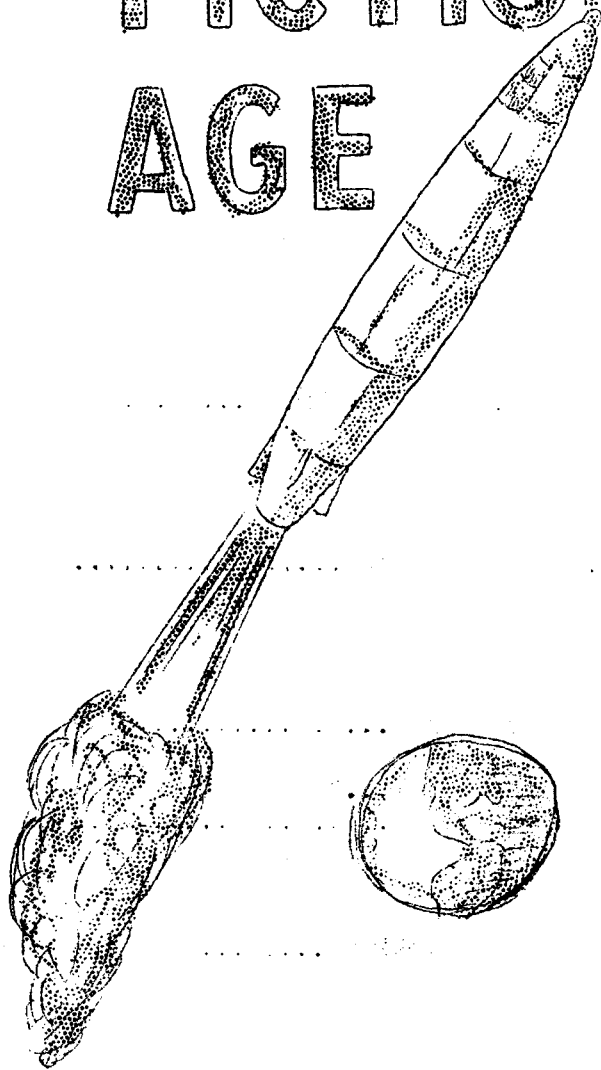


SCIENCE FICTION AGE



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SCIENCE FICTION AGE

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September-December 1960

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James V. Taurasi, Sr.
editor and publisher

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A SCI-FI PUBLICATION

SCIENCE-FICTION AGE

BY JAMES V. TAURASI, SR.

IT'S BEEN a long, long time since I've been a member of the FAPA. I've always thought of rejoining, but never got around to it. It wasn't until three years ago that Dan McPhail was planning a special issue of his excellent PHANTASY-PRESS that he contacted me for an article for that issue that the spark was really lighted. He was kind enough to send in some issues of his PHANTASY PRESS and after reading them, I wanted in again. I got on the waiting list and waited there for three years until that lucky day came and I was allowed in.

For my regular FAPA magazine I've decided to publish SCIENCE-FICTION AGE, which I hope to publish quarterly. It will contain mostly articles and the like that should be of interest to science-fiction fans. The actual number of pages per issue will depend on how much time I have at that time. I'm editing SCIENCE-FICTION TIMES twice-a-month and that takes up most of my spare time. Also I'm editing THE SCIENCE FICTION YEAR BOOK which is way behind time. We've, (Frank R. Prieto, Jr. and I) have just managed to get out the 1958 Edition, so you can see we've got quite a bit of catching up to do. Also from time to time, just for old-times sake, I'll be putting out SOLOR, my original FAPA mag, which I started in 1937. But as things look now about one issue a year of SOLOR

is all I can hope to promise.

I'm also continuing my column in McPhail's PHANTASY-PRESS and will do art work for him as needed.

Before anyone gets himself all heated up, I'll announce here that Lane Stannard, Herman Von Tokken and J. Harry Vincent are my pen names. I've used Lane Stannard and J. Harry Vincent since 1937 and Herman Von Tokken since the 1940s. There's never been any secret about these pen names, as I've also stated they were me when asked, and have announced the fact numerous times, but many persons still think they are separate persons.

Lane Stannard was picked by Wiggins in 1937 or 38 when I had two articles for his magazine SCIENCE FICTION FAN. I have used it since then. J. Harry Vincent was first used about the same time when I needed another name for fiction-writing. In those days a lot of lousy fiction was written by myself for my mag COSMIC TALES and other fan mags, including some FAPA magazines. It didn't look right to have publisher, editor and author all by one person, so J. Harry Vincent was picked as a pen name. Today I use the name J. Harry Vincent in writing THE COSMIC REPORTER column for SCIENCE-FICTION TIMES. Lane Stannard is used for special columns such as "Science-Fiction Is Not Dead" in this issue.

Herman Von Tokken, usually signed TOK was first used in 1943 in an Army magazine I was editing. This was requested by the Major in charge of the publication, as he thought it would "look better" to have an art editor and artist other than the actual editor. Naturally I've used the name since. Tok has had some work in the pro mags, usually unsigned. He did sign the sketch of T. O'Connor Sloan I did for Other Worlds quite a time back.

It's lots of fun (?) a ~~t~~ times to get comments on these pen names when the writer of those comments does not know it is me they are talking about.

THE FAPA REPORTER

by J. Harry Vincent

When Fairman left Amazing Stories and Fantastic, Cele Goldsmith along with her Editorial Director, Norman M. Lobsenz started on the long, hard road to improve the Ziff-Davis science - fiction twins and make worth-while s-f magazines out of them.

It was and is a real hard task to take two mags that were almost at the bottom of the pile and bring them up to the top, but these two are doing it, and now that sunlight of top position is almost in sight.

Starting out with a gradual improvement in stories, they took a real step forward with their October issue of Amazing Stories, by restoring the magazine to its original title "AMAZING STORIES" by improving the layout and changing the logo. New cover and interior artists have been introduced to the magazine. It's sister publication Fantastic, also is receiving the treatment. The long title Fantastic Science Fiction Stories was reduced to the original Fantastic. With the January issue, Fantastic will get a new logo, one that seems to fit the magazine. One thing about Fantastic that interested me was the introduction of Alex Schomburgh as cover artist. I don't remember him ever doing any weird-unknownish type covers, but he's done several for Fantastic that are real good.

With the November issue, Amazing

Stories introduced a new and better paper. This new paper with its darker ink has improved the reading quality of the magazine 100%. It has also improved the inside illustrations by making the illos darker and more sharper. That old gray fuzz is gone.

Latest news from Amazing is that with the December 1960 issue, Sam Moskowitz, (FAPA charter member) will begin to pick stories for reprints. This is not done, as in most cases, to save money, it's done to bring the real old Amazing classics to the modern readers. Sam is picking these out with care, and with a reason. He'll write an introduction to each story.

To celebrate its 35th Anniversary, Amazing is going all out. Frank R. Paul is doing the front and rear covers. You'll remember that Mr. Paul did the first cover and some of the interiors for the first issue of Amazing in 1926. If you attended the Pittcon, you've already seen the back cover. It's the one that he did as a wedding present for Chris and Sam Moskowitz. The front one is one done especially for the 35th anniversary issue. The mag, for this one issue, will be enlarged to 196 pages and will cost 50¢. It'll go back to 146 pages and 35¢ after that one issue. All the stories will be reprints, none younger than 20 years and all picked by Sam Moskowitz. Sam has spent months in research for these stories. All the interior illustrations will be reprints of the originals that appeared with the stories when originally published. They will not be redrawn or retouched, but actual reprints. This to show the modern readers what the old-time artists could do. This issue will be a real collector's item, an "Antology of Amazing Stories".

As a fan we're most happy with the improvements Amazing has made, and can see that it has a real chance to get its first "Hugo" at the next World Convention.

Robert Guinn, publisher of IF announced recently that he's starting on a campaign to improve If and put some life into it. First on the agenda is a readers' column (continued on page 13)

SCIENCE-FICTION IS NOT DEAD

BY LANE STANNARD

1960 has brought science-fiction in magazine form down to what most readers, fans and followers of this literature believe it should be. During the 50's we saw an insane and illogical rise in the number of science-fiction magazines and likewise decline in quality. In 1956, when the number had been deeply reduced and those remaining were just beginning to get on their feet, we saw another sharp rise in the number of science-fiction mags, and a sharper decline in the already low quality. With few exception, stories were poor, editing at a very low ebb and illustrations on par with the crudest comics. At this period Thomas S. Gardner, one of the level heads in the science-fiction world, stated that he believed the field would be better off with only about five magazines, and that he thought this was the number the field could support. How right he was is now on display on the nation's newsstands. While today's science-fiction magazines are fighting to break even and the editors are finding it harder and harder to obtain enough passable material, actually the field is in better shape than it has been for ten years.

Of the six magazines out today, four are monthlies, and only two bi-monthlies. Then in recent times has there been so high a percentage of monthlies in the field? Many people are casting scared eyes at the low number of magazines on the stands today and are predicting that before long there'll be none. While, naturally that is a possibility, just look around you and see how the other fields are doing in the

HERE is an article that is as timely as tomorrow's rockets. What is what with today's science-fiction magazines and where are we? Lane Stannard has been in the field since 1937, has written numerous articles on the field, and has been doing columns and departments, among other things for Science-Fiction Times since 1941. You will find his opinions based on facts well worth your while. -editor

all-fiction magazines. Once there were numerous detective, love, western, sport, etc. magazines out; today there are almost none. The only field that can compare with science-fiction in the number of mags is the detective field and there the field is mostly made up of bi-monthly magazines. Science-fiction is still sitting on top of the roost.

Let's look into the picture at the numerous roadblocks that science-fiction magazines must face today.

1. Cost of publication has gone up approx. 300% since the 40's.
2. Distribution is today a hope and that's all. When the American News Company gave up distribution of magazines, we hailed it as a great boom to the field. We stated that this was the best thing that could happen and that once the small independents had gotten over the shock of having all the mags dumped in their laps, they would add equipment and do a better job than ANC ever did.

But this did not happen. Today most distributors don't give a hank for the small selling mags. They want to get rid of them, and have done so in some cases. The newsstands with costs going up all the time, no longer give the low selling mags a proper display. They only want the larger selling mags. They may display science-fiction, but when a new mag comes out (regardless of title or who publishes it) the old one is sent back at once. An average s-f mag only stays on the stands (if it gets on at all) a week at the most. This has cut down possible sales in a very limited market. It has folded numerous s-f mags who never had a chance to get to their readers. Some newsstands will not put a new possible small selling mag on display at all (this killing numerous new s-f magazines),

3. Editing has been bad in most cases. Editors have not been able to build up authors and some didn't even try. During the so-called "boom", authors could sell almost everything they wrote. Editors bought anything (within reason) that came in, as there just wasn't enough material to go around. New authors broke in too fast with material that just would not have sold if the field had been normal. A large number of authors made a good living selling inferior material, some without even a decent rewrite. When the number of mags dropped, these authors could no longer live in the style they had become accustomed to, and went into other more higher paying fields. While in the old days, many authors wrote for the low-paying s-f field because they loved it, while making money elsewhere, today the former s-f authors that made their pile when s-f was

high, today will not write unless the editor pays him a fee as high as some of the "Men's" mags, and this the s-f editor cannot do. So they have deserted the field that fed them into author manhood. Today an editor has a hard job filling an issue with just so-so material. His supply, poor even at the height of the science fiction boom, has been cut off.

Editors also in the past ten or so years have taken the easy way out to boost sales beyond the 150,000 approx. that usually read science-fiction. They have tried in numerous ways to reach the "regular" readers; or the even more easier way, the "occult lunatics". In each of these cases they have succeeded in pleasing no one. The "regular" magazine reader does not like science-fiction; so the editors tried a watered-down version. He tried the story with a mere wisp of science-fiction background and mostly the usual hack common-literature themes. On the "Occult-binge" he succeeded in adding a few additional thousand readers, but these proved to be of short duration and finally in both cases, the editor found himself without his new readers and without his steady science-fiction readers. This has blackened the good name of science-fiction which in some cases the editor is now hard at work trying to eradicate from his kogo. Now he blames the movies, TV, and even the loyal science-fiction loving fans. But he forgets that he himself, sold science-fiction down the river. (Naturally there are exceptions, some editors tried hard to present a decent s-f magazine, but the odds of the field in general were against him.)

4. Covers and illustrations have

taken a down-turn on the average (and this does not refer to such top-notch artists as Freas, Emsch, Wood, Finlay, Giunta, etc.) with the editors and publishers no longer giving that extra care that s-f illustrations traditionally demand and should get. Some try to treat them like they did the stories and with like results.

5. The mags today are too-low priced! An average mag sold for 25¢ in the 40's. Now with things in general about 300% higher, only a few mags are selling for 100% higher. Based on the old price and general increase in everything, the average 160 page digest-sized mag should sell for 75¢ a copy today. But selling a 75¢ mag is almost impossible, so hence the mags are handicapped. We'll predict that in the near future, a 160 page digest-sized mag will sell for 50¢ a copy; while a 130 page one will sell for 40¢ a copy. This makes Fantasy & Science Fiction the only right-priced mag on the market today. Galaxy and Amazing (I refuse to call it Analog) are underpriced.

In spite of all these serious road-blocks, science-fiction mags are in good shape today and with proper handling the future looks bright, IF-----

1. The editors & publishers forget the great dream of reaching the millions of "regular magazine readers" and start catering to their 150,000 loyal and steady readers.
2. Start printing science-fiction for a change and forget about screwball ideas, occult, magic, flying saucers, dianetics and the rest.
3. Start building up a regular stable of writers for their mags, which we realize is a most long and thankless job.
4. Remember that they are selling to a "layman's audience" one

that likes science-fiction and will buy a scientific journal if he wants pure science. In most cases a science-fiction editor is not qualified to be a science editor anyway, strange as it may seem. Articles like those by Willy Ley are ideal science articles, and articles like those by Sam Moskowitz are ideal science-fiction articles.

5. Take extra care with their covers and inside illustrations. Readers of s-f are about fed up with "Robin Hood" ancient-day covers or screwball two-year old's finger paintings. Illustrations and covers should illustrate as clear as possible the actual science of the story. Covers should be unusual and interest arresting. You can't tell in most cases today whether it is a science-fiction magazine you are buying or a historical novel and/or immature try at an abstract art magazine.
6. A little attention should be paid to the fans of science-fiction. We well know that they are in the minority, but they (taken as a cross-section) can usually tell an editor just what his readers want. This idea that fans are a field unto themselves as far as their dislikes and likes go is a fabrication of pure fantasy as most of today's science-fiction actually is. What most editors can't stand is the fact that fans are more informed and so more demanding of their science-fiction. An editor can get away with numerous things with his regular readers, but the fan will trip him up every time. But no other field has so loyal a bunch of readers as the science fiction fans.

So we see that even with great hardship, the science-fiction magazines are the leaders and the most healthy branch

of the all-fiction type magazine field. With a return to sanity they can continue for many, many years. Science-fiction is NOT dead, it has just reach its proper level.

We'd like to mention two things before we close. First we are proud of Amazing Stories and its editors for the great strides they are making in pulling themselves up to the first division of pro mags. If they continue improving the mag as they have been doing in the past two years, they'll be number one in

the Hugo parade. Second the science-fiction field greatly needs, almost desperately needs, a "break-in" mag for the younger readers coming up. They need a mag like Planet Stories, Thrilling Wonder Stories or Startling Stories, where a "teenager" can graduate from the comics into the science-fiction field. The gap between comics, regular fiction and straight-line science-fiction is just too great. The big step is missing.

T H E E N D

ARE YOU INTERESTED IN SCIENCE-FICTION IN GENERAL?

IF YOUR SCIENCE-FICTION HOBBY GOES BEYOND JUST ACTIVE FANDOM, WE HAVE A FAN MAG FOR YOU!

THIS MAGAZINE IS NOW IN ITS TWENTIETH YEAR -- IT HAS WON TWO "HUGO" AWARDS --
1955 and 1957.

THIS FAN MAG IN NEWSPAPER FORMAT GIVES YOU ALL THE LATEST NEWS OF THE PRO FIELD AND SOME OF THE FAN FIELD THAT IS OF NATIONAL INTEREST.

IT IS AIMED, AND MOST OF ITS CIRCULATION COMES FROM, THE READERS OF SCIENCE-FICTION AND NOT THE FANS.

IT IS PUBLISHED TWICE-A-MONTH, 6 PAGES OR MORE, AND SELLS FOR \$2.40 A YEAR IN THE UNITED STATES. (It does not trade with fan mags.)

AMONG THOSE THAT WRITE FOR IT ARE: Sam Moskowitz; Frank R. Prieto, Jr., Forrest J Ackerman; Don Ford, Robert A. Madge, Belle Dietz, Walt Cole, Ed Meskys, Harry Harrison, Ken Beale, Sture Sedolin, Roger Dard, J. Harry Vincent, Lane Stannrd, and many, many others. Art editor is John Giunta.

It is edited by James V. Taurasi, Sr., with Frank R. Prieto, Jr. as Production and Circulation Manager.

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A S C I - F I P U B L I C A T I O N

"ALL OUR YESTERDAYS HAVE LIGHT, FOOL..."

BY SAM MOSKOWITZ

INTRODUCTION

THIS ARTICLE was originally sent to Terry Carr, editor of Innuendo, as a reply to Harry Warner's column in that magazine "All Our Yesterdays" which devoted seven pages to an "analysis" of The Immortal Storm in the December, 1959 issue of that publication. In sending it I made the following condition: "As you know, the first I was aware of Warner's new viewpoint (I say "new" because he first began reading The Immortal Storm 15 years ago and just now has revealed these opinions) was when I read them in Innuendo. I thrust the same conditions apply for Warner, that the first information he will receive concerning my reply is when he reads it in Innuendo."

Eventually Terry Carr replied: "I'm sorry, but certain considerations compelled me to check out the publication of one section of your article with Warner, so he won't be surprised when he sees it in print...I'd like to change the title of the article..."

I immediately demanded the return of my article and when Carr asked for an explanation in view of the fact that he had obtained Harry Warner's "clearance" I replied: "In publishing Warner's article, you took it for granted that there was nothing in it that could injure me and saw no reason to check with me in advance to make certain that was true. In my case, you had no intention of publishing the article at all in its original form without getting the approval of Harry Warner. The kindest thing that can be said about this sort of a double standard is that it is highly unethical

Further, your desire to change the title implies there may be other changes in the text. I have no desire to be hanged for something I never said."

IT APPEARS that everytime someone gets around to suggesting that science-fiction fan history be brought up to date, they feel that the only way they can encourage someone else to do it or summon the courage to do it themselves is by submitting The Immortal Storm to microscopic critical examination in an effort to reveal flaws.

The truth escapes them, that any flaws in The Immortal Storm, imagined or real, will help no one write another history of the field or bring the events up to date.. That can only be accomplished by someone with the will and interest to spend thousand of hours of time and possibly as many dollars as hours in the hope that he or she may bring satisfaction to a potential audience numbering only in the hundreds.

When such a project has been completed, it will still have to be judged on its own merits. As Langley Searles stated in introducing the first installment of The Immortal Storm in the Fall, 1945 issue of Fantasy Commentator: "...for as Johnson once remarked, those of the reading public are the ultimate judges: if they are pleased, all is well; if they are not, there is no point in telling them why they should have been."

I wrote The Immortal Storm as a labor of love over a period of eight years. My only remuneration, beyond personal satisfaction and some very kind words

from readers, was 10 free copies when it was published in hard covers in 1954. I told the Atlanta fans who formed a publishing company just for the purpose of printing that volume and who labored so hard on its presentation that if they ever saw their way through to a profit I wanted no part of it. Shortly after his attack on The Immortal Storm, Harry Warner, Jr. announced that he intended to complete the history of fandom from the year I left off, 1939, and bring it through to 1960. This is a commendable project and one that normally would have elicited my encouragement. I hold no exclusive option on the writing of fan histories and would have been glad to have helped Warner over any rough spots in his research if he needed such help. His compulsion that he had to downgrade my effort in order to enhance his own coupled with the fact that he needed the "incentive" of the 1/3 of a cent a word offered by New Frontiers (a better -type fan publication) in order to write it, scarcely inspires confidence.

To be quite candid, I feel that criticism of the nature of Harry Warner is sparked more by hidden vanity than logic. He would like to pattern future histories in a direction that would ensure that his achievements show conspicuously and copiously and that his errors and failings are forgotten. Since he discontinued publication of Spaceways in the Summer of 1942, the bulk of his activity has been confined to The Fantasy Amateur Press Association. He strongly criticizes the amount of space apportioned to FAPA in The Immortal Storm and suggests that it should have been greatly expanded.

If the History had been continued, there would certainly have been more of FAPA. I didn't even have a chance to bring it up through 1938. However, if we are to be quite honest, FAPA's relative importance in an ever-growing fandom has declined every year since its formation. It was originally intended to accomplish two things: 1. Become all of fandom itself. 2. Do away with subscription fan magazines. It accomplished neither and instead has become another fandom within fandom.

In writing a history of the Forties, only those things in FAPA which obvious-

ly affected the pattern of thought and development of the entire science-fiction fan field or the issuance of publications of outstanding merit should be considered. A rundown of its internal discussions and problems is the subject for a separate history of FAPA, but not the pattern on which a history of fandom can be woven or even embroidered.

Harry Warner's change that The Immortal Storm is concerned through choice primarily with political aspects of fandom as opposed to fan publishing and bibliographical efforts is provably false not only through fandom's general knowledge of my own very deep bibliographical interests, but through anticipations of future Harry Warners in the pages of The Immortal Storm itself. Let me quote the last paragraph of Chapter 6 of the History:

"It may be felt by some readers that this professed history of fandom is too bibliographical in nature. If so, let them reflect upon the fact that the early fan publications were not only the pride but the very foundation of the field; more, they were the esistant proofs that the fans were capable of more than criticizing the professionals and quarralling among themselves, that they possessed the ability to think and act constructively. The lives of these publications is consequently more important than 90% of the rest of fandom's history. For, since history is essentially a systematic record of man's progress we turn to their magazines to discern the story of science-fiction fan's progress -- and progress it was. The outgrowths of the publications all too often bore the stamp of degeneracy and decadance!"

That paragraph was written as justification of the very heavy quantity of bibliographical material in the early chapters, since those publications comprised the bulk of fandom's achievement at that time. Later, fandom issued relatively less of bibliographical importance and focussed its attention on creating organizations (the foundation of today's conventions and club meetings),

a social set-up and philosophy so turbulent as to inspire the title The Immortal Storm. I wrote the History as it happened, not as I wished it and it was primarily a history of science-fiction fandom, not science-fiction bibliography.

Further, while I include associational fantasy groups where known, The Immortal Storm was never intended to be a repository of the discussions of authors and reader groups having so little connection with active fandom that their existence was all but unknown until I unearthed a record of their reality. You will search in vain through other science-fiction periodicals for reference or information concerning the Kalem Club which I summarized in The Immortal Storm and which Warner implies I deliberately played down. I can scarcely be criticized for not including in The Immortal Storm more information about organizations of the type of the Kalem Club, which had so little influence on fandom, that they were unknown to the great mass of fans at large!

Despite this, Harry Warner's incredible statement that The Immortal Storm "ignores all bibliographical work that was being done by fans", deserves a challenge.

I think it no more than reasonable to suggest, that in a history like The Immortal Storm, which obviously is unfinished, the author must be given the benefit of a doubt on what he intended to include in the Chapters to follow.

The author must also be permitted his own method and plan of introducing material, since only he can see the aggregate in perspective.

As a point of fact, the Chapters to follow The Immortal Storm were intended to bring British fandom up to date, since I had only previously gotten it into 1937; to introduce Australian fandom; bring FAPA up to date; review outstanding fan magazines and special publications and then proceed with the mainstream of events.

Swisher's SF Check-List which ran October 1938 through 1943, can scarcely be said to have left behind considering the History terminated in later 1939! The Bizarre Series, which Warner also

mentions as a significant omission, the first of which appeared in 1938 and the other in 1940 and 1941 respectively could also have waited their turn without damage to the progression of the History. Keeping the foregoing in mind, since Warner says I ignored "all" fan bibliographical material, rather than requiring me to list the hundreds I did include, I think it would be much fairer to ask him to list one of importance I didn't!

Let us now take up the fact that Warner would only have devoted two paragraphs to the role played by New Fandom if he were writing a history of fandom.

Jack Speer, before I wrote The Immortal Storm, published in his FAPA magazine Sustaining Program in 1943, a synoptic history of the period covered by my book, utilizing 15 paragraphs. Five of the paragraphs, or one third of his outline involved events that integrally concerned or were influenced by New Fandom. That's still three more paragraphs than Warner would have given the organization in a comprehensive history. Considering that New Fandom aside from its political schisms sponsored and put on The First World Science Fiction Convention you can imagine the value of Warner's hypothetical History.

But the prize example of Warner's bizarre sense of values is displayed in his criticism of my dramatic presentation of the fact that Donald A. Wollheim, head of the Michelists, a movement that had the best part of fandom of that period tearing at each others throats because of its insistence that political action be taken for a "World State", revealed that it was anything but a Utopian-minded group in the following statement:

"Michelism believes that science fiction is a force; a force acting through the medium of speculative and prophetic fiction on the minds of idealistic youth; that logical science fiction inevitably points to the necessity for socialism, the advance of science and the world state; and that these aims, created by science fiction idealising CAN BEST BE REACHED THROUGH ADHERENCE

TO THE PROGRAM OF THE COMMUNIST INTERNATIONAL."

The Michelists, later better known as The Futurians, was one of the two most dominant forces in fandom of the late thirties. Suddenly it openly and blatantly admitted in print, that it was a Communist Front organization which was powerfully working to unite all fandom into a political tool for Communist propaganda.

Warner thinks such material should be omitted and suggests greater emphasis be placed on the fact that Jack Spear hit a phone pole with a car while driving from Washington, D.C. to New England, with the results that his parents kept him out of fandom for a few months!

There is a limit to absurdity and glibility. What are Warner's real motives for wanting this matter played down?

The answer is simple, and backed by documentary evidence. Simply, because in 1939 Harry Warner was a dues-paying member of The Futurian Federation of the World; an affiliate of The Futurian Society, official Michelist organization whose leader in the statement preceding admitted was a Communist Front. Interested parties may verify this fact by referring to the April 7, 1939 issue of The Futurian Review which contains a letter from Harry Warner displaying a very substantial enthusiasm for the entire thing. The letter follows:

"I'll anxiously await the first issue of the Review, and send the next installment of my dues with my next letter. If I can help in any way, let me know. To be perfectly frank with you, I think that there is more need today in sf for a really good fan organization than anything else. The SFL is practically worthless, except in less than half a dozen cities; the FAPA and such doesn't go far toward organization; the various strings of publications mostly exist in name only...; and New Fandom I fear won't have any great amount of activities after the Convention. So best of luck to you. I'll do my best towards interesting several others in

joining."

Since The Michelists had publicly confessed in print that their aim was the spread of Communism in Novae Terrae for January 1938, more than a year earlier, it was scarcely a secret. Warner also plugged the organization in the March and May, 1939 issues of his magazine Spaceways.

Does this make Harry Warner a communist?

Not at all, but I do think it's an early example of poor judgement on his part which he would prefer to have forgotten. I do think it helps explain his distaste for portions of the History which bare the true nature of The Michelist-run Futurian Society with its affiliate The Futurian Federation of the World. I do think it is why he so emotionally excoriates the emphasis on "politics" in The Immortal Storm.

Let's stick to nice, safe bibliographies!

And while we are on the subject I may as well take this opportunity to clear up one other "moral flaw" which Damon Knight reveals in The Immortal Storm on page 114 of In Search Of Wonder.

Knight builds his case around two happenings described in The Immortal Storm.

First he cites a circumstance where I am publicly barred from the pages of The Science Fiction Fan, an influential fan publication of the late Thirties. My opponents, The Futurians, are granted unlimited space to give me the "business." Since I had previously contributed prodigiously towards sustaining that publication when it was ready to fold through the use of my Manuscript Bureau; "I was stunned by the ingratitude and callousness of Wiggin's (the publisher) decision."

Knight then quotes a previous incident where I had convinced The Science Fiction Fan that they should refuse to publish all material relating to fan feuds, mine as well as The Futurians.

He comments on this: "Moskowitz nowhere connects the two incidents nor acknowledges his own equal culpability. This is the moral failure of his book."

Evidently Knight honestly feels that there is no basic difference in the

two events described.

I respectively submit, the moral blinders in this case should scarely be attributed to the book.

T h e E n d

THE FAPA REPORTER
(continued from page 4)

for the magazine, and a page of cartoons titled "IFUN". Other improvements are on the way, stated Mr. Guinn, as soon as certain plans jell.

It is most interesting to note that two non-science-fiction magazines on the stands today were once science - fantasy magazines. One is Saturn Web Detective Stories being published bi-monthly. This was once Saturn Science Fiction edited by Don Wollheim. When it didn't go over the publisher changed it to a detective magazine. On this one until a few issues ago it continued to carry ads on the two back pages for The Science Fiction BooknClub, even when all such ads had been dropped from the science-fiction magazines. The other is Flying Saucers edited by Palmer. As you'll remember this was Other Worlds. When Palmer decided that there was more money in the screw-balls that follow the occult, he changed the name to Flying Saucers From Other Worlds. For a short time, one issue would be science-fiction and the next would be occult. Finally he gave up the science-fiction issues and eventually changed the name to Flying Saucers. Flying Saucers today is one of the few pulp-size mags on the stands.

In our book, Science Fiction Quarterly was the last real pulp-size science-fiction magazine. It had begun as such at a time when the field had quite a number of pulp-size magazines. When it died the pulp-size era died with it. Since then we've had two more come out for a brief time. Other Worlds as mentioned above, and Fantastic Universe, which folded only recently. Remember the days when there were nothing but pulp-size science-fiction mags on the stands? Now only digests are left with prices from 35¢ to 50¢. As far as we can tell there are only three pulp-size mags on the

stands at this time, none are science-fiction. One is Ranch Romance, a Standard magazine published quarterly. This was once a companion magazine to Astounding Stories, as it was then being published by Clayton. Later it was a companion magazine to Startling Stories, Thrilling Wonder Stories and the rest of the science-fiction magazines published by Standard. The other two pulp-size mags are Search and Flying Saucers being published by Palmer. Are there any others?

While the science-fiction magazines have increased their prices, some to 50¢, have you noticed that the 50¢, 60¢ and even 75¢ price tags have begun to appear on some of the science/fantasy pocket-books? Do you ever see a 25¢ science-fiction pocket-book anymore?? This brings up something that many fans and publishers have been kicking around for the last two years in the New York area. Could a science-fiction magazine having 98 pages, digest, and selling for only 25¢ be successful? Would any present-day publisher dare try it?

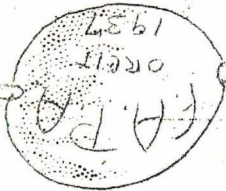
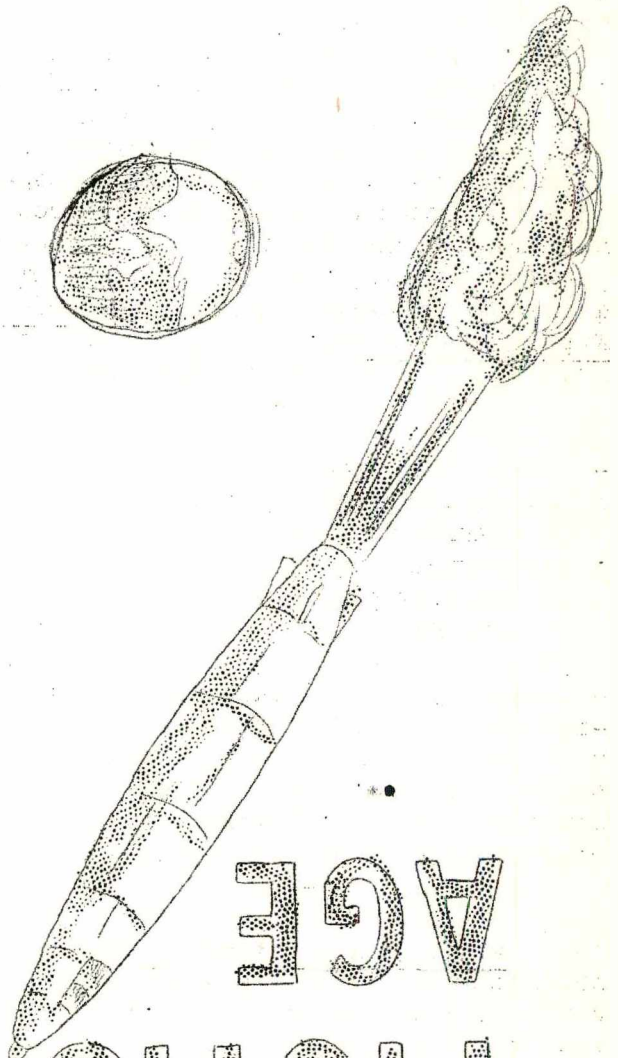
On September 12, 1960, The Newark Star Ledger, a Newark, New Jersey daily newspaper carried the story by AP that Harlan Ellison, age 26, had been booked on charges of violating the weapons law by possession of brass knuckles, a fully loaded revolver, a dagger and a switch-blade knife. According to the story the detectives looking for narcotics raided his apartment and found no narcotics, but did uncover the small arsenal.

According to the paper Ellison said he collected the weapons doing reserach for two novels, "Rumble" and "Deadly Street".

Harlan Ellison was an editor of Bill Hamling's Rogue before it went bi-monthly. Ellison spoke of the "Men's Magazines" at the recent World Convention, the PITTCON, and handled the auction for that convention.

Bluebook is out again, by a new publisher. It is now titled Bluebook For Men. Tho the same mag, it doesn't follow the old volume numbering, starting the new series with Vol. 100 - No. 1.

SCIENCE FICTION AGE



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