments of s-f. Frankly, I don't know the cure. Perhaps it can still have its "rennaissance" but in my opinion it will have to be tailored with much-thought and preception to dovetail with the Space Frontier that is opening up in real life. I don't know, maybe simple stories of the first lunar or Martian camp (it won't happen tomorrow) might be good if based on engineering reports. The young space-minded generation today could spot an "infeasible" bit of astro-baloney a parsec away. If it doesn't fit the state of the space art today, or its sound extrapolation into the near future,

GERNSBACK'S MAGAZINES

WHAT ARE THE oldest Gernsback magazines still being published today? We know that Amazing Stories still is, but what are the others? Well, Gernsback, himself is still publishing Radio-Electronics, that started out in 1929 (at the same time as Science Wonder Stories) as Radio-Craft. His chief competitor is his own former magazine Radio News (started in 1919) now known as Electronic World and published by Ziff-Davis. Ziff-Davis' old partner B. G. Davis, is now publishing Science and Mechanics that Gernsback began in the early 30s. Of course Gernsback is still publishing - Sexology that Dr. David H. Keller once edited.

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I doubt it will capture the imagination--or open the pocketbooks---of astro-hepcats of today.

In conclusion, if my theory is true that SPACE WORLD magazine has added to s-f's decline, I can only apologize for the theft of readers. I might add I'm not "plugging" my mag to you long-time s-f fans. It will probably never, in your eyes, take the place of "pure" s-f. Our audience in rising numbers is coming from might-have-been s-f readers, trapped by our "fiction" that is solid gold-plated fact.

As "Eando" Binder, who owes much to s-f in former years, I certainly hope and wish that the current doldrums of s-f magically clear up. As Otto O. Binder, editor of a space-age fact magazine, I fear Eando's wish may be sentimentally optimistic.

This may be the Day of The Astro-Fact "tale", marking the eclipse of Astro-fiction. On the other hand, s-f may find some new "formula", geared to the realities of the Space Age, that will give it new breath.

I trust it can be the latter, so that Jim Taurasi's venerable SCIENCE-FICTION TIMES will celebrate its 30th anniversary and be able to report s-f flourishing once again.....and remind me of my erroneous misgivings in its 20th anniversary issue.

The End

Let's take a look at some of the name changes of Gernsback magazines during the years: Amateur Radio News, Radio News, Radio News & Television, Radio TV News, & Electronic World. Amazing Stories, Amazing Science Fiction Stories, and back to Amazing Stories. Radio-Craft - into Radio-Electronics.

One of his magazines Wonder Stories we were very sorry to see fold years ago as it was then the second oldest s-f magazine. It started out as Science - Wonder Stories, combined with Air Wonder Stories into Wonder Stories, changed to Thrilling Wonder Stories when Standard bought it. Combined with Startling Stories, and finally came out as a one-shot as Wonder Stories.

-Lane Stannard

THE SCIENCE FICTION MAGAZINES: A SELECTIVE PROSPECTIVE BY ED WOOD

[EDWARD WOOD is our annual reviewer/and reporter of the science/fantasy magazines. . He is one of the few that read every thing that appears in these science/fantasy magazines. He took over the annual reporting when Dr. Thomas S. Gardner could no longer do them, and has added to the reports his own personality that has made the reports an annual "look-forward-to" appeal to our readers.

So we could not let this special issue of Science-Fiction Times go to press without an article by our annual reporter. We think you'll enjoy this article, and we think that we'll receive quite a bit of mail pro and con on it. Read on, this is Ed Wood at his best. -editor

[IN THE Winter of 1949-1950 issue of Fantasy Commentator appeared an exhaustive review article by Sam Moskowitz entitled "The Face of Fantasy: 1950" in which he commented upon 15 different magazines and 6 small fantasy publishing companies. Today, the situation has so "improved" that the American professional science - fiction/fantasy field is down to 6 magazines and 3 publishing houses putting out books at a most irregular schedule. Such has been the erosion of a decade of misguided and inept editors, writers, publishers, and readers.

As has been said before, science fiction passes from a precocious childhood to a senile old age without apparently every going through any sort of adulthood. Since magazine science-fiction has reached the not so-venerable age of 35 as duly attested to by the 35th anniversary issue of Amazing Stories, it is time to reflect upon the road traveled.

It is as good a time as any to dispel some of the myths that now clutter the field.

The greatest period of magazine science-fiction was that of Astounding Science Fiction from its July 1939 issue to mid 1943. Like all golden ages it seemingly sprang full grown upon the scene and then slowly but surely petered out. Never before nor unhappily afterwards had such a freshness of outlook, new and old talent, and stringent editorial guidance been fused into such a glorious amalgam. Some of the more astute readers realize that a foundation for this golden age had been made in the earlier if lesser golden age of 1934-1935 in Astounding Stories by F. Orlin Tremaine. In a way it was a culmination of the entire Gernsback era in which the concepts which had been created were coupled with a new level of sophisticated writing technique.

Perhaps it is time to realize that the end of this golden age is now 18-

years in the past and that Astounding now Analog has been able to live off of this reputation for about two decades. It is not that John W. Campbell has been so great, it is just that his competitors are and have been always in the main so damn small. He has dragged science-fiction to its greatest heights and must now drag it to its lowest depths before he is satisfied. Over the 3½ decades, he has been the best editor the field has ever produced. One wishes that John would always be at his best but that is wishing for the impossible. And that is the saddest part of all for when John is good, he is superlative and when he blunders, the gods themselves weep.

If, as has been stated a number of times, that Campbell is disappointed because he never made his mark in science and has been merely the editor of a "pulp" magazine for the past quarter of a century, maybe we should show some sympathy toward the man. It is never easy to be disappointed and it is especially bitter for those who have talent but by force of circumstances will never be in the front rank of the scientific world. Can anyone deny that Campbell has been a peerless teacher at his best and has probably led or interested scores if not hundreds in the scientific life? This is no ignoble accomplishment. As for the "pulp" magazine slander, name another magazine, anywhere, in any field, that has shown such stunning prophetic insight over the years?

A glance at the April 1926 issue of Amazing Stories shows that little has been learned and much has been forgotten by the science-fiction field. Certainly there have been changes in theme and technique over the past 35 years but has there really been advancement? There is the double myth of "all old stories are bad, all new stories are good -- all new stories are bad, all old stories are good". It is a sheer absurdity to say that science-fiction before 1950 or 1940 or 1930 has nothing to offer the modern reader. It is unfair and worst of all, it is untrue. A sense of proportion is needed in these matters. Also to say that the entire modern output is worthless may almost be true but it is neither the entire nor the exact truth.

In almost no other field of endeavor can it be said that the readers of the pioneering years became so large a part of the professional portion of that same field in later years. The role of the "amateurs" in science-fiction has been amply detailed in Moskowitz's The Immortal Storm. The field has brought forth its own scholarship, the bibliographic information put out by science-fiction fandom since 1930 is much greater than the average fan or science-fiction reader realizes. What has been needed and has yet to be provided is a continuing journal of critical worth which would properly attract the interest of professional and fan towards science-fiction as a subject of study, of analysis, and of historical investigation. True there have been many fan magazines of worth, Fantasy Magazine, Fantasy Commentator, Science-Fantasy Review which have done marvels in attaining these goals but the key word is continuity which has been the greatest lack. The critical analysis of science-fiction by people within the field has many times lacked the proper objectivity that can only be given by someone outside the closely knit groups of fandom. Unfortunately the bulk of the "exterior" criticism to date can be divided into the twin categories of the lazy and the hazy. The lazy critic cannot investigate his subject thoroughly so he manufactures wild fabrications. The hazy critic is too stupid to understand what he is supposed to study so he fabricates what he thinks he is studying. Both types are guilty of diarrhea of the typewriter.

It has been stated many times that the British Reprint Edition of Unknown Worlds ended finally because it had run out of material from the original U. S. Edition. So firmly has this untruth spread that it is now part of the reference material of science-fiction, (see Tuck's Handbook of S - F and Fantasy page 293). This shows the danger of allowing a falsehood to continue. A few of the stories not reprinted are: Sinister Barrier, Slaves of Sleep, Conjure Wife and The Book of Ptath.

It has been stated too many times by people who should know better that science-fiction/fantasy is at its best

in the short story form. Fond as I am of Lovecraft's "The Colour Out of Space," Merritt's "The People of the Pit" and many other exquisite gems, can anyone truthfully say that these outrank Slan, Invaders From the Infinite, The Skylark and Galactic Patrol series of Doc Smith, The Demolished Man, The Time-Stream and so many, many others? In fact, a better case can be made that the trouble with many of the modern science-fiction stories regardless of length is that they conceptually are no more than a paragraph in a story like Invaders From the Infinite. Truly, one can inflate the trivial only so far. It might be added that the myth of the superiority of the short story has been assiduously promulgated by editors of magazines containing mainly short stories. Anthony Boucher formerly editor of Moff&SF being a particularly bad offender in this respect.

Among the new myths currently starting is the one that the science-fiction stories appearing in the mainstream magazines especially the "girlie" types will make up the slack induced by the decline in regular science-fiction magazines. Is the memory of such people so short or is it that they leap to their typewriters while leaving their minds in sound slumber? Think back to the thin 30s and reflect that Blue Book, Argosy and many other fiction magazines printed large amounts of science-fiction and fantasy. Nor were the lengths limited to the 5 or 6 pages found in modern-slicks. Also consider the semi-fantasy types such as Operator 5, Dusty Ayres & His Battle Birds, The Spider, etc which if repugnant to the science-fiction purist did spread a form of science-fiction/fantasy to a wider readership. When the reprint nature of most paperbacks

is considered, one can say with conviction that the overall supply of original science-fiction is now less than it was 20 years ago. This, in spite of 100 paperback titles in 1960 plus the active assistance of British science-fiction which is much more important today than 20 years ago.

Were the quality of science-fiction in the "slicks" high, one might forgive the paucity. As for a soul searing example consider Starfire by Robert Buckner ("Moon Pilot" March 19, 26, April 2, 1960 Saturday Evening Post) which is so bad that it deserves complete oblivion. By comparison it makes the absurd and absolutely ignoble "The Crispin Affair" by Jack Sharkey look like the Great American Novel.

It is good to read or hear about the successes of Isaac Asimov, Robert Bloch, Ray Bradbury, Robert Matheson, Poul Anderson, etc., in non-science-fiction fields. It tells others what we have known for so long—that there are talented, extremely talented people in science-fiction. Perhaps that has been one of its troubles—the irrational haste to confuse talent with genius. Genius is all too rare in any field so that it is asking too much to expect an abundance in science-fiction.

Whatever the eventual destiny of magazine science-fiction, whatever the final evaluation, regardless of the mistakes, the dead ends, the deplorable gloominess and indefensible lunacies, let it be said with a certain pride and a certain grandeur that in that time and place, people dreamed wonderful dreams with a compassion and idealism that defies the understanding.

The End

FICTION AND ART IS NEEDED

Science-Fiction Times, Inc., is planning a "fiction" one-shot, with a publication date of June 1962. Needed are short stories of science-fiction for it. No payments will be made, outside of copies in which the stories are used. Return postage must be included in case

the story is found unacceptable. Artists should send in samples of their work so that two artists can be picked for use in the "one-shot" magazine.

All entries should be mailed to James V. Taurasi, Sr., 18-36 129th Street College Point 56, New York.

Ray Van Houten is the editor, John Giunta is art editor.

20 YEARS OF IMAGINATIVE ENTERTAINMENT

BY KEN BEALE

IT WAS IN THE semi-pro Monster Magazine, Journal of Frankenstein that we first notice that Ken Beale was an excellent-movie, radio, TV reporter. When the chance came we added him to our excellent staff of Science-Fiction Times reporters, editors and correspondences. We've had some mighty good movie reporters in our time. Mario Racic was the boy in the old Fantasy-News days. About the best we've had up to now in Science-Fiction Times was Les Mayer. Les had to resign when he was drafted for the Korean War in 1951. Since that time, until Ken came along we'd been unable to find a steady reporter to fill the bill. Ken Beale, we can say without qualifications, is the best in the business. His regular column, "Motion Pictures, Stage and TV", appears in this issue, and in all future issues of Science-Fiction Times. He is also doing a regular column of monster film reporting for our sister magazine, Monster-Times, starting with issue #5. His excellent annual report printed recently went over big, and will be a feature of our January issues each year!

You'll find this special article a gold-mine of information, and it'll bring back memories of the last 20 years in the entertainment field. Good reading. -editor

1 941, THE YEAR Science-Fiction Times was founded the entertainment world presented a rather different picture than today. Without television, movies and radio were the chief forms of mass diversion. Only one science-fiction picture, in the strict sense, was released that year: Universal's The Invisible Woman, inspired by Wells' novel and the two previous Invisible Man films.

It was a big year for horror, though - rather like the present. After a slump at the end of the '30's, horror films were back in full strength, with

titled like King of the Zombies, Chamber of Horrors and The Black Cat. (The '41 version of the last-named, with an already-slipping Bela Lugosi, was the 2nd film of that title.) Karloff appeared in The Devil Commands, based on Sloane's "Edge of Running Water". It was better than the majority of his vehicles. Peter Lorre made The Face Behind The Mask. Finally, MGM produced an elaborate version of Dr. Jekyll and Mr. Hyde, with Spencer Tracy. Oddly enough, Stevenson's classic has just been filmed again in this year of 1961 - as House of Flight.

There was plenty of screen fantasy around, also. Disney made Dumbo, a return to his old vein after the previous year's artistic but unsuccessful Fantasia. Columbia brought the stage success Here Comes Mr. Jordan to the screen. Topper Returns was the third and last of that delightful series. These were gentle, humorous fantasies for adults as well as children, of a type Hollywood seems to have forgotten how to make. But by far the outstanding imaginative movie of the year was William Dieterle's All That Money Can Buy, adapted from Stephen Vincent Benet's "The Devil and Daniel Webster", and later re-released under that title.

Tarzan's Secret Treasure was the 17th film to feature Burroughs' eternal hero, and Republic made The Adventures of Captain Marvel, a serial. (Serials remained an important part of the film scene throughout the '40's. Before their demise in the early '50's, they provided such s-f, of a crude but enjoyable sort, with titles like The Mysterious Island and The Lost Planet.)

In '42 horror completely replaced s-f, a situation that continued to prevail for many years. Throughout the war, low-budget shockers flowed from the smaller studios: Republic, Universal, and Monogram (today known as Allied Artists). The big outfits made their share, too. Most of these have faded into well-deserved obscurity, except for an occasional TV resurrection.

A handful were of some slight value, while others were real (if minor) masterpieces: the subtle horror films of the late Val Lewton. Beginning in '42 with The Cat People, Lewton's low-budget units turned out such terror classics as The Leopard Man, Isle of the Dead, and The Body Snatcher.

More expensive productions also appeared, from the bigger studios. These could be funny (Wonder Man), eerie (The Uninvited), or serious (Between Two Worlds). They were of course vastly superior to the "B" thrillers. Towards the end of the war, the "A" fantasy film began to edge out the horror type.

Throughout this period and afterwards, several radio shows specialized in presenting fantasy and the macabre, and even occasional s-f, interspersed

with crime melodrama. Titles include Inner Sanctum, Suspense, The Mysterious Traveller, Cabin B-13 and The Mole Mystery Theater. Arch Oboler had Lights-Out and Quiet, Please, which also supplied fantasy of a more refined type, like the dramas of Norman Corwin. Both these men have largely vanished from the scene, Corwin going to the non-fantasy stage drama and Oboler into oblivion after helping introduce 3-D movies and making two s-f films, (Five and The Twonky.) He has just emerged to do a film on (of all things) The Kinsey Report.

Another fine radio show was Escape which later tried and failed to make the transition to TV.

After the war, the horror film faded from view almost entirely. In '46 Britain's Dead of Night appeared; probably the best of them all. Fantasy continued to dominate, with such fine films as Stairway to Heaven and Beauty and the Beast coming out at this time. A Connecticut Yankee was remade with Crosby, and for a while we were happily deluged with angels, ghosts, mermaids, and other supernatural visitations.

Disney continued to turn out cartoons, but up to '49 seemed to have lost the spark; only with Ichabod and Mr. Toad did he appear back in his old pre-war form.

1948- and television was looming on the horizon. Captain Video was with us, the progenitor of a host of juvenile s-f shows.

Although '49 saw what may be termed the first s-f picture of the current cycle (The Flying Saucer), most fans would put the starting date a year later when Pal made Destination Moon. Films like The Thing and The Day the Earth Stood Still (probably Hollywood's best effort) helped carry on the trend, and pure fantasy began to vanish from the screen. After a brief hiatus in '53, the cycle resumed the year following, stronger than ever. It has continued ever since, without a let-up.

Although expensive, major-studio productions were tried (Them, Forbidden Planet, The Day the Earth Stood Still, The War of the World, and This Island

----- continued on page 39

MAD

BY JERRY DE FACCIO

[VER SINCE MAD magazine came out, most science-fiction fans has made MAD the non-science-fiction mag they must read and collect. We suppose you could say that MAD is, in a very broad sense, a Mad-fantasy mag. We don't usually allow much non-science-fiction material in Science-Fiction Times, but MAD magazine has never even come close to that rule. To ourselves, and to most of our readers, MAD is, for some mad reason, acceptable to science-fiction and the rule just doesn't apply.

MAD, like Playboy, Famous Monsters, and a few others, is a product that is strictly U.S.A. We just can't imagine a mag like these being born anywhere else.

We just couldn't publish a 20th anniversary issue and leave MAD out, so here is an article on MAD, written by Jerry De Faccio, of the "MAD-STAFF-OF-MAD." Read on and enjoy yourself.

SOME MONTHS AGO, MAD reached new heights of readership when an erstwhile telephone lineman placed a pole-to-periodical call.

"Hello ... MAD? Me and my friend, Whitey, we've been reading your magazine and we were trying to figure out where you get all those ideas ..."

The queried member of the MAD editorial staff ascertained that the lineman was "plugged in" atop his perch, "somewhere near Parma, Ohio". He readily explained that MAD-worthy ideas are derived from the fads and foibles of the American Scene. Furthermore, it pays to scrutinize the trends and ludicrous aspects of the communications arts; principally, movies, television, nationally-known publications, and the Madison Avenue (advertising) beat.

"Yeah", replied the man on the pole, "but I still don't see where you get all those ideas."

The MAD staffer finally interpreted this as precise praise rather than confused wonderment.

"Wait a minute", said the man with the climbing spikes, "Whitey wants to come up. No, stay down, Whitey, I'll ask him for you."

Suddenly, a resolute voice, sounding more like a long distance operator rather than Whitey or his inquisitive buddy, advised the lineman to terminate his bootleg conversation.

Whitey's friend made one hurried exhortation before all contact was cut, "Hey, MAD, Whitey says to keep putting out those books ...!"

E.C. Publications has been putting

out those books since August, 1952, when, William M. Gaines, disdaining to build a better mouse, or floppity rabbit, decided to publish something "real mad". MAD Comics emerged as the ten cent-tweezer of established comic strips, comic book characters, movies, and frivolities-at-large.

The form-fitting panels and tailored jargon of MAD Comics were well for twenty-three issues, but Bill Gaines was never one to play it tight across the editorial vest. Satirical muscles were rippling beneath; a letting-out was in order, ultimate expansion was in view. The corduroy fabric of frenzied fun gave way to the cloth and weave of provocative pin-stripe parody; all suited-up in broader and more acceptable attire.

The new format had its inception in 1955. In the case of MAD, necessity was the mother of intention! By now, our nation couldn't recall when it had its last robust, side-splitting laugh at itself. Perhaps it had been at Mark Twain's burlesque of Teddy Roosevelt as a mighty hunter, bringing down a cow "with two men to hold her at that." As the nation stifled its laughter, hand over mouth, the times no longer created the men. Will Rogers, an idol for criticizing Congress in another era, would now be a fit guest to the House Un-American Activities.

As further reflection of the nervousness of our national state of mind, our newest medium of communications, television, was already grooming a new breed of specialized kill-joys... an apprehensive, spineless group whose function it is to determine, ahead of time, what joke will offend whom. Their tocsin cry, "Better to bore millions than offend a few."

MAD tip-toed where most upstarts would have bushed: its emissary a pie-faced princeling with a soup plate smile, Alfred E. Neuman. It was Alfred who offered the "pill" with the dilemma on the outside and the sugar inside so as to last longer. Two phrases were advanced, partly declarative, partly inquiring. One was the philosophy of the magazine, "What... me worry?", the other was in the form of admonition from the Editor to his creative people, "What are we trying to say....?"

The fact that MAD has been saying

SOMETHING, these past forty issues in particular, is evident in the sales-which have mounted to one million, four hundred thousand copies per issue. Not considering a pass-along readership of inestimable millions. Then too, there's the knowing rapport between reader and magazine, the fan letter anticipating a commercial or obnoxious wrist about to be slapped in a pending article already in the works. Or the fact that MAD loses nothing in the translations when it comes to Swedish and British editions; or the Aussie-come-lately reader regarding it as the "fair dinkum", the real McCoy. Or the Catholic prelate who always has the uneasy feeling he's missed an issue and cites the magazine as "Laughter in the name of God and man."

To effect and maintain an editorial policy totally free from the demands and considerations of sponsorship, such as that which restricts television performers and comedians, MAD solicits no advertising. Also, there is no conflict presented, distinguishing real ads from the parodies of actual ads which are a MAD specialty. In the MAD treatment of the latter, the manufacturer's product is never downgraded, only the jejune mode of presentation as conceived by the advertising fraternity. In many instances, the makers of products have been elated to have their wares spoofed, however negatively, in MAD. Recently, a manufacturer of transparent tape inquired whether he could have his stickum subjected to the "same treatment" that MAD afforded a rival. He was told the procedure was quite simple; merely initiate an insipid, intelligence-insulting campaign of ads in the so-called family magazines, Look, Life, and Satevepost. MAD would do the rest.

For a magazine that started as a comic book, MAD has made a gracious transition, wooing such distinguished readers as composer Alec Wilder, "Peanuts" creator Charles M. Schulz, writer and playwright Rod Sterling, actresses Claudette Colbert, Julie Newmar, Anne Bancroft, athletes Ben Hogan, Jim Piersall, Dick Lynch, and Professor Bergen Evans. Dr. Evans has gone so far as to mention MAD's "Particularly trenchant language" in his book Contemporary American Usage.

The End

THE AMAZING FUTURE

BY CELE GOLDSMITH

IN THIS DAY and age when science-fiction in magazine form is slowly trying to die, it is encouraging to see a magazine like Amazing Stories, and in a slightly lesser light, Fantastic, trying hard to prove that magazine s-f is not dying, dead or seriously hurt. Actually it is not the science-fiction magazines that are dying (or trying to), but the whole "pulp" fiction field that has dropped dead or in a state of "living death!" Like the editors of Science-Fiction Times, who don't think the science-fiction magazine field should be allowed to die, or is dying, the editors of Amazing/Fantastic believe the same, and are out proving that magazine science-fiction can live and live on a high plane. AND, they are doing it without lowering their mags into the gutter of mystic, occult, or other screwy branch of the lunatic occult. (Naturally in Fantastic, weird, supernatural, etc., are not only permitted, but strived for.)

We are proud of Cele and her Editorial Director Norman Lobsenz, and what they have done and are planning to do. Here is what science-fiction in magazine form should try to be. As of this date, they have not yet reached the point where they are publishing "all the best of the field", but they are publishing more than their share of the best. The package they give you has life and vigor in it --- and a promise of better tomorrows. The giant leap their magazines have made since they took them by the horns shows that Amazing (and Fantastic) after years of being in the cellar are now on the first floor, and tomorrow will invade and take over the "pent house",

We can't see how Amazing Stories will not walk off with the famed "Hugo" this year at the Seattle World Convention! As we see it, it is "in the bag". No other s-f mag has made the advance Amazing has in the last few years.

We are delighted to have Cele with us in this issue of Science-Fiction Times.
-editor

THIS SEEMS to be quite a year for anniversaries in the science-fiction field, Amazing celebrates its 35th anniversary, The Eastern Science Fiction Association had its 15th birth-

day and of course, the occasion for this particular issue of Science-Fiction Times, twenty years of service and devotion to the field. Our heartiest congratulations to Jimmy and his crew. We

hope you'll have many more such milestones to celebrate.

At a time when the future of science-fiction magazines appears to be on the dismal side the fact that we are celebrating these events is an encouraging sign. Where there is a will there is a way. I think this is what has given the field its old standbys, that will keep them going, and what, in time, will bring new blood and new magazines.

We are anticipating a very bright future for Amazing Stories. It has a fine tradition which is the true heritage of its present editors. Although, through its 35 years it has not always been great, there have been many great years. We intend to build upon this foundation, and in doing so we hope to make Amazing the world's first science-fiction magazine on all counts ... appearance and quality of material as well as age.

This is not an easy task, but it is far from impossible. That old saying about "the first one-hundred years being the hardest" works in reverse when applied to science-fiction. The "outlandish", "wildly imaginative" ideas propounded by s-f authors thirty-five years ago are no longer unbelievable. As a matter of fact some of their "gimmicks" are part of our everyday lives. There probably are very few, if any, plots that have not already been done. The accomplishments of modern technology have proved to even the most ardent disbeliever that almost anything can be done given enough time and research. In the face of all of this fact, how are we going to continue the element that made science-fiction so exciting -- the "sense of wonder"? And who are we going to get to do it?

The answer, it seems to me, lies in the fact that thus far our accomplishments have been in one area. We have achieved all manner of technical development and eventually this will enable us to conquer space, but then what? When man finally does reach beyond this world, what will he find? When/if we do find other forms of life superior, equal or inferior to us, how will we cope with them? We have enough difficulty getting along with each other right here in our own society to know that the sociologi-

cal implications of space travel can provide many a wondrous tale. There are still many unfamiliar situations into which man can project himself, where he must use his heart and his brain.

This is hardly the end for science-fiction -- in a sense it is a new beginning. Our only prerequisite for the material that appears in Amazing is that the stories be good stories with a sense of drama and personal identification no matter how far removed from our present day existence. We think of ourselves primarily as readers and we feel that if we like a story, others will too. That's why there is no particular theme that we prefer to have dominate the magazine. To the contrary, we want fresh, original material evolved from an idea that the author has developed with all of his own enthusiasm and originality, and not from a preconceived idea that the editor may favor.

First and foremost Amazing Stories is science fiction and it is a magazine to entertain its readers. We want them to look forward to every issue with a certain amount of familiarity, yet with expectancy. For example, they know that the regular departments will be included, but there may also be an occasional new one if something should pop up; there will be a balance of short stories and novelets with a variety of plots, there will be at least one piece of non-fiction of contemporary reader interest and a complete novel, when possible, or a serial.

Unfortunately, over the years, many science-fiction magazines have fallen into one rut or another. There are plenty of pitfalls over which an editor must hang a big mental BEWARE: don't underestimate your readers; don't become complacent; don't go overboard and try to do too much of one thing; don't turn something good down because you want to play it safe; and most important of all don't become static, predictable, or just plain dull. This need not happen. There is enough gritting and artistic talent available in this field to keep it going as long as there is a market for their efforts. Amazing is that market and therein lies its future.

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This theory also holds for Fantas-

tic. Except that in the latter the opportunity for imaginative expression is less restricted in terms of subject matter. It offers a world of entertainment to those who can write it as well as those who read it. I think this is best described by quoting a recent letter from Fritz Leiber. He is referring to his story "Scylla's Daughter" in the May issue: "There are a couple of people who don't realize Fantastic carries that sort of fantasy....I call it the sword-and-sorcery story, on the analogy of cloak-and-sword for ordinary historical romance and cloak-and-dagger for international espionage. At least it's an unambiguous designation, and rather catchy too."

"Sword-and sorcery! -- it has a lot of enthusiastic readers, they're just not as widely recognized as a group as the pure s-f or detective fan, Unknown and Weird Tales under Farnsworth Wright's editorship recognized them for a while, but then they were largely lost sight of. I'm glad that Fantastic is taking the view that the sword-and-sorcery tale is an important branch of mystery and fantasy fiction."

In the format of Fantastic this represents but one of the many types of fantasy that are filled with color, pathos, humor and drama. In this day and age there is a need for such a magazine.

The End

A BRIDGE BETWEEN SCIENCE AND SCIENCE-FICTION

BY THOMAS S. GARDNER

R. THOMAS S. GARDNER has been connected with Science-Fiction Times since the first issue in 1941, and he also did work for us for the old Fantasy-News since 1938. Tom also did for years (since 1947) the annual magazine review and report now ably handled by Ed Wood. It was only that advance schooling and work prevented him from carrying on. Tom is an example of a man making science his career thru the inspiration he obtained from science-fiction.

A well-known author in the 30s, with some of his work reprinted in England, Tom has been a science-fiction fan all his life and did outstanding work in helping put across the First World Science Fiction Convention in 1939. Here we have a science-fiction author, fan and scientist all rolled up in one.

Could we put a 20th Anniversary issue out without him?

-editor

SOMETIMES IT MAY be difficult to remember that nothing in this particular universe has a very sharp ending except in a consequential nature. Thus the boundary on a surface of a solid appeared separate the solid from space, but on an atomic scale the fields that make up a solid, gravitational, electrical and electromagnetic are not sharply defined but dribble off into infinity. Now somewhat the same thing is also true of ideas. I mentioned earlier that on a conceptual basis sharp limitations exist -- but does that make it true?

Where does science end and science-fiction begin?

Is it possible that there is a border line between the two that needs development more so than it has in the past? Quite a number of people are beginning to be convinced that there exists such a borderland. As we advance from the unknown to the partially known, the partially verifiable to the verifiable, we enter the realm of speculation. Thus speculation projected into fiction from the middle land of not being true right now becomes science-fiction, but speculation from the same jumping off point is fiction of a very special level. Thus the speculations of the early rocket people were fiction to the majority of the scientific and non-scientific world -- but to a number of scientists and engineers they were not fiction -- but speculations, just not quite realized at the time they were written.

First of all does a need for such a field exist?

Von Muralt, University of Berne, Switzerland says: "... our scientific journals get cluttered up with papers, and the editors ask the authors to cut out all speculative thinking. If you go back into the history of science you find that it was speculative thinking which was important. I think that the editors of journals, owing to the large influx of scientific papers are not giving enough freedom to the author." (Ciba Foundation 10th Anniversary Symposium on Scientific Trends in Medical Research, Ed. Wolstenholme, O'Connor and O'Connor. Little, Brown & Co., Boston, 1952. p. 322.)

This need has been recognized by the C&E News, Nov. 10, 1958 with the

quote, p. 124, "What the scientific community needs, says I. J. Good, is a Journal of Half-Baked Ideas." Writing in the IBM Journal of Research and Development, Good asks, "Did Gauss, Poincaré, Hilbert, or Einstein keep notebooks of half-baked ideas and if so where are they?"

The main communication of half-baked ideas is through science-fiction and personal contacts. Bertrand Russell recently said that the anticipations of science-fiction are much more intelligent than the expectations of statement!

Recently Arthur L. Davis of Knoxville, Tenn. became so incensed over refusal of some technical journals to print his important work on "Heat of Sublimation and Vapor Pressure of Carbon" which was more accurately done than previously published work (calculations performed on thermodynamic data) that he, Davis, published the first issue of Journal of Anomalies selling for one dollar a copy (1125 Montview Drive, Knoxville 14, Tenn.). However this is a good sign -- but not the answer. Private publications cannot fill the gap.

I have run across several things that emphasize the importance of the publication of speculation. In fact atomic development may have been handicapped because the editor of Physical Review refused to publish the work of William D. Harkins, later included in an article by Harkins after his 1934 work had been advanced and verified by other people. (See lead article by Harkins, in "The Intermediate-Compound Nucleus in Nuclear Reactions", in J. Alexander's Colloid Chemistry, 1950, Reinhold.)

A laudable attempt is the announcement by I. J. Good of an anthology to be called The Scientist Speculates, (announcement January 1961) and call for articles for this anthology. It would be better if the initial effort were to be labeled Vol. 1, or series A, etc. This would permit continued, logical publication. The anthology will be published in England, and should be of great interest in the fields.

Thus, I wish to advance that Scientific Speculation is the bridge between Science and Science-Fiction. The need of the bridge is great -- can it be done? I hope so. -TSG, April 2, 1961.
The End

ON SCIENCE FICTION ANTHOLOGIES

BY W. R. COLE

WALT COLE is in the process of publishing an index of all science-fiction anthologies. This work, when finally out will be of great service to collectors of science-fiction anthologies and editors of same. No longer will there be an excuse for stories being published over and over again in anthologies because the editor "didn't know it had appeared before". Naturally some stories are exceptional, and have a right to be anthologised more than once, but they are few and far between.

So when asked to do an article for this special issue, anthologies was the natural subject. You'll find this article very informative and a real "eye opener".
-editor

ANY SCHOLARS IN the house? If so, this article might be of some interest. To the run-of-the-mill collector or reader, in the forthcoming paragraphs there might be a few points of interest also.

The past year (1960) and 1961 not only marks the milestone in modern science-fiction but also brings up a few items worth mentioning. 1960 saw Astounding Science Fiction (now re-named Analog Science Fact and Fiction) pass the 30th year of publication. Galaxy Magazine became ten years old while the British Science Fantasy also became a decade old. 1961 marks the thirty-five anniversary of Amazing Stories and the 15th anniversary of Ted Carnell's New Worlds. We must not forget this delightful newspaper Science - Fiction Times. Science-Fiction Times is also twenty years old.

Strictly speaking, the Science-Fiction anthology has also had an anniver-

sary. Phil Strong's THE OTHER WORLDS was published in 1941 and was the first collection of published stories from such magazines as Astounding, Amazing and Thrilling Wonder Stories. Since then we see that 160 Science-Fiction anthologies were published through 1960. There were two anthologies that could be considered Science-Fiction that were published prior to THE OTHER WORLDS; namely THE MOON TERROR, a collection of stories from early Weird Tales published in 1927 and J. Berg Esenwein's ADVENTURES TO COME. Esenwein's collection was published in 1937 and was primarily a collection of original juvenile stories.

The one hundred and sixty anthologies published in the last two decades could be considered a small number, depending upon one's point of view. It was only in the last ten years that more than 80% of the anthologies were published. The peak year was 1954 with 26 anthologies published. During the pre-

viously alluded to ten year period Science Fiction has had its ups and downs with the anthology still going strong. Research that we did shows the following as far as the breakdown for anthologies is concerned:

1927	1	1951	7
1937	1	1952	18
1941	1	1953	18
1943	2	1954	26
1944	1	1955	13
1945	3	1956	7
1946	2	1957	5
1947	1	1958	11
1948	3	1959	12
1949	6	1960	13
1950	7		

In the 163 anthologies we listed above a total of 2,012 stories were published. Of this figure, 207 stories, or slightly over 10%, were anthologized twice, 23 stories three times and only 4, thank goodness, were anthologized four times. With a total of 234, we arrive at a figure of close to 12% that have been anthologized more than once. Isn't that going a bit too far? Surely there are thousands of stories in the magazines that have not been touched. The cynics say that anthologies are just another medium for an author to obtain an extra check for their story. To the best of our knowledge, however, no one in the Science-Fiction field begrudges a writer the opportunity to make an extra buck, but it seems that some anthologists habitually double and triple-print a story.

Amongst our authors, there are five that have the distinction of being the most anthologized. They are:

Theodore Sturgeon	45 stories
Isaac Asimov	44 stories
Ray Bradbury	43 stories
Murray Leinster	41 stories
Henry Kuttner	40 stories

There is a tie between Groff Conklin and Donald A. Wollheim as the leading anthologist as they both edited 16 anthologies.

When we compiled all these figures, we naturally turned towards the magazines. We found that the "Big-3", Astounding Science Fiction, Fantasy & Science

Fiction and Galaxy Magazine took the honors with the greatest number of stories anthologized. Since all three magazines were first published at different times, we found it necessary to formulate the following chronological breakdown:

ASTOUNDING: From October 1949 to September 1950 - 17 stories.
From October 1950 to February 1960 - 97 stories.

FANTASY & SCIENCE FICTION:
From Fall 1949 to Summer 1950 - 5 stories.
From Fall 1950 to February 1960 - 126 stories.

GALAXY: From October 1950 to February 1960 - 115 stories.

The February 1960 date happens, by coincidence, to be the last issue represented in the anthologies through December 1960. We might add that the above figures do not represent the "house" anthologies, such as the Best from F&SF series, The Galaxy Readers, etc. since they would not be true representation of the stories anthologized.

With current scientific achievements catching up with Science-Fiction, and therefore Science - Fiction coming into its own finally, there has been a recent trend to publish what is listed as science-fiction in the popular "men's" magazines. This trend brings to mind the selection by Judith Merrill of stories from these magazines in her annual SF: The Year's Best. Miss Merrill is an outstanding person and has been in the science-fiction field for over ten years now. Yet with this background we cannot logically see why she insists upon classifying so-called SF stories from these magazines as best SF. In the last several years, at least two stories have been published in her collections. Undoubtedly, the fact that she is trying to reach a larger market for her anthologies, plus the fact that a major publisher has taken over the publication of the SF: Year's Best series, probably prompted her to make these selections. The general type of SF story published in the "men's" magazines we do not think can be considered the best of the year

and we hope she will shy away from this type of magazine.

When we started our research on the SF anthologies one big question came up. What entails a science-fiction anthology. The age old factor that Science-Fiction is a branch of Fantasy came up light. Obviously, including Fantasy anthologies in our research would be too much. We decided to elicit the advice of other collectors and writers to establish a practical criterion by which we could select our material.

We entreated and cajoled, begged and borrowed, enlisted and drafted, until we had amassed a considerable cross section of opinion. This was subjected to much ruminating and culling 'till we pieced the puzzle together in this fashion: Weird and Ghost anthologies were not to be considered along with other types of supernatural anthologies. Anthologies to the Weird and Horror type have been published over many decades & to locate them all would take too much time. In the same vein, to compile all the necessary data would be a job in itself. One must have a cut-off place somewhere but the decision as to its location should rest, certainly, in the laps of the Gods. We ignored the saw about angels and fools and after considerable research we found what we considered the

happy medium. This was predicated upon the feature that distinguishes SF from the rest of the fiction milieu; that feature is an intangible, a relationship, if you will. Science-Fiction, in common with all literature, is a symbolic abstraction, but with the difference that its content must reasonably adhere to the multifaceted bounds of reality; it may postulate any sort of phenomena which are not mutually exclusive or contradictory, and it may do this without the acknowledgement of a single BEM or paralysis ray.

In conclusion, we see that the SF anthology is on the upgrade again and should be publishing good material.

We might add that all the information for this article was taken from the research we did for a project that has long been delayed. We refer to our CHECKLIST OF SCIENCE FICTION ANTHOLOGIES. We would like to take this opportunity to thank everyone who gave us information both for this article and our Checklist. We hope 1961 will also see the end of seven years labor by the publication of the Checklist. Only time will tell and certainly Science-Fiction Times will be kept informed on our progress.

The End

MONSTER - TIMES

Monster-Times is another publication of Science-Fiction Times, Inc., and while it does not deal with science-fiction, it deals with a subject that many science-fiction fans and readers follow. It deals with the monster magazines, especially Famous Monsters of Filmland edited by Forrest J Ackerman and published by Jimmy Warren. Because these two are also the editor and publisher of Spacemen, which is (in a way) science-fiction (because it deals with space movies), Monster-Times also reports and comments on Spacemen. It also reports on the many other monster magazines that have or may still be published. In a phrase it does to the monster field what Science-Fiction Times does to science-fiction.

The same editor and publisher of Science-Fiction Times, James V. Taurasi,

Sr., and Frank R. Prieto, Jr., edit and publish Monster-Times.

We don't expect those that dislike monster magazines to subscribe, this mag is not for them. But to those who also enjoy the screwy monster magazines, this is your magazine, or newspaper.

As this 20th anniversary issue of Science-Fiction Times reaches you, the 4th issue of Monster-Times is out. The price is low, only 10¢ for a sample copy or 25¢ for 4 issues. At this time the magazine is published quarterly, but talks are going on among the owners of Science-Fiction Times, Inc., its publisher to change to bi-monthly and to raise annual rates. But if you are interested you can subscribe now at the low rate and regardless of the new rate that may (or may not) come continue to get your issues at this rate until your subscription ends. Lane Stannard

MONSTERS MADE ME

BY FORREST J ACKERMAN

FORRY ACKERMAN is one of the earliest science-fiction fans. He was active when most of us didn't even know there was a thing called science-fiction. From his very early days in fandom, science/fantasy movies was his "dish". His first columns for fan magazines were on s-f films. After World War II he became one of the most successful science-fiction agents. Many writers and artists owe their success to their agent, Forry. It didn't seem strange at all when he announced that he was editing a monster one-shot a few years ago. It was only natural that a guy with his knowledge and connections with the movie industry should edit a movie mag. Famous Monsters From Filmland hit the jackpot. Many others tried to cash in on this new popular theme -- they all failed. Today he has almost no competition in this field. His new magazine Spacemen brings him closer to the field he loves and is a big part of -- science-fiction.

We disagree with the title of this article -- it should read "Forry Made The Monsters".
-editor

A MONSTER ATTRACTED me to science-fiction at the age of 9, and a very bug-eyed beastie he was, too: the huge crustacean creature drawn by Frank R. Paul to illustrate a scene in A. Hyatt Verrill's "Beyond the Pole", featured on the cover of Amazing Stories, October 1926.

If FAMOUS MONSTERS OF FILMLAND had existed when I was a teenager, undoubtedly I would have written its editor an ebullient epistle, pyrotechnically proclaiming myself Fan #1 of the publica-

tion. I can't make that claim today -- other youngsters, myself of yesterday -- made it for me; but I really think FMOF Fan #1 is Jim Warren, my publisher! It is not uncommon for him to wire or even phone me -- NY to LA -- to tell me how enthusiastic he is about a just received article (he loved the Lon Chaney feature and I loved writing it).

If I had not gone to the World Science Fiction Convention in London, (but, then, that would have been unthinkable) there might never have been a FAMOUS-

MONSTERS OF FILMLAND. (Immediately after reading that statement the Lupoff-Coulson Anti-Monster Club boarded a Time Machine for 1957 to sabotage a certain KLM flight.) On the other hand, there might have; because, when we examine the 4th and final edition of Warren's After Hours, we clearly see the genesis of "things" to come in FMOF in my article "Screamoscope Is Here!"

But I did attend the 15th World Sci Fi Con, and go on to France afterwards and it was in Paris that I bought and brought back with me to the States a copy of Cinema 57, a film magazine ordinarily devoted to all manner of motion pictures but in this particular issue dedicated entirely to "le fantastique". It had 148 digest-sized pages and about 100 fotos. Jim Warren was impressed with the one-shot possibilities of an American edition.

Preliminary translations of portions of the French text of Cinema 57 convinced Warren the tone was too erudite. Also, the Parisian publishers could not provide copies of the fotos which had made up their issue. The notion of an American imagi-movie magazine might have died then & there had I not spoken up. "I have practically all the same stills", I told Jim; "maybe even better ones." He said: "That's good, but do you know anything about the movies, and can you write?" I answered, to both questions, "A little", it crossing my mind that, if called upon to back up this brash statement, I could produce the January 1932 issue (Volume 1 Number 1) of THE TIME TRAVELLER, whose first article on the front page was a compilation of fantastic films by the Young Mr Ackerman; and, since then, I had written 1 or 2 (hundred?) cinemarticles such as Scientificinematically Speaking in Science Fiction Digest, Scientifilm Snapshots in Fantasy Magazine, Fantascience Filmart in (fanzine) Imagination!, Scientifilm Marquee in (prozine) Imagination, Fantasy Marquee in The Acolyte, Imagi-Movies in Polaris, Scientifilm Parade in Spaceway, Scientifilm Previews in Nebula -- and Moskowitz only knows how many scientificinematic contributions to the newszines of Unger, Wilson, Carr, Speer, Dunkelberger, Boggs...and Taurasi.

So: I have been doing a little

writing about Kong and the Invisible Man and the Mummy and Frankenstein and Jekyll & Hyde, and all the lads, lilliputians and lycanthropes of the fantascreeen, for Jimmy Warren since the end of '57. I thot it inconceivable everyone didn't know I was pretty much of a one-man show (till just recently) but with the 13th issue I have added "and writer" after "Editor" after the ego-bruising experience of being asked once too often "who writes all those things in the magazine?" as tho my role were solely editing the work of anonymous contributors.

With our Jan '61 issue of MONSTERS came the auctorial breakthru that I successfully engineered and that pleased me no end; the inclusion of an article by an "outsider", Robert Bloch. With the enthusiastic acceptance (as I predicted) of "Menace, Anyone?", other talents have been utilized for FMOF (and its companion SPACEMEN): John W. Campbell Jr, George Pal, Donald A. Wollheim, Fritz Leiber, Giovanni Scognamiglio, Wendayne Wahrman, William F. Temple, Jim Harmon, Robert Silverberg, Ron Haydock, have appeared or will appear. I was delighted to give fan artist George Barr his first professional publication.

What lies ahead in FM's horrorizons? I wish I could say. I mean to say, I could say, but my publisher prefers to keep our plans as mum as a mummy; he already had to institute one plagiarism suit. George Pal has long been plagued in this respect --- remember "Rocketship XM" at the time of DESTINATION MOON? And after the success of THE TIME MACHINE, shades of Weena and the Morlocks if Deena and some Morlockoids don't turn up in "Valley of the Dragons" --!

I can say that I think FAMOUS MONSTERS is here to stay. I didn't believe it originally -- I remember saying to Jim Warren, in the early stages of the game, "Well, I suppose one day we'll be putting together the 6th or 7th issue, and we'll know 'this is it, this is the last issue'." But it now appears to me that, independent of trends -- of the fortunes of the fantasy film field per se, whether monster films are on the wax or wane -- there'll always be a devoted core of beastbiksl enuf, at least, to support FAMOUS MONSTERS (and FJA, in the

jet-travel style to which I have become accustomed. In a parenthetical aside let me say that, after virtually giving it away all my life to fanzines -- and even prozines -- I am now, like Robert Bloch, pleased as a pussycat with whip-cream on its whiskers that the 'Money-World, which for so long seemed so far away and unreal, has at last found some commercial use for my fanhood).

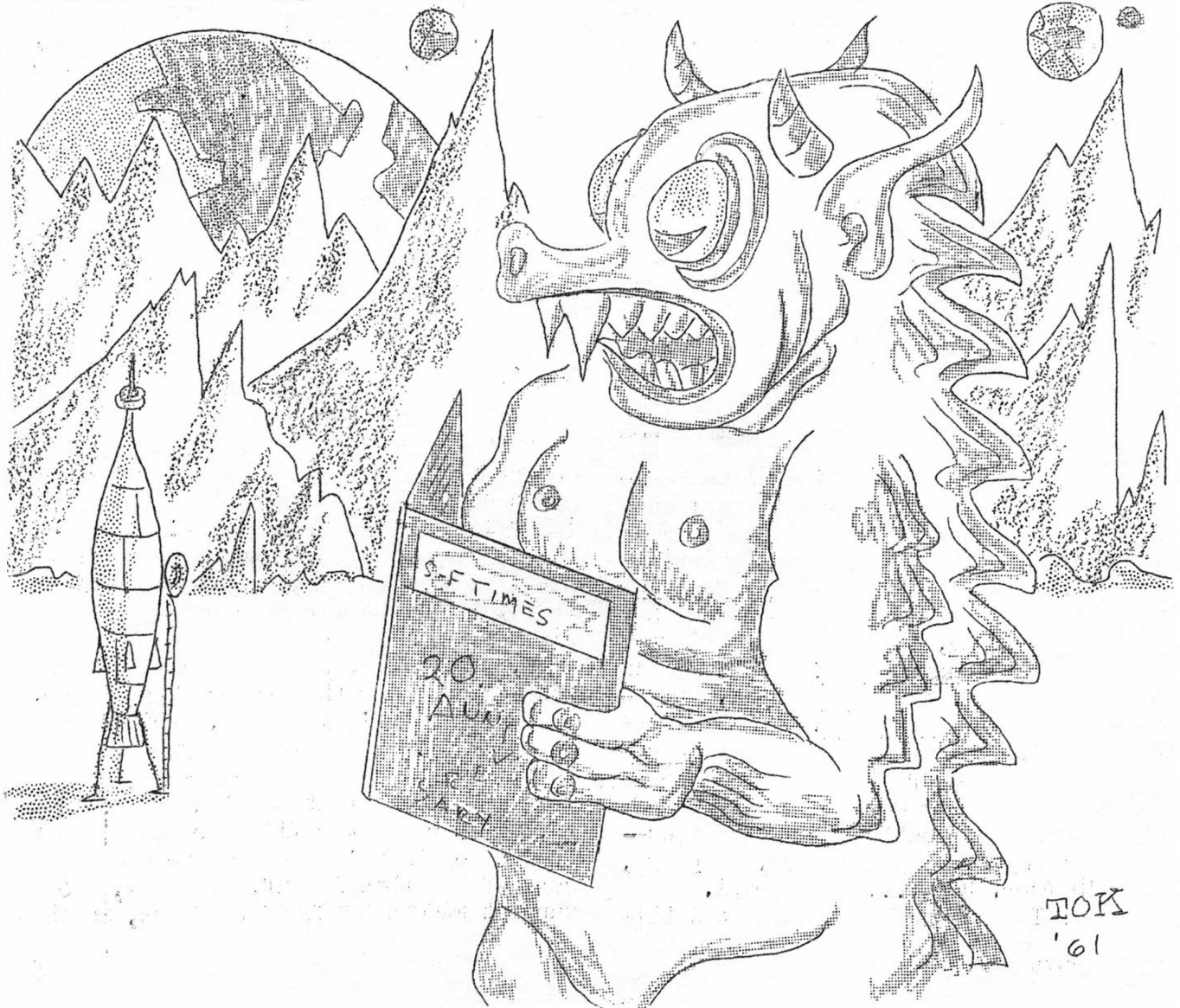
Right now I can tell you I have so many ideas for stories and features, and so many stills (we just bought Bela Lugosi's personal collection!) and so many people wanting to do something for the magazine, that I could easily fill 100 pages every issue or create FM on a monthly basis. Provided I wanted to work that hard. Which I don't. My heart will fail soon enuf, or something send me off without working at it, to the big Other World Convention with Wells and Weinbaum and Burroughs and Lovecraft and

Verne and Taine and all the Really Big Ones as Guests of Honor. My ambition has never been to be the richest fan in the graveyard.

The sophomoric approach (publisher's policy) to monsterhood, with emphasis on gags & puns, paid off at the Bucks Office: "sad" to say, we have a higher circulation than any straight sci-fantasy magazine. But the adenoidal appeal is now undergoing surgery; and even Bloch, in serious nien, will be back.

Our companion periodical -- more adult, more scientificfictional, more to my personal taste -- has been successfully launched into orbit and I look forward in next year's editions of this journal to report to you on the progress of SPACEMEN, son of FAMOUS MONSTERS.

The End



THE SECOND PAIR OF DECADES--AND THE THIRD

BY JAMES BLISH

IN THE 30s, Donald A. Wollheim wrote in a pro science-fiction magazine, a detailed outline for a "single Character" s-f magazine that he thought should be published. The name of this proposed magazine and character was The Planeteer. The proposed magazine never materialized, but it caught the fancy of a young New Jersey fan -- and he published it -- as a fan magazine. In the few issues it lasted it went from a rough fan mag, as first fan mags usually are, to a fine mimeographed magazine, and almost to a well-printed one. The printed issue was never finished, but the portions of it that were, were excellent. The young, eager fan who published The Planeteer and wrote the lead "Planeteer" stories was James Blish.

From this humble start -- as many of us fans also started -- came one of today's leading science-fiction authors, who reached the high point of his career, when in 1959 his novel, "A Case of Conscience" won the "Hugo" at the Detention, the 17th World Science Fiction Convention.

Now -- having won the "Hugo" -- having enjoyed his stories all these years -- having him review books for us a few years ago -- are all reasons for having him with us to celebrate our 20th Anniversary -- but there is one other reason --

In 1939 we asked and obtained from Don Wollheim the rights to The Planeteer (Jim Blish giving the rights to Don when he quit publishing it) and we published one issue of the magazine. Unfortunately we could not continue it as planned. So, in 1943 we combined it with Fantasy-Times, which is today's Science-Fiction Times.

You'll find this article one of the best in this issue.
This is one article you'll remember!
-editor

JIMMY TAURASI SAYS 20 years is quite an age for any magazine, let alone a s-f fan magazine, with which I agree emphatically, for I can feel every one of those years in my own brittle bones. The two decades of SCIENCE-FIC-

TION TIMES almost exactly overlap my own years as a professional, so that many of the changes the TIMES has reported during its career have directly -- and often financially -- affected me.

In the nearly forty years of its

existence, American s-f (the most influential nationality during that period, with a few luminous -- almost entirely British -- exceptions) has evolved almost as rapidly as concert music or gallery painting. It has certainly changed far more rapidly than any other form of specialized fiction I can think of, though Tony Boucher and other detective story addicts may want to dispute this claim. As of this writing, though, it seems to me that this evolution has stopped: there has been very little change in the form since the Forties, and such changes as have occurred seem to me to be mostly degenerative.

Consider: The first (incomplete) decade, from 1926 to the early Thirties, was predominantly the period of the Gernsback Delusion -- that famous notion that the chief function of s-f was to teach science to laymen, especially youngsters. Mr. Gernsback still clings to the notion, adding the tart but just observation that the brand of science being peddled in most of today's s-f is either virtually non-existent or wildly wrong. Though this is true, I am afraid that it was always true; re-reading favorite stories of that period with a technologist's eye makes the hair stand on end, and the successful predictors such as Mr. Gernsback himself and Otto Willi Gail were always vastly outnumbered by the romancers.

Nevertheless the evidence is now in that the Gernsback Delusion was not wholly, after all, a delusion. We can see that s-f did indeed have no fewer than three cultural effects of the sort Mr. Gernsback had in mind:

(1) It influenced many youngsters to become scientists.

(2) It prepared the public mind for a number of technological changes, particularly and pre-eminently, spaceflight.

(3) It can prevent, and has prevented, the issuance of patents on devices previously described in s-f stories, thus diverting a number of potential monopolies -- some of them sizable -- into the public domain.

This is not at all a bad record of social effects for what is avowedly only a limited branch of fiction, and I think constitutes at least a partial answer to C. M. Kornbluth's dismissal of s-f (in

advent's THE SCIENCE FICTION NOVEL) on social grounds. However, it still remains true that s-f cannot teach science as such, not only because most s-f writers have no scientific training, but because fiction is an inefficient and inappropriate medium in which to teach any discipline -- except the craft of fiction itself.

And in fact the editors of the Thirties openly abandoned this ideal, even those minute few with technological backgrounds: T. O'Connor Sloane, for example, was given to frequent editorial proclamations of the impossibility of the spaceflight which was still the most frequent story-subject in his magazine. S-f in the Thirties was largely raw adventure, unencumbered by any snivelling vestiges of technological accuracy, and resembling its predecessors only in being badly carpentered and worse written. I cut my teeth on this stuff and loved every leaden word and tissue-paper character in it, for a reason I have only lately been able to specify: it had narrative drive, a quality which was then new to s-f, and to which all else was sacrificed.

The change which took place in the Forties was even more conspicuous because it was much more drastic. Technological accuracy was to some extent reinstated as a desirable quality for a s-f story; but more than that, the field was suddenly taken over by a whole covey of new writers who as story tellers, were technicians. Suddenly, good workmanship was regarded as being just as important as having a new s-f idea, and skilled craftsmen like Heinlein, del Rey, Sturgeon and de Camp were able to push out the J. Harvey Haggards and the Paul Ernsts and even the few original minds like Harry Bates, and simultaneously keep the lower echelons open for new writers who also respected fiction-writing as a craft in itself. Those masters of narrative drive who could also continue to come up with new ideas, such as Doc Smith, continued to publish in the Forties and beyond, but their leasehold was precarious and eventually lapsed.

It would be a pleasure to be able to specify an equally marked change as having characterized the Fifties, but if one such exists, I can't identify it.

There was a brief period when the Fifties suggested that they might become known as the Decade of Characterization itself, but the readers firmly rejected this trend while it was still a-borning, and s-f characters went right back to being stereotypes (the fact that a new set of stereotypes was now popular was not, after all, any real change for the better). In the meantime, technological accuracy once more was thrown out of the window, in favor of no honest device of craftsmanship (such as the narrative drive of the Thirties), but instead to give place to scientific hoaxes, nut-cultism and the grossest kind of superstition -- a thorough repudiation of the ideal embodied in the Gernsback Delusion, to be sure, but not one which even the worst enemy of the Delusion would consider an improvement. Writing standards remained high, and perhaps even improved slightly; but content went so ineluctably down the drain that the s-f story which seems to be about anything at all -- either intellectually or emotionally -- that a mature mind could grasp without repugnance is now actually rarer than it was in the wild and woolly Thirties.

Nor can I see that it helps to place blame, for I can't think of a single important group which stands to benefit by matters as they now stand. Writers complain that writing this kind of s-f is unrewarding; editors are almost unanimous in the dislike of it; vocal readers despise it loudly, and silent readers have stopped buying it to the point where even publishers -- that tribe of noheaded giants -- refuse to keep it on sale.

Under these circumstances the future of the medium seems to me to be grim. Possibly the Sixties will see the drastic, positive change for the better which the Fifties skipped; but that will still leave s-f ten years behind its own history ... though it may be sufficient to improve sales and thus keep the future open.

Or it may well be that something remarkable and beneficial did happen to s-f in the Fifties and I have failed to discern it. If so, will anyone who does discern it please send me a telegram -- collect? (Espers, saucerites and other non-survival types need not apply.)

The End

The Strange Saga Of "Science Fiction Adventures"

by Lane Stannard

In 1952 Lester del Rey announced a new science-fiction magazine soon to join his Space Science Fiction. It was announced as Science Fiction Magazine. It was delayed; and finally came out as Science Fiction Adventures. The mag ran its course and finally folded along with all the other s-f magazines of that company.

In 1956 Larry Shaw announced his second science-fiction magazine, Science Fiction Adventures. He pointed out that it had no connection whatsoever with the Raymond Science Fiction Adventures edited by Lester del Rey.

It wasn't long after Ted Carnell in England with two successful magazines, New Worlds Science Fiction and Science

Fantasy, decided he needed a science-adventure magazine to round things out. He made a deal to bring out the British Edition of Science Fiction Adventures.

This worked fine for a short while. Then the recession set in in American science-fiction magazines, and one by one they began to fold. Shaw's Science Fiction Adventures was one of them in 1958. With the American Edition gone, Carnell continued to reprint from it until there was none left. But Ted had been prepared for such an emergency. When material from the American Edition gave out he switched over to British material and Science Fiction Adventures became a British magazine.

Today the British Science Fiction Adventures is still going strong publishing science/adventure stories.

FROM "ASTONISHING" TO "GALAXY" TO --- ?

BY FREDERIK POHL

FRED POHL became editor of Popular Publications two science-fiction magazines, Astonishing Stories and Super Science Stories in 1940. On page 1 of Science-Fiction Times (then Fantasy-Times) Vol. 1 - No. 1, September 1941, under the date-line of July 1, 1941 is the headline that Fred Pohl had left Astonishing and Super Science. Later he was to return as Managing Editor. This started Fred Pohl as a science-fiction editor. If memory serves right it was about 1940 that he also started as an author. From that time on Fred has written science-fiction and edited the stuff. We admired his Star series for Ballantine, and flipped at the lousy art in his Ballantine magazine Star, that lasted but one issue. Naturally Fred had no control over the art. Fred took over Galaxy and If when an old sickness laid Horace Gold low (an illness contracted in the line of duty in World War II while Horace was in the Army and in the Pacific). Fred Pohl, like Jim Blish, is one of the leading authors today; and like Blish, has come from the active ranks of science-fiction fandom. Amateur publishing and writing were the first steps to ~~pro~~dom.

Many science-fiction personalities are watching Fred Pohl to see what kind of job he does with Galaxy and If until the day comes that Horace can take over again. In these dissparing days, if he keeps the magazines going until Gold takes over he'll have done a darn good job. If he improves them, he's way ahead of the game. Time will tell, and we're banking on Fred.

Here is another unusually interesting article that you'll want to read and re-read. -editor

TWENTY YEARS AGO, when Science-Fiction Times was a newborn infant and all of us were very much younger, I was editing two science-fiction magazines, Astonishing Stories and Super Science Stories. (Actually, that isn't quite true. I had been editing them. But at the moment of Science-Fiction Times' birth --- or Fantasy-Times, as it was then called --- I was on a six-month

sabbatical. It wasn't until the beginning of 1942 that I went back to work on the magazines, giving up for the moment the idea of free-lancing.)

And at this particular time, too, I'm again on a sort of sabbatical, editing Galaxy and If since Horace Gold's illness forced him to take medical leave.

Those prewar issues make an interesting contrast with the 1961 magazines.

The contents page are full of names we no longer see at all, except as an occasional book reprint: Ray Cummings, Marly Wade Wellman, Malcolm Jameson, Ross Rocklynne (anybody remember INTO THE DARKNESS), Frank Belknap Long, Edmond-Hamilton, Henry Hasse, Niel R. Jones (on almost the last of the Professor Jameson stories to see print --- wonder why no book publisher has picked them up) and many others. Yet there were plenty of "big names" then who are "big names" still: Jack Williamson, Robert A. Heinlein (under one of his pen-names; at Astonishing's rates we couldn't use his real name, though we got a couple of his best stories), Isaac Asimov, Robert Bloch --- and, with them, some brand-new beginners (James Blish, Ray Bradbury, C. M. Kornbluth, Alfred Bester, Damon Knight and others) who were to leave a mighty mark on the field in the next few years.

Let's for contrast take a look at this year's Galaxy and see who the major writers are.

Damon Knight and Robert Bloch are still with us; so are C. M. Kornbluth and myself. (Those first collaborations ran usually under the pen-name of "S. D. Gottesman" --- usually both of us, sometimes Cyril alone. And, by the way, the explanation for the recent posthumous collaborations, in case anyone's wondering, is that Cyril left half a dozen projects incomplete when he died. As time permitted I've finished them up; the last of them will be in the February 1962, Galaxy.)

A number of other writers who somehow escaped Astonishing in those days --- but were in almost all the other magazines are prominent in Galaxy in 1961: Theodore Sturgeon, Lester del Rey, the perpetual Murray Leinster, Fritz Leiber and one or two more.

But, important as these old-timers are, they are outnumbered by the likes of Poul Anderson, Cordwainer Smith, Algis Budrys, Judith Merril, Mack Reynolds, J. T. McIntosh, Frank Herbert, Jack Vance, George O. Smith, Gordon R. Dickson and others, the men and women who are really carrying on the bulk of the work these days. Timeless as these may seem in 1961, in 1941 they were yet to appear.

That's a big difference indeed, and it isn't just a matter of different bylines.

The change is in the point of view. Science-fiction, which started as what you might call "gadget-fiction" in the 20s and 30s, by 1941 and thereabouts was moving into the area of people. It was no longer enough to invent a space-time-size machine and go off adventuring. It was necessary to show what the gadgets might do to the people around them.

Some of the surviving big names were already pioneering that sort of story in 1941: Heinlein, Sturgeon, Bradbury, Leiber. Others, like Williamson (who's coming up in Galaxy in 1962, by the way) and Asimov, have changed with the times. Bradbury and Sturgeon were concerned with the impact of the "science-fiction element" on individuals --- usually with Bradbury it baffled or frightened them; with Sturgeon it gave them a sort of grave pleasure. Others, particularly Heinlein and L. Sprague de Camp, were more interested in what science did to society.

Beyond doubt, there have been other changes, too. But it seems to me that by and large 1941 represented the beginning of an era, and 1961 represents its end.

We took on techniques and ideas from "mainstream" fiction and assimilated them into s-f: Deeper characterization, social comment, "mood" writing and, indeed, almost everything else that could be bent or broken into a science-fiction format. They are all a part of our regular repertory now. I think we've gone about as far as we can profitably go with borrowed tools. Now it's time that science-fiction --- without abandoning any of the strengths it has acquired in the past two decades --- goes on to manufacture some new tools of its own.

What tools are these?

Well, if I knew, for sure, I promise you I'd be using them instead of talking about them. I don't know that subject matter makes much difference. We can't go on racing the headlines with our missiles, Moon flights and so on forever; and those particularly science-fictional "sciences" --- psionics, for example --- probably have little more to

offer us. We can keep psionics as an auxiliary, well enough --- Williamson, who invented the confounded thing, has still a few engaging tricks to play with it, as readers will see in A PLANET FOR PLUNDERING when it gets into print --- but probably the definitive work on psionics has already been written. Probably it was THE DEMOLISHED MAN, in fact, and that's ten years ago.

The English author who chooses to hide under the pseudonym of "John Rackham" recently quoted back to me something I had written --- that unlike Western Fiction (which is about the West) and Crime Fiction (which is about crime), Science-Fiction is not fiction about science --- and went on to add that science itself is a method, not a subject. So, he says, is science-fiction. It is the manner of approach that distinguishes a science-fiction story from other kinds, not its content.

It's an interesting idea. Maybe it holds a clue to the future. Maybe, from the surgical, pitilessly objective style of Cordwainer Smith, we can catch a glimpse of the "science-fiction method" of 20 years from now. Or maybe the same

job can be done in the meltingly subjective terms of Theodore Sturgeon --- whereby he tells you as much about his futuremen as Smith does, but from inside them. (Witness VENUS PLUS X and BABY MAKES THREE.) Or maybe the far-out reach of James Blish, who pits his people against the basic entropic laws of the universe itself, shows the areas in which science-fiction can operate from now on; or maybe it will take some of the newer, highly promising writers --- Brian Aldiss, Keith Laumer, R. A. Lafferty and a dozen others --- who are already working toward highly individual ways of writing, to erupt with principles that everyone else can then begin to adapt.

Or maybe . . . after all, science-fictionists claim open minds! . . . maybe this is all wrong and science-fiction in 1981 will be much the same as it is today.

Is this possible? With some of the wisest, smartest, stubbornest human beings alive working in the field?

No! I can believe almost anything --- but I can't believe that!

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DOWN? OR UP?

BY RAY VAN HOUTEN

RAY VAN HOUTEN has been in the science-fiction field a very long time, has been head of many fan organizations in that time and has handled them all with excellent results. He has been connected with Science-Fiction Times since the very beginning. He and your editor met in La Harve during the last war and for twelve weeks (until your editor was sent back home) we published a two page weekly edition right from La Harve, France. Since his return from overseas in 1947, Ray has been an important part of Science-Fiction Times. Many of the changes and new ideas have been his. He is a stockholder in Science Fiction Times, Inc., and will be the editor of our proposed "all-fiction" magazine.

You'll find that this article brings about many statements that you may or may not know. You'll find it, as all the articles in this issue, of great interest. Since this article is more or less a "house" article, your editor is very interested in getting your reaction to it. Naturally as many letters as possible will be published.

--editor

1. FICTION IN THE fan magazines is very rare these days.
2. There isn't a single pro mag on the stands today that couldn't be killed by its publisher with complete justification from a business standpoint.

These two statements are partly the reason why S-FT, Inc., is going to try to establish a fiction fan magazine.

In explanation:

1. The rarity of fiction in fan mags during the past years is not good for the field.

A good many of today's successful professional s-f authors had their first stuff published in the fan mags of twenty years or so ago. It's a good bet that the ones who did, caught the bug from seeing their efforts embalmed in

purple hecto ink.

How about the authors of five years from now?

2. Despite several efforts to prove the contrary, s-f has been, is, and we believe always will be of interest to a limited audience. The average circulation of all the s-f mags ever published has not been much over 100,000 --- publishers just don't make millions in s-f.

More often than not, they don't even make thousands.

The very existence of each s-f mag on the stands today depends more on the state of the publisher's digestion at the time the sales figures come in from the distributor than it does on the economics of the situation.

Can anyone guarantee that there will be

even one s-f mag left five years from now?

Paperbacks are apparently doing better than the mags these days, but not nearly well enough to contradict the idea of limited appeal. Not only that, but if you count up the number of paperbacks which were originally magazine-stories, you'll find that they are a substantial percentage of the total. Also, I can think of only one (modern) paperback novel author who is not a graduate, so to speak, of the s-f magazines, and that's Alice Mary Norton. Maybe you can think of a couple of others.

So where would the paperbacks be if it weren't for the magazines?

Expanding these explanations:

1. It was a pretty easily satisfied man who could make a "living" writing s-f in the days when there were about 30 mags being published. It's totally impossible today, no matter how easily satisfied one might be.

Which indicates that authors write s-f because they like to, since the same effort put into a piece of more popular fiction would bring them lots more money.

Authors show up at conventions in droves, and get as big a kick out of them as any fan. S-f, and all that has grown up around it, has a special appeal.

If it weren't for this there'd be far less people writing s-f, and far less able people in the bargain.

Fostering this liking is, firstly, the "natural" appeal of s-f itself, the same appeal that keeps a fan interested for twenty or thirty years.

Secondly, and perhaps of equal importance, is all the amateur activity which characterizes s-f, past and present.

Consider: what other field of writing offers an author so much egoboo? What reader of another type of magazine takes so much interest in writers and illustrators, makes them Convention Guests of Honor, writes letters commenting at great and detailed length on their stories, seeks them out by mail and in person to talk about them and their work?

And if you think that this doesn't count, you don't know the story of the lady associate publisher who was (in-

advertently) not introduced from the floor at an eastern regional con. The next day her publisher husband called the master of ceremonies and gave him a royal chewing out. Probably no direct connection can be assumed, but if my memory serves me, it was only months after this incident that the s-f mag they published was killed!

2. S-f publishing can best be described as a marginal industry --- that is, not basic to any segment of the economy, not attempting to fill a mass need, but an encapsuled field unto itself. It wouldn't be missed by anybody, except s-f fans, writers, editors, readers, illustrators and publishers.

Whatever is made of the s-f publishing business must be accomplished by science-fiction people --- nobody else gives a darn.

Well, how are we doing?

There are currently six s-f titles on today's newsstands. They are Analog, Science Fact & Fiction, Galaxy Magazine, If Science Fiction, Fantasy and Science Fiction, Amazing Stories, and Fantastic.

Most of these titles have been offered for sale during the past several years. (Most of these could be bought today at bargain prices.) One publishing house negotiated for some of them, but backed out at the last moment because of the money detail. This publishing house has since folded. If they had bought the s-f mags, today you would have quite a few less than 6 mags on the stands. One folded s-f title was sold for less than \$100.00 only months ago.

Not exactly a picture of health, is it, even allowing for the limited appeal?

Consider Analog: as s-f mags go it appears to be as solid as a rock. But it is just as marginal as any of the rest when among its "companion" mags at Street & Smith is Mademoiselle, selling for something like a buck a copy and loaded with high-priced color ads. How do you think Analog rates with the new management at S&S as compared with Mademoiselle and their other woman's mags?

And now the points of these two lines of discussion:

1. The point that I've been trying to make about authors is that money alone --- in fact, in my opinion, money primaril --- has not attracted authors

to science-fiction. The best science-fiction writers have grown up in the field. The outsiders hopped in when they thought they could clean up, but did they get fooled! Firstly, the money wasn't there, and secondly, they couldn't write as good s-f as the "natives" could.

Good riddance, I say.

It's the better factors, not the money, that make good s-f writers. We feel that everything possible should be done to enhance and spread these factors, so that new s-f authors will grow up with the field to write the classics of tomorrow.

2. The point I've been trying to make about s-f publishing as a business is that, here too, the money to be made just doesn't make it worthwhile. By itself.

By winning a Hugo fills the vacuum somewhat. So does being lionized at a World Convention.

You can't eat a Hugo, nevertheless; publishers are business-men who won't risk thousands on a losing proposition.

No one can blame any of them if they dumped their s-f mags tomorrow, and put the same amount of dough into a string of movie mags which would make ten times the money for them.

With practically no authors writing for a practically non-existent class of magazines, science-fiction would be a dead duck. I've been a s-f reader since 1930 and a fan since 1936. My interest over all these years has changed, but it has not lessened.

I, for one, would not enjoy a science-fiction-less world as much as one with a hale and hearty s-f field.

Would you?

We at Science-Fiction Times, Inc., feel that a step in the right direction is to start a fiction fan magazine of a type that will be of interest to readers, and offer would-be s-f writers a place to be published without the heartbreaking years of rejection and competition with the established authors.

As editor, I'd like to say a word about policy.

I feel that, particularly in their formative years, authors should write the kinds of s-f that they feel the urge to write. There's room for all kinds:

space opera, psi, heavy science, mood and emotion yarns, science-fantasy --- the works. And we'll publish the best of what comes in, regardless of category.

But I do have a personal preference for science-fiction, where the author knows what he's talking about and solves some sort of physical science problem in his story, and I suppose it's inevitable that I'll lean in this direction when selecting stories.

Also, unless the author shall specify to the contrary, each story published is offered for sale to any pro mag interested, with all proceeds to the author.

Stories must not have been previously published in any form whatsoever. We don't want any copyright hassles. Our mag will be copyrighted, but rights will be reassigned back to the authors immediately upon request.

Incidentally, no title has been selected as yet. Anyone got any ideas?

The mag will be Rex Rotaryed for the first issue --- target date, June, 1962. It will be illustrated, at least one full-page illo per yarn. We're looking for illustrators as well as authors.

We're also planning a colored cover --- which will take some experimenting with electronic-cut stencils.

The first printing will be between 200 and 500 copies; the edition will be reprinted if necessary. Price will probably be 50¢.

Two more items will wind this up:

A. For a number of years now, Science-Fiction Times, Inc., has been trying to get the financing necessary to make a start in the professional field. We've tried the regular business sources --- insurance investment departments, business financing houses, even several of the better-known banking houses. Each one tells us the same thing: our proposed deal is too small for them to bother with!! It seems that we'd have a much better chance of getting \$400,000 than the \$40,000 we were looking for.

What's the \$40,000 for? Well, I'm a practical printer, both compositor and pressman, with about 15 years of experience. I have a union card. Jimmy is an expert draftsman, layout man and editor; Frank is a practising auditor and accountant.

Give us the necessary machinery and equipment, and science-fiction will have a specialty publishing house that would be the pride of the field! The only one in the field with its own printing plant, which is a terrific advantage economy-wise.

Our proposition was to offer bonds, at \$10 each, secured by stock in Science-Fiction Times, Inc. payable in full in 5 years, and bearing interest at the rate of 10% per year.

The big-shot investors liked the deal, but not the peanuts we were playing for. Too bad.

What are the chances of s-f people themselves digging up an aggregate of \$40,000? Why should the profits go outside the field?

If you've got some dough to invest, even a s little as \$10, and this proposition seems of interest, we appreciate hearing from you. If enough of a response is forthcoming, we'll be very happy to go into minute and lengthy details about our plans.

But, please! S E N D NO MONEY!! Nothing is being offered for sale as yet!

B. In conclusion, I can just hear some fans (and some pros, too!) saying: "Wha-a-a-at!? Just whoinell do these guys think they are? What gives them

the idea that they're the noble guardian of the future of s-f? What makes them think they can edit a decent amateur fiction mag, let alone run a publishing house? Why, the jerks can't even spell right!"

Well, that's all right. We think we can do all right, and we're willing and anxious to try.

We don't think we're the only ones who can, either. In fact, the more the better! That's the whole point!

S-f is dying on its feet right now from lack of activity.. Somebody should do something, so if any of the sneerers want to put out a fan fiction mag, too, we say, sincerely, good luck. If any one else wants to start a s-f publishing house, we say wonderful! and we hope they run it more honorably than some of the others have been run, where authors still haven't been paid for novels published ten years ago!

Whatever our shortcomings might be, we can at least prove that our activities have been conducted with honor and good will. And we also extend our best wishes and whatever help we can give to all other s-f people of honor and good will.

The End

FAN MAGAZINES (continued from page 6)

To help facilitate this, Project Art Show has a fan magazine called PAS-tell (which is to be published quarterly) and a short bulletin of the same name (to be published whenever needed). I have just been placed on the mailing list myself and have only received the latest issue of the bulletin (undated and unnumbered, published some time in July) and a copy of the mailing list, but I know that it has been published for the last two years or so. They say that the magazine has articles about "reproducing art in fanzines, information about new materials, columns about problems in art technique and selling, and markets, and articles about famous science fiction and fantasy artists. This magazine is being designed to be especially instructive ((sic)) to fan artists, but sub-

scriptions are open to any interested fans." Both artists and people just interested in art are encouraged to contact this group. They are particularly interested in contacting artists outside of the U.S. in order to make future art shows truly international. To encourage this they have substantially relaxed a number of the regulations for displaying for an overseas artist.

The bulletin on hand has, among other things, news of the group, rules for displaying art at the Seacon Art Show, and a list of prizes and awards to be given there.

Both at the art show and by mail they sell that artwork which the artists are willing to have sold; on a small commission basis.

Finally, they are just now starting a new, 4th, service by advertising for old professional artwork purchased at

convention auctions or elsewhere by people who are no longer interested in retaining it and reselling it on a commission basis. So if you have any such artwork you want to get rid of, why not drop them a note of inquiry? They say that you can probably get more for it than you originally paid for it.

Finally, a mention of Axe and the Willis Fund.

The fund raised in 1952 to bring Walter A. Willis to the "Tenth Annual Science Fiction Convention" (TASFIC in Chicago) was the first such successful campaign, and inspired TAFF (the Trans-Atlantic Fan Fund). Since the 20th World S-F Convention will probably be held in Chicago in 1962, a new fund has been started up to bring about "The Second Coming of Willis". This time he is to stay longer, tour more of the country (visiting fan clubs and sometimes individual fans), and his wife is to come along too. To accomplish this, they need \$1,000 of which they already have raised over \$850.00.

The treasurer, Larry Shaw, 16 Grant Place, Staten Island 6, New York, (formerly of Infinity Science Fiction) has started a bi-weekly news magazine called Axe which is very well done and punctual, and has for all practical purposes replaced the infrequent Fanac as the news magazine of fandom. This magazine, which is available free to all contributors to the fund, contains not only an extensive coverage of the doings of fandom, but also some professional news, fan mag reviews, and lists of many collector's items donated to the fund and put up for postal auction. If for nothing other than the auction notices, this bi-weekly news magazine (which is mailed First Class) is worth your attention.

GERMAN S-F NEWS (continued from page 4)

some 180 to 220 pages and cost cloth bound DM 6.80 (\$1.70) or in paper binding DM 4.- (\$1.00). The price for the cloth bound Book Club Transgalaxis (TG) is DM 5.75 (\$1.44). The September choice of Goldmann is Anderson's "Twilight World (Die Menschheit sucht Asyl)", the October choice is a German original by Dr.

Herbert W. Franke, "Der Orchideenkafig". Dr. Franke is the author of "Das Gedankennetz", which was published by Goldmann in February. Gerfan has the same opinion: "Das Gedankennetz" was not only the best written by a German author after the war, it was also the only one worthwhile to read. I'll write about "Der Orchideenkafig" after I get the book in October.

The Book Club (TG) also sells some Russian books, printed in Moscow in the German language by the "Verlag - fur fremdsprachige Literatur" Subowski Boulevard 21, Moscow, USSR. (Publishing House for foreign-language literature.) They are booklets containing short stories and sell for DM 3.80 (95¢). The authors are Iwan Jefferow, Anatoli Dneprow, Victor Saparin, Walentia Shrawljowa, Arkadi and Boris Strugazki, Alexander Belajew, Alexander Kasanzew, Wladimir Sawtschenko and Georgi Gurewitsch. The titles are "Das Herz Der Schlange" (The Heart of the Snake) and "Der Bote Aus Dem All" (The Messenger from the Universe). 304 and 189 pages.

From a publishing house in the Sovietzone comes Stanislaw Lem's "Stern-tagenucher" (Star-Diarys). The price by TRANSGALAXIS is DM 3.80 too. It is cloth bound and has 158 pages.

The AWA-publishing house (Western Germany now) soon will publish (probably in September) a complete and unabridged issue of van Vogt's "The Voyage of the Space Beagle", cloth bound. The novel has been published in Germany in 1957 as Utopia Grossband #50 (pulp-sized). It is translated by Jesco von Puttkamer. Price: DM 5.85.

ADDITIONS AND CORRECTIONS TO "ON SCIENCE FICTION ANTHOLOGIES"

by W. R. Cole

(August 30, 1961) When one depends upon the human element for perfection, there is always the possibility of error. In preparing our article for Science-Fiction Times, we checked our files and related certain figures. After several months passed, we found an error in our figures. Therefore, this supplement was added. We find now that 164 anthologies

were published through 1960 and the year 1959 saw 13 anthologies published instead of the reported 12. Also since 1941 161 anthologies were published through 1960. A total of 2,117 stories were published in the anthologies. We now find that 5 stories were published for a total of 235 that were anthologized more than once. With these new figures, our percentages have to be revised. There is still 207 stories that were anthologized twice but for a percentage of 9.78. Our total percentage, in view of these new figures, comes out to 11.1%.

Our author listing is also revised. Our original top five remain the same but the number of stories they had anthologized is different. This is as follows:

Theodore Sturgeon.....	50
Isaac Asimov.....	47
Ray Bradbury.....	46
Murray Leinster.....	41
Henry Kuttner.....	*41

If any additional material is uncovered prior to the publication of our "Checklist of Science Fiction Anthologies" this will be reported to Science-Fiction Times.

*This figure includes a number of stories that the late Henry Kuttner wrote with his wife C. L. Moore.

SCIENCE-FICTION FORECASTS

Coming Up Next In The Pros

THE SCIENCE FICTION BOOK CLUB:

For their November selection, the Science Fiction Book Club has "Time is the Simplest Thing" by Clifford D. Simak. Original edition: \$3.50 - Club members' edition: \$1.00.

For December "Battle for the Stars" by Edmond Hamilton has been selected. Original edition: \$2.95 - Club members' edition: \$1.00.

AMAZING STORIES -- October 1961:

Novelets: I-C-A-BEM by Jack Vance, and TRY TO REMEMBER! by Frank Herbert. Short

Stories: THE WELLSPRINGS OF SPACE by Albert Teichner, and THE HUNGRY GUINEA PIG (a classic reprint) by Miles J. Breuer, M.D. S-F Profile: WHAT MAKES BRADBURY "BURN"? by Sam Moskowitz. Features: EDITORIAL, THE SPECTROSCOPE, and ...OR SO YOU SAY. Cover by Alex Schomburg.

FANTASTIC, --- OCTOBER 1961:

Novelet: DELUGE II by Robert F. Young. Short Stories: THE MOTHER (fantasy classic) by David H. Keller; M.D., A CABBAGE NAMED SAM by John Jakes, THE LAST DRUID by Joseph E. Kelleam, and COURT OF JUDGEMENT by David Ely. Serial: MAGNATHROPUS (conclusion) by Manly Banister. Features: EDITORIAL, and ACCORDING TO YOU. Cover by Alex Schomburg.

THE SCIENCE-FICTION RECORD

by Lane Stannard

During the month of August 1961, 6 science/fantasy magazines came out in the United States. They contained 906 pages and cost \$2.50. One was a British magazine in limited circulation in the United States: New Worlds. All were digest size: They are:

August 1, 1961 - Fantasy & Science Fiction, Sept., 130 pages, 40¢ and monthly.

August 8, 1961 - Amazing Stories, Sept., 146 pages, 35¢ and monthly.

August 11, 1961 - New Worlds Science Fiction, Aug., (#108), 128 pages, 40¢, and monthly.

August 14, 1961 - Analog Science Fact & Fiction, Sept., 178 pages, 50¢ and monthly.

August 17, 1961 - Fantastic, Sept., 130 pages, 35¢ and monthly.

August 28, 1961 - Galaxy Magazine - Oct. 194 pages, 50¢ and bi-monthly

 ADVERTISE IN "SCIENCE-FICTION TIMES"

Earth between them represent all the top studios but one), films of this type were never the norm. Instead, the field has been dominated by the low-budget quickie, and, since '55, by the horror film, back again in full strength. Even the best of these, enjoyable as they were on their own level, were a far cry from the brand of s-f most of us were used to reading. The potentialities of the genre for satire and a free treatment of serious themes have been overlooked. The real movie talents have ignored the field, possibly because of the B productions and their aura of cheap sensationalism, leaving it to the makers of the Flobs and Teeage Werewolves.

Until the current horror vogue, s-f movies were easily classifiable as to theme. There were only three major types: the interplanetary voyage, the interplanetary invasion, and the strange invention. (A 4th, minor genre was the tale of atomic war and its aftermath.) Lack of variety in plots was equalled by similar dearth of imagination in treatment, and a series of films appeared which faithfully copied their predecessors.

The record of the s-f films, then, has been one of great promise, but little fulfillment.

In the early '50's, we had a spate of s-f dramas on radio: Dimension X, a radio version of Tales of Tomorrow, X Minus One, and later Exploring Tomorrow. Like other types of radio drama, it was probably killed off by television.

TV itself has pressistently handled science-fiction and fantasy like a live grenade. It has fumbled with it tentatively, then put it down again. Only when the bomb was de-fused -- i.e., had most of its imaginative content removed -- was it safe to handle. The results has been the same type of show, under a variety of titles: Tales of Tomorrow, Science-Fiction Theater, Twilight Zone, all presented (and in one case, still present) weak, watered-down, slick magazine versions of imaginative literature.

Somehow, juvenile as they were, the children's programs, from Space Cadet to Flash Gordon, seemed closer to the real thing. We complained about them when

they were on, but now we seem to miss them.

Broadway has largely ignored s-f and fantasy; the few attempts were largely failures, at least in the financial sense. One exception was Visit to a Small Planet, which spanned 3 media: movies, TV and the stage. Other fantasy dramas, include The Skin of Our Teeth, Online, and Dark of the Moon.

Finally, here are my choices for the ten best in the movie field, of the 20-year period, in each of 3 categories. (It would be impossible for me to do the same for TV and the stage.) The horror list was easy: there are barely 10 first-rate horror films in this period. But the other two were tougher, and I have been forced to omit some favorites. They are arranged in order of merit.

HORROR: Dead of Night; The Undead; The Cat People; Curse of the Deamon; Enemy From Space; The Creeping Unknown; Horror of Dracula; The Leopard Man; The Body Snatcher; Dr. Jekyll and Mr. Hyde.

SCIENCE-FICTION: The Day The Earth Stood Still; 1934; The Time Machine; It Came From Outer Space; The War of the Worlds; The World, The Flesh and The Devil; On the Beach; Project Moonbase; Forbidden Planet; This Island Earth.

FANTASY: The Seventh Seal; Orpheus; Beauty and The Beast; Tales of Hoffman; Stairway to Heaven; Miracle in Milan; All That Money Can Buy; I married a Witch; Darby O'Gill and The Little People; Peter Pan.

The End

=====

SCIENCE-FICTION BOOKS

by Stephen J. Takas

=====

SCIENCE/FANTASY BOOKS OUT IN JULY:

TIME IS THE SIMPLEST THING by Clifford D. Simak, Doubleday, NY, \$3.95, July 27, 1961.

THE ABOMINABLE SNOWMEN by Ivan T. Sanderson, Chilton Co, NY, \$7.50, July 27, 1961.

STORIES FOR LATE AT NIGHT, edited by Alfred Hitchcock, Random House, NY, \$5.95, July 28, 1961

SCIENCE/FANTASY BOOKS OUT IN AUGUST:

PAPERS OF ANDREW MELMOTH by Hugo Sykes Davies, Wm. Morrow Co, NY, \$3.50, August 10, 1961.

REMINISCENCES OF SOLAR PONS by August W. Derleth; Mycraft & Moran, S a u k City, Wisconsin, August 28, 1961, \$3.50.

PLANET OF PERIL by Otis A. Kline, Avalon Books, NY, \$2.95, August 30, 1961.

MOTION PICTURES, STAGE AND TV by Ken Beale

REVIEWS IN BRIEF: Irwin Allen's lavish color production, Voyage to the Bottom of the Sea, was far better than I'd expected, after being disappointed by his version of The Lost World. Here cleverly done special effects, a deft cast (if you can overlook Frankie Avalon), lovely photography, good sets and an effective musical score all added up to a very entertaining picture. The story was ludicrous, but somehow, watching that beautiful atomic sub glide across the Cinema-Scope screen, you forget this. Or at least, I did. With pictures like this one can almost believe that someday the s-f movie will be as common as the other standard film types: the western, the musical, etc.

Joseph Levine's Italian version of Thief of Bagdad was directed by an old time U.S. hand at this sort of thing: Arthur Lubin. It was slick, facile, rather well-dubbed (if such a thing is possible) and enjoyable most of the time. The sort of film you enjoy watching, then forget as soon as you leave the theater. From a plot standpoint, it was nearer to the 1924 Douglas Fairbanks version than the 1940 British color production, although not very close to either. As for comparisons, they are odious, as someone once said.

(My review of The Pit and The Pendulum will appear in Monster-Times.)

NEWS: From Mexico comes word of the completion of a fantasy film written by B. Traven, the enigmatic author of The Treasure of The Sierra Madre. You may remember the story from the March -

April '53 Fantastic, where it appeared as "The Third Guest". The film version is called Macario, and included in the cast is Pina Pellicer, recently seen in One-Eyed Jacks.... Another story recently filmed abroad is Marcel Ayme's "The Walker-Through Walls", reprinted in the August '59 Fantasy & Science Fiction. It was made once before in France in '51, as Mr. Peek-a-Boo. This version is German and entitled A Man Goes Through the Wall.... There is no guarantee that we will be able to see either of them..... William Castle has announced the filming of "Zetz", presumably based on the book by Walter Karig..... In England, Hammer is going to film the 3rd in the Quatermass series, the first two having been The Creeping Unknown and Enemy From Space. This one begins with an alien spaceship buried deep in the Thames mud..... I have unconfirmed reports that the revival of the Crosby-Hope "Road" series, called Road to Hong Kong, actually has a heavy s-f content. You may recall that a film called The Road to the Moon to star the duo, was announced but never filmed.

CLASSIFIED ADS

2¢ per word including name, address and zone number. 25 words minimum, remittance with copy. Fan-mags and fan-clubs 1¢ per word. Send copy & monies to James V. Taurasi, Sr., SFTAD, 18-36 129th St., College Point 56, New York.

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SCIENCE FICTION TIME

20th Anniversary

Issue

