

Fifteenth Anniversary Issue

THE SCIENCE-FICTION NEWSPAPER

Fantasy-Times

Vol 11, No. 254 - First September 1956 Issue - 25¢



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Thos. S. Gardner



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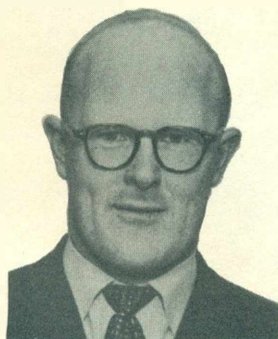
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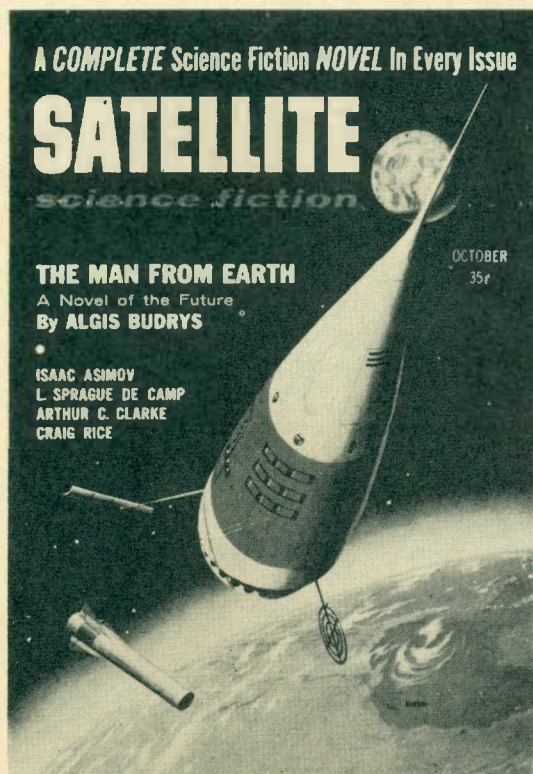


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The World Of Tomorrow Today!



CONGRATULATIONS!

To "FANTASY-TIMES"

upon its

15th Anniversary

Super-issue

from science-fiction's

newest

SATELLITE
SCIENCE FICTION

"The Magazine That

is a Book"

Man, in his quest for the stars, cannot achieve his goal in short runs. Where other, current stf publications are content to explore the realms of space and speculative thought in shorter leaps via novelets, novellas, serial installments and short stories, SATELLITE takes the big jump for the stars with a complete, book-length novel in every issue.

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LEO MARGULIES
Publisher

SAM MERWIN, JR.
Editor

15th Anniversary Issue

THE SCIENCE FICTION NEWSPAPER

Fantasy-Times

(BEGINNING OUR SIXTEENTH YEAR OF PUBLICATION)

25¢

TO NON-SUBSCRIBERS
10¢ TO
SUBSCRIBERS

Vol. 11 - No. 251

First September 1956 Issue

25 Cents

And Still Another New S-F Magazine: VENTURE Science Fiction

ROBERT P. MILLS IS EDITOR

New York, August 14, (CNS) - 1956 will go down as the year the science-fiction recession broke and new s-f mags began to appear again. Today a new science-fiction magazine was announced by Fantasy House, publishers of Fantasy & Science Fiction. It will be called VENTURE Science Fiction, 128 pages, bi-monthly at first, digest-size, trimmed edges, and 35¢ an issue. Robert P. Mills, Managing Editor of Fantasy & Science Fiction, will be full editor, while Anthony Boucher will be Senior Advisory Editor. The magazine will have a full colored cover and some interior illustrations.

VENTURE will carry either a short novel of approx. 20 - 25,000 words, or

two novelettes of approx 15,000 words each per issue, plus shorts up to 2,500 words. Payment will be 1¢ to 1 1/2¢ a word on acceptance.

Mr. Mills is seeking complete stories, not just afterthoughts. He wants stories that have beginnings, middles and endings. Here the story is the important thing. The stories will be somewhat on the adventure science-fiction type, tho not necessarily space-opera.

First issue will be dated either December 1956, or January 1957 and should be on the stands late this Fall. For more details see Mr. Mills article on page 23.

SCIENCE FICTION ADVENTURES is Larry T. Shaw's new s-f mag's title.
(see page 3 for the complete story)

"The World Of Tomorrow Today!"

FANTASY-TIMES BOOK REVIEWS

by James Blish

BOOK PUBLISHERS PLEASE NOTE:

Book and pocket-book publishers who care to have their books reviewed in this column, should send their books direct to James Blish, 135 West 84th Street, New York 24, New York. This will speed getting the review in Fantasy-Times.
-The Editors

SPACE TRAVEL: A Bibliography of English-Language Titles. By Dale R. Smith, 3001 Kyle Ave., Minneapolis 22, Minn., 1956. 15 8½" x 11" pp., paper covers; \$1.

This mimeographed pamphlet lists 83 books, by title, author, and chronologically, in turn. Those who own the 1954 edition of Ley's ROCKETS, MISSILES AND SPACE TRAVEL will probably find that the more recent listings in the Smith volume are too few to merit the expenditure of a dollar. On the other hand, anyone wondering where to start might be well advised to buy Smith's pamphlet, which is intelligently done and quite free of titles by saucer maniacs and similar trash. I can think of a number of recent s-f writers who have obviously never cracked a text on space travel in their lives; let them begin here, with a reliable list.

THE SHRINKING MAN, by Richard Matheson. Gold Medal, New York, 1956. 192 pp., 35¢.

Despite the assistance of a Dr. Sylvia Traube, this Matheson book is not a science-fiction story except by courtesy. The Shrinking Man shrinks because he has been sprayed with radioactive DDT, which is primitive nonsense no matter how much medical jargon Dr. Traube adds to shore it up. Matheson has yet to learn that in s-f there is no substitute for doing your own homework, and making sure you understand it before you turn it in.

The story itself is that of a man who shrinks a seventh of an inch a day, and who meets the usual terrors — in particular, a spider in a cellar. It is written in a sort of continuous hysterical shriek; the first and second chapters summarize the novel, and, since you're not duty-bound as I was to read it all the way to the end, I can't see why you should bother.

THE HUMAN ANGLE, by William Tenn. Ballantine Books, New York, 1956. 152 pp., paper, 35¢.

The advertising-ridden world we live in has conditioned us all to think that everything has to be either the Greatest, or Nowhere. To call a man "a top-notch minor writer" is a deadly insult; but this is just what William Tenn is. He writes few long stories, or stories with major themes, and the day when he writes a novel worth noticing is unlikely to come; but he can't be matched at the concoction of short, skillful tales with sharp points, firm internal structure, and the creepiest brand of gallows humor in the business.

These eight stories are all small and slight, except for the title story and "Wednesday's Child", which hardly exist at all, and "The Flat-Eyed Monster", which is a satire upon a s-f plot so ancient that most modern readers are unlikely to get the joke. All of them rely heavily upon neologisms (skindrom, gardunax, gloor, skubbets, askebac, rilg, krrgllwss, fahrtuch, skreet, launt, pmbff, glrnk, yurd, hipplestatch, semble-swol, flefnobe, gadl, zamshkins, plet, skims, bebblewort, grepsas, fnesh, blelg, fermfnaks, mai-zeltoovers, etc.) which may convulse you if you're easily convulsed and not easily bored. Five out of eight of them were neat, smooth and amusing in their original appearances as magazine stories. Not a one of them, however, is strong enough to withstand being read a second time.

In short: a good buy, if you missed most of the stories the first time around. If you've been reading Galaxy through 1954-5, save your 35¢.

Subscribe to "FANTASY-TIMES"

Shaw's New S-F Mag To Be "Science Fiction Adventures"

IT'S NOT A CONTINUATION OF RAYMOND'S
"SCIENCE FICTION ADVENTURES"

New York, 22 August, (GHS) - Larry T. Shaw announced today that the title of his new magazine will be Science Fiction Adventures. This is not a continuation of Raymond's s-f mag Science Fiction Adventures edited by Harry Harrison, but a brand new magazine starting with Vol. 1 - No. 1, and has no connection whatsoever with Raymond's mag.

Cover will be by Emsh, and interiors by Emsh, John Giunta and Bowman. The first issue will contain: (short novels) "The Star Combers" by Ed. Hamilton; "Secret If The Green Invaders" by Robert Randall; and "Battle For The Thousand Suns" by Calvin Knox and David Gordon. (short) "Hag" by Harlan Ellison. Plus an editorial and a column: "The Fan Space" by Archibald Destiny.

The first issue dated December '56 will be on the stands around October 1st. The magazine is a bi-monthly, 123 pages, digest, trimmed edges and 35¢.

FRIEND OF FANTASY DEAD

Hollywood, 10 Aug 56 (GHS) - MILTON LUBAN, 47, reviewer for the daily film journal, Hollywood Reporter, who introduced the term "scientifiction" into its pages, died unexpectedly of a heart attack here today. He was author of the fantasy book THE SPIRIT WAS WILLING, published in 1951 by Greenberg Publisher. His wife, Elaine, had studied Esperanto, and the Lubans were close personal friends of Forrest Ackerman, who had just placed a satire by him with Tiger. Luban collaborated with Ken Crossen on an original screen treat- (concluded on page 10, column 1)

DRACULA DEAD AT 73

Special to Fantasy-Times from
Forrest J Ackerman

A stake was driven thru his heart a thousand times, and still he rose from the dead; but a heart attack at 73 has at last stilled Bela Lugosi, the star of a hundred horror films, who was most intimately identified with the role, on stage and screen, of Bram Stoker's vampire. I was the 99th person to pass by his coffin at his funeral, 18 Aug 56. Manly P. Hall, the metaphysician who married him to the woman who had been his fan for many years, was among those present at his services; as were Tor Johnson, who appeared with him in "Bride of the Monster"; Zoltan Korda - brother of the late Alex who produced THINGS TO COME; Don Grollman, fantasy film follower extraordinary; and Dick Sheffield, s.f. fan and Lugosi fan #1, in fact the last person to see the actor alive. Young Sheffield, together with his friend Mike Spencer, another teenage admirer of Lugosi, was one of the pall-bearers.

On one of the rare meetings that I missed out of nearly 1000 at the Los Angeles Science Fantasy Society, I returned from a preview of The Search For Bridey Murphy to be informed by phone around midnite by Dick Sheffield that Bela Lugosi had passed away that day, the 16th of Aug.

Strange, I thot, as I sat during the services, what a difference two blocks and several weeks can make; for just a month or so before, Bela had ap- (concluded on page 10, column 1)

ACE BOOK NEWS

by Donald A. Wollheim

Here's what's doing in Ace science fiction during the next few months:

August: "Overlords From Space" by Joseph E. Kelleam is an original novel of future invasion from the planets by an old-time author. This will be teamed with a reprint of "The Man Who Mastered Time" by Ray Cummings, which is one of the old master's best and which will also serve to test out his special talents on the present world of s-f readers.

September: "The Green Queen" by Margaret St. Clair is an unusual interplanetary of an atomic world, written with her flair for colorful fantasy. It will be teamed with a reprint of "Three Thousand Years" by Thomas Calvert McClary, a time-tested favorite.

October: "The End Of The World" is a new anthology, edited by Don Wollheim and containing six novelettes by such writers as Heinlein, Clarke, Dick, etc., all dealing with the title subject as seen by each writer. It'll be a 25¢ single.

Also in October's lists will be a paper-back reprint of "The Exploits Of Sherlock Holmes", which is the continuation of that famous sleuth's adventures as written by Doyle's son and John Dickson Carr. I know a lot of fans are followers of old Sherlock and will want this.

November: "The Pawns Of Null-A" by A. E. van Vogt. This is the long-awaited book version of the sequel to "The World Of Null-A" (magazine title was "Players", not "Pawns"). Van has revised it slightly (but not shortened it) and it still stands up as one of his really top masterpieces. It's long and will sell for 35¢ by itself.

Coming Up: "The Man Who Japed" by Philip K. Dick is a really terrific social satire of a future world, possibly the best to date of this amazing

new writer. We will probably do it as a single. Possibly December. Also on hand is "Star Ship" by E. C. Tubb, which is a good novel on the theme of Heinlein's "Universe" and which was recently serialized in New Worlds. In January we may do "Star Guard" by Andre Norton, a reprint from Harcourt Brace, and we have also contracted for "This Fortress World" by James E. Gunn, which was never serialized and is a good galactic novel. We have also taken paper-back rights to "The Report On Unidentified Flying Objects" by Edward Ruppelt, which you may recall is recommended by Boucher and others as one of the very few acceptable books on that subject. We may do this early next year. Also due next year will be another anthology, this one on "The Earth In Peril".

That's all for now.

We wish to express our sincere gratitude to our congratulatory advertisers, without whose kind cooperation this issue would not be possible.
-The Editors

DOUBLEDAY S-F BOOK NEWS

by Walter I. Bradbury

Doubleday science-fiction for the immediate future lines up as follows.

As you doubtless know, our recent publications included Isaac Asimov's "The End Of Eternity", Robert Heinlein's "Double Star" and "Dragon In The Sea" by Frank Herbert. We also have been regularly publishing the annual "Best From Fantasy & Science Fiction" edited by Tony Boucher. Forthcoming titles include the sixth series of the latter, to be published January 10, 1957. On January 24, 1957, we will have "The Naked Sun" by Isaac Asimov, and on February 7, 1957, "The Door Into Summer", a really top-notch new novel by Bob Heinlein. All are hard covers & they all sell for \$2.95, except the Tony Boucher anthology, which has been \$3.50.

WORLD NEWSFAX

by Forrest J Ackerman

ALFRED BESTER, Robert A. Heinlein, Ray Bradbury, Ward Moore, Ted Sturgeon, and several other top echelon s.f. authors are being sought by the Univ. of Chicago as lecturers this winter in a course on the art of sci-fi writing. Appearances of Bester and Heinlein have already been assured by Mark Reinsberg, co-chairman of the 2d World SF Convention, who is organizing the course for the University.

Out in Hollywood, chances look very strong for Bradbury to have his own video program of 39 Bradbury yarns. He is currently working on the future portion of an operetta for Chas Laughton, wherein Martian astronomers argue against the possibility of life on Earth because "there is too much oxygen there." That figures!

Fred Shroyer, an actifan of yesterday, and one of the all-time top sci-fsy bookcollectors & bibliophiles (he had much to do with the preparation and creation of THE CHECKLIST OF SCIENCE FICTION), appears as himself--in technicolor and cinemascope--in the otherwise nonfantastic suspense films, A Kiss Before Dying. He's the English Lit. prof. who lectures to the collegians, his real life profession. Similarly, Bill Barker, Denver newsman and stf fan, plays himself in The Search for Bridey Murphy.

Helen Urban has sold "The Cat and the Canaries" to Fantastic Univ.; editor Santesson has also accepted another Ms. from a member of the distaff side, "Grove of the Unborn" by Lyn Venable... Authentic Sci-Fi has bought "Fulfillment" by AE van Vogt, "In A Good Cause--" by Isaac Asimov, and Cleve Cartmill's "You Can't Say That". The Asimov yarn is also scheduled for German translation, and A. Merritt's Burn Witch Burn has been sold to Germany... Charles Beaumont's "In His Image" will appear in a future Imagination; "But the Patient Lived" by Harry Warner Jr has been accepted by IF; Clive Jackson is in the Oct Bachelor with a reprint from Fantastic Worlds of "Susan"; and

1b Melchior's "Community Mind" has been bought for FU. Incidentally--attention Judy Merrill!--take a special look at Melchior's THE RACER when it hits the stands about Oct 1st in Escapade: a few days after paying a nickel a word for this strong story the editor phoned me that his conscience was hurting him for stealing and he was sending over a voluntary bonus check! The last time that sort of thing happened was when Playboy popped for an extra check on Beaumont's "Crooked Man".

RAY CUMMINGS, who has sold 99.99% of everything he ever wrote--and his SF career stretches way back to before the term ever had any significance--has a novelet up his sleeve for Infinity's companion...Sale of Ed Hamilton's Weird Tales, PSYCHY ISLAND, should be consummated by the time this appears in print--purchaser being Sol Lesser Studios, with Tom (Donovan's Brain) Gries set to direct....Jack Williamson is simultaneously at work on a new novel and a film treatment called MYSTERIOUS UNIVERSE... Cummings' "War-Nymphs of Venus" may serve as a basis for a Beaumont screen treatment, Queen of the Universe...Bill Alland of Universal is looking at an original by Gilbert Frye, Queen of 2000

I have been asked to do the introduction to the WHO'S WHO OF SCI-FI.... David Grimmell's "Radioactive Bachelor" will be reprinted in Squire...A football fantasy by Mel Sturgis & Les Cole will be published in season in F&SF... VENTURE Sci-Fi has bought one by Beaumont...Sci-Fi Monthly will follow Infinity's lead and reprint from fanzines starting with Shangri-La and Fan Slants.....The producer of NOT OF THIS EARTH phoned me at 11 o'clock (pm), just before boarding a plane for Hawaii, with a cash offer for THE POWER that topped the price paid for "Who Goes There?", "The Twonky", "Deadly City" and other scientifilmed properties of the past. Unfortunately, I don't represent Frank Robinson, but the deal has been relayed to him...The Japanese have produced their first sci-fi film in color, a monster from Oriental space.

Although this issue sells for 25¢, our price is still 10¢ an issue, or \$2.00 a year. subscribe now. -eds

FANTASY FORECASTS

Coming Up Next In The Pros

FANTASTIC UNIVERSE - November 1956:

Cover by Hannes Bok -- Features: Judith Merrill's 14,500 word "Exile From Space"; and Michael Shaars' 10,000 word "Conquest Over Time"; and includes short stories by Harry Harrison, Sam Merwin, Jr., and Theodore Pratt, plus a short-short by Sam Moskowitz.

FANTASTIC UNIVERSE - December 1956:

Cover by Hannes Bok -- features: Robert F. Young's 11,000 word "Wish Upon A Star"; and Robert E. Howard's short story, "Gods Of The North". Also stories by Evelyn E. Smith, Kenneth Bulmer, Hannes Bok, Walt Sheldon, Mark Reinsberg and others. "Gods Of The North" is a newly discovered short story by Howard.

FANTASY & SCIENCE FICTION - Nov. 1956:

"The Door Into Summer" (2nd of 3 parts) by Robert A. Heinlein, "Lullaby for a Changeling" (verse) by Doris P. Buck, "Flying Pan" by Robert F. Young, "The Truth of the Matter" (article) by G. Harry Stins, "Zeepsday" by Gordon R. Dickson, "Recommended Reading" (dept.) by Anthony Boucher, "The Hero Comes" by Idris Seabright, GIMMICKS THREE: A Triptych: "The Brazen Locked Room" by Isaac Asimov, "Time Trammel" by Mirian Allen deFord, & "Impact With the Devil" by Theodore R. Cogswell. Cover Painting and interior illos by Kelly Freas (illustrating "The Door Into Summer").

SUPER SCIENCE Fiction - February 1957:

Editor W. W. Scott reports that the first issue of Super Science fiction is now at the binders and should be on the stands about September 15th. The second issue will contain: Emsh on the cover, Freas, Emsh and Orban have done the inside illos. Story contents will be: "Every Day Is Christmas" by James E. Gunn, "The Woman's Touch" by Evelyn E. Smith, "The Laying On Of Hands" by

PALMER'S NEW TARZAN NOVEL WILL APPEAR — TARZANLESS!

PRINTER DELAYS "OTHER WORLD"

by Ray Palmer

Amherst, Wisc., 13 Aug. (CNS) - Other Worlds skipped a month because printer got behind on schedule, and we were coming out late, so we had to re-date, as we'd lose a lot of sales by having an "old" cover date on the magazine.

Tarzan people just aren't interested, and in fact, are scornful of the idea. They claim Byrne is a lousy writer (they did not read his Tarzan novel, so they are qualified to say this—and their additional comment, that the novel was very bad.) Also, they claim there was no response to our plea to write in. Anyway, Tarzan will never be republished. They are satisfied with the TV, movie and comic income, and they are just not interested in the book market, not even reprints. The books published by Whitman are sort of "movie publicity" things.

However, the fans will get the Tarzan novel. Names changed, is all. Also a group of new novels leading up to it, so as to set a firm basis of plot. I think the series will be top stf, and will be proud to have them in Other Worlds.

Charles V. De Vet, "Counterfeit Culture" by Manly Banister, "Mr. Lonliness" by Henry Slesar; also Curtis W. Coswitt, Harlan Ellison and Ellin Hart.

GALAXY S-F NOVEL series;

The next novel in this series is "Tarnished Utopia" and will be on the stands in September.

ARE YOU MOVING? If and when you do, do not forget to let us know, so that we can send your Fantasy-Times to the new address, and thus you'll not miss an issue. Inform us as soon as possible.

THE FANTASY RECORD

by Frank R. Prieto, Jr.

SCIENCE/FANTASY MAGAZINES OUT IN THE UNITED STATES FOR JUNE, 1956:

NAME	DATE	PRICE	PAGES	SIZE	DATE ON STANDS	SCHEDULE
Galaxy Science Fiction	Aug.	35¢	144	Digest	June 6, 1956	Monthly
Fantastic Universe S F	Aug.	35¢	128	Digest	June 7, 1956	Monthly
Amazing Stories	July	35¢	130	Digest	June 7, 1956	Monthly
Astounding Science Fiction	July	35¢	162	Digest	June 13, 1956	Monthly
If - Worlds of S F	Aug.	35¢	120	Digest	June 14, 1956	Bi-Monthly
Fantasy & Science Fiction	Aug.	35¢	128	Digest	June 25, 1956	Monthly
Other Worlds	Sept	35¢	98	Pulp	June 25, 1956	Bi-Monthly
Imaginative Tales	Sept	35¢	130	Digest	June 28, 1956	Bi-Monthly

During June 1956, 8 science/fantasy magazines came out. 7 were digests costing \$2.45 and 1 was pulp costing 35¢ for a total of \$2.80. The 7 digests contained 942 pages and the 1 pulp had 98 pages making a total of 1,040 pages.

NOT SCIENCE/FANTASY, BUT OF INTEREST:

Fate	July	35¢	130	Digest	June 5, 1956	Monthly
Mystic*	July	35¢	130	Digest	June 7, 1956	Bi-Monthly

* Title to be changed to Search with September 1956 issue.

SCIENCE/FANTASY MAGAZINES OUT IN THE UNITED STATES FOR JULY, 1956:

NAME	DATE	PRICE	PAGES	SIZE	DATE ON STANDS	SCHEDULE
Fantastic Universe SF	Sept	35¢	128	Digest	July 5, 1956	Monthly
Fantastic*	Oct.	35¢	130	Digest	July 10, 1956	Bi-Monthly
Amazing Stories	Aug.	35¢	130	Digest	July 12, 1956	Monthly
Astounding Science Fiction	Aug.	35¢	162	Digest	July 12, 1956	Monthly
Science Fiction Stories	Sept	35¢	144	Digest	July 17, 1956	Bi-Monthly
Imagination Science Fiction	Oct.	35¢	130	Digest	July 17, 1956	Bi-Monthly
Fantasy & Science Fiction	Sept	35¢	128	Digest	July 23, 1956	Monthly
Infinity Science Fiction	Oct.	35¢	130	Digest	July 31, 1956	Bi-Monthly

* "Dream Issue"

During July 1956, 8 science/fantasy magazines came out. All were digests costing \$2.80 and containing 1,082 pages.

NOT SCIENCE/FANTASY, BUT OF INTEREST:

Fate	Sept	35¢	130	Digest	July 26, 1956	Monthly
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ARE YOU TIRED of sending in Two Dollars year after year in order to get Fantasy-Times? You are? Why not send us \$10 and we'll see to it that you'll get our newspaper forever. (or until it folds.)

SEE THAT NUMBER after your name on the mailer? That's the last issue of F-T you have coming to you. Please re-subscribe before your sub expires and thus not miss an issue. -eds

BRITISH SCIENCE FICTION NEWS

by Michael Corper

The film "Forbidden Planet" is being shown in London.

A short while ago, the Sunday paper "News Of The World" published a magazine called Rocket, costing 4d., for youngsters. It contains s-f strip-cartoons and technical, illustrated space articles. It is edited by wartime ace, Douglas Bader.

TIT-BITS, dd.28.7.56, contains a story by Kenneth Long, "The Dead Planet".

PAN BOOKS (pbs) have recently published "Flight Into Space", by USA's mag Time's Science Editor J. N. Leonard; & "The Green Hills Of Earth" (Heinlein).

Astounding S-F, BRE. for July 1956, has "Double Star" (Pt. 1) (Heinlein); "Clearical Error" (Clifton); "Silent Brother" (Janvier); "Chains Of Command" (Rhein); "The Prisoner" (Anvil); and depts. The cover is by Freas, who also does interior illos, as do LmsH and van Dongen.

Astounding S-F, BRE. for August 1956, contains "Double Star" (Pt.2) (Heinlein); "Exploration Team" (Leinster); "Man In The Sky" (Budzys); "Minor Ingredient" (M.F. Russell); "A Nice Little Niche" (Cooper); and depts. The cover by LmsH. Interior illos are by LmsH, Freas and van Dogen.

The Atlas Publishing & Distributing Co. Ltd., who bring out Astounding S-F BRE. editions, advise me that as from the November ish, they are reverting to the slightly larger format of 1954/55, so that as much as possible from the original American editions, e.g. the Psionics articles, may be included.

Science-Fantasy, No. 19 brings us "The Climbing Wave" (Bradley); "The Unjarmonious Word" (Chandler); "When Gabriel.." (Brunner); "Stair Trick" (Clingerman); "Too Perfect" (D.R. Jones); "Tiles" (Nevard); "Breathing Space" (Guthrie), and

"The Coffee Pot" (Slotkin). The cover is by Quinn.

New Worlds S-F, No. 49, July 1956, contains: "The Untouchables" (Perri); "Psclops" (Aldiss); "Birthright" (Day); "The Masters" (Sellings); "Final Lesson" (Bounds); and the end of serial "Who Speaks Of Conquest?" (Wright). There is an article, "Guided Missiles" (Johns) and depts. Editor Carnell's Editorial concerns the best USA s-f shorts of 1955. The cover is by Quinn (Surgery on a Hospital Spaceship), and interior illos by him, and Taylor. This month's "Profile" is on Arthur Sellings.

From now on, the title panels will be in a different colour every month, both for New Worlds and Science-Fantasy.

MEXICAN SCIENCE FICTION NEWS

by I. L. Jacobs

Am happy to report that the Mexican S-F magazine "ENigmas" continues publication. Although plagued by the shortage of paper in Mexico, it has reached Volume 1, Number 9 which is the latest issue (Although dated April 1956). The translations are uniformly excellent and the editor Bernardino Diaz has so far resisted the entreaties of the purists who want publication of all the old classic war-horses from the Gernsback era, regardless of how dated they are.

Vol. 1 #6 (January 1956): Novel: "Flying Brains" by Joseph J. Willard. Short stories: "Dormant" by A.E. van Vogt; "The Girl From The Year 2957" by Kendell Foster Crossen; "Decisive Factor" by Paul Laurence Payne; "Was It Human?" by Alan E? Mourse. Depts: "Scientific Advances" (short notes by Lewis Island); "Unmerciful Heavens" ("The Era Of Speed" by 'H. H.').

Vol. 1 #7 (February 1956): Novel: "Intersellar Insurance" by Kendell Foster Crossen. Novelette: "April In Canterbury" by Raymond F. Jones. Short stories; "That's It Like On Mars?" by Ed- (concluded on page 10, column 1)

SCIENTI-BOOKS

by Stephen J. Takacs

NEW SCIENCE/FANTASY BOOKS OUT:

HIGHWAYS IN HIDING by George O. Smith
Gnome Press, NY, \$3.00, June 22, 1956.

M E N, MARTIANS & MACHINES by Eric
Frank Russell, Roy Publishers, N.Y.,
\$3.00, June 22, 1956.

NERVES by Lester del Rey, Ballantine
Books, NY, clothbound edition, \$2.00,
June 28, 1956.

STAR BRIDGE by Jack Williamson and
James E. Gunn, Ace Novels, NY, 35¢,
June 28, 1956.

UFO AND THE BIBLE by M. K. Jessup,
(non-fiction), The Citadel Press, NY,
\$2.50, July 17, 1956.

THE TRUTH ABOUT FLYING SAUCERS by
Aime Mitchel, Criterion Books, N.Y.,
\$3.95, July 1, 1956.

THE MAN WHO MASTERED TIME by Ray
Cummings, & OVERLORDS OF SPACE by Joseph
E. Kelleam, (both in 1 book), Ace Nov-
els, NY, 35¢, July 27, 1956.

THREE TO CONQUER by Eric Frank Rus-
sell, Bourey and Curl, NY, \$2.50,
June 27, 1956.

THE HUMAN ANGLE by William Tenn, Bal-
lantine Books, NY, 35¢, July 30, 1956.

NOT THIS AUGUST by C. M. Kornbluth,
Bantam Books, NY, 35¢, July 31, 1956.

SCIENCE FICTION OMNIBUS, edited by
Groff Conklin, Berkeley Books, NY, 35¢,
August 17, 1956.

I, LIBERTINE by "Federick R. Ewing",
the hoax book, originally conceived by
disc jockey Jean Shepard. Received so
much publicity as a non-existent book -
that Ballantine Books, Inc., NY decided
to publish a book under that title and
assigned Theodore Sturgeon to write it.
Ballantine Books, NY, 35¢, cloth bound,
\$2.00, August 21, 1956.

SCIENCE FICTION NEWSCOPE

conducted by J. Harry Vincent

Dream World will be on the stands Dec-
ember 11, 1956 and will be dated Janu-
ary 1957. Paul Fairman informs us that
the "Dream" issue of Fantastic outsold
Amazing Stories and that Amazing usual-
ly sells over 100,000 copies a month.

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Noticed the blank look on the latest
issue of Galaxy? That's because the
Science-Fiction Book Club pulled out
their ads for two months. Evelyn Paige
(Mrs. H. L. Gold) is no longer connect-
ed with Galaxy Publishing Corp.

The Hyborfan Legion (fans of the late-
Robert E. Howard and his Conan stories)
have issued their first bulletin, Amra.
Full details for joining the Legion may
be had from George R. Heap, 513 Glen
Echo Rd., Philadelphia 19, Penna.

Robert Coulson informs us that Crest-
wood Publishers issued another novel
besides "Flight For Life" as was an-
nounced in Fantasy-Times #251. They
also published "Sojarr of Titan" by
Manly Wade Wellman as "Prize Science
Fiction Novels" #11. We checked our files
and Mr. Coulson is so right. Thank you.

The Nycon II Memory Book, to be ready
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COMPLETE

REPORT

ON THE

14th WORLD CON

IN THE

NEXT ISSUE.

FRIND OF FANTASY PASSES

(concluded from page 3, column 1)

ment, BARRIER TO THE STARS, which at one time excited the interest of George Pal as a possible plot to be combined with THE DAY OF THE TRIFFIDS into one sci-fi film spectacle, and which FJA will continue to show to potential motion picture producers. Luban was an avid long-time s.f. reader and magazine subscriber. Scientifilms have lost a valuable ally.

DRACULA DEAD AT 73

(concluded from page 3, column 2)

peared before the television camera at the Hollywood Blvd opening of the last picture in which he appeared, The Black Sleep, at the New Fox Theater, 2 blocks from the Utter-McKinley funeral parlor in which he now lay. And strange how—even as he lay there, stilled forever—millions of people at that very moment could see and hear him on television, which was showing his "Black Dragons", a picture in which he played a dual role.

COUNT DRACULA is gone; but his memory will long live on. He lay in state in his Dracula cap, medallion on his chest. And he looked magnificent.

MEXICAN SCIENCE FICTION NEWS

(concluded from page 7, column 2)

mond Hamilton; "There Is No Land Of Ned" by Sherwood Springer; "The Sentimental Robot" by Alfred Coppel; "The Paradoxical Planet" by Roger Dee. Depts: "Scientific Advances" ("From Science Fiction To The Creation Of A New Mind" by Judith Merrill); "The Inhabited Universe" (Essay on Astronomy by James Blish). The Editor also provides a short essay on Charles Ford, entitled "A Disciple of Scepticism".

Vol. 1 #8 (March 1956): Long Novel: "Telepathic Worlds" by Wallace West; Short stories: "The Final Machine" by Carter Sprague; "Witch War" by Richard Matheson; "The Mark of Homo Sapiens" by Dave Dryfoos; "Venus Requests Asylum" by Walter Kubilus and Fletcher Pratt. Depts: "Scientific Advances" (short

notes by Bixon Welles); Articles: "Interplanetary Station" by Norman E. Wiltrey. Squibs: "Challenge Of The Unknown" by 'H. H.'; "Watch Your Oxygen!" by Matt Lee.

Vol. 1 #9 (April 1956): Novel: "Atomic Patients" by Henry Kuttner. Short stories: "Space Orphan" by Don Wilcox; "Too Fantastic" by Mack Reynolds; "Humpty Dumpty Had A Great Fall" by Frank Belknap Long; "What is The Question?" by Ralph Carghill. Articles: "Progress And The 'Psychic Horse'" - amusing short essay by 'H. H.'. Depts: "Scientific Advances" (short notes by Dixon Welles).

The novel scheduled for Vol. 1 #10 is the following: "Interplanetary Challenge" by Kendall Foster Crossen. Also scheduled are: "Metamorphosis" by Mike Curry; "Prize To The Fool" by George O. Smith, "Sabotage In Space" by Sam Merwin, Jr., and others...

FANTASY - TIMES - #254
(15th Anniversary Issue)

Published twice-a-month by FANDOM HOUSE

U.S. & Canada: 10¢ a copy, 12 issues \$1 or #2.00 per year (24 issues). Permanent Subscription: \$10.00, from FANDOM HOUSE, P.O. Box #2331, Paterson 23, NJ. British: 9d per copy, 15s0d per year, from MILCROSS BOOK SERVICE, 68 Victoria Street, LIVERPOOL 1, ENGLAND.

Australia: One Shilling per copy, 10 Shillings for 12 issues, One Pound for 24 issues, from ROGER DARD, Box S1387, G.P.O. PERTH, WESTERN AUSTRALIA.

James V. Taurasi, Sr., & Ray Van Houten
Editors and Publishers.

Interior illustrations by John Giunta.

Price this issue to non-subscribers: 25¢, to regular subscribers 10¢. No subscription other than renewal to start with this issue. (Only those whose subscription expired with issue #253 may renew with this issue.)

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Science Fiction In AUSTRALIA

by Roger Dard

ROGER DARD is one of the leading fans of Australia. He has often gone out of his way to help out the fandom movement in his home country and elsewhere. He has been our faithful reporter and agent for quite a while now, and we certainly couldn't ask for a better one. If it were not for him we'd have no file on Australian science-fiction, nor the detailed reports we publish regularly. He is our head man down-under, and tho miles from the real center of fandom, he really keeps himself up-to-date and well informed.

THAT SCIENCE-FICTION in Australia has not made the same progress or experienced booms such as in the USA or Britain, has been due to a number of differing factors. The geographical isolation of the country - the small population scattered over a vast continent - these, and a number of other reasons, have all contributed to the lack of growth of science-fiction in this part of the world. Perhaps the most important single factor, however, has been the lack of professional magazines either specializing in, or featuring, stf. This in turn means that generations have grown up unexposed to the influence of imaginative literature.

The effect of this on a potential readership has been bad - but even-worse, has been the effect on potential writers in the genre. Australian writers seem capable of mastering the art of purely native American themes - newsstands display hundreds of paperback titles in the private-eye and western fields, all written by Australian writers, and quite often (disregarding the literary quality or lack of it), being reasonably clever imitations-

of their American prototypes. Yet on the more universal theme of stf, and not faced with the disability of having to make their characters speak in the "authentic" idioms of Brooklyn or Texas, these same writers are all at sea.

The position could have been different. A ready supply of professional stf magazines from overseas, would in time have overcome tow of the strikes against a flourishing science-fiction tradition in Australia: geographical isolation, and a small, scattered population. The popularity of stf among the general reading public, would in turn, have led to a demand for the formation of a native stf in the form of an Australian-edited and written stf magazine and/or magazines, as a supplement to imported stf. This happened in England, where the American stf magazines stimulated the reading of stf among the public, and led inevitably to the creation of British publications specializing in the genre. It seemed as if this was to be the position in Australia, too, for prior to World War II, American stf was freely available to the Australian public without restrictions. The magazines could be

subscribed to, or purchased on news-stands or in chain stores. For people with little money, "remaindered" copies could be purchased for as little as a nickel. Stf began to be read by the public - the groundwork of a science fiction tradition began to be laid. Then two things happened which set back science-fiction in this country a blow it has never really recovered from. First, moralists waged a campaign against US pulp magazines, and a number of titles, such as WEIRD TALES, were banned. The pure stf publications such as ASTOUNDING temporarily escaped, but WW2 doomed even these. Ostensibly they were then banned as an emergency measure to help the war effort; in reality they were banned to placate the American-hating moralists. (The moralist in the USA probably regards France as the source of all vice and evil, but to the Australian moralist all alleged pornography comes from the USA!) WW2 ended, and naively this reporter (and no doubt many others) expected that the stf magazines which had been banned as a supposed temporary war-time measure would be freed from the prohibition. But the ban was maintained (Question: is anything ever unbanned?) Later, some modifications to the ban were made. The rigid, total ban was eased to the extent that stf magazines (other than WEIRD TALES and other titles banned originally as being either "obscene" or "sadistic") could be obtained if one went through the farce of pretending that they were "unsolicited gifts". Even then, these magazines are subjected from time to time to examination by the Censorship Board, and a lapse on the part of any title can lead to its temporary or permanent banning. As an example: Ziff-Davis' FANTASTIC was banned for a time because one issue dared to run a story by the hated Mickey Spillane. The average member of the general reading public will not try to buck all these obstacles, obviously; only the hardened fan is prepared to put up with the difficulties associated with getting his favorite reading diet from the USA. Thus the dead-hand of bureaucracy, moralistic officialdom, and professional anti-American in the Customs Department, has crushed the infant growth of

science-fiction in Australia, and made of it an-almost exclusive hobby of a group of Veteran fans, instead of it being the right and pleasure of all literate people of the country.

Some attempts have been made to fill the vacuum. Australia's only specialist dealer in science-fiction - the genial Dave Cohen of The Blue Centaur Book Co. of Sydney - although refused permission to import magazines direct from the USA, has been able to import reprint copies from Britain. This helped tremendously in stimulating the popularity of stf among both fans and casual readers. In the local publishing fields, there have been attempts to publish good stf magazines. First in to the field was the ill-fated THRILLS INC. - fans who religiously read their FANTASY-TIMES will be conversant with how some unscrupulous writers played the publishers of this pro mag for a bunch of suckers by selling them pirated stories from the US pro mags. The authentically-written stories by Aussie writers were generally poor, alas, and THRILLS INC. folded with its 23rd issue. Since that time, no publisher has cared to gamble on a magazine using stories by local writers only! The magazines which followed were devoted to either a combination of US reprints and local stories, or outright all-reprints. Most popular of the latter titles has been AMERICAN SCIENCE FICTION, which saw 41 issues before folding. There is every evidence that this magazine and its sister publication SELECTED SCIENCE FICTION, which saw five issues - were both extremely popular both with the general public and the fan, and I can only assume that they folded for reasons other than the usual commercial ones. Perhaps difficulty of copyright and remitting money to a dollar area for the stories they reprinted proved to be the stumbling blocks. In this connection, it seems safe to predict that the one magazine regularly appearing in Australia which will never suffer this trouble is THE MAGAZINE OF FANTASY AND SCIENCE FICTION. The outfit behind this title is a mighty big one, who have been reprinting a number of American titles ELLERY QUEEN'S MYSTERY MAGAZINE for ex-

ample) in Australia for years.

Despite these encouraging signs, science-fiction in Australia is still in it's swaddling clothes and has a hard road ahead of it. This reporter has been with it from the days of unrestricted liberty, through a dark period of a total ban, up to the posi-

tion it occupies today. If Jimmy wants me to write an article on science-fiction in Australia for his 20th Anniversary issue*, it will be interesting to see just what this reporter will write, and just what changes will have occurred.

*It's a deal. -James V. Taurasi, Sr.

SCIENCE FICTION

15 Years Ago And Today

by Ray Palmer

WHEN ONE talks about science-fiction, one has to mention Ray Palmer. Palmer who's history goes back to the dawn of science-fiction, is one of the first fans in the movement. He published, edited, or helped therooof the first fan mag in s-f history. Many persons do not like what Ray may have published in his long term with Amazing Stories, but there are few who dislike Ray Palmer, the man. This boy has guts! Anyone who'll announce in print that his pro mag sells less than 14,000 copies (at one point) has the stuff that makes a man. We admire this boy, tho at times we're tooth-and-nails against what he publishes. Meet-the Mr. Science Fiction of pro editors, Ray Palmer; editor and publisher of that neat looking mag, Other Worlds.

ONE SENTENCE, actually, can define the difference in science-fiction as it was 15 years ago, and today: It's nowhere near half as good!

I am going to look at science-fiction from a rather strange viewpoint — not as Ray Palmer, now as an editor, nor as a writer. I am going to look at it from the viewpoint of a fanatic. First, let's define a fanatic, so you'll understand exactly what underlies every statement I will make: A fanatic is

one who is motivated by intemperate zeal; one who is moved by a frenzy of enthusiasm.

In that definition you will find the exact difference between 1941 and 1956!

Ask yourself: is the reading of s t f today motivated by intemperate zeal? Is the reader moved to a frenzy of enthusiasm? If your answer is yes, we'd like to know what it is that you are smoking!

Let's take a few individual magazines, and analyze the motivations and reading attitude of their public. None of the selections I will make are from a personal implication, nor are they intended to depreciate, criticize, or praise. They are neutral observations even though they are activated by that zeal and frenzy with which I am going to observe this whole question.

No. 1 on our list, most naturally, should be Amazing Stories. What do its readers think of it? Why do they read it? What are their reactions? Well, they think it is anything from average to fairly readable. They can take it, and leave it — and they seem to take it fairly well, on the theory that it's about as good as anything else they can pick up. Also, they feel a sort of affection for it. They read it because its stories are entertaining. They do not read it because of its startling concepts. They are entirely unstartling. They are stories, but actually not amazing. No eyeballs pop open as they read any particular story. Rather, they sometimes find the appeal a more staid one of interesting situation rather than interesting concept. The magazine does not challenge. It steers away from challenge like a plague. It steers a well-charted middle course, safest in the long run, and inductive of the most corollation from the average reader. The reaction of this reader is simply "okay". He will admit to liking some stories more than others. He hardly ever "hates" any of them ... they aren't that bad.

What about Astounding Science Fiction? You have here a steady, reasoning, Gibraltar-like loyalty. A magazine that satisfies a particular kind of reader, the same kind it has satisfied for more than 15 years. Its readers buy every issue. They may not read every issue right then, but the magazine is where they can read it when the occasion offers. They know it will be good reading when they do read it. They know exactly what to expect, and will not be unduly surprised at anything offered in it; in fact will, upon reading it, agree that it is a quite logical concept, and although quite advanced, not impossible. They will feel a sense

of satisfaction and a sense of realism insofar as still undemonstrated theory can be called real.

How about Galaxy? I can describe it accurately only by the use of the two words "angle shots". A striving for the unusual by tilting the camera, or shooting from the floor, or from a manhole, or from the stomach of a whale. A definitely psychotic approach at everything. A weird sense of unreality, masquerading as the everyday actuality. You are given a "sense-selusion". You read for the same reason you would smoke marijuana. You might term Galaxy a sort of "cubism", or "Daliesque distortion". There is a certain fascination in such things, but never zeal. It has its place, never fear, but not as stiff. These things can be done better by eliminating the fantasy altogether. Instead of a theoretical rocketship to act as the focal point to show an aberration, it would be much better to use a doorknob. Something as far from the aberration as possible, for better contrast. Then you achieve with full effect what Galaxy does unsatisfactorily by a combination of an oil that mixes too well with the water. Nobody would want a complete diet of this sort of thing, because it happens so far off-stage that even audience participation is impossible.

Imagination? Are you bored? Spoiling for a fight? Well, you'll get it, if you read this. You are reading for the same reason you watch the fights on television. You want to see blood spilled, and you'll see it. Quite satisfactorily so. But you won't be stunned by the implications of the fight — you'll only be satisfied that not one punch was missed that could possibly have been thrown. You couldn't possibly read this one for more than a desire for vicarious action and adventure. Man since creation has liked this sort of thing, and he will go on liking it, as long as he is under 35 years old.

Well, there you have a representation of today's science-fiction. Where does it differ from that of 15 years ago? The answer is that it is a "mock-up", a dummy, today, and definitely artificial. It is "contrived". Each

Magazine has a "policy", a well-defined pathway along which its authors stride. If you doubt this, ask the authors whether or not they must consider the magazine they are writing for, or the story they are writing, in determining their course of action. You will find that a certain story is being written for Galaxy, that is probably (almost certainly) wouldn't sell to Imagination. There is your big difference. Fifteen years ago, that story would have sold anywhere. The author couldn't have said positively that any magazine would have rejected or purchased it. Especially if the story was different from anything he'd done before, or anybody else had done. He'd be completely in the dark as to where it might eventually be published.

Today "preference" determines which magazine you buy, and it is preference which story you buy (speaking editorially). Each editor knows exactly what he wants; that is, he has specific limitations. Hamling, for instance, will reject a story for "not enough action". Or he will suggest where "action" can be put into it, and ask a revise. If he were to get a "Shaver Mystery", he might agree it has action, but he would say: "not the type of thing we publish". Anything that might appeal to a "fanatic" would be shunned. "We don't publish our magazines for nuts!" is the firm declaration today.

Well, I'm a nut! I'm a fanatic. I want a magazine I can go to the newsstand to buy, and if it isn't there exactly on the day it is scheduled to appear, I will grab the newsstand operator by the throat, and scream at him: "Where are you hiding my magazine, you dirty s-o-b!" The one thing I will not do is take Imagination, if it is As-tounding I came to buy. Unless I'm fanatic about both of them! And then I will still choke the dealer for the one he hasn't got.

But no magazine today arouses any intemperate zeal, any frenzy of enthusiasm in me! They just haven't got what it takes!

The magazines and writers today are "cold fish". They are calculating penny-a-worders. They work for a living. There isn't a Machiavelli, or a Bacon, or a Shaver among them. There

are no Merritts, no Burroughs, or Weinbaums in the lot. And if there were, there are no editors who would dare recognize them!

There is no uninhibited emotion in science-fiction today. There is no frenzy, no madness, no zeal. There is a calculated divergence, yes, but it is a phony divergence.

Everywhere you go (and this goes for actual "fandom" itself) you will find these words thrust at you: "Fiction, based on fact; let's be reasonable." Since when is science-fiction fact? It's fancy, pure and simple, and although it should stem from a fact, it is a very long way from the root to the topmost leaf, and certainly not an exact duplicate of the root. The leaves are utterly fantastic, considering the prosaic and familiar root. We need only a starting point, where our feet are on the ground; before we are flung headlong into the unfamiliar. We must not carry the familiar along with us, once we have jumped off it. Otherwise we have no science-fiction, only science fact. The sooner we get away from our beginning fact, the better. And the further, the better!

So science-fiction is fact? Not by a jugful! And it is reasonable? Not by another jugful! A thing is reasonable only if it stands the test of actual demonstration. It was not reasonable for the scientists of Columbus' day to believe the world was round, when they could only show, visually, how flat it was. Only after Columbus made his mad trip and returned was his round world reasonable. The point is, you can't tell beforehand if it is reasonable or not, and thus beforehand, it must be unreasonable.

The imagination is completely mad. It ignores the "facts of life" and blithely postulates a fanciful unreality as real. But one of the strange axioms of life seems to be that "nothing man can imagine is impossible". If man can imagine it, somewhere in the cosmos, God must have already thought of it and created it. To think otherwise is to acknowledge your imagination superior to that of God.

As for me, I say let's be a little more mad, be a more zealous zealot, a

more frenzied fanatic, more intemperately enthusiastic. Let's take the limits off science-fiction.....because today, the reality has caught up with science-fiction, and the limitations we've placed on it have doomed it to

pallid lifelessness enlivened only by the psychiatric trickery of such uninspired stunts as holding the camera cockeyed. Nobody but a square would be sent by any such gookery. Let's get gone, man! Let's rock!

"F-T" 15 YEARS FROM NOW

OR - A LOOK INTO A SLIGHTLY CLOUDY CRYSTAL BALL

by James V. Taurasi, Sr.

New York, 1 Sept., 1971, (CNS) - Today two gentlemen in their fifties took a day off from work to look over the past. Thirty years is a long time for a fan mag, they couldn't help but realize. Fandom and Prodom had all but combined. One was no longer only a fan, or only a pro. Most fans were writers or editors, and most writers and editors were also fans.

Among the handful who were yet only fans were the two editors and publishers of Fantasy-Times, James V. Taurasi, Sr., and Ray Van Houten.

Before the two was the long shelf holding the files of Fantasy-Times, from issue No. 1 to the present. It was a real five-foot history of science-fiction.

They began looking over the few pre-WWII issues, the long line of post war issues, mimeographed issues, photo-offset, back to mimeo, and then, only two years ago, the first printed issue.

The present-day printed F-T, with its many departments, features, fiction, photos and illustrations was a far cry from the mimeoed issues which made it "the newspaper of science-fiction".

Over in a corner of the room, amid cobwebs, lay the old Speed-O-Print. No longer did the boys toil over stencils — today it was paste-up, proof-read

and copy for the printers. The old Elliott addresser was still in service, but now it handled thousands of subs instead of merely hundreds.

It was with deep satisfaction that the two examined the back files of their newspaper. They gloried again in the "beats" they had made, grumbled over the mistakes.

Fantasy-Times was still semi-monthly — talk of going weekly was still just talk. The pro editors still looked forward to every issue, "beats" still came in and were rushed into print. The enthusiasm was still there, even though the pro field was a far cry from that of years ago.

A bare five titles were on the stands. Only one pre-WWII title was left. Only two more from the 1950's were left. The other two were rank newcomers. One of these is only a year old — the other going on seven. One by one, and in groups, the others of the "big boom" had given up the ghost.

The new "fan" size is slowly becoming the thing. Only one digest-size mag is left. Many of the readers don't know what a pulp-mag looks like, and only a handful remember the large-size, and most of them think it was a Gernsback experiment of the 1950's!

As the two greying editors looked over their brainchild, the young Manag-

Been a lot of fan magazines come and go over the course of the years.

Wonder how come FANTASY-TIMES came, and didn't went, huh?

Maybe it's just because they did a good job, and kept on doing it.

No ... it couldn't be that, I guess. That's too simple.

Must be something real complicated. Everybody knows simple answers are no good.

Best wishes,

Astounding Science Fiction

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ING Editor came in with a sheaf of copy paper. The junior Taurasi handed over carbons of his report for approval of the "big brass". They looked it over, making a minor correction here and there, and marked it for the printer.

"Wish we could put out an extra!" mused the senior Taurasi. "Even a two-pager!"

"Nah!" answered Van Houten. "We'd lose money! Just a regular issue, but advance the mailing date ~~that~~ that'll put us right back on schedule."

"There they go again!" muttered the young Taurasi to himself. "They think they're still putting out a mimeographed mag. Now when I get full control!"

CYCLES

By — Robert W. Lowndes

ROBERT LOWNDES is the real fan become pro of the science-fiction editorial field. In the early days he was well-known as a fan writer with numerous articles in numerous fan magazines. He also edited quite a few fan mags himself among them a news-weekly. As a pro he has had numerous stories published, and is third oldest editor (in years of service, not age) in the science-fiction field. He took over Future Fiction, Science Fiction Quarterly and Science Fiction in 1941. While he didn't publish any science-fiction magazines during World War II, he did continue to edit the other pulps at Columbia. Today he edits the longest string of pulps in the field. His science-fiction editorials are listed as the best in the field today. Glad to have your viewpoints, Bob.

1 1941 SAW 21 American-produced science-fiction and fantasy magazines, 4 of which would not be carried over into 1942-dated issues. 15 of the 21 were all science-fiction (in intent); 3 had policies of mixing science-fiction and fantasy; 3 were weird. 1956 finds 15 such titles, as of June 5th. 9 are all science-fiction (in intent); 6 mingle science-fiction and fantasy, by policy. The weird titles are no more. 15 years ago, as today, we were in a post-boom period, many magazines having folded in the two or three

previous years.

As a science-fiction fan, in 1941, I was most sympathetic to the "Tremaine Astounding" type of stories, a reaction to the Gernsback variety. When the Gernsback ideal was that of instructive tales, based upon sound scientific principles and logical extrapolations from them (despite occasional absurdities and impossibilities, such as 20 ft. termites), the Tremaine approach gave free sweep to the imagination. Careful explanation of the scientific basis for extrapolations gave way to scientific-

sounding jargon; so long as a story seemed to hang together, had the cosmic sweep, and didn't flatly contradict grammar school "science" — at least, not too obviously — then anything could get by. The stories were so devoid of characters and characterization, that Giles Habibula seemed like a real person, by comparison.

Something was happening, in Astounding Science Fiction; the magazine had begun to depart from the Tremaine approach — and while I cheered Heinlein and some of the others, I neither understood nor liked it at that time. My hopes were pinned on Fred Pohl's Astonishing Stories and Super Science Stories, on Don Wollheim's Cosmic Science Fiction and Stirring Science Stories, and on Orlin Tremaine's Comet. Here were magazines edited by fans, by people who knew and loved science-fiction, and by the editor who had inaugurated what I then considered the Golden Age of science-fiction — not by technical-minded snobs. (forgive me John, but a confession must be honest.) And this was the tradition I hoped to help keep alive in the magazines I edited myself: Future Fiction and Science Fiction Quarterly.

This type of fiction still clutters up a number of current all science-fiction (in intent) titles, and it is quite true that some respectable stories did come from that approach to science-fiction; some still do. But between 1941 and 1956 it dawned on me just what John Campbell was doing with Astounding Science Fiction.

A work of science-fiction may or may not have a "new plot", it may not be well-written and soundly characterized. But one thing it must have: the element of prophecy.

Hugo Gernsback stressed this essential in every issue of every science-fiction magazine he published. He envisioned, however and emphasized, specific inventions or types of invention; he saw science-fiction as educating the general public in science, and encouraging young people to go into scientific and/or inventive careers. When the direct one-to-one relationship did not come about, fans of the late '50s and '40s, concluded that the Gernsback ap-

proach was fundamentally flawed. We didn't see beyond the dullness of much of the Gernsback-type story, as it was found in those days.

Today we realize that John Campbell took the mantle of Hugo Gernsback, retaining only the essential element: prophecy. It's fascinating when events show a particular story to have predicted something on the nose, but as Astounding's editor stated in his recent Saturday Review article: "Like a stock market analyst, the science-fiction author can't predict any one stock — but he does fairly well on the broad trends. Where the market analyst seeks to predict the broad trends of the market, the science-fiction author seeks to predict broad trends in the culture."

During the recent "boom", there was a lot of jabber about science-fiction at last having reached "maturity" and at last (in its best specimens, that is) being worthy of consideration by the standards of high-level mainstream fiction. I have contested this claim in various editorials, but that does not mean that I am opposed to the attempt. I think that science-fiction can achieve such a status without sacrificing its integrity as prophecy, without forgetting (as Campbell has never forgotten) that the scientific principles must be sound — in relation to what is "known" at the time a story is written — and its extrapolations logical in relation to the assumptions.

This is what I am trying to achieve in my magazines. It's an ideal, a goal which may never — or hardly ever — be realized in any issue, or in any more than a small fraction of stories published. But I think it's worth trying, and that I'll be able to publish better stories this way than if I merely assumed that the whole idea was impossible and let's just try to be entertaining.

HEY, have you payed for this issue you're reading — or did you "borrow" it from your s-f "friend". Glad to have you with us, but we'd like it better if you'd subscribe and get the newspaper legally. Then we could use the dough to improve the paper. \$2.00 a year (24 issues) brings it to you.

Is Science-Fiction A Normal Casualty Of The Times?

By Thomas S. Gardner

DR. THOMAS S. GARDNER is a publisher's idea of a science-fiction fan. Tom is the only one we know of who reads each and every issue of all science-fiction magazines that come out. He's well known to all Fantasy-Times' readers for his annual reports on all the s-f mags. Tom is an old-time s-f author with many of his stories reprinted in England. He sold his first story to Wonder Stories in the early '30s. He's also a top-flight scientist -- and a leading s-f fan for years. He was one of the heavy workers in the background of the First World Science Fiction Convention in 1939, and Fantasy-Times' Science Editor for almost ten years. Here's a man who really knows science-fiction.

THE PAST THREE YEARS has witnessed a major decline in the number of science-fiction and fantasy stories published. The number of professional magazines have suffered a mortality of titles of about 50% or perhaps even more. Weird has almost disappeared as a form of fiction. The hard and paper-backed books have declined even more, in my opinion, than the professional magazines. Almost every month an editorial in a fan mag (and also undoubtedly thousands of readers of s-f and fantasy) discusses this phenomenon. Many and varied are the reasons offered. Some believe that poor stories are the chief reason for the failing field. Others believe that fear of an atomic war is turning people against science, and also against science-fiction. At least one person has completely convinced himself, or so it seems to me, that the decline in professional magazines, in hard cover books and in paper-backs, in fact, in the whole genre, is due to

a certain science-fiction book club.

Reliable statistics on this curious phenomenon, if they exist, are not available at the time of writing this article (July 29th, 1956).

However, I have the feeling that all of us may be failing to see the forest for the trees. Our interest in s-f has blinded us to the things that are happening outside of s-f. It should not be forgotten that the real world outside of s-f goes on, in spite of, and irrespective of, s-f. What happens to the world outside of s-f, by sheer mass of impact, will also affect s-f irrespective of the followers of s-f and their wishes. In brief, I am going to suggest that the decline of s-f and fantasy is a part of an overall change that is taking place throughout the real world. Diverging events give a kind of schizophrenic picture to our society. We are somewhat in the predicament of the cowboy who rushed out of the saloon, jumped on his horse,

and rode off in all directions.

The over-all picture of any facet in a country may have three general types of distribution among its peoples. If the Country is actively developing intellectually there is an increasing percentage of people attaining various degrees of a broad outlook, associated with a conscious desire and real achievement in education, with a more liberal viewpoint. However, if the country is rapidly regressing, the more intellectual groups experience an attrition and loss of its members to the non-intellectual groups. But there may also be a third in which there develops a sharper separation of the groups, so that the intellectual groups may slowly increase in numbers, and the non-intellectual groups also increase as the population rises. In this case one has two peaks, one intellectual, and one non-intellectual. About ten years ago a sociologist speaking at the Eastern Science-Fiction Association in Newark, N.J., stated that in the opinion of some of his fellow sociologists, we were entering a new dark age. Now in a real Dark Age there is a very sharp separation between the thinkers and the non-thinkers, separated by a belief in the rightness of their respective group. We have seen signs of anti-intellectualism in national affairs. Also during the past five years I believe this has affected the whole writing field. On the anti-intellectual side is a desire to read action, emotion, "true" stories, which require a minimum of imagination to enjoy. Thus we have an increase of various action-type magazines, and a decrease of other types. Fiction is in bad shape in all fields.

Blue Book is gone, American Magazine is going, others are hard up, and it's possible that fiction as a means of communication may face lean times for many years. Simultaneously the rise of comic books read by adults is a further separation from the imaginative fiction that requires some cerebration. Some claim that T-V has ruined the fiction market. It may have to some extent. Other evidence comes from Science, April 27, 1956, page 703, which quoted some interesting figures in their editorial. In 1937 29% of the

population were reading books at the time of a survey by the American Institute of Public Opinion, but today only 17%. Canada was 31% today, Australia 34%, and England 55%. Is this a partial explanation of the relatively high quality of the British s-f magazines? It looks as if people simply are not reading any more in America. They are not going to the movies, and by talking to about thirty people I tried to find out if these adults were substituting T-V for reading. Apparently they were not in my miniscule survey. They were going places, doing things, not looking at T-V except for a few hours a week, but they had decreased their reading during the past five years.

Today human life is richer and has more opportunities than ever before in this country. People are taking advantage of this situation, and coupled with the current drift back to the Dark Ages, in more ways than one, the majority of the people simply do not read now. Even many s-f fans are often fans for the personal contacts, in my opinion, and seldom read even s-f, much less anything else. Their usual reason for not reading s-f is that it is not worth reading. It's true that a lot isn't worth reading, but with a little selection a great deal of good material can be easily obtained, if one wants to read. If a fan selects the top five magazines, in my opinion, he would in a year have read a large amount of interesting s-f. However, I would be the last person to suggest that anyone confine his or her reading to s-f or fantasy. In the fiction field there are many very well-written books with good characterization that are being and have been published, e. g.: Mary McCarthy's "The Charmed Life" (1955).

The number of non-fiction books in percentage of all books published has steadily increased since 1930, but the joker is that only a small percentage of the population read them. Thus the intellectuals read more books each year while the anti-intellectual, in spirit if not in conscious realization, reads less each year of not only non-fiction but also fiction!

Thus, getting back to the concept of our being in the beginnings of a

WILL WE FIND INTELLIGENT LIFE IN OUTER SPACE?

LET'S LOOK AHEAD a hundred years or so when we have a space station a thousand miles up and exploratory travel to the nearer planets. The question in the mind of everyone who considers such a possibility is: What kind of life will we find out there?

Conjectures as to the answer to that question are certainly many and varied and pro and con. But whatever the right answer eventually turns out to be, for the time being IF has just come up with another scoop! Not only for a science fiction publication but for any other publication as well. It isn't often that a magazine or newspaper can boast of an article by a scientist of the stature of Dr. Walther Riedel. But that's just what IF can do. In the next issue Dr. Riedel, world's ranking aerophysicist and propulsion expert, presents his views on the possibilities of finding intelligent life on other planets.

Dr. Riedel, as you doubtlessly already know, was director of Peenemeunde and head of the German Government's entire rocket program during the latter part of World War II --- a time when they had outdistanced by far the entire world in rocket development. Coming to America after the war, he worked for Uncle Sam at the Aberdeen Proving Grounds, Fort Bliss and White Sands. Right now he is in Nuremburg where he is carrying on his work in research and applied science. This is the first time Dr. Riedel has ever written for an American magazine and, to put it mildly, we think you'll be interested. Don't miss what he has to say in This Lonely Earth in the December IF!

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possible Dark Age, we are getting sharper and sharper separation of the reading public. Now this does not mean that the intellectual does not also read some action stories, light fiction, etc., but in general the trend seems to be as described above.

Can this be reversed? In my opinion it can. If we do not have an atomic war, and if the world really can comprehend that it is disaster for all if we do, we may have fewer demagogues elected who can affect the type of thinking in our country that leads to a Dark Age. It may then not be considered a stigma to be an egghead, an intellectual, or even a scientist, among the population as a whole. A return of sanity, a dropping of the cloak of totalitarianism that seems to have permeated many of our political and social aspects of life, should then have a broadening influence on people's general reading habits, and eventually bring about a revival of science-fiction and fantasy in both professional magazines and book form. I may be completely

wrong, and if so, the trend to less and less reading will eventually dry up the s-f field to a mere trickle. It is true that better stories will help in reviving the field within the narrow limits that apply in the absence of a general revival of cultural interest in reading by the populace as a whole. But it is not sufficient to buck the effects of the general trend.

It has been my contention for some years that the single, underlying, fundamental cause of any current reversion to the Dark Ages is based on fear of an atomic war — the difficulty is that once a trend is started it becomes profitable to keep it going. People profit by power, by influence, and by other invidious interests in keeping any trend going whether good or bad. The next ten years should show us whether or not the trend toward a real Dark Age has been turned or not. Until then, keep your fingers crossed — and here's hoping for an about switch to a normal and more sane society in all respects.

SCIENCE FICTION — 15 Years Ago & Today

By Arthur Jean Cox

ARTHUR JEAN COX started reporting the LASES doings to Fantasy-Times in the late '40s, and along with them he began sending in news-items. We used these in "The Cosmic Reporter" column and then turned the column over to him. Ever since he took over "The Cosmic Reporter", it has rated first in all the polls we've taken. But then Mr. Cox hasn't only been a "Cosmic" reporter, he's done many feature stories for us and other magazines that have won him high praise. We wouldn't dare put out a special without him.

A FRIEND OF MINE explained to me recently that there are just as many good science-fiction stories being published today as fifteen years

ago — "It's just that they're being spread through a larger number of magazines and don't make such an impressive showing". He went on to say that some-

of the new writers, such as Chad Oliver, will be as good in time as such writers as A. E. van Vogt and Robert A. Heinlein were then (that is to say, they will be "in time" as good as van Vogt and Heinlein were when they first started).

Actually, I think he should have made a far better case for present-day science-fiction than he did. He could have argued that some of the newer writers are already as good as van Vogt and Heinlein were in 1940 and '41; at least, as far as story construction, characterization and so on, are concerned. And he could have pointed out that in the new writers of that period --- such as van Vogt, Heinlein, Theodore Sturgeon, Isaac Asimov --- must have learned something during the past fifteen years.

And they have. Heinlein has greatly improved since his golden period. His recent stories are much better plotted than his early ones, and, in such stories as "The Man Who Sold The Moon" and "Double Star", he has attempted and achieved far more in the way of characterization than he ever did then. Van Vogt hasn't had much published during the past five years, but, stylistically, his latest stories are intenser, more glittering even than his brilliant first efforts. Sturgeon was wonderful when he began, but, good as his early stories were, they don't rival the stunning craftsmanship of his current pieces. And there has been, I think, a noticeable improvement in Asimov's abilities each year since his beginning as a writer.

But it doesn't matter: their writing is better, but their stories aren't as good. They don't mean as much to the field. They don't inaugurate new developments. Even when they have "new ideas", they're not basically new concepts, just variations on old ones. When a story appears nowadays, either by a new writer or by one of these giants of science-fiction, we usually don't recognize it as something unprecedented in science-fiction, something which will set new standards, something which has introduced a theme which dozens of other writers will explore. In 1941, several such stories appeared in

Astounding alone. "Solution Unsatisfactory" by Heinlein, in the May issue, was a solid development in the field; but "Universe" by the same author in the same issue, was a revelation, an insight into new possibilities as to what could be done with science-fiction. "Microcosmic God", by Sturgeon, in the previous issue, was a wonderfully fresh idea. "Nightfall", by Asimov, some months later, was immediately recognized for what it has since proven to be: a major event in science-fiction, a historical landmark.

But these stories were merely particular examples of new trends introduced and elaborated by these writers, of whom Robert A. Heinlein was probably the most important. His ability not only to derive new conceptions from present-day research much more plausibly than his predecessors, but his ability to relate them to everyday life and manners; his strongly naturalistic thought; his journalistic prose, realistic plots and recognizable characters --- all this was so impressive that it revolutionized science-fiction over-year. ("Second Stage Lensman", the third installment of E. E. Smith's super-epic which began late that year, was seen for the first time by many readers, I believe, as being an anachronism, something archaic.)

At the same time, Theodore Sturgeon's emphasis on character and atmosphere was being felt. A. E. van Vogt was writing a new kind of super-science story, one whose province was psychology rather than physics. Isaac Asimov was introducing another profitable element into the field with his interest in the social sciences.

But this makes it appear that Astounding was the only worthwhile magazine being published. Actually, the whole field was stirring with activity. Besides Astounding's sister publication, the incomparable Unknown, there were such magazines as Stirring Science Stories, Super Science, Astonishing, Future and Science Fiction, which were not only publishing some of the first stories by Alfred Bester, but the work of a group of writers even younger than those who wrote for Astounding. Damon Knight, James Blish, John B. Michel,

Robert Lowndes, and the stories of a promising new talent, Cyril M. Kornbluth, who had some 23 stories published that year under various pseudonyms and in collaboration with others of the group. These stories were uneven in quality, perhaps, but were genuinely interesting as experiments in unusual themes and styles.

That is why I think the science-fiction field was much more vital and exciting in 1941 than it is today, even if (as some people claim) the general

level of writing now is superior to what it was then. The value of a story is not simply dependent on how well done it is, but on whether it presents us with a new insight, or a new outlook, or a new problem, or a new solution; on how much better it is than what's been done in the past, on what it promises for the future. When we pick up a magazine today we may expect to be pleased, but we don't expect to be surprised. It was almost a monthly occurrence in Nineteen Hundred Forty One.

INSIDE NOTES ON "F&SF"

TOGETHER WITH AN ANNOUNCEMENT OF A NEW MAGAZINE

By Robert P. Mills

BOB MILLS is somewhat the forgotten man of science-fiction. With full-editor Tony Boucher well-known thruout the field, Managing Editor Robert P. Mills has had little contact with anyone in the field. To the editors of Fantasy-Times he has been a great help, as he is the boy we can pick up the phone and get in contact with in connection with Fantasy & Science Fiction; Tony being a little too far away. So it was a natural to have Bob give us an article (a first, by the way) telling us just how F&SF is put together with over 3,000 miles between editor and publisher. After reading page 1 of this issue, we're sure all of you will join us in congratulating Bob on his new s-f magazine.

FANTASY AND SCIENCE FICTION's set-up is perhaps a little different from other s-f magazines in that its editor lives and works in California, and the publishing house which brings out the magazine is in New York. This arrangement might seem unreasonably complicated -- actually it works quite smoothly. Like this:

Manuscripts all go to Anthony Boucher in Berkeley (2643 Dana St.) Cali-

fornia, and all purchases are made by him, with no advice, suggestions, or influence from New York. (There is one exception to that rule -- manuscripts submitted to F&SF by Tony Boucher are passed on by an editor in the New York office, at the insistence of the author; editor Boucher feels his judgment might be slightly cloudy in the case of author Boucher.)

Once a month, Tony sends a tenta-

tive lineup for the next issue; together with edited, blurb-ed copy. In the early days of the magazine, neither Boucher nor McComas, then co-editors, were familiar with problems of copy estimating, magazine makeup, and the like; they both learned quickly and thoroughly, so that now the tentative lineup, based on estimates of the number of pages each story will occupy, is exact to the degree that a change after proofs come in is necessary no more often than once in six months.

Any manuscript containing any special typographical problems — such as baseball box scores, newspaper headlines, or crossword puzzle inserts — are tabbed by Tony, sometimes with a suggestion as to how they might be handled. From that point on, typography and layout is handled in New York.

(Incidentally the only time Tony has asked for editing help was on a story that contained a rather detailed description of a baseball game, a sport with which Tony is not as familiar as he is with football. I deliberately refrain from identifying the story further because I have no wish to be told how about possible errors in the batting order or the scorekeeping.)

Typography and artwork are under the general supervision of George Salter, and he and Joseph W. Ferman, the publisher, select covers. This is one phase of the operation which conceivably might be better handled if there were no such large geographical displacement between the editor and the publishing house — there are times when Tony's opinion on a submitted cover would be much appreciated.

George Salter also advises on interior illustrations, which we have used occasionally in the past, and will continue to use from time to time, in connection with stories that seem particularly to demand them, such as serials. We have no fixed policy on serials, by the way — if we find a particularly good novel, we try to make room for it; at the same time, we prefer a few months between novels.

All in all, the system works well. Emergencies do arise, of course, and

once every three to four months it seems necessary to exchange a telegram or two. But on the whole, no one gets slippery with sweat.

Having heard frequent rumors in the past to the effect that F&SF was going bi-monthly or quarterly or worse, I'd like to say flatly now that no such thoughts have entered our minds. Fantasy & Science Fiction does not have a spectacular sale, and it makes nobody rich; it does, however, have a reasonably steady, non-ulcerogenous circulation which keeps all concerned in coffee, if not cakes.

We hope to achieve the same status for Fantasy House, Inc.'s new magazine — VENTURE Science Fiction, to be published on or about October 15th. This one will not, however, have the same geographical separation between editor and publishing house. Tony Boucher, already burdened with a full work schedule, will serve as a sort of elder or advisory editor — the chief editorial seat will be occupied enthusiastically by me.

VENTURE will begin as a bi-monthly with a budget slightly under that of F&SF. The slant will be towards good adventure stories, with special emphasis on story value. That is, stories with beginnings, middles, and ends — stories with suspense and pace. Which is not to say that the writing will be on a juvenile level; well-rounded characterization will be important, villains and heroes will not be flat black and white, improbability will not be substituted for excitement, cowboys will not ordinarily be central figures.

VENTURE's first issue lead will be "Virgin Planet", a 25,000 word short novel by Poul Anderson, and the cover will be by Eash.

FOOTNOTE

by Anthony Boucher

Bob Mills' observation of F&SF is accurate, with one exception: He needs a mirror. He's left his own image out of the picture; but without him it'd be impossible for me to edit the magazine

in this transcontinental manner — and probably equally impossible if I lived right around the corner from 527 Madison.

He is the liaison man through whom pass all Berkeley - N.Y. discussions of policy, suggestions, agreements and rare arguments. He keeps up personal rapport with authors (about equally divided between our two territories) and agents (almost entirely in his bailiwick). He negotiates contracts for stories, clears rights on reprints, and exercises options for anthologies. He sees the magazine through the press (also remote, in Concord, N.H.), and oversees all the attendant problems of proofreading, window-cutting, spotting

of interior illustrations, insertion of fillers for half-empty pages, etc. He compiles the semi-annual index. He keeps an eye on schedules and jogs me when I'm slipping behind. He catches editorial errors in judgment — two stories in the same issue with the same gimmick, for instance, or the incredible time I lined up a "Best From F&SF" volume in which every single story happened on the planet Earth.

In short, he does all of the unspectacular, unrewarding, unnoticed hard work... very much like a good stage manager. And no matter how brilliant your cast and your director, without a first-rate stage manager your show's going to fold in New Haven.

S-F & Fantasy: 1941-1956

By Bill Blackbeard

BILL BLACKBEARD until he decided to return to the West Coast was one of the hardest workers on Fantasy-Times. Most Saturday nights would find him at the editorial office in Flushing, going over plans with the editors, or at the Paterson publishing office turing the crank on the Speed-O-Print putting the issue out. At odd-times he would turn out long-winded book reviews that he knew the editors would chop down to almost nothing. We remember well the many times we had to omit some of his pet news-items because of lack of space. Yet like so many of our reporters this never stopped him. Even today, reports come in, and we always do our best to use them. Bill is a science-fiction author, a collector of comics (among other things) and looks enough like Arthur C. Clarke to have many s-f personalities mistake him for Arthur -- even those who know Arthur well. Return, boy, return, we miss you.

THE THEME FOR THIS symposium, as most of the participants must have realized after brief reflection, is not as arbitrary as it may have sounded at first. Not nearly so much, certainly, as it would have had FT been

founded in, say, 1951, or 1931, or even any other year in the '40's. By chance FT happened to commence publication in precisely the one year that did, in many emphatic ways, mark the highest tidal point of real progress in the

CONTENT and format of magazine science-fiction and fantasy; did represent a clear division between this apogee and an almost immediate degeneration in format, heralding a later in content; did, for those of us who grew up with science-fiction and fantasy in the '30's, sound — with a cleaver-thump knell — the close of the period that most of us will always regard (in the cumulative content and format of Campbell's Astounding and Unknown) as the norm, against which all later alterations and introductions in the field would have to be judged.

In the field of magazine fantasy in 1941, Unknown, garbed in the finest and most dignified series of covers the pulp field has ever seen, illustrated by a matchless Cartier at the height of his powers, featuring the highest sustained quality of story and prose ever encountered in pulp fiction, switched to bi-monthly publication and a slow collapse of its standards on all fronts. Weird Tales had slumped somewhat below its 1938 peak of content and format, due largely to a change in publisher, but was still printing a majority of stories and illustrations purchased or planned by the second finest editor in the pulps, Farnsworth Wright, whose death the year before ended what appeared to be a move by Weird Tales toward an amalgamation of the Gothic horror tale and the modern Unknown-type of fantasy, and pointed the way to an abrupt descent beginning in 1942 when an adventure pulp editor, Dorothy McIlwraith, steered the old magazine into an uncharted Avernus of the most unspeakable crud ever seen in print, its melancholy way lit only by the occasional star of a Bradbury or Sturgeon fantasy. Mary Gnaedinger's two fine Munsey reprint magazines, Famous Fantastic Mysteries and Fantastic Novels, largely featuring fantasy, did actually reach their finest level of content and format in 1942, but the plunge from this state of grace in 1943 was even more marked and saddening than the slower decline of the other magazines which began in 1941.

In 1941 magazine science-fiction, Astounding, of course, was king of them all. For the first and last time, a

magazine existed which an overwhelming majority of fans could hail, without cavil, as the finest in existence. It incorporated, for a time, all the integral elements of superlative science-fiction, the same elements that are today unevenly divided among the three "top" magazines in the field. Its interior make-up, its covers, its stories and authors were incontrovertibly, in the beginning of 1941, the best ever assembled in a single science-fiction magazine. But the sudden jump into the slick-size format that year did not predicate, as was implied, another splendid step forward, but rather the beginning of a barely sustained stasis of content side by side with a precipitate decline in format. A survey of the actual magazines for 1940, 1941 and 1942 will illustrate the point more effectively than I have space for here. The Thrilling duo, in their tippy-toe balance between the mire pits of pure hack work and the grassy plains of barely adequate creative fiction, began a slow topple into the former in 1941, which was accelerated by their later resort to quarterly publication throughout the war years. There is, of course, no point in discussing Captain Future and the Palmer atrocities in this context; they had, with the exception of the Burroughs stories in the latter, no heights from which to tumble.

In regard to the rather splendid little group of auxiliary science-fiction magazines which popped into existence shortly prior to 1941 and disappeared shortly after, I think to most of us they showed more promise, more individuality, and more quality of format and content than the majority of the new titles that have appeared since the war — and most of them were at their best in 1941.

In sum, then, 1941 was probably the best year science-fiction and fantasy have ever seen, in terms of the amount of good material available in both categories and the manner in which it was dressed up for the reader's eye. Of, course, it is easy to blame the war for the blight that hit the field, but it is not so easy to allocate the reasons for the seeming inability of editors and publishers to reattain and sur-

pass the 1941 high water mark of quality, especially in the case of Astounding with its ample funds and once-able editor at the helm. Perhaps it is so simple a thing as a matter of size: somehow the digest magazine does not seem able to present the same dignity of format that the old pulp size did, and perhaps dealing with so small a handful of magazine has reduced both editorial taste and judgment, and even authorial ambition, accordingly. Certainly --- and this will alienate many who have read these words with sympathy to this point --- the highest continuing level of content and format in the postwar years is to be found in the

pulp-size Thrilling Wonder Stories and Startling Stories; this seems to me, despite the bombshell bursts of Bester, Knight, Sturgeon and others in the generally wretched Galaxy and the occasional nova in Astounding and Fantasy & Science Fiction, a self-evident fact, demonstrable to anyone in the reading.

However, there is no further room for speculation here; but one thing, at least, is quite clear. Of all the periodicals appearing anywhere in the science-fiction and fantasy field in 1941, only FT has markedly bettered itself in 1956 in every way over the publication it was fifteen years ago, and it seems likely to continue to do so.

FANDOM: 1941-56

By Donald E. Ford

DON FORD walked into a trap when in 1951 he suggested a new column reviewing science-fiction and allied subjects from magazines other than the regular s-f mags. We informed him that it was a good idea and to go to it. Since then Don has been one of our regular reporters. He also, as most of our reporters do, sends in news-items now and then that you've seen in past issues. Don is what we call a "regular" s-f fan and is active in many parts of fandom. We could use more like him in fandom.

LOOKING BACK 15 years in the fan-world, I see a lot of changes that have affected me. Probably the most notable change is the fact that I have more money with which to follow my hobby. Not as much as I'd like to have, of course; but enough to be able to be free to go to conventions, buy magazines, books, fan mags, etc. In 1941 I had to stop and count pennies to be able to do what today is considered a bare minimum.

I think this is generally true of most fans. There are exceptions; but

by and large they are in the small minority. Fans hitch-hiked to Denver in 1941 to attend the 3rd "World Convention". Today, fans are seriously considering the chartering of a plane to fly 75 fans to London, should that city get the bid for 1957. Anyone writing of an event like that 15 years ago would have been accused of using the "weed".

Conventions are growing. Attendance is 3-4 times greater than 15 years ago. In addition, a new phenomenon has sprung up in the way of con-

ventions. This has finally evolved to the style set by the MIDWESTCONS. These began in 1950 and are based on the idea of a week-end conference with no formal program. Conferences had been held before; but they usually tried to imitate their big brothers with speeches, auctions, banquets, etc. While the MIDWESTCONS have some of these features, the accent is on informality and the idea that simply assembling 100 fans and pros together in one place for a week-end is enough. The fans, themselves, then proceed to provide their own amusement.

The OKLACONS are following this tradition and to an extent the SECONS as well. Over a period of a year one can look forward to 4, possibly 5, regional conferences in addition to the "World Con". SECON, MIDWESTCON, OKLA-CON and WESTCON. I think Philly actually has one each year, too. In addition to these, every once in a while a city like Buffalo or Detroit tries its hand at starting up a new yearly con for their particular area.

A newcomer to the scene, and unheard-of 15 years ago, is TAFF (Trans-Atlantic Fan Fund). This is devoted to the exchanging of a fan representative with England and the US as often as possible. These representatives are elected by the fans and their expenses are paid as far as possible.....depending on how successful the fund-raising is in the yearly campaigns. The exchanges are timed to coincide with the convention periods. Ken Bulmer was the British TAFF delegate to Cleveland in 1955. The US will send a delegate to England in 1957 and TAFF is now in the process of selecting the delegate via a forthcoming election. Nominations for candidates are open until Sept. 30th, 1956. For details, write to: Don Ford, Box 116, Sharonville, Cincinnati 41, Ohio.

Up to now TAFF is alternating in sending the representatives from each country to the other; but maybe 15 years from now we might be sending 2 or 3 from each side of the Atlantic on exchange visits. Who knows? Maybe such a plan might come into existence with Australia as well.

Thus, fandom has taken on an in-

ternational interest far greater than it had in 1941. Fans and fan mags flow freely across the ocean. Five American fans were on hand at the Kottering Con this Spring. With the anticipated lowering of rates for air travel across the Atlantic, we'll see more and more of this each year.

As far as the fan mags of 15 years ago, I can't see much difference. Today we merely have better reproduction and larger circulation in most fan mags. Offset mags are quite common. Rarely do we see a hektographed fan mag. True we have top notch fan mags today; but we also have had them in the past in about the same number. The idea of a fan mag being devoted to ads came about after WWII; but the only one left is FANTASY ADVERTISER, which has been absorbed by INSIDE and the ads are now a small portion of the magazine. I think modern housing, with its small rooms and no basements or attics has killed off most collectors or would-be collectors. A "ranch"-style 5-room home on a concrete slab just isn't made for collecting s-f.

In April, 1941, I bought my copy of "The Outsider" from Arkham House. For about 5 years Arkham House was alone in its efforts to bring the fan's hard cover books. Fantasy Press started, and so did Shasta, Gnome, Primo and 3 or 4 others which produced one book or so and then folded. However, the impact was really felt when Science Fiction Book Club was started a few years ago. Books for \$1 apiece! That was something the old-timers never expected to see, either! Now there are so many books and magazines coming out in a year's time that very few fans can even buy them all, let alone read them all.

I personally feel that there is too much s-f today. I don't like the idea of not getting to read it all; as well as buy it all. But even besides the purely selfish viewpoint, there are some other things to consider. Whenever any field gets too commercialized, it suffers. We'd be better off with half the magazines, half the pocket-books, half the movies, and none of the T-V programs that are dumped on the public every 12 months. For the past-

6 - 8 years the feeling has sprung up among the fans that if a current magazine gives you 1 or even 2 stories that you like in an issue, that it's a pretty good issue. In the days of the "big three".....Amazing, Astounding and Wonder, it was the opposite.

I have quit being excited over the fact that the local movie house is showing a science-fiction movie. Hollywood still manages to give it their treatment, no matter who the original author is, or what story they bought. I get about as enthusiastic over that bit of news as I would if you told me

Gay Lombardo was going to play "When The Saints Go Marching In".

In a sort of summing-up of 15 years of s-f (I'm leaving the pro field to someone else) in so far as I am personally concerned, it is this: I'm enjoying it; not making it my way of life or being a crusader; I don't get time to read all that I'd like to; I'm still collecting; and I'm looking forward to the next 15 years. I fully expect to see Fantasy-Times there when I get there. Remember one thing: "there's a Ford in your future!"

THE WHENCE ASUNDER

By Larry J. Shaw

LARRY SHAW broke the recession of the science-fiction field, when he came out with Infinity Science Fiction last year. Now he's added another title, Science Fiction Adventures to his list to aid along the uptrend in science-fiction. He first came to our attention as a professional s-f editor, when he became Managing Editor of If, and it looked for a time that he'd grab full-editor of that magazine, but fate decided otherwise. His Infinity (as well as If, when he was on the staff and now) rate high with the readers and fans, and only time will tell if he'll join the "Big Three" of the science-fiction world.

SCIENCE-FICTION editors are not necessarily good prophets. I've been writing that on a mental blackboard over and over again for weeks. The prophecy that has inspired my chagrin is one I made at the convention at Kettering, England, last Easter. Asked to describe the state of the science-fiction field in America, I said I thought it had stabilized and would-

n't change for a while. For better or for worse, I proclaimed, we were probably stuck with the approximately 15 magazines we had then.

You all know how wrong I was. By the end of this year, five new magazines will have been born. One of them, in fact, is going to be my own!

Of course, this isn't suppose to be an article of prediction. It's only

suppose to be a comparison of the science-fiction field today and 15 years ago. The trouble is, though, that it's almost impossible to talk about the state of the field as it is without making predictions. Science-fiction is characterized by being in a state of constant flux. If we try to discuss it without recognizing that it will have changed considerably by tomorrow, we'll wind up talking a lot of nonsense.

Of course, it's fairly easy to make a brief survey of the field as it was 15 years ago, and the thought is tempting. Particularly tempting to me, because it was only a little over 15 years ago that I had started to read the science-fiction magazines regularly, and I feel a great deal of nostalgia for the period. I was lapping up everything pretty indiscriminately in those days, and could easily spend all night in reminiscing. Take that Hallowe'en night, for instance, when I came home from my wild youthful revels with the crowds downtown, entered the newsroom downstairs in our building, and discovered the first issue of Captain Future and Planet Stories on sale **THREE!** Ah, how well I remember kneeling by the racks, carefully comparing the two, and trying to decide which to buy. (The newsdealer finally persuaded me to take both, even though I had to owe him for one. It was a momentous night indeed!)

I soon graduated to reading only a handful of the magazines regularly, but I went on buying them all for a long time. And there were a lot of them then -- just about as many, coincidentally enough, as there will be at the end of 1956. We had entered upon a boom, though probably it would be more accurate to say we were slightly past the peak of a boom. It was, by and large, a more admirable boom than we've seen since, apparently being founded purely on the raw courage and inspiration of the editors and publishers of the time, rather than on anything as solid as the general acceptance of science-fictional concepts that stemmed from the Bomb and such. It was also, of course, a doomed boom. The war ended it conclusively. But would it have continued on anything like the same

scale even if the war hadn't happened? I doubt it, personally; I don't think the public would have supported it -- and production costs were rising even then.

It was fun while it lasted. The field was not only large, it was also incredibly diversified. In fact, I think that diversity was its chief characteristic. Though there were about 20 magazines, and all of them were clearly and deliberately aimed at the enthusiastic science-fantasy audience, a cursory inspection might have led to the conclusion that they had hardly anything in common. Could the same readers possibly have bought, consumed and enjoyed Astounding, Captain Future, Fantastic Novels, Marvel Tales, Science Fiction Quarterly and Stirring Science Stories? Well, the same readers could and did -- at least I did. But it does seem pretty unlikely, when you think about it.

I don't think we'll see such diversity again. People generally don't buy pulps by the dozen, as they did then. (In fact, to be blunt but accurate about it, there aren't any dozen of pulps to buy.) Publishers can't afford to experiment as much as they could then; at least, they think they can't -- so most of them imitate the few leaders in the field. Fantasy has grown extremely unpopular -- with publishers if not with readers. And by no means least, there's the matter of labelling: "science-fiction" has been accepted into the language, everybody knows (or at least thinks he knows) what it means, and the fans don't have to go around explaining it and apologizing for it any more. As a result, there's hardly a magazine in the field today that doesn't include the words "science-fiction" prominently in its title. And while this is undoubtedly a very fine thing in a way, it has also undoubtedly led to making the field as a whole more stereotyped and less experimental than is good for any viable branch of literature.

Those who oppose experimentation per se are fond of pointing to the boom and collapse of two years ago as proof that they are right. I personally think they are jumping to false conclusions.

I think that the last boom-collapse did prove two things: (1) that there is a definite upper limit on the size of the audience for magazine science-fiction, and (2) that it does no good to imitate the leaders in the field if you're neither preceptive enough to see why they are leaders nor talented enough to do anything near as good a job as they do.

And now we seem to be entering on another period of growth. It may be another minor boom. It may result in another overload, with more magazines coming out than the audience will support. I'm fairly leery; perhaps 15 magazines is the right number and 20 is too many. But there are hopeful signs. For one, almost all of the publishers who are bringing out new magazines are people who ought to know what they are doing. For another, what seems to be a trend toward action-adventure pure and simple may turn out to be a disguise for a return to solid story values, which I think we need badly. I am, as I've indicated, entirely in favor of lots of experimentation; but I think it can be considered as proven that an experiment has to be carried (and I don't mean merely sugar-coated) by a complete, well-rounded story, or it won't be read by enough people to provide any significant results.

On the whole, though, I don't think we ought to spend too much time digging up the past. It's fun, yes. But (and I come at last to the small kernel of meaning hidden in the rather forced pun of my title) I don't think it's as helpful as looking as clearly as possible at the present and probable future. If I had my way, I'd force every new science-fiction writer to read a lot of old science-fiction magazines — the magazines themselves, not anthologies. Then, perhaps, he would avoid a lot of the mistakes and cliches that most new writers perpetrate every day. And the size of my slush pile would dwindle enormously.

But it wouldn't tell any writer what to write next. And what's written next is the most important thing in the world to us.

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SCIENCE FICTION NEEDS YOUR HELP!

You are fans, part of "fandom", one of the most wonderful evidences of original thought in the world. It is your duty to support the pro mags which form fandom's "hitching post". As a fan of thirty years standing, I humbly suggest that you set aside the small sum of \$1.40 per month, and buy the following magazines. It will assure the future of science-fiction, because they are tops! ASTOUNDING SCIENCE FICTION; The Magazine Of Fantasy & Science Fiction; GALAXY; If. Don't let them down, and they won't let you down!

Signed: "Old-Time Fan"

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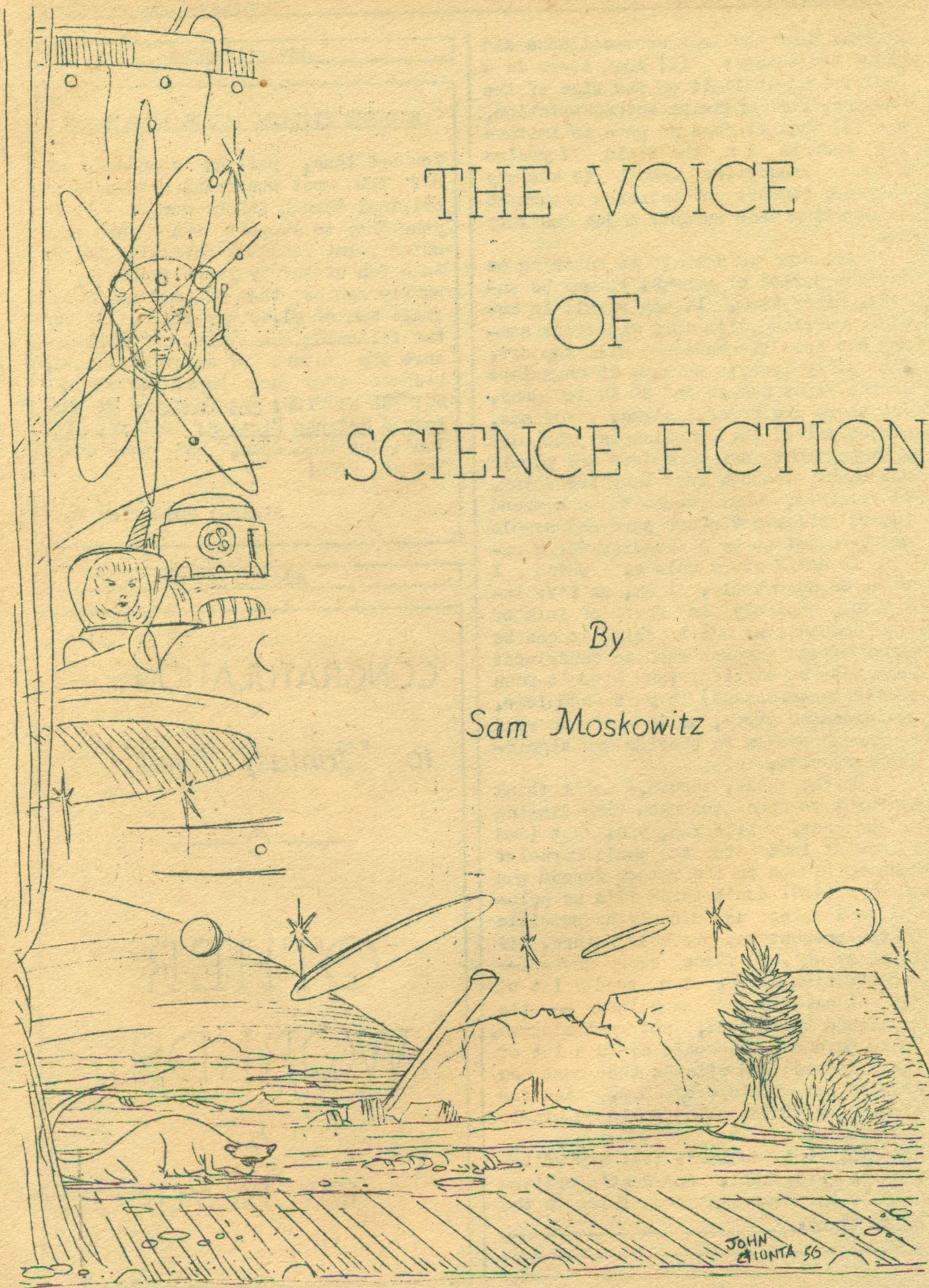
OTHER
WORLDS
&

RAY PALMER

THE VOICE OF SCIENCE FICTION

By

Sam Moskowitz



HERE is nothing one can say about Sam Moskowitz that has not been said many times before somewhere in the fan or professional magazines of science-fiction. Sam, the super-fan and collector, the s-f editor, anthologist, book reviewer, etc., etc., etc.; BUT he'll always be best known for his fabulous book, "THE IMMORTAL STORY", the history of science-fiction, and in particular, science-fiction fandom. This amazing work has been closely checked by numerous fans and proclaimed to be 99.99% correct. The amount of research Sam put into it is almost beyond belief. Naturally when we wanted a history of Fantasy-Times, there was only one boy in science-fiction that could write it, and that boy, "The Science Fiction Historian", Sam Moskowitz.

THERE'S NOTHING DEADER than yesterday's news and a classic example of that axiom is to be found in the feature headlines of the first, September, 1941, issue of FANTASY-TIMES. They read: "Tremaine Quits As Editor Of Comet ---- Alden H. Norton Is Now Editor Of Astonishing & Super Science --- Science Fiction And Future Fiction Combine With October, 1941, Issue."

Most new science-fiction fans have never heard of Comet and only faintly of F. Orlin Tremaine; they will confuse Super Science Stories with the new Super Science Fiction which may be on the newsstands by the time you read this; and probably puzzle over the relationship of 1941's Science Fiction and Future Fiction to today's Science Fiction Stories and Future Science Fiction.

Granting all that, in 1941 those headlines were not only big news, they were scoop news. And they launched what was to become the longest-lived science-fiction news magazine of all time.

Editor and publisher of that first issue was James V. Taurasi, who had established the historic weekly Fantasy-News back in 1938, and was the first editor of Fantasy Fiction Field. Associate editors were Sam Moskowitz and Alex Osheroff.

There was competition. Fantasy-News, the field veteran, which was feeling its age, brought out its Third Anniversary Issue a month late and was appearing more nearly as a monthly than a weekly. Fantasy Fiction Field, published by Julius Unger, had replaced Fantasy-News as the league-leading sci-

ence-fiction news weekly and was doing a good job, featuring each issue photographic prints of forthcoming science fiction magazine covers which it pasted or stapled into blank spots on its mimeographed pages. Le Zombie, Bob Tucker's popular publication of news, comment, satire, humor and bibliography was maintaining its customary high standard despite lapses into bi-monthly issuance.

What was the purpose of FANTASY-TIMES? Beyond the "kick" that the young, enthusiastic fans got out of issuing the fan magazine, it was also to be the voice of a group of fandom which no longer had a medium in which to express their views. Fantasy-News had been their publication but it had been virtually moribund for many months. The other two leading papers, Fantasy Fiction Field and Le Zombie, did not see eye to eye with the editors of FANTASY-TIMES.

A more compelling motive was the fact that two of the editors of FANTASY-TIMES, Taurasi and Moskowitz, were editing and writing science-fiction. This paper provided an excuse to see the editors regularly; to cultivate good will; and to get their message across to the field.

The first three issues were snappily mimeographed in green ink on various colored papers and carried plenty of hot news, interviews with prominent editors and articles and letters of current interest. The slant, then as now, was heavier on the reporting of professional than on fan events. A proud feature of the third, November, 1941, issue, was a cover by the famous As-

tounding Stories artist, Elliot Dold.

The fourth issue of FANTASY-TIMES, dated Second November 1941, was a milestone in fan publishing history. The magazine went offset and that was the very first* photo-offset science-fiction fan magazine ever published. In every way the presentation was commendable. The news was set up three columns, newspaper style. There were "mug shots" of the authors and fans with the news stories, and the price remained 5¢ for a single letter-size sheet, offset on both sides. There were three such issues, the last four pages in size and then the publication suffered a hiatus until it appeared in June, 1942, under the title of Fantasy Reporter.

For many years, science-fiction fans had been quick to support to some degree unusual movements that caught their fancy. Like dianetics and shaverism in recent years, the field then had its communism, esperanto and technocracy. The first had been pretty well squelched, the second was tolerated as "the language of tomorrow", but the third slowly gained adherents even as the fad of communism declined. Among those who had identified themselves with the technocratic movement were T. Bruce Yerke, Robert W. Lowndes, Donald A. Wollheim, John B. Michel, Chester Cohen, J. Chapman Miske, Russell J. Hodgkins and Ray Bradbury.

The entire issue of Fantasy Reporter was devoted to an expose, printed in two-color offset, red and black, (itself an innovation) proving that technocracy was an approved movement encouraged in Fascist Italy and Nazi Germany. The publication accused adherents of technocracy of serving the purpose of a fifth column movement. Since the United States was already at war, this was virtually the last heard of the technocratic movement in fandom.

It was also virtually the last heard of Taurasi and Moskowitz for a

* Fan magazines had used photo-offset before, such as the Paul cover on the First Anniversary Issue of Fantasy-News in 1939, but this was the first time that the complete magazine had been photo-offset.

time, since Uncle Sam drafted not only both of them but also Raymond Van Houten who had done the research work on the expose and had originally borken it to a dozen friends in a bulletin called Van Houten Says.

It should be noted that Sam Moskowitz became full editor commencing with the first photo-offset issue.

Nothing further was heard of FANTASY-TIMES until April, 1944, when it suddenly reappeared as a six-page mimeographed monthly. Moskowitz was now out of the Army and Taurasi found himself stationed close enough to his home to turn the mimeograph crank. The rest of the staff included John Giunta as art editor and F. Orlin Tremaine as editorial advisor. The "new" FANTASY-TIMES attempted to present a Time magazine-style commentary on the science-fiction world. The war had considerably mellowed the editors, and the sudden objectivity of the news presentation and complete lack of factionalism proved refreshing to its readers. The most noteworthy thing about that issue was the fact that Sam Moskowitz pointed out that there was a new author on the rise named Ray Bradbury and that the boy showed definite ability and was to be watched. This was the very first sizeable notice of Ray Bradbury as a science-fiction author in any professional or fan periodical.

For three monthly issues, FANTASY-TIMES continued in this format, winning special praise for running a recapitulation of all the science-fiction polls ever taken both by professional science-fiction magazines and fan magazines. Then Taurasi was shipped to France and without anyone to turn the crank, Moskowitz put the magazine into mothballs.

On the 11th of August, 1945, only a few days after the Hiroshima A-bomb, in the mess-hall of the Hotel Dufayel, Port Headquarters in Le Havre, France, James V. Taurasi was cheered by the prospect of stowing away the steak dinner the Army had provided him for that day. At precisely 11:40 a.m., Taurasi took his eyes off the tray and peered into those of Raymond Van Houten, Patterson, N.J., fan, seated across the table from him. The reaction cannot be literally described and the reader

must substitute his imagination for the writer's rhetorical breakdown. Two days later the Continental Edition of FANTASY-TIMES was born!

Editors of this strange offshoot were Sgt. James V. Taurasi and Sgt. Ray Van Houten. Pacific Correspondent was Cpl. Alex Osheroff, and Civilian Correspondent was Mr. (ex-Pvt.) Sam Moskowitz. The publication, put out on government equipment, ran almost weekly in two page mimeographed form for 12 issues. The feature theme running throughout the overseas editions of FANTASY-TIMES was a continuous condemnation of RAYMOND A. PALMER and the Shaver Mystery in the strongest possible terms. So vitriolic were the criticisms that Palmer must have felt that the entire U.S. Army was against him. The Continental Edition enjoyed a heavy free circulation to those in service.

Meanwhile, back at the ranch, Sam Moskowitz, with the aid of Gerry de la Ree, turned out a 10th number of the regular edition of FANTASY-TIMES, dated December, 1945. This issue ran an article by Moskowitz entitled "By The Waters Of Lethe, Or The Forgotten Man Of Science Fiction", referring to David H. Keller, MD. Encouraged by this appreciation, Dr. Keller dramatically returned to science-fiction a short time later, creating a flurry of interest in his work that continued until 1951.

Seven months later, July, 1946, Moskowitz again brought out an issue of the publication to fulfill his annual requirements for The Fantasy Amateur Press Association, an organization of scientifiictionists which requires that each of its members publish or have published eight pages of material for distribution through quarterly mailings in order to retain membership.

In the interim, Taurasi had been released from the Army and as a hobby began to publish a four-page weekly, half-letter-size, titled The Cosmic News Letter. This periodical, lasting for five issues, published news stories of the fantasy world and did a creditable job under the circumstances.

Taurasi then asked Moskowitz for return of the title "Fantasy-Times", since the latter was now editing Un-

ger's Fantasy Fiction Field, which had metamorphosized into a professionally printed publication with the emphasis upon collecting information rather than news.

Receiving clearance of the title from Moskowitz, Taurasi, disdaining superstition, resumed publication of FANTASY-TIMES as a weekly newspaper with the 13th number, dated August 18, 1946.

Biggest competition of the period came from Fanews Combined With Fanews-card, a fan publication issued by Walt Dunkelberger which, even today, holds the record for the greatest number of issues ever published by a fan magazine. Fanews was unquestionably the leader at the time, publishing editions daily when the news warranted it.

However, with the aid of a staff composed of Moskowitz, Van Houten, Osheroff, Joe Kennedy and Thos. S. Gardner, FANTASY-TIMES turned in a good performance, presenting the news in headline and news column fashion.

Forty-one weekly issues followed, many of them four pages, letter-size, as the paper's coverage of the field gradually extended. However, by the June 8, 1947, issue, Taurasi found that the ordeal of mailing the publication every week was beginning to tell on him. Beginning with August, he switched to monthly publication, jumped the price from five cents to a dime and ran twelve to thirty pages an issue. The emphasis was laid on columnists rather than news stories. Each issue had a cover, which sometimes was a contents page, Readers' Digest style. Occasionally a feature article was published. The columnists covered every phase of the field: magazines, books, moving pictures, theatre, fandom, collecting and were written by such well-known figures of the time as Bob Tucker, Thos. S. Gardner, Ray Van Houten, David Kishi, Alex Osheroff and others. The readers' column ran many pages and was jammed with fascinating controversy by leading figures in the field.

During 1947, Taurasi experimented with the Record Edition of FANTASY-TIMES. Three two-sided 78 rpm records were cut and two of them were played at meetings of the ESFA.

With the February, 1948, number, FANTASY-TIMES dropped its covers and began to use headlines and front page news again, returning to the newspaper format with three columns to the page. This switch was of short duration, covers and magazine format being resumed with the June number, when Taurasi found he no longer had the time to stencil the three-column pages.

Big things were in the wind. Science-fiction, which had been heading toward a boom when the war curtailed paper supplies, had been painstakingly slow in picking up momentum again. The fantasy book field had been experiencing the greatest boom in its history, primarily due to the efforts of fans who went into the book publishing business. Now, however, the general book publishers were entering the field, new magazine titles were being announced, and old ones were being revived. The great climb toward the bubble-busting end of 1952, when 34 fantasy titles appeared on the stands simultaneously, was in progress. No monthly could hope to bring news of the lightning changes to its readers swiftly enough to justify a standing as a newspaper. Aware of this, Taurasi made a decision to go semi-monthly with his November number. By this time, Fanews was publishing so sporadically as not to be considered a contender in the news field.

Other notable science-fiction news fan magazines, such as Jack Speer's and James Hevelin's STF; Donn Brazier's Ember; and Robert L. Stein's Tyranny, published during the years described. All of those publications were liked by their readerships, and accomplished in their own fashions outstanding news coverage. FANTASY-TIMES, with its steady-paced, year-in, year-out publication schedule and its ability to change to meet the needs of the times, survived them all.

A British Edition (2 to 4 pages) was begun in September, 1948, so that British fans, who could not subscribe, could get FANTASY-TIMES. It was edited by Van Houten and published monthly. Later it was renamed "International" Edition and published partly in Spanish until the Spanish Edition came along (see below). Later, when Milcross be-

came agent for FANTASY-TIMES in England the edition was discontinued.

As a semi-monthly publication, FANTASY-TIMES averaged eight pages per issue, plus covers. The first inside page usually carried a headline, newspaper style, featuring the most important occurrence in the fantasy world since the previous issue. Beyond that, the news was deftly summarized in a group of regular columns. Sometimes a news event of importance or special interest received picture treatment on the cover, such as the announcement of the first issue of Mag Of Fantasy & S-F Mexico's Los Cuentos Fantásticos, and Britain's New Worlds, but generally the cover simply carried an illustration or cartoon symbolic of science-fiction.

The rise of the Mexican science fiction magazine, Los Cuentos Fantásticos led Taurasi to issue a Spanish language edition of FANTASY-TIMES titled Tiempo-de-Fantasia, the first issue of which was dated Septiembre, 1949. After a few issues, the novelty of the idea wore off and the demand being small, the edition was discontinued.

The 100th issue of FANTASY-TIMES was dated Feb. 2, 1950, and went to 30 pages to commemorate the occasion. Feature articles of news interest were run by David H. Keller, MD, Raymond A. Palmer, Thos. S. Gardner, F. Orlin Tremaine, Mary Gnaedinger, Sam Moskowitz and Bob Tucker, in addition to all the regular features.

The cover was dropped from FANTASY-TIMES the following issue, which headlined the death of Edgar Rice Burroughs. Releases of new publications, books and changes in the science-fiction and fantasy world had reached so great a number now that almost every issue there were items worth displacing the cover for in order to get them into the magazine. Only two more covers were used after the Burroughs announcement and then FANTASY-TIMES adapted its front page to newspaper style. Illustrations that would have made newsworthy covers were still run, but inside the publication.

As the field boomed, "extras" became more frequent and headlines began to crowd the regular columns. Many issues carried no item relative to the

fan world whatsoever, and when it did, they usually covered important conventions or really outstanding meetings.

FANTASY-TIMES was never afraid to take a stand on a controversial subject. Just as it had unrelentingly castigated Palmer for the Shaver Hoax, it turned full tilt against Hubbard's dianetics, featuring many blasts against the movement in 1951.

Though FANTASY-TIMES played down fan news, The Fantasy Veterans Association, formed by two of its editors, James V. Taurasi and Ray Van Houten, sponsored the First Fan-Vet Day convention on April 22, 1951, to raise funds to send science-fiction magazines to fans in the Armed Forces overseas. - This service it continued to perform until long after the Korean War was over, sending thousands of science-fiction magazines, free, to fans stationed in parts of the world where they were unable to obtain any of their favorite literature. At present Fan-Vets is in mothballs.

At this time the average issue of FANTASY-TIMES was reduced to only six pages, but actually this was because circulation was increasing and the editors were hard-pressed to crank the mimeograph handle fast enough to fill the demand. The news coverage, if anything, improved, reaching a peak of preciseness in its September, 1951, issue, which had Sam Moskowitz relay the New Orleans convention report by telegraph, and an extra was rushed out publishing the telegrams as received.

FANTASY-TIMES turned out another bang-up 30-page issue for its 10th Anniversary, September, 1951, running features by F. Orlin Tremaine, Damon Knight, Lester Mayer, Jr., Thos. S. Gardner, Jerome Bixby, Lloyd A. Eshbach, William E. Hamling, plus many others.

It should be noted that Arthur Jean Cox, a west-coast fan, had been contributing columns for several years to FANTASY-TIMES which had been of such great news interest that the magazine's readers again and again voted him their favorite columnist. Lester Mayer, Jr., writing a screen column, contributed notably as well.

The task of mimeographing FANTASY-

TIMES had become so great that the editors decided to gamble on a continually rising revenue, and with the October 1st, 1951, number, resumed the use of the form of reproduction pioneered by that publication in 1941, photo-offset. This lent itself to the use of a great many pictures, resulting in a real semi-professional appearance.

Six issues were published in this manner, broken only by one mimeographed "extra" announcing that Paul Fairman's new science-fiction magazine would be called If. Fourteen more offset issues were published in slightly reduced page size, four pages to the issue instead of the previous two. These issues had type set for the headlines.

Rising costs forced FANTASY-TIMES to resume mimeographed format again--with its 2nd August, 1952, number. A realignment of the work among the board of editors made it possible to continue publication in this manner despite the increasing circulation.

The professional coverage of FANTASY-TIMES had been so complete that it also included comic magazines publishing science-fiction. Surveys conducted by the publication revealed that such news was thoroughly unpopular with a very high percentage of the readership. Acting upon this information, Taurasi cut most comic news from the publication and issued a four-page monthly sheet titled Fantasy-Comics, the first issue of which was dated September-October, 1952. Lack of interest by the readership as well as lack of time--forced suspension of this companion after fifteen issues.

Things were now taking an ominous turn in the professional science-fiction field. Whereas for the past three years FANTASY-TIMES had been hard-pressed to cram in all the news of new publications and books that were appearing in the fantasy world, now, although there were still announcements of new publications, side by side with these were run notices of suspensions of publications, cut-downs in frequency of publication, changes of editorship and cut-backs in pages and rates. The saturation point had been reached, the bottom was dropping out of the field.

In feast and in famine, FANTASY-TIMES continued to do its job well. It published another of its special 30-page issues, with a cover by Frank R. Paul, to celebrate its 200th number. A note of gloom keynoted the contributions of the usual list of headliners, which included Samuel Mines, John Victor Peterson, Geoff Conklin, Mary Schneider, Thos. S. Gardner and Wm. L. Handling. In this issue Sam Moskowitz touched off a volcano of reaction by stating: "The editor and even the writer may get tired of a perpetual 'sense of wonder' and sincerely in the stories he reads, but the reader never does. A decision will have to be made whether science-fiction magazines are edited for the pleasure of their editors or for their readers".

Trouble had made the field more contemplative and an increasing number of really informative letters began to appear in FANTASY-TIMES, uncovering aspects of the abortive boom that had not been considered heretofore.

Meanwhile FANTASY-TIMES continued on, reporting the news as received, maintaining a constant vigil at the side of the sick body of science-fiction. Slowly things have begun to brighten. No one is collapsing any longer. Five new titles have been announced for the fall and possibly more will follow. Why these decided to publish no one quite understands. Certainly no air of prosperity pervades the science-fiction field but a modest note of hope and optimism has returned.

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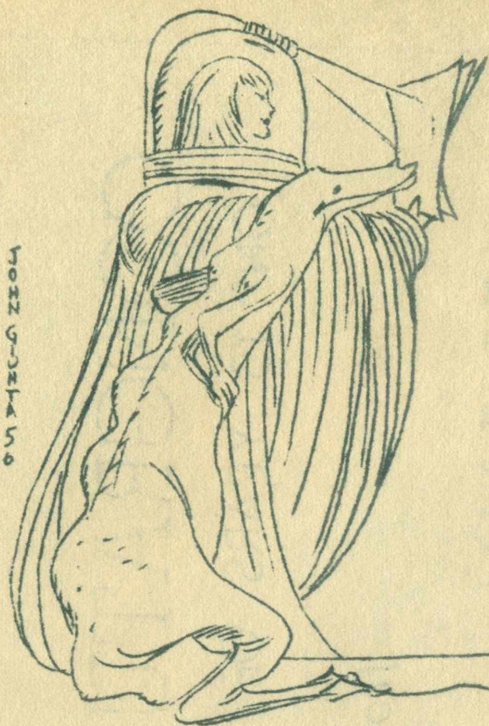
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