



Vol. 16 - No. 6 SECOND MARCH 1961 ISSUE (#358) STILL 10¢

175 TURN UP AT "ESFA" TO CELEBRATE "AMAZING STORIES" 35th ANNIVERSARY

NEWARK, N.J., 12 March, (CNS).—Applauded by 175 science-fiction readers who packed the modern hall of Newark, N. J.'s new YMCA to honor Amazing Stories on its 35th birthday, Hugo Gernsback, founder of Amazing Stories and the father of science-fiction in magazine form; Frank R. Paul, the dean of science-fiction artists who played a major role in communicating this new type of fiction to the public and Michael Michaelson, vice-president of Ziff-Davis Publications and publisher of Amazing Stories trouped up to the platform to receive plaques from

The Eastern Science-Fiction Association of Newark, N.J. Coincidentally, this marked the 15th anniversary of that organization, one of the leading regional science-fiction clubs in the nation. It established a precedent as this was the first time the Association had ever authorized the presentation of plaques for any reason or achievement. This meeting was the most outstanding ever presented by the Esfa and one of the most memorable one-day science-fiction meetings ever held in this country.

"This meeting marks a salute to a

true phenomenon in publishing", Alan Howard, Director of Esfa for 14 terms, told the assembly. "The first and oldest science-fiction magazine, the old pro has suddenly become the white hope of the field. With Amazing Stories at present, one feels like a man in an ascending Ferris Wheel, which, when it reaches 180° will turn into a rocket and soar to even greater heights. We are here to honor Amazing Stories for the golden years of reading it has given us and for the great adventure ahead."

Forrest J Ackerman, who had flown in from Los Angeles to attend the event, remembered how Amazing Stories had been his introduction into the world of science-fiction and a turning point in the entire course of his life. Ackerman carried with him a special message from Ray Bradbury, who communicated his debt to Hugo Gernsback and Frank R. Paul who had, with Amazing Stories, inspired him to look towards science-fiction as a means of expression when he turned to writing.

Otto Binder, one half of the Eando Binder duo which had included his brother Earl, remembered that Amazing Stories had bought his first story "The First Martian", published in their October, 1932 issue and had also printed his most famous story "I, Robot" in January, 1939, which altered the direction of science-fiction writing as far as robot stories were concerned and appears in the 35th Anniversary number as a reprint.

Lester del Rey, known as a fearless critic from the podium, expressed gratitude at the fact that speaking in all honesty he could say something nice about a magazine. "Magazines, like people, experience stages of growth, a slump into periods of depressions and sow a little wild oats," he stated. "Amazing Stories," he went on, "had done all these and in the process seemed to have retained its integrity as a real science-fiction periodical. No one can deny," he underscored; "that Amazing Stories was proceeding along a healthy, mature course at present, attempting to build by presenting science-fiction and not cultism or crackpot stunts."

"Sometimes one cannot see the forest for the trees", Dr. Thomas S. Gard-

ner said. "Hugo Gernsback and Frank R. Paul are truly remarkable men because they have actually influenced the course of our civilization. A bold statement? Consider, then that in creating the first science-fiction magazine, Amazing Stories, Hugo Gernsback established in popular form a branch of literature which disseminated to the masses not only ideas which inspired progress but the propaganda by which progress was accentable. Aside from science-fiction, Hugo Gernsback, popularized radio in this country, operated the first commercial television station and successfully preached a more enlightened attitude towards sex. It is hard to believe of Frank R. Paul that his designs of rockets and other speculative machinery did not directly influence the shape they took. Can this be doubted when one remembers that the builders of the first experimental rockets for the American Rocket Society were editors and authors of Wonder Stories which was predominantly illustrated by Paul?

Cele Goldsmith and Norman Lobsenz, editor and editorial director of Amazing Stories respectively, spoke in order, stressing that they were pressing every effort to present a science-fiction magazine that they, as well as the field could be proud of and promising continued improvement in the future.

"A History of Amazing Stories", was presented by Sam Moskowitz, illustrated by full-colored slides, photographed from his collection, by his wife Christine. The scenes included early science-fiction covers from Electrical Experimenter and Science and Invention and carried on with the first covers of Amazing Stories, Amazing Stories Annual and Amazing Stories Quarterly, and right up to the present. Shown as part of the lecture were the covers of most of the stories selected for the 35th Anniversary issue of Amazing Stories.

Sam Moskowitz then presented three special plaques on the behalf of The Eastern Science-Fiction Association. To Michael Michaelson, publisher of Amazing Stories was proffered the first plaque with the inscription: "To Amazing Stor-

(CONTINUED ON PAGE 7, COLUMN 1)

CONCRETE SCIENCE-FICTION

BY HUGO GERNSBACK

An address by the editor of RADIO-ELECTRONICS given before The Eastern Science-Fiction Association, Newark, New Jersey, on March 12, 1961.

ONCE UPON a space-time--long before the Atomic and the Sputnik Ages--when life was serene and, according to Einstein, relatively uncomplex--there was only one kind of Science-Fiction. Just the ordinary garden variety of scientific Science-Fiction. Then, like atomic fission, science-fiction began to proliferate into a chain reaction and we witnessed such mutations as (to name a few): Pseudo-Science-Fiction, Fantasy-Science-Fiction, Sexy Science-Fiction, Fairytale Science-Fiction, and, lately--believe it or not--even Computer (i.e., Analog) Science-Fiction.

All this grieves me no end, and, frankly, it makes me intensely jealous. Because I, too, am responsible for a rather unpublicized branch of offshoot science-fiction, and I am not exactly a Johnny-come-lately, either! Indeed, I started it all in 1908, secretly or, if you wish, under cover. Fearing ridicule or, worse, exposure, I imported a young emigrant from Mars whom I christened Fips. In exchange he allowed me to write under the pseudonym of Fips, of--fice boy in my first publication, MODERN ELECTRICS. Here Fips presided as the know-it-all, brash editor of "The Wireless Screech". The name Fips, incidentally, was borrowed from the then hilarious cartoon personality, featured in German books, newspapers and magazines as "Fips, der Affe" (Fips, the Monkey).

As its German counterpart, the

American Fips soon became famous, too, for his scientific exploits and monkey-shines.

In the December 1908 issue of the "Screech", Fips had a lengthy dispatch entitled: "Wireless on Saturn" (the word Radio was then unknown). In the February 1909 issue, he had an elaborate story: "Wireless on Mars" and the latest inventions from there, such as: The Interplanetary Remembering Co.; the Telewhirtransport (Energy via Radio); the Interplanetary Wireless Food Co., which supplies you with sandwiches and other food via radio, while you walk down the street. Fips also reported the Company's early troubles, as when "a subscriber got hot under the collar upon receiving coffee mixed with chopped pickles, or buckwheat cakes soaked in Worcestershire sauce".

In the June 1910 issue of MODERN ELECTRICS, Fips came up with his now celebrated "Ultra Electronicity", a reversed electricity, where you wrap wire around cotton thread, ultra-insulating the thread. If you now make an electromagnet by such unorthodox means, it repels iron instead of attracting it and instead of heating the coil, it freezes! This caused the staid radio amateur magazine, Q.S.T., to label Fips' invention as "Contrapolar Electricity", some years later.

In his more mature years, Fips graduated into his notorious April Fool exploits, his first appearing in the May 1933 issue of RADIO-CRAFT magazine. Fips had taken on for the occasion a new appendage: his full name then read Ulysses Fips.

His first concrete venture was the 1933 7-tube Superhetero-ultradyn Westing-Mouse Vest-pocket Receiver! Now You must understand that in 1933 there could not possibly have existed a vest-pocket radio, because a single radio tube then was bigger t h a n today's vest-pocket transistor radio.

But Fips wanted to show how the future vest-pocket radio would look. So he built an actual mock-up and gave all the technical details, too. Instead of the nonexistent minature radio tubes, he used existing tiny electric pilot lights less than an inch high. There was a minia-ture loudspeaker, too. The entire radio was as high as a small pocket watch and the mock-up; held in the hollow of the hand, looked highly realistic, although another photograph showing the miniature tube between thumb and forefinger even had a clear label marked APR 1!

When the magazine hit the newsstands and reached the subscribers, the fun began. The Westinghouse people received hundreds of orders for the non-existing vest-pocket radio -- even cable orders from abroad. T h e y wrote us an irate letter and forbade u s to use a parody of their corporate name therefater -- or else!

Did the readers of that article see the often repeated word Westing-Mouse? No. If they did, they thought it was a misprint. Did they read the last paragraph of the story, which explained that the whole thing was an April Fool joke? No. Such unfortunately, is the mistaken power o f the printed word. Too many readers skip over the contents of an article or story and retain only what they are interested in.

Many, often hundreds, of the hoaxed readers write in for more information on our April Fool articles year after year. We patiently point out to them that the article is a relative hoax only in time, that t h e whole project was conceived purely as a realistic forecast showing what is ahead and coming in the art.

A goodly precentage o f Mohammed Ulysses Fips' -- his full name nowadays -- April Fool forecasts are n o longer foolish. Indeed they are prosaically commonplace.

The April 1946 "Radio Pen", hilar-

ious at the time, has long since been realized. At the time it was a sensation, being reported as a reality even by several European technical radio magazines. A Communist newspaper of Grenoble (France) even chided America f o r its "decadence" in producing such silly capitalistic gadgets.

Later in 1946, General David Sarnoff, head of RCA, sitting next t o me at a speaker's table at an affair in New York, had a double take when I pulled the mock-up from my pocket and showed it to him. Much surprised, he asked: "Does it work?" "No," I winked at him, "not yet!" H e laughed and quipped: "It's much too big, anyway!" That prophetic remark is certainly true today. A very efficient transistor radio has been made less than half as big as a fountain pen! It was made by the Radio Corporation of America in 1958 as a demonstration model for its stockholders.

I n his April 1947 hoax, Fips described in great detail as well as actual mock-up his Crystron Perpetual Lapel Radio. I n this exploit he was only a short year ahead o f the revolutionary transistor, which made its world debut in 1948. T h e crystron, which used a "Columbite" crystal, had, like its successor, the transistor, three connections, but went one step further by featuring a radio isotope on its catswhisker end that energized the crystron. Thus it became perpetual in a way, because it used no batteries or other outside electric power.

Fips h a d a close shave with his 1952 RADIO-ELECTRONICS April Fool exploit, the "Noise Neutralizer". He explained t h e "dead-beat" heterodyning principle and then proceeded to show how noise, i.e., sound waves, could be neutralized so that offices and factories could be free from all noise. His mock-ups, complete with resonance tubes and amplifiers, explained h o w the noise-killer worked.

This one became an actuality within 14 months. T h e Radio Corporation of America announced its electronic Noise Eliminator to be installed near commercial lathes. The project was conducted by Dr. Harry F. Olson, who also made use of the heterodyning principle. Needless

to say, Fips knew nothing of Dr. Olson's research at the time. He had never met him.

There was also, in the April 1951 issue of RADIO-ELECTRONICS, "The Hypnotron", which put you to sleep electronically. This one was realized in 1960 by Dr. Lee Salk, who is also the brother of Dr. Jonas Salk of polio vaccine fame.

Dr. Salk's Securitone works on a principle similar to that of Fips' Hypnotron. It is used chiefly with newborn infants who are put to sleep listening to a simulated sound of their mothers' heartbeat.

If you are still interested in what is ahead, here is a short catalog of other Fips April forecasts that have yet to be realized: 1954: Cosmic Generator; 1955: Silent Sound; 1956: Cordless Radio Iron; 1957: The Lumistron; 1958: The Transistom; 1959: Ultra Steered Stereo; 1960: Paperthin Radio; and 1961: 30 Day LP Record — this one incidentally will be on the newsstands on March 16th.

You will have noted from the examples of Concrete Science-Fiction which I have related, that we have here to do with a distinct branch of science-fiction which is most unusual because it is technically planned ahead with an almost certain future, not just the written word, but with the addition of concrete, solid structures, or, if you will, three-dimensional technical designs. Fiction, yes, but fiction with a purpose, which in all probability will become reality one day.

That is not all, by any means. There are a number of other features which I consider most important. Is there any good reason why authors of future concrete Science-Fiction should not make mock-ups of their new ideas and sell the models to their publishers? This certainly would enhance the value of their stories and make them far more acceptable, if the idea or ideas outlined in them are practical and of future use. Far more important, however, is a proposal I made some years ago.

Let the science-fiction interests organize and petition Congress in enacting a new law whereby the Patent Office would patent practical technical ideas. Often such ideas are most valuable to

our country, even if they are ahead of the times. Take Jules Verne's submarine. It could have been patented when Verne conceived it and might have been realized sooner, had technicians all over the world known about it.

The thought of patenting scientific and technical ideas is not too far-fetched, if we consider that we have design-patents and that not too many years ago the Patent Office began awarding patents on new varieties of plants, flowers and fruits.

While it is true that any science-fiction story can be copyright, this however, gives the author no protection whatsoever if later someone manufactures the device as outlined in his story.

Concrete science-fiction projects should be patented. The U.S. should protect its writer-inventors.

T H E E N D

MOTION PICTURES, STAGE AND TV
by Ken Beale

THE BEST OF '60 - Part 1

This time I'm halting the flow of news to look back at the films of the past year.

1960's productions were, on the whole, more interesting and varied than '59's, and there were more expensive ones. Money doesn't always mean quality, but it's a pretty fair index. There are also good technical reasons (cost of scenery, special effects, etc.) why a decent science-fiction picture must either be costly or find a way to set the story on earth in the present.

Pal's version of The Time Machine was far and away the best s-f film of 1960, and one of the 2 or 3 best ever to come from Hollywood. It was refreshing to see honest s-f after the recent blends of science-fiction and horror. The adaptation seemed to me much in the spirit of the book, if not following it word for word, and was done with considerable taste and intelligence. Oddly, the trick sequences were only passable.

The Lost World was costly, slick, fast-moving, and quite unsatisfying. An obvious imitation of the previous year's

successful Journey to the Center of the Earth, it lacked even the merits of that piece of CinemaScaped taffy. The original silent version, for all its defects, was markedly superior.

Visit to a Small Planet got lambasted by the critics, but I found it, by the large, good fun. It is one of the few s-f comedies, and managed to be funny without being irritating, which is more than I can say for Forbidden Planet..... Battle in Outer Space is the first real, Doc Smith-type space opera ever filmed. From Japan, of all places, it had a foolish plot, inept dubbing, but beautiful trick sequences and plenty of action. I enjoyed it, the same way I enjoy Edmond Hamilton..... Village of the Damned, made in England from John Wyndham's "The Midwich Cuckoos", was what is called a sleeper. Which means M-G-M tried to sneak it into town and suddenly found they had a success on their hands. Precisely those qualities that endeared it to the critics and public made it a little disappointing to me, as a hardened fan: its rather simple plot, the slow, matter-of-fact treatment of its one and only fantastic idea, the way everything was speeled out. But it was a superior production, well acted and cleverly directed.

Also released were: Angry Red Planet, Dinosaur, Atomic Submarine, Twelve to the Moon, The Electronic Monster (based on a Charles Eric Maine book) and other routine productions.

Next time, I'll complete this piece with last year's outstanding horror and fantasy films. Then back to news notes.

SCIENCE-FICTION BOOKS

by Stephen J. Takacs

NEW BOOKS OUT IN FEBRUARY

FAR OUT by Damon Knight, Simon & Schuster, NY, \$3.95 - February 14, 1961.

SONS OF THE WOLF by Adam Lukens; Avalon Books, NY, \$2.95 - Feb. 23, 1961.

THE RUNAWAY WORLD by Stanton A. Coblenz, Avalon Books, NY, \$2.95 - Feb. 23, 1961.

DRUNKARD'S WALK by Frederick Pohl, Gnome Press, \$2.75 - February 23, 1961.

NEW BOOKS OUT IN MARCH 1961

PILGRIMAGE: The Book Of The People, by Zenna Henderson, Doubleday, NY, \$3.50 March 8, 1961.

NOTES TO THE EDITOR
by Our Readers

OPEN LETTER TO SCIENCE-FICTION FANDOM
September 9, 1960

To Fandom:

I wish to thank all fans, members of the Committee and speakers who made this (The PITTCON, 1960 World Science Fiction Convention) such a wonderful convention for me and for all others concerned.

To do a job like this it takes a lot of work, and even slavery for some. Slavery to the point of giving much more time and money than they could comfortably afford.

Names heading my list are: Forry Ackerman and his publisher, Belle and Frank Dietz and company, Alma Hill and NFFF members, Sam and Chris Moskowitz, Doc. Smith, Isaac Asimov, Randy Garrett, Dirce Archer and committee, Judy Merrill, Frank Belknap Long, Rog and Mabel Sims, Ron Ellick, Don Ford, Bjo, James Taurasi, Heinlein, Emsh, The Washington Group, Our own Philly Group and many, many others.

I could fill this page but it would still not be enough space to show the delight and enjoyment that fans get at an affair like the PITTCON or DENVENTION etc. back through the years and even then some of them don't appreciate the amount of work nor the personal cash output of their fellow fans who do it all for a simple sign of thanks and a veritable enthusiastic thought that those present will keep science-fiction alive and pass on their memories by doing likewise later for others. Too many of us take for granted the forethought and effort behind all this and say oh well it's none of my business, I just don't care to work at this, I can't afford the time; the price is too high!

Wake Up Fans!

You enjoy this; so help others enjoy it.

Don't be a sloth.

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My congratulations to all winners of awards and to all contributors to other conventions. May it ever be so.

Sincerely yours,
Harriett G. Kolchak

(Sorry we were so late in publishing this excellent letter, space just didn't permit till now. Yes, it takes plenty of effort ever for a small lousy convention; the World affairs takes almost too much time and money. All we can add is that now is the time to become a member of the 1961 World Con. See elsewhere in this issue for full information. —the editor)

THE ESFA MEETING

(continued from page 2, column 2)

ies, The World's First Science Fiction Magazine on its 35th Anniversary, April 1961, whose drive for leadership under inspired editorial direction has rekindled the enthusiasm and imagination of the science-fiction world." In accepting the plaque, on behalf of his magazine and his staff, Mr. Michaelson revealed that several years ago a decision had to be made re Ziff-Davis' two science-fiction magazines Amazing Stories and Fantastic, as to whether they should be dropped or continued under a new policy. The latter was decided upon and there was a change in the editorial staff in which Cele Goldsmith was promoted to editor and Norman Lobsenz, an old friend of Michaelson, who had a fine reputation as an editor and as a writer of non-fiction for the better magazines, was appointed editorial director. This happened after Michaelson bumped into him one day with a science-fiction magazine under his arm. Upon questioning, he discovered that Lobsenz had been a devoted science-fiction fan for most of his adult life. The policy line adopted was to dispense with any form of crackpotism and try to obtain and promote good science-fiction and fantasy.

Frank R. Paul was next given a plaque with the inscription: "To Frank R. Paul, 'Dean of Science-Fiction Artists', whose unsurpassed ability to

capture the spirit of science-fiction in his paintings and illustrations played a pivotal role in the establishment of Amazing Stories and the popularization of science-fiction". In accenting the plaque, Mr. Paul recalled his leading towards the scientific conceptions of science-fiction ever since his boyhood in Vienna. Prior to Amazing Stories he had not been permitted to do much color work for Gernsback, but the splended imagination displayed by the authors of those early stories offered a challenge from which he gained considerable satisfaction in meeting. Actually, Paul had done interiors both wash and line drawings for literally hundreds of science-fiction stories in Gernsback's Science and Invention, Radio News and Practical Electrics before the inception of Amazing Stories.

Hugo Gernsback received the final plaque which read: "To Hugo Gernsback, 'Father of Science-Fiction', whose vision, courage and editorial brilliance, established the world's first science-fiction magazine, Amazing Stories, ushering in the modern era of science-fiction". In a prepared address titled "Concrete Science Fiction" Hugo Gernsback called the audience's mind to another type of scientific speculation which had contributed some major concepts to the field and was responsible for some hilarious events. This talk is published complete in this issue starting on page 3.

As a door prize, a set of 27 full color slides prepared by Christine Moskowitz, depicting the history-making issues in the first 35 years of Amazing Stories, along with a viewer for their enjoyment was won by R. H. Rosen.

This ended the formal part of the program devoted to Amazing Stories' 35th Anniversary. The second part of the program was built around science-fiction films and was led off by an excellent talk on the subject delivered by Forrest J Ackerman, who also announced his editorship of Spacemen, a magazine along the style of Famous Monsters of Film-land, but devoted entirely to science-fiction movies related to space travel. Advance copies of the publication were distributed at the meeting.

Through the courtesy of James Warren, Publisher of Spacemen and Famous Monsters of Filmland, two science-fiction films were shown. "Voyage dans la Lune" ("A Trip to the Moon") a short French film produced by Georges Melies in 1902 and the full-length feature "The Crazy Ray" ('Paris Qui Dort' or "Paris Asleep" in French), directed by Rene Clair in 1923 and an outstanding job both in story and photography based on the concept of everyone in Paris slowed down to the point where they appeared to be motionless while a few unaffected people have a real ball in the city.

Attendees of the meeting received a Free copy of the 35th Anniversary issue of Amazing Stories, two issues of Otto Binder's Space World, a special issue of Scientific-Fiction Times (since received by our readers), the first issue of Monster-Times, and a mimeographed copy of Gernsback's talk "Concrete Science-Fiction".

The program of the ESFA was planned by Sam Moskowitz; the arrangements for the meeting and the showing of slides by Christine Moskowitz; the publicity and general promotion by Lester Mayer, Jr., the club's secretary; registration was handled by Harriat Kolchak and the general meeting conducted by Alan Howard. Special assistance was rendered by Belle Dietz and Bob Sheridan.

Among notables present at the meeting were L. Sprague de Camp, Sylvia Margulies, Mrs. Gernsback as well as son and daughter of Hugo Gernsback, Tina and Harvey (the latter is president of Radio Electronics Corp.); Mr. and Mrs. Donald A. Wollheim, Mr. and Mrs. Fred Shunamun (Editor of Radio-Electronics); Mr. and Mrs. Kenneth Sterling, Mr. and Mrs. Larry Shaw; Hans Stefan Santesson; David M. Speaker, an early author of Amazing; James (Dynamite) Taurasi, James V. Taurasi, Sr., Ray Van Houten, George Nims Raybin, Frank R. Prieto, Jr.; Frank Dietz, and many others.

SCIENCE-FICTION FORECASTS
Coming Up Next In The Pros

AMAZING STORIES - June 1961

Novelets: WEAPON by J. F. Bone, and A TIME TO DIE by Harold Calin. Short Story: BEFORE EDEN by Arthur C. Clarke. Classic Reprint: THE EXTERMINATOR by A. Hyatt Verrill. Serial: THE PLANET OF SHAME by Bruce Elliott (conclusion). S-F Profile: ROBERT HEINLEIN; Man, Myth or Monster? by Sam Moskowitz. Features EDITORIAL, THE SPECTROSCOPE, and ...OR SO YOU SAY.

FANTASTIC - June 1961

Novelet: THE COSMIC RELIC by Eric Frank Russell. Short Stories: A SMALL MIRACLE OF FISHHOOKS AND STRAIGHT PINS by David R. Bunch, THE FACE IN THE MASK by Estelle Frye, I. Q. by Mack Reynolds, ONE BAD HABIT by Arthur Porges. Serial: SECOND ENDING by James White (First of two-Parts).

NEW WORLDS SCIENCE FICTION - #105

THE SCAPEGOAT by Alan Barclay, THE OTHER FACE by Donald Malcolm, BUTTON-PUSHER by Bill Spencer, THE ARK by M. Lucas, and VENUS PLUS X (serial - conclusion) by Theodore Sturgeon. Cover by Sydney Jordan. Profile is on Sidney Jordan.

THE SCIENCE FICTION BOOK CLUB

The May selection is TRIANGLE by Isaac Asimov (Pebble in the Sky - The Currents of Space & The Stars Like Dust). Original Edition \$3.95 - Members' Edition \$1.

The June selection is WAY OUT by Damon Knight. Original Edition \$3.50 - Members' Edition \$1.00.

FANTASY AND SCIENCE FICTION - June 1961

ALPHA RALPHA BOULEVARD (novelet) by Cordwainer Smith, CRIME ON MARS by Arthur C. Clarke, GEORGE by John Anthony West, BIRTH OF A GARDENER by Doris Pitkin Buck, A CURIOUS PLEASURE EXCURSION by Mark Twain, GO F O R BAROQUE by Jody Scott, FERDINAND FEGHOOT: XL by Grendel Briar-

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ton, THE CAGE by Miriam Allen deFord, Science: "Four Steps to Salvation" by Isaac Asimov, Books: by Alfred Bester & James Blish, SOMETHING RICH AND STRANGE by Randall Garrett and Avram Davidson, and the INDEX TO VOLUME XX. Cover by Mel Hunter.

Mel Hunter delivered the above cover with the following descriptive note: "This is a drawing of flight paths in space, showing motion of a lunar probe from Earth to the Moon, as related to a second accelerating and decelerating object...the whole viewed by an observer who is himself moving on a complex three dimensional path. Such problems as this will be included in communications and contact between ships in space..."

The Kingsley Amis story promised for the June issue will appear in the July 1961 issue, along with stories by Brian W. Aldiss, Poul Anderson and others.

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THE COSMIC REPORTER

by J. Harry Vincent

CAR-GO CARAVAN TO "SEACON"

Nancy Kemp reports: "I am attempting to coordinate the Gar-Go caravan to Seattle for the World Science-Fiction Convention and would appreciate any help you can give me.

"I am in immediate need of cars and drivers and would like those interested to contact me directly. At a later date we can consider the possibility of those without cars who need rides, but the preliminaries must consist of cars and drivers.

"Those wishing to drive who can take additional people on a share the expenses basis should indicate how many they can carry in their letter.

"The complete routing, itinerary and maps will be furnished to all participating drivers at a later date. As well as to persons enroute who want to attach their cars to the caravan.

"Earl and I made this trip as far as Boise last year specifically to test the route for speed and timing and found it to be excellent with many natural scenic spots enroute. It was really a spectacular trip and one that any fan shouldn't miss if he plans to drive to Seattle this year."

This is a grand way to go to a s-f Convention. Those interested should write at once to: Nancy Kemp, 2019 N. Whipple Street, Chicago 47, Ill.

"There is an article by Isaac Asimov in the March 'The Writer', titled 'Imagination In Orbit', about how to write science-fiction", reports Donald Franson.

Amazing Stories' 35th Anniversary Issue April 1961, was two weeks late going on sale in New York City due to a Distributor's drivers strike. The strike lasted one week, the week Amazing was due, so that super issue will stay out approx. two weeks instead of the usual four.

The editors should be real proud of that issue, it is a real honey. They should be real proud of Sam Moskowitz also, who did all the research and wrote all the intros to the stories.

SCIENCE-FICTION TIMES

(formerly "Fantasy-Times")

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James V. Taurasi, Sr., editor;
Frank R. Prieto, Jr., production and circulation manager.

Advertisements: \$10.00 per full page, or \$6.00 per half page.

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