



SCIENCE FICTION - Times

The World Of Tomorrow Today!



Happy Christmas

WE SUPPORT CLEVELAND-DETROIT FOR 1966

by James V. Taurasi, Sr., and Frank R. Prieto, Jr.

YOU HAVE READ recently why we could not accept or approve the illegal bid by Syracuse to hold a World Science Fiction Convention in 1966 even if they received the bid.

Now we announce that we are backing 100% the CLEVELAND-DETROIT bid for the gala affair of fandom, the annual World Science Fiction Convention. Their bid for 1966 is, in our opinion, the only legal bid, so far, for the 1966 spot. You'll hear more of this legal bid in the months to come. At this time, let us list some of the science-fiction personalities that are backing this bid, and you'll see that you'll be in good company if you do what's right with science-fiction and science-fiction fandom.

The CLEVELAND-DETROIT bid is endorsed by the following convention committee chairmen, science-fiction organizations, professionals and fans:

PACIFICON II

J. Ben Stark, Al Halevy, Bill Donaho, and Alva Rogers.

DISCON

George Scithers

CHICON III:

Earl Kemp

SEACON:

Wally Weber

DETENTION:

Roger Sims, and Fred Prophet.

CINVENTION:

Don Ford

CLEVELAND I:

Noreen Shaw

NYCON I:

Sam Moskowitz

THE CINCINNATI FANTASY GROUP.

MICHIGAN MISFITS:

Roger & Pat Sims, Fred Prophet, Howard DeVore, Dannie Plachta, George Young, Jim Broderick, Elliot Broderick, and Dick Schultz.

ALSO SUPPORTING ARE: Larry & Noreen Shaw, Stanleigh B. Vinson, Ed Wood, Edmond Hamilton, Leigh Brackett, Charlie & Marsha Brown, Honey Graham, Rog Phillips, Poul Anderson, Frank Dietz, Joe & Robbie Gidson, Mr. & Mrs. Red Scortia, Lewis J. Grant, Roger Zelazny, and Dr. C. L. Barrett.

and SCIENCE-FICTION TIMES:

James V. Taurasi, Sr., and Frank R. Prieto, Jr.

Please turn to page 7

SCIENCE-FICTION TIMES
"The World of Tomorrow Today!"

DECEMBER 1964 / Whole No. 422

Volume 19 / Number 12

THE COSMIC REPORTER / Edited by J. Harry Vincent

H. BEAM PIPER

FOUND DEAD

H. Beam Piper, well-known science-fiction author was found dead early Monday, November 9, 1964 at his home in Williamsport, Pa.

The coroner, Dr. Earl R. Miller said the Police listed the death as self-inflicted. The Investigating Officer said that the writer shot himself with a .38-caliber pistol. Mr. Piper left a note behind instructing the authorities to notify his ex-wife and his literary agent. The note gave no reason for the suicide, but the Investigation showed there was evidence that financial difficulties may have been the cause.

Mr. Piper was formerly a Policeman for the Pennsylvania Railroad, but resigned in 1956 to become a full-time writer. His first published story was "Time and Time Again" in Astounding in 1957. His novels and short stories have appeared in science-fiction magazines, hardcover and paperbacks in the United States, Great Britain, Germany, Italy, and France. We understand that a few novels yet unsold are in the hands of his agent.

He was also keenly interested in guns, and had a collection of over 100 guns which he once loaned to the Lycoming Historical Society Museum. He belonged to the National Rifle Association,

and the Williamsport Writers Forum. He once suggested forming a science-fiction fan club in the area, but this never came about.

He is survived by his divorced wife and cousins at Altoona. He was buried in Fairview Cemetery at Altoona, Pa.

"Magazine Of Horror"

Delayed Again

By Printer

by Robert A. W. Lowndes

NEW YORK, 1 December, (CNS) - The 8th issue of Magazine of Horror, Volume Two Number Two will not be dated two months later than issue #7, because our printers have become recusant, if not recidivist, and have fallen behind schedule grievously again. So the date will most probably be April 1965, and we shall see if renewed repentance brings forth a firm bi-monthly schedule.

Meanwhile, the contents of issue #8 are as follows:

"The Black Laugh", by William J. Makin; "The Hand of Glory", by R. H. D. Barham; "The Garrison" (new story), by

David Grinnell; "Passwur", by Robert W. Chambers; "Orpheus' Brother" (new story) by John Brunner; "Cassilda's Song" (verse), by Robert W. Chambers; "The Lady of the Velvet Collar", by Washington Irving; "Jack" (new story), by Reynold Junker; "The Burglar-Proof Vault" (new story), by Oliver Taylor; and "The Dead Who Walk" (novelet) by Ray Cummings. Departments, as before, are "Introduction", "It Says Here..." (readers' letters and editorial comment), and "Coming Next Issue".

We shall have a new cover design for this issue, as the one used for the November and January issues could not take further effective color-alterations. The artist, Walter, has also done the new cover designs for our companion magazines, Exploring The Unknown and (Real Life Guide To) Sexual and Marital Knowledge. The latter two publications will also be involved in the necessary date jumping, going from the February to the May issues. ... It's hard at times not to feel persecuted!

Response from readers have increased, and the Laurence Manning story, "Caverns of Horror" has received more comment, and more enthusiasm than any other story we have published thus far. Unfortunately, the science-fiction reprint originally planned for issue #8 could not be used this time, but we'll have it in the following issue, as well as the Wallace West tale which has been crowded out of two issues in a row -- a new story entitled "Sacrilege".

"A M A Z I N G" & "F A N T A S -
T I C" S E T N E W L O W
A D R A T E S F O R B O O K
A N D F A N M A G
P U B L I S H E R S

by Cole G. Lalli

NEW YORK, 8 December, (CNS) - We have frequently been asked why the science-fiction magazines in general do not carry more than a smattering of display advertising. The answer seems to be because advertisers do not feel that the

market warrants their efforts into this field. We feel differently. We have been many times queried about the whereabouts of and availability of science-fiction literature encompassing hard-cover books, paperback books, fan reference publications and fanzines. This certainly indicates that there is a market for advertising in science-fiction.

In an effort to encourage its development we have designed a low, low advertising rate schedule for both Amazing and Fantastic which will provide a monthly advertising media through which publishers can reach 65,000 science-fiction readers who would be only too happy to buy these publications if they knew they were published and where sold.

This is a program that we think many of your subscribers will find worthwhile looking into. We'd like to have an opportunity to give them particulars. To obtain our new rate card, as well as any additional information plus speedy, efficient service, we hope that those interested will write, call or wire either myself or Hal Cynos, Fiction Group Advertising Manager, One Park Avenue, New York, New York 10016. The phone number is (212) ORegon 9-7200.

"S P A C E M E N" G O E S
A N N U A L L Y

NEW YORK, 14 December, (CNS) - James Warren and Forrest J Ackerman's science-fiction space movie magazine, Spacemen has gone annually from quarterly, it was announced today.

The next issue of Spacemen, 1965-66 Annual will be out around June 1965. It will contain all new material.

The reason for the change of schedule is the obvious one, lack of enough sales to have it continue quarterly.

This is, as far as we can find out, the first magazine devoted to the space opera movies. So far no other publisher has seen fit to bring out a similar magazine.

It is an excellent magazine for those who follow the space.science-fiction movies.

Advertise in "SCIENCE-FICTION TIMES"!!

STATE OF FANDOM

edited by Lane Stannard

"HUGO" INVESTIGATING COMMITTEE CHAIRMAN SENDS OUT "OPEN LETTER" TO HIS COMMITTEE AND TRIES TO MAKE IT WHAT IT IS NOT

An open letter dated November 25, 1964, and signed by Dick Lupoff, was sent to his committee investigating "Hugo" Procedures indicates that he intends not only to better the nominations and actual "Hugo" Awards, but to be a "Panel of Experts" without permission. The Open Letter was sent to Anthony Boucher, Harlan Ellison, Ethel Lindsay and Joseph Nesvadba of his committee and to others interested, including a few amateur science-fiction magazines.

While it does a good job of asking questions about the number and the type of awards and how to nominate and vote on same, he also assumes the job of picking supplementary nominations for the 1965 World Convention; a job the committee was never picked for. This jumping the gun and trying to be a "Panel of Experts" is strictly uncalled for; and an investigation should be made by the Pacificon II Committee as to why this has happened.

The Open Letter reads in part:

"Our Committee was charged by the Pacificon II business session with two tasks:

1. To investigate Hugo Procedures, reporting on an interim basis to London II and on a final basis to the 1966 World SF Convention, wherever it may be held.

2. To conduct a poll of fandom for supplementary nominations for the 1965 66 Hugos (that is, the awards for 1964, to be presented in 1965 in London).

Because the second task is the more simply fulfilled, I will discuss it first. The London Committee is conducting the customary poll of fandom for Hugo nominations. They will of course tabulate these in the usual manner to determine who appears on the final ballot.

Anyone who feels that a deserving work, because it appeared in a medium or publication not widely followed in fan-

dom (such as a short story in a non-SF magazine) or for other reason, will not come to the attention of enough fans to receive fair consideration, may gain for such a work additional consideration by bringing it to the attention of any member of this committee. If possible, the letter should give the reason for special consideration, and should provide a copy of the work if it is not readily available."

Actually the Lupoff committee was given the following assignment by the Pacificon II Convention: "Moved that a Committee be formed to study the question of broadening the base of Hugo nominations, a preliminary report to be given at the 1965 Worldcon and a final vote on the report to be taken at the 1966 Worldcon."

Nowhere is there any basis for Mr. Lupoff to become a "Panel of Experts" and try to dictate nominations of any type to the Londoncon. We suggest that his committee ignore this part of the open letter and that science-fiction followers do the same. We further suggest that at the London Committee inform Lupoff to do only the work he is authorized to do.

Now we go to the work the committee was authorized to do and here we ask full cooperation.

"....Considerable concern has arisen in the past few years over actual or potential abuses in the selection of winners (as well as in the process of nominations). The opinions of all members of this committee, and of the entire science-fiction community, are solicited at this time. When I have received sufficient statements from you I will assemble them, do whatever sorting and editing seems appropriate, add ideas of my own, and prepare a rough draft of a document which I will recirculate to the recipients of this letter.

You will be then asked for further comments and suggestions. I hope to run this potential document through the mill in the fashion described above at least three times, four if possible, by August. This document will then constitute our preliminary report to the London business session.

To assist you in answering this letter, and to assist me in assimilating

your answers, I will append a list of questions to this letter. You may answer any, all, or none of them, and may also provide any additional "free form" response you wish....." - Dick Lupoff.

QUESTIONS

I. CATEGORIES

Present categories, used by both Pacifcon II and Loncon II, are: Best Novel, Short Story, Magazine (professional), Magazine (amateur), Artist, and (Book?) Publisher.

Many other categories have existed at one time or another, the most recent casualty being Drama, suspended by Pac II and not restored by Lon II. The most recent addition is Publisher, established by Pac II as a one-time award, supposedly, but retained by Lon II as a regular category. Now, our questions are: (1) Shall the six categories of the 1964 and 1965 conventions stand indefinitely? Or (2) Should Drama be reinstated? (3) Should any other existing category be dropped? (4) Should any other dropped category be reinstated, or any new categories be established?

(Our suggestions: All present categories should be continued and Drama should be added, also the article or non-fiction Hugo be reinstated. Also each World Con Committee should have a free hand to add or drop any as the times and conditions indicate -- a preliminary vote of the convention membership might be a wise move as to what categories should Hugos be awarded to - editor)

Specifically, five of the six awards are in the pro field, with one only reserved for fan activity. (5) Should the Fan Mag Hugo be retained? (6) Regardless of your response to (5), should any other fan oriented awards be instituted as Hugos (separate fan awards are not the concern of this committee)?

(The present Fan Mag Hugo should remain, no other fan Hugo should be instituted - editor.)

II. NOMINATIONS

Nominations are presently performed on a more-or-less "open" basis, so many years limited to convention members, and

for the next two years supplemented by special nominations from our committee. (1) Should this procedure be changed? (2) If so, how? (Should clubs, etc., be permitted to nominate and/or vote? What about other institutional members? Children? Pseudonyms?) (3) Who shall take over the task of making supplemental nominations when our charge expires? (4) Should the practice of supplemental nominations be continued at all?

(First of all your committee is not empowered to make supplemental nominations. Second: There is no need for a so called "Panel of Experts". The fans and readers of science-fiction have enough or more than enough brains to make their own nominations. Nominations should be open to all individuals interested in science-fiction, be he fan, pro, editor, publisher, author or what have you. He should not need to be a member of the Worldcon to nominate. No clubs, etc., as a unit should be permitted to nominate. No supplemental nominations, we repeat, is necessary! We don't need a big daddy to see that we do right -- editor.)

III. ELIGIBILITY

At present literary works are eligible up to three times: magazine publication, first hardcover book publication and first paperback publication. (1) Should this be changed? (2) If so, how?

(No change necessary - editor.)

IV. VOTING AND TABULATION

Regarding who may vote, see questions concerning nominations. As to how votes should be counted, should we change the system so as to assure majority winners rather than the present plurality winners? If so, how shall this be done?

(As for who should vote, all should be allowed to make the final vote, but we think that non-members of the convention should be charged a small fee -- say 25¢. This 25¢ going towards paying for the Hugos themselves. Present system of counting is good. No change here necessary -- editor.)

V. VOTING TIME AND PLACE

Should voting at conventions be permitted?

(NO -- editor.)

VI. SPECIAL AWARDS

In past years the practice of making special awards has been utilized by a number of conventions in addition to the usual category awards. A high (or perhaps a low, depending upon one's point of view) was reached at Chicon III with its numerous and varied special awards. Pacificon II did not give any in the fashion that special awards are usually given, i.e., by the concom at its own discretion, but used the term special award for its new "Publisher" category.

I would like to receive your opinion regarding special awards. Should they be dropped altogether? If not, can we attempt to lay down any sort of guide lines at all for future cons to observe in determining whether to give any special awards, how many, to whom, for what and by what mechanism?

(The special awards should be left to the Worldcon committee, but they should not be called Hugos in anyway, nor should they look/or be the same as a regular Hugo award -- editor.)

Answers to the above should be sent to Dick Lupoff, Merry Hell, Poughkeepsie, New York 12603 before December 31, 1964.

In regards to the above, we received a statement from Dill Donaho of the Pacificon II Committee, saying:

"Just for the record: The Hugo Study Committee has nothing whatsoever to do with nominations. The motions passed at the Pacificon II were as I sent them to you. (and published in our last issue - editor) From the platform Halevy said something about "The Hugo Study Committee will be appointed, etc." However Al was overruled by the rest of the committee--and even came to change his own mind--and it was not done."

Another bit of trouble has developed in the Hugo business. We understand that a certain party has been trying hard to force London to enlarge the Hugo Awards so that he may have a chance to obtain

one. This resulted in Howard DeVore who is making the physical Hugos to make this statement:

"There are rumors circulating that the production group will not provide London Hugo's unless they revive the "Dramatic" category. I am the producer of these Hugo's, they were authorized by BAYCON and will be turned over, regardless of any pressure group.

"All decisions are the responsibility of the sponsoring group and I abide by their decisions. I have no personal opinion regarding a "Drama" Hugo -- I just make the things!"

Come, come now boys, there must be an easier way to get a Hugo than by getting appointed to committees and trying to pressure one. -- try earning one.

WE BACK CLEVELAND-DETROIT FOR 1966!

Continued from page 2

UNDER THE APPROVED ROTATION PLAN, Cleveland-Detroit is legally allowed to bid. Any other mid-West area can also bid if they so desire. The Eastern area will have their chance to bid for the 1967 World Convention. Why then has Kyle decided to jump the gun and bid for the 1966 spot?? Why? Why not take his chances with the 1967 bid?? Why??? If he is so darn fires anxious to make the bids more competitively as he states, why not wait a year?? Why must Syracuse have it in 1966?? These questions have been puzzling us, until we remember that the 1965 Worldcon will be held in London. Could it be that Kyle is afraid that the United States fans will not be push-overs for a Syracuse bid or any Kyle bid? And that he figures the British fans (most of the fans at London will be British with but a few from the United States and other countries) will not worry too much if Kyle goes money-wild again as he did in 1956?? Has he more friends in England than in the United States that will back him up? We think that the fact that London is holding the Convention in 1965 is the key for the Kyle bid for 1966. We state again: The 1966 bid for Syracuse is not acceptable and will NOT be supported by Science-Fiction Times. Why? Two main reasons: 1. Kyle and his bad-handling of

the 1956 New York World Convention, 2. We favor the Rotation Plan and unless there is a REAL reason for setting it aside we want it kept to give all U.S. fan areas a fair shake at a World Con. SUPPORT CLEVELAND-DETROIT FOR 1966, AND FOR 1965 -- LONDON.

FANTASY FILMS, RADIO & TV

by Don Hutchison

Back in 1956, in an article entitled Worst Foot Forward, film fan Robert Bloch registered a strong indictment against practically all s-f films.

According to the admirable Mr. Bloch the field of science-fiction is suffering in the grips of a kind of schizophrenia: "on one hand a literature which is consciously striving to improve in content and presentation, and on the other, a (public image) in the form of lurid and moronic movies, TV and radio which caters only to the oafish and the perverted."

Bloch contended that there is nothing in the film or TV line which could possibly lure discriminating audiences into reading the magazines, and that the magazines can't hold the types who enjoy the world-rapes and monster-baiting of the grade Z movie.

In other words (still paraphrasing) the field has suffered from its own popularity in the mass media; the more popular the so-called s-f movies are, the fewer people are attracted or held by the s-f magazines. If the field is to be represented for what it is -- an articulate and exciting branch of modern literature -- "then s-f will have to find a few John Hustons and Stanley Kramers and John Fords who will film some first-rate material and thus attract sufficient readers to the first-rate magazines."

Unquote and bravo, Mr. Bloch.

That was written in 1956, and things haven't changed appreciably. BUT one event of stellar importance hovers on

the s-f film horizon: Ray Bradbury's The Martian Chronicles. For those of us who really care how the field is represented -- who love the film medium as well as s-f -- here is something to get excited about.

In a major interview in the December '64 Show, ("Portrait of Genius") Bradbury speaks of his "wonderful and creative relationship" with Alan Pakula and Bob Mulligan, who produced and directed To Kill a Mockingbird, and who will do the same for Bradbury's own novel. In the October S-F Times this correspondent reported Gregory Peck's personal enthusiasm for the project. At almost the same time Universal Studios made an official announcement that it would indeed film the Bradbury property, and that it would be a film of major proportions -- the most costly motion picture in the history of the studio. Considering that Universal produced the multi-million dollar Spartacus, it would seem that The Chronicles will get the full treatment: it will quite probably be a road-show attraction in 70mm. or Cinerama. Considering the resources of the studio and the various talents involved, this sounds like the r-e-a-l-l-y BIG one!

On a more mundane level, two other major studios have announced film line-ups which include items of interest: In January, Paramount will reissue Psycho, that traumatic, goulash goulash cooked up by Mr. Hitchcock and the aforementioned Mr. Bloch.

In February, and also from Paramount, will come the Technicolor science-fiction film, A Crack In The World, starring Dana Andrews and Alexander Knox.

In April Metro will release George Pal's The Power, billed as a "film of menace"; based on the s-f novel by Frank M. Robinson. (Also coming up from Pal: Stapledon's Odd John and Philip Wylie's The Disappearance.)

And (for those who care) Paramount will release the horror double bill of Dr. Terror's House of Horrors and The Man Who Could Cheat Death. Both are from Hammer Films. Dr. Terror stars Peter Cushing and Christopher Lee of "Frankenstein" and "Dracula" fame. Along

COMING SOON "THE SCIENCE FICTION YEARBOOK" COVERING THE YEAR 1963 COMPLETELY!!!!!!

the same lines, 7 Arts have plans to re-issue a double-bill consisting of Curse of Frankenstein and Horror of Dracula, the two Hammer productions which started it all.

Not s-f, but certainly of interest is Tony Richardson's The Loved One, now being lensed in Hollywood and environs. The screen version of Waugh's satire on Forrest Lawn Cemetery is being scripted by Terry Sothorn of Dr. Strangelove fame, and promises to be fully as outrageous. With a cast that includes Jonathan Winters, Robert Morley, Rod Steiger, Robert Morse, Sir. John Gielgud, and Liberace, The Loved One has already stirred up excitement. It should be a great success because the producers have promised, "there's something in the film to offend everyone".

THE REVIVAL OF OTTO BINDER

NEW JERSEY, 14 November, (CNS) - Otto O. Binder, one-time leading author of science-fiction is having a revival. Many of his famous stories are now being prepared for paperback publications. His famous Adam Link stories, which Outer Limits nased one of their programs on recently, will be out (as stated before) in paperback form shortly. It will contain 8 of the 10 stories written around the robot hero, reworked into a long novel form. We have been informed that the novel built with the 8 stories as a foundation and interwoven into one story is an outstanding work. The two stories not used are: "Adam Link In The Past" and "Adam Link Fights A War", and both are not exactly part of the regular series. Paperback Library is publishing this one.

Belmont is also bringing out an Otto Binder novel in 1965. This will be "Anton York" as a novel of some 75,000 words. This novel is made up of four stories from the old Thrilling Wonder Stories, and also tie-up into a one novel-length yarn.

Other stories of Otto Binder are also possible for 1965 publication.

For those who weren't around in the hey days of Otto Binder and have asked

us this question numerous times in the last few months: Otto O. Binder and Eando Binder are one and the same person. When Otto first started writing in the early '30's, he teamed up with his brother Earl, thus Eando Binder. Shortly thereafter his brother left the writing team, but Otto kept the Eando name until after the War. His other brother Jack Binder was a well-known science-fiction illustrator before the war. In the 40's Otto went into the comic book field writing comic strips, among them the wellknown Capt. Marvel. His brother Jack went along as a comic book artist. Many times Otto doing the script and his brother illustrating.

Otto was a member of the pre-war Queens Science Fiction League, and did his bit for the First World Science Fiction Convention in 1939.

PAT FRANK IS DEAD

JACKSONVILLE, FLA., 12 October, (CNS) - Pat Frank, well-known to science-fiction readers for his science-fiction novel, "Mr. Adam", died today at St. Vincent Hospital of acute pancreatitis. He was only 57 years old. He is survived by his parents, Mr. & Mrs. Mont Barwald; a son, Pat Frank, Jr.; and a daughter, Mrs. Joseph Pylka; plus two sisters and a brother.

"NEW WORLDS" AND "SCIENCE FANTASY" GOING MONTHLY

The British science/fantasy magazines, New Worlds Science Fiction and Science Fantasy are going on monthly schedule from bi-monthly in January 1965, an informed source revealed recently. Both magazines were sold early in 1964 and were changed from digest to pocket-book size. New Worlds changed to bi-monthly; Science Fantasy was already a bi-monthly. Both magazines now are experimenting with inside illustrations.

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TO GET THE MOST OUT OF YOUR AD DOLLAR.
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2¢ per word in the CLASSIFIED ADS.

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SCIENCE FICTION FORECASTS

Coming Up Next In The Pros

WORLDS OF TOMORROW -- March 1965

Complete Novel: WORLD OF PTAUVS by Larry Niven. Novelettes: SCARFE'S WORLD by Brian W. Aldies. (Scarfe's world was of no importance whatsoever...except to its inhabitants!), and PARIAN PLANET by Lloyd Biggle, Jr. Short Story: BY WAY OF MARS by Ron Goulart. Special Features: UNDERSEA WEAPONS TOMORROW by Joesph Wesley, and PHOBOS: MOON OR ARTIFACT? by R. S. Richardson. Department: EDITORIAL by Frederik Pohl. Cover by Schelling for "World of Ptavvs".

FANTASTIC February 1965

Novelet: A FORTNIGHT OF MIRACLES by Ran-

dall Garrett. Short Stories: PASSAGE TO BILFAR by Roger Zelazny, WINTERNESS by Ron Goulart, and THE VAMP by Thomas M. Disch. Serial: (conclusion) THE REPAIRMEN OF CYCLOPS by John Brunner. Feature: EDITORIAL. Cover by Heidi Coquette, illustrating: "A Fortnight of Miracles".

AMAZING STORIES -- February 1965

Short Stories: FAR REACH T O CUGNUS by Fritz Leiber, THE ANSWER by Bill Casey, REUNION by David R. Bunch, and THE GOBBITCH MEN by Alfred Grossman. Serial: (conclusion) HE WHO SHAPES by Roger Zelazny. SF Profile: S FOWLER WRIGHT: SF'S DEVIL'S DISCIPLE by Sam Moskowitz. Features: GUEST EDITORIAL by Poul Anderson, and T H E SPECTROSCOPE. Cover by Paula McLane, illustrating "Far Reach to Cugnus".

THE MAGAZINE OF FANTASY AND SCIENCE FICTION -- February 1965

MARQUE AND REPRISAL (short novel) b y Poul Anderson, THE SIN OF EDNASCHUSTER by Willard Marsh, MRS. FRIBLEY'S UNDERDOG by Sue Sanford, TIME AND THE SPHINX by Leah Bodine Drake, Science: HARMONY IN HEAVEN by Isaac Asimov, SWITCH b y Calvin Demmon, LOOK UP (verse) by Karen Anderson, THE ABSOLUTELY PERFECT MURDER by Miriam Allen deFord, THE PLACEBO EFFECT? by Theodore L. Thomas, THE DEAD EYE DICK SUNDROME by Robert M. Green, Jr., and DIALOGUE IN A 21st CENTURY DINING ROOM by Robert F. Young.

A MOST MERRY CHRISTMAS AND A GOOD NEW YEAR - from all of S-F Times.

SCIENCE-FICTION TIMES

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