

# Fantasy Times



200<sup>TH</sup> ISSUE

# Fantasy-Times

"THE WORLD OF TOMORROW TODAY!"

15th Year - #200

FIRST JUNE 1954 ISSUE

Vol. 9 - No. 8

## SAM MINES QUILTS STANDARD MAGS

NEW EDITOR NOT YET NAMED

New York, N.Y., 23 June, (CNS) - Sam Mines, editor of Thrilling Wonder Stories, Startling Stories, Fantastic Story Magazine, will resign from that position effective June 25th, 1954.

He will continue as an instructor with a writers' school, do some freelance writing (mostly non-s-f) and perhaps, in the near future, do some editorial work.

He has been with Standard Magazines for 12 years starting as editor of the company's western magazines, including Texas Rangers which, by the way, is the only pulp western still being published monthly, and the last of the single character pulp magazines.

It was on June 15, 1951 (concluded on page 10)

### "SPACEWAY" TO SKIP AN ISSUE

Los Angeles, Calif., 13 June, (CNS) - William L. Crawford, editor of Spaceway, announced today that the next issue of his magazine will not be out until fall. He states "There will be no issue of Spaceway until Fall. If our plans do not suffer a setback, it will go on sale in the latter part of August or the first of September" (concluded on page 8)

### PAL'S S-F MAG STILLBORN

Los Angeles, Calif., 13 June, (CNS) - Geo Pal's proposed science-fiction magazine, George Pal's Tales of Space Conquest, has been dropped stillborn. The first issue was linotyped, interior cuts made and page proofs pulled, when lack of financial backing, plus a poor market killed it.

### FOURTH ORBIT OUT IN AUGUST

New York, NY, 16 June, (CNS) - The fourth issue of Orbit Science Fiction, dated Sept-Oct 1954, will be on sale during the mid- (concluded on page 6)

WORLD'S OLDEST SCIENCE-FICTION NEWSPAPER

THE COSMIC REPORTER

by Arthur Jean Cox

The name of the LASESer who committed suicide (see Fantasy - Times #199) is Bill Mosleigh, not Bill Mosley. (He had a one-page article in the last issue of Shangri-La, called "The End Is Yet").

Daniel W. Fry, 46, an Azusa (California) man, claims that he rode from the White Sands Proving Grounds in New Mexico to New York City on the night of July 4th, 1950. It took 30 minutes to make the round trip. The saucer went 6000 miles per hour, he says. He hasn't told anybody about it until now for fear of losing his job, he says. The story he relates is the usual one: He was alone in the desert. The saucer landed. He was informed by unseen persons (via telepathy) that they were super-scientific decendants of a previous Earth civilization which had been destroyed by atomic warfare, and they wanted to warn us against repeating the mistake.

Fry has written a book: "The White Sands Incident" published by New Age of Los Angeles. He says that he's willing to submit to a lie-detector test to prove he's telling the truth. He took part in The International Saucer Convention at the Carthay Circle Theatre in Los Angeles, June 4-5-6.

The finest of the numerous articles to appear recent-

ly on comic books is, in my estimation, "Paul, The Horror Comics, and Dr. Wertham", by Robert Warshaw in the June Commentary. Warshaw discusses, in a sensible and honest fashion, such comic books as Mad, Panic, Tales Of The Crypt, The Vault Of Horror and Weird Science-Fantasy, as well as Dr. Fredric Wertham's book, "Seduction Of The Innocent", which is an indictment of the comic book industry. (The "Paul" referred to in the title is not the s-f artist, but a hypothetical child of that name.)

Forrest Ackerman has been asked to serve as technical advisor on a movie which sounds like a real science-fiction film: Begins with a landing on Mars and takes off from there to other solar systems...systems with double-suns, contra-terreno worlds...the whole works!

About the no-more-serials-at-MoF&SF business: Forrest submitted some time ago to them a short story by Chad Oliver; the editors returned it, saying "This is good -- it's material for a novel, though, not a short story -- have Oliver expand it into a novel for us". Oliver did -- and B&LoC returned it, red-faced, saying that their publisher had nixed all further serials. Apparently, they just didn't like it! (Editorial Note: Official statement on serials in Fantasy & Science Fiction, from their New York Office is that they will publish serials when they come up-

FANTASY BOOKS

by William Blackbeard

9 TALES OF SPACE AND TIME, Edited by Raymond J. Hooley, Holt, 1954, 307 pp., \$3.50.

TIME TO COME, edited by August Derleth, Farrar, Straus and Young, 1954, 311 pp., \$3.75.

EDITOR'S CHOICE IN SCIENCE FICTION, Edited by Sam Moskowitz, 1954, 285 pp., \$3.50.

This is the Age of the Anthology. The book-buying public, that infinitesimal and blessed segment of American, seems at last to be willing to purchase collections of short stories in hard covers -- at least if the stories are by "name" authors (Faulkner, Farrell, etc.), or are presented by the publisher with clear categorical labels. Certainly such is the case if one is to judge by the number of volumes of short stories currently being published which apparently avoid the remainder tables -- and science-fiction is, and has been, riding the crest of this profitable wave.

This continuing popularity of science-fiction short story anthologies seemingly has little to do with good taste or common sense, perhaps fortunately for publishers and royalty-conscious authors. For after the first half dozen reprint collections had

(continued on page 11)

on a super-job done by a extra-top name in the field. (ed)

# Fairman Leaves Amazing

New York, NY, 22 June, (CNS) - Paul W. Fairman, managing editor of Ziff-Davis' Amazing Stories and Fantastic, has left that post to go back to freelance writing.

Mr. Fairman was one of the chief writers for the Palmer and Browne's pulp Amazing Stories and Fantastic Adventures (and other s-f magazines) doing work under a number of pen names. He gave this up to edit the first issues of IF, later giving up that editorial position to work on the editorial board of the Ziff-Davis fiction magazines. Now he has resigned to once more return to his first love, writing.

He has already sold a yarn to the Saturday Evening Post (non-s-f) and has been requested by them to do a whole series.

Howard Browne will carry on alone for the time being, as a new managing editor has not as yet been selected.

Other news from Ziff-Davis is that Howard Browne has dropped the one page "selected" readers' column from his two s-f magazines. He stated that the watered-down readers' column pleased no one. Those that disliked it, didn't want the page taken away from the fiction material while those that wanted the column wanted more pages. With 128 digest-size pages, Browne feels that he can't spare (concluded on page 6)

## TWO-DAY N.Y. "METROCON" SET FOR LATE OCTOBER

"METROCON" TO BE FIRST  
EFFORT OF COMBINED NY  
FANDOM

New York, NY, 23 June, (CNS) - The New York Fandom Council, a joint congress of New York fan clubs, (at present having the membership of The Eastern Science Fiction Association of Newark, NJ, and The New York Science Fiction Circle; the other NY-NJ clubs can join) will present their first convention, The Metrocon, on October 23 & 24, 1954.

It will be held at Werdermann's Hall, 160 3rd Ave., NY, site of the famous Fanvet Conventions in April of each year.

Two afternoon sessions starting at 1 PM, will be open to the public and will include a sound film and many interesting well-known speakers. A short auction will conclude each session.

On Saturday evening, Oct. 23, at 8 PM, a Halloween party and dance will be held. Admission is free to members of the Metrocon and their ladies.

On Sunday evening, the hall will remain open for an informal and bull-session.

Membership in the 1954 Metrocon is \$1.00. Those

The November 1954 issue of Science Fiction Quarterly will have a cover by Freas and feature Wallace West's "Moon Dance". Wallace West's "No War Tomorrow" published in the May 1951 Science Fiction Quarterly is actually a sequel to the above mentioned "Moon Dance".

The second issue of Science Fiction Stories is now on the stands. We have been informed that this "magazine" will continue if each issue published continues to sell well.

## NO REVIVAL FOR "SPACE S F"

New York, NY, 20 June, (CNS) - A report comes to us from a very reliable source that Space Science Fiction will NOT be revived, tho its editor announced that it would at the recent Fanvet Convention. The report states that plans have been materially changed since then. We (continued on page 10)

who wish to join are requested to send their \$1 to George Nims Raybin, Attorney at Law, 401 Broadway, New York 13, NY.

LETTERS TO THE EDITOR

(Last March, we were informed by one of our reporters that Ray Palmer was planning to use two color covers on his magazines. As usual, we checked, this time by writing to Ray Palmer. His answer, as usual, was of great interest.

Since we wanted something by Palmer in our 200th issue, we delayed presenting his letter to our readers until now.—ed)

Am herst, Wis.  
April 3, 1954

Dear Jimmy:

We considered using a different cover setup on Universe, but abandoned it temporarily, as we have three very good covers in the house, two by Finlay, and we must use those first.

The next issue of Mystic (now on the stands—ed) will use the new setup, which isn't a two-color job, but three.

Why does Gardner review Mystic as a stf mag? It isn't. It's of no interest to stfans. Naturally he says Phui. It isn't for the stfans any more than Children stories about Peter Rabbit. Ask him to drop it from his list. Even Fate isn't of interest to stfans. If it is, they are interested in spirits!

Our cover idea isn't as simple as your reporter intimated. We will have some striking covers, I think, but not in the stf

field for awhile, at least six months. By then I hope prosperity has returned. Enough mags are folding so that the remaining ones should be able to regain some of the lost sales.

We think Universe is going to be even better, now that it is alone. We've some terrific stuff coming up. For instance, a Hamilton yarn as good as his STAR Kings.

You've got to be a fool or a fan to publish stf these days, and no doubt about being a fool, but I am also a fan, so that makes me hopeless. But darn it, I'll hang on with everything I've got, and make money with Fate. That mag sure supports us! If anybody doubts I'm a fan, then let them look at the \$40,000 I've poured into my fanmag—for it sure isn't a professional success!

Regards,

Ray

(We are the first to agree with you that Fate and Mystic are not s-f mags. As to why Tom Gardner reviewed Mystic with the 1953 s-f mags, we don't profess to know. We'll let him answer that. As to Fate and Mystic not being OF interest to s-f fans and readers, we beg to disagree with you. Fantasy-Times is circulated mostly among s-f readers instead of fans, and we always get numerous letters from these readers asking for information on your two non-s-f mags. It seems that anything Ray

Palmer publishes is of interest to s-f readers! We also know of numerous s-f fans (ourselves included) who keeps complete files of Fate and Mystic and also have them professionally bound as they do with their s-f magazines.

Though we don't always agree with what you publish in your s-f mag Universe, we want to see the mag continue publication and be a success, if for no other reason than to see you still in the field.

We hope that our reports from most of the other publishers in the field, stating that the end of the recession of s-f mags ended late in 1953 and that now, while increases in sales are slight, still the drop in sales has ended, applies also to your mag.

Also this has been the first chance we've had to thank you for the return of "The Club House" by Rog Phillips. The old "Club House" in Amazing brought us numerous new subscribers and we're sure the new one will also. Unlike most fan mags, we can not put any of our own cash into Fantasy-Times. We've been in the black since 1948 and with the return of "The Club House", we are assured of remaining that way.

Sincerely,

James V. Taurasi

REMEMBER, the biggest convention of the NY-NJ area for 1955 is the FIFTH FAN-VET CON to be held April 17, 1955. Make your plans now to be there!

SLICK S-F

by Donald E. Ford

Collier's, June 11:

"A Report On Our Flying Saucer Balloons" by Charlette Knight. An article about the plastic balloons used by military & civilians for data on upper stratosphere. They've reached 100,000 feet and stay there for 3 days carrying 250 lbs of instruments. Many have been mistaken for Flying Saucers, hence the title of the article.

Life, May 31:

"Flying Saucer bounces off Design Board", illustrated by A. Leydenfrost. Drawing of a 40' Flying Saucer that the Air Force is expecting to build for tests, etc.

Life, June 7:

"The World We Live In: Part X - Icebound Barrens Of The Artic Tundra". If you've liked the others in this series, you'll already have gotten this issue by now.

Time, June 14:

Of interest to a number will be the write-up of Oppenheimer on his denial of any further secret documents.

Time, June 21:

In the Science column mention is made of a new radio telescope under construction near Manchester, England. It's equipped with transmitting equipment. It's figured they could bounce a beam off Venus or

Mars.

Life, June 21:

R&F Klep has a 2 page-drawing of a proposed Atomic locomotive. Design was worked out by Dr. Lyle Borst at University of Utah.

Mad, #15, Sept:

"Captain Tvideo!" A satire on Captain Video.

Panic #4, Sept:

"I Touched A Flying Saucer!" by Pvt. 'Skull' E. Adams Keyhole, U. S. K-9 Corps (Dishon. Disch.). This little gem is terrific. They have a take-off on s-f fans in this item that is as good a satire as could be done by the fan mags. I think I heard Tucker say the author (Jack Davis) was an old-time fan. Anyway, it's good!

TOPS IN CIRCULATION

--- GALAXY

New York, N.Y., 28 June, (CNS) - We were informed today that Galaxy Science Fiction now has five foreign editions. One each in Great Britain, Italy, France, Argentina, and Norway. We understand that more are in the works.

Galaxy claims to have the largest circulation of all science-fiction magazines. The circulation is supposed to be 15% to 20% higher than its nearest rival.

The number after your name on the address sticker is the last issue of F-T you have coming. Resubscribe as soon as possible.

"ASTOUNDING"

IS A MAN

New York, N.Y., 28 June, (CNS) - It might be said that this year Astounding Science Fiction is "now a man". With the October 1954 issue, Astounding completes 21 years under Street & Smith. It was the October 1933 issue of Astounding Stories that was the first one published by Street & Smith. This makes Astounding the longest published by one company. At the time Astounding joined the S&S line-up, Street & Smith was the largest publishers of pulp magazines; Astounding is the last of the chain, tho you couldn't actually call it a pulp anymore.

The second longest under one publisher is Thrilling Wonder Stories purchased by Standard in 1936, then comes Amazing Stories, obtained by Ziff-Davis in 1938.

While Astounding is the longest published by one company, it also holds two more records that are even more outstanding.

(a) Since that October 1933 issue it has always been published monthly. 21 years of monthly publication is a record that probably never be equaled by any other s-f publication.

(b) Its present editor, John W. Campbell, will have served 17 years in that position this Fall, making him the longest air editor has served on one s-f magazine. The second in line is Mary Gnadinger.

who served 14 years with Famous Fantastic Mysteries.

Astounding will celebrate its 25th anniversary as a magazine with its January 1955 issue.

While Astounding is breaking such records at home, its also breaking similar records overseas. The British Edition (first U. S. s-f mag to have one) will celebrate its 15 anniversary issue with its September 1954 issue. Its first issue was the September 1939 issue. Also the British Astounding is the oldest s-f magazine published in Great Britain. All others, reprints or home products are post-war publications.

Coming up soon on Astounding is a Bonestell cover.

FOURTH ORBIT OUT IN AUGUST (concluded from page 1) dle of August. It will feature a cover by the popular s-f artist Ed Valgursky and contain: "Last Night Of Summer" by Alfred Cornell, "Beast In The House" by Michael Shaara, "Danger Past" by James E. Gunn, "Me Feel Good" by Max Dancy, "No More Stars" by Irving E. Cox, Jr., "The Thinker And The Thought" by August Derleth, "The Image Of The Gods" by Alan E. Nourse, "Adjustment Team" by Philip K. Dick, and "Intruder On The Rim" by Milton Lesser; plus a department "Science Notes",

FAIRIAN LEAVES AMAZING (concluded from page 3) more than one page, thus as the column pleased no one, dropped it.

Ziff-Davis' American reprint detective magazine The London Mystery Magazine did quite well with its first issue, and a second issue will come out in August. The magazine is published quarterly.

#### SCIENTI - BOOKS

by Stephen J. Takacs

#### NEW SF BOOKS RECENTLY OUT:

"Lost Continents" by L. Sprague de Camp, non-fiction, The Gnome Press, NY, \$5.00.

"Hero's Walk" by Robert Crane, Ballantine Books, NY, paperbacked 35¢, cloth bound, \$2.50.

"Untouched By Human Hands" by Robert Sheckley Ballantine Books, NY, paper covered, 35¢, cloth bound, \$2.50.

"The Weapon Shops Of Isher" by A. E. van Vogt, and "Gateway To Nowhere" by Murray Leinster, (both in one paper bound book) Ace Pocket Books, NY, 35¢.

"Adventures in Time and Space" by Healy & Mc Comas paper bound, Fernant Books NY, 25¢.

"Human?" edited by Judith Merril, Lion Books, NY paper bound anthology, 25¢

"The Year's Best Science Fiction Novels: 1954", edited by Everett Bleiler & Ted Dikty, Frederick Fell NY, \$3.50.

"Dark Dominion" by David Ducean, Ballantine Books, NY, paper bound 35¢, cloth bound, \$2.50.

"Nine Tales Of Space & Time", edited by Raymond J Healy, Henry Holt & Co, NY, \$5.50.

"G.O.G. 666" by John Taine, original, Fantasy

Press, Reading Pa., \$3.00, "Engineer's Dreams" by Willy Ley, non-fiction, The Viking Press, NY, \$3.50.

"Science Fiction Thinking Machines", edited by Groff Conklin, Vanguard Press, NY, \$3.50.

"Portals Of Tomorrow", Edited by August W. Derleth, Rinehart & Co., NY, \$3.75.

"The Giant Anthology Of Science Fiction", edited by Leo Margulies and Oscar J. Friend, Merlin Press, NY, \$3.95.

"The Outsiders: Children Of Wonder", edited by William Tenn, Perma Books, NY, 35¢.

"Ring Around The Sun" by Clifford Simak, and "Cosmic Manhunt" by L. Sprague de Camp, (both in one pocket book) Ace Books, NY 35¢.

"Brain Wave" by Paul Anderson, Ballantine Books NY, 35¢ (paper bound only)

"V-2" by Walter Dornberger, introduction by Willy Ley, The Viking Press NY, \$5.00.

#### "SCIENCE FICTION DIGEST" DELAYS THIRD ISSUE

New York, NY, (CNS) - The third issue of Science Fiction Digest which should have come out in July has been delayed until sometime in August. After that the magazine is expected to be out on a bi-monthly schedule. The delay is planned to avoid the normal slight slump of the summer months.

Chester Whitehorn indicated that the magazine is doing well, and that he (concluded on page 17)

# Science Fiction Upswing

(A CYCLIC CONDITION)

by Sam Moskowitz

Sam Moskowitz is a member of science-fiction fandom's vanguard of the early 'thirties, one who has continued to contribute heavily to the development of the science-fiction field itself ever since. Editor of the recent, lamented Science-Fiction Plus, with which Hugo Gernsback attempted a full scale return to science-fiction publishing, Mr. Moskowitz is also the editor of the erudite, exhaustive study of science-fiction fandom, The Immortal Storm, shortly to appear in hard covers, as well as numerous other excellent articles which have appeared in various fan and pro publications.

In the magazine end of science-fiction the news has been consistently bad for some time. Many publications have folded, more are scheduled to fold, and most of them, even long established periodicals, are finding that their operations are not too profitable.

This has come about within a year after it was predicted that 1953 would be the biggest boom year that science-fiction had ever experienced.

## WRONG POLICY

Many science-fiction publishers who previously felt that they had at last attained the correct formula for science-fiction success, found themselves

in a position where they were forced to the extreme of even examining their own editorial policies for the basis of their troubles.

A year and a half ago, the statements made that much "modern" science-fiction had become too esoteric and specialized for the general public were greeted with condescension and treated as the statements of men who had become hopelessly and inextricably entangled in the nostalgia of the past. Today, the fact is openly admitted by a large percentage of the editors in the field. Faced with a general circulation collapse in the magazine field, when other phases

of science-fiction were holding up strongly, they had to admit that at least a portion of the blame accrued to the "type" of fiction being published in the field.

It is beginning to be understood that science-fiction can be adult and literary without resorting to wholesale usage of the "New Yorker" style of story presentation. It is being understood that clarity, directness, and good story values are not antipodal to high literary standards nor analogous with juvenility.

What still needs to be understood is that except for a coterie of fabled readers, science-fiction

stories written with tongue in cheek, with obvious insincerity, with unbelievable situations, have no general sales appeal. Poor science-fiction is often read in preference to good fantasy because it is more believable, and science fiction with the above-named elements are fantasy, for they too are unbelievable.

The editor and even the writer may get tired of a perpetual "sense of wonder" and sincerity 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.

#### MAGAZINE UPSWING

Recently there have been straws in the wind that magazine sales in the science fiction field may be showing an upswing. Science Fiction Digest and Orbit Science Fiction, both of which have been operated on a "one shot" basis up to now, have announced a definite bi-monthly schedule of publication. Science Fiction Adventures, which was scheduled to be junked, is to be continued and the same publisher will revive Space Science Fiction. At least one company is considering a new science-fiction title.

All this is heartening, but means little, since the basic faults that are preventing science-fiction from attaining large national circulation are still inherent in most of the publica-

tions and, if not remedied, the best they can hope for are cyclic periods of modest prosperity and alternating doldrums.

The magazines in this country have been deriving a small amount of additional revenue from opening foreign markets of reprint science-fiction magazines; such countries as England, France, Italy, Argentina, Spain, Mexico and Sweden are already publishing their own editions of American magazines and the trend is spreading to other countries. This small additional income is sometimes the difference between profit and loss to impoverished American magazines.

#### BOOK SALES

There has been no general collapse in the book field as was evidenced in the magazine field of science fiction. The reasons for this are: first, that science-fiction is experiencing an extremely good library sale and, second, that pocketbook reprints are being properly exploited, and provide a good deal of additional revenue to book publishers. Also, foreign markets are republishing American hard-cover titles in quantity and, though they do not pay a great deal, it is still all gravy.

The prosperity of the science-fiction book publishers now rests upon the success of their subsidiary sales. A drying up of the pocketbook market would see a sharp decline

in the number of hard-cover science-fiction books published.

It is also unfortunate but nevertheless true that book quality, in many cases, is not above the level of the average pulp science-fiction story, but merely on a par with it. The book publishers are reprinting from magazines that have not hit the right formula for newsstand success; as a result, they cannot help but fall into the same errors typical of the periodicals and eventually experience the identical reader reaction of apathy.

#### BASIC VITALITY

Barring a catastrophic atomic war which might incite an anti-scientific prejudice in the public's mind, science fiction should continue to be liberally represented in all the literary markets. It does not seem logical that the literature is a temporary fad. The somewhat poetic statement that "science-fiction is an expression of the atomic age" has more truth than poetry to it. The field will survive and persist despite its shortcomings, despite its errors, and will be successful in spite of itself.

"SPACEWAY" SKIPS AN ISSUE (concluded from page 1) tember". This means that one whole issue will be skipped.

The next issue will have an article on Flying Saucers, which will cop the cover illustration.

SUPPORT THE FANVETS

# Critics And Science Fiction

by Arthur Jean Cox

Art Cox is a familiar name to SF readers. A resident of the City of the Angels and a close friend of Forry Ackerman, Ray Bradbury, and A. E. van Vogt, Art is an accomplished creative and appreciative personality in his own right. His critical writing, with that of Damon Knight, is acknowledged as the best in the field, and his fiction ranks with the best work being done by the younger science-fiction authors.

During the nineteen thirties and early forties, science-fiction readers were quick to defend their favorite reading matter on the grounds that it really did have some literary and cultural value, despite the voiced or suspected attitudes of college professors and literary critics. More recently, attention has shifted from science-fiction's literary merits, or lack of them, to its importance as a social phenomenon. Obviously, its rise in just a few short years from an esoteric form of pulp fiction to a type of story with which everyone is familiar is something deserving investigation.

Some of the consequent discussions of science fiction have not been flattering, if only by implication, to its readers. I am thinking in particu-

lar of various articles by Arthur Koestler, Alfred Bester, J. B. Priestley, Robert Plank and G. Legman. Flattering or not, one would think that persons who have traditionally regarded themselves as "broad-minded" would still be able to consider these discussions objectively. Unfortunately, this hasn't always been the case. Some well-known science-fiction personalities have reacted to one, or another, of these statements as if they were being personally attacked. Actually, as far as I know, none of the writers named were motivated by malice toward anyone. It must not only be a passionate but a nervous love for science-fiction which is alarmed by mild criticism.

A few months ago, I was present at a meeting of one of the major science-fiction societies

during which a member read an essay by J. B. Priestley published in the December 5th, 1953, issue of The New Statesman and Nation. I understood that several meetings before another article had been read which had inspired a great deal of controversy—and this one was being read in the hopes that it would, also. After the Priestley article had been heard, however, one member raised his hand to say that he didn't think it deserved controversy. At this point there was scattered applause and the subject was dropped.

This was the substance of Priestley's article: he began by pointing out the paranoid aspects of the flying saucer craze—creatures from outer space, possessing strange and terrible powers, spying upon the inhabitants

of the earth—and went on to suggest that perhaps much of the same attitude was responsible for the current popularity of science-fiction. Certainly, not an obtuse thesis! Even if it should be granted that upon sober examination it might prove to be wrong, I deny that it is so obviously wrong as to be beneath consideration. This idea has been put forth by people other than Priestley and some of the most practiced champions of science-fiction have admitted that there is at least a grain of truth in it—see the prefatory remarks to Alfred Bester's novelette in the March, 1954 issue of The Magazine Of Fantasy and Science Fiction, for example.

Not all discussions of science-fiction have been as grim as those by Koestler, Logman, and Priestley however. There is a type of "analytical" article which professional science fiction writers are fond of writing. These articles assert that science-fiction fans have "broad mental horizons", that they have "I.Q.s of 120 or above", and that they have "a deep consciousness of time-binding". We have even been told—at some length—that science-fiction is not only not inferior to other forms of fiction (as we have guiltily half-suspected) but that it is actually superior to those other forms; it follows, of course, that science-fiction readers are superior, intellectually or in some obscure fashion, to readers

of those inferior fictions. It is easy enough to see the appeal of this idea: for years we science-fiction addicts have carried our magazines, after purchasing them at the stands, with the lurid covers held against our bodies, or otherwise hidden, so that people wouldn't see the trash we were reading. Now that science fiction has become "respectable" — thanks to the atomic bomb! — we are naturally elated at finding our once private, contemptible reading habits publicly recognized and acclaimed. There is an invitation in this unaccustomed situation to become smug—even arrogant—which we must not accept. There is something disturbing about articles, however well-written or calmly argued, which advance the idea that science-fiction readers are literally, precociously in touch with the future—perhaps it's the note reminiscent of W. Claude Dogler's late, unlamented "Cosmic Circle".

Some people are not interested in clinical examinations of science fiction. H. J. Campbell, in his editorial in Authentic Science Fiction #80 (February, 1953), argues that it is impossible to tell why anyone likes anything—a certain food, a rose, a name or a girl—and therefore why bother with trying to determine why people like to read what they like to read? In other words: "n a n d s off science-fiction".

I don't object to Mr. Campbell's desire to leave his reading pleasures untroubled by self-consciousness—as long as he doesn't distort facts to justify that desire—but once we do commit ourselves to studying the critical ideas of various writers we must put that attitude entirely aside. Further, we should be self-critically suspicious of all extraneous motives in our examination—for example, the desire to eulogize. The only motives worthy of the undertaking are an honest regard for the truth and the will to reason. They are, after all, the minimum requirements for any adult discussion.

#### SAM MINES RESIGNS

(concluded from page 1)  
just 3 years ago that Sam Mines took over as editor of Standard's s-f magazines, when Sam Merwin resigned to do some freelance writing.

Information at this date indicates that the three Standard s-f magazines will continue on a quarterly schedule, though no new editor has been, as yet, appointed.

#### WILL "SPACE SF" BE REVIVED?

(concluded from page 3)  
have been unable to confirm this report at this writing. Raymond's other magazine, Science Fiction Adventures is months overdue at this time.

MOVING? When you change your address, notify Fantasy-Times at once, so as not to miss an issue. Send both old & new address.

## FANTASY BOOKS

(continued from page 2)

garnered ninety per cent of the vintage cream from the magazines, the contents of subsequent anthologies have, with some honorable exceptions, been equal at best only to the equivalent number of pages in current, average issues of Galaxy, Astounding, and The Magazine Of Fantasy and Science Fiction, and at worst have plumbed depths of trash beneath the standards of Weird Tales, Imagination, or Lytic. Clearly, for less than a third of the cost of most of these volumes, the reader can buy as much entertainment of a comparable quality in the current magazines — plus illustrations and departments.

Of course, "snob" appeal plays a part here; doubtless many of the purchasers of "book science fiction" would not touch a science-fiction magazine (with the possible exception of Boucher and McComas' item) and a large number of those who might, if I may extend an estimate based upon my own experience in book store chats with science-fiction browsers and buyers, do not even know that the stories in these books are magazine reprints! Certainly there is little real overlapping in buying publics here — few of the regular magazine readers can care to pay out their money for collected reprints of stories which in most cases they have recently read, and even a hard-bound compilation of

original stories must look mighty good to attract their simoleons. Many of these latter readers, do of course, buy the Ballentine originals and belong to the Science Fiction Book Club, which selects about seventy-five per cent original material, but in those instances cost is roughly equivalent to value.

In my judgement, not one of the three anthologies reviewed this time are worth one third of the list prices charged in terms of their content, although the make-up and binding of the Holt volume is at least what one would expect in a \$3.50 book, and will perhaps prove to be the best-looking science-fiction book of the season. Two of the collections are made up entirely of original stories and one is an all-reprint deal. To start with the best of the original leaves, Healy's 9 TALES OF SPACE AND TIME contains two really outstanding stories (John W. Campbell's "The Idealists" and Frank Fenton's "The Chicken or the Egghead"), and three reasonably entertaining tales (H. L. Gold's "Man of Parts", Anthony Boucher's "Balaam", and Kris Neville's "Overture"). This is a good deal better than par for any two or three average issues of the top magazines and enough to commend the book for purchase to the magazine readers whom and if it appears as a pocket-book reprint. The book buyer could hardly do better than pick it up,

and for the "completionist" or the "Connoisseur" it is a must, if only because of the Fenton and Campbell stories. The remaining items in the volume range from enduring to abominable (one, despite its setting, is not even science-fiction) and I shall spare embarrassment to those guilty by neither listing or evaluating their efforts.

In "The Idealists", Campbell presents his first newly-published story "in some fourteen years". The helmsman of Astounding Science Fiction, who has grounded his editorial craft too frequently on a series of idiosyncratic sandbars, appears to have lost none of his old story-telling acumen. This tale, a unique and amusing, if minor, variation of the antiquated superman theme, is well written and tautly structured, and old-timers will revel in that oddly alien, inhuman tone which characterized the Don A. Stuart tales of yore and provided them with much of their indefinable flavor, a tone that made the cavernous-featured puppets of the Dold illustrations actually seem representative of the nature of the stories' characters. Frank Fenton's repellantly-titled tale is the masterpiece of the collection, and, although a bit weak in its concluding pages, is one of the few genuine Hollywood satires in existence, and one of the very few one would consider approximate in quality and force to Nathaniel West's

Day Of The Locust or F. Scott Fitzgerald's tragically 'incomplete The Last Tycoon. As science-fiction, it is of little consequence, but I doubt if even the most dyed-in-the-wool fan will regret having read it. Boucher's "Dalaam" is a neatly handled humanistic parable, cast in a religio-intellectual framework; it's good science-fiction, too, though not as a story at all up to the author's memorable "The Quest of St. Aquin" in Healy's previous collection, New Tales Of Space And Time. The theological chit-chat is charmingly unique in the ordinarily secular pages of science-fiction, and would offend only the most iron-clad atheist. Boucher bids fair to become the G. K. Chesterton of the genre. An intriguing theme one would like to see him handle would involve the Church's attitude toward an extra-terrestrial race which is able to create intelligent, humanoid life, or toward such a scientific development in our society. Gold's story is that still rather rare commodity, a worthwhile and genuinely clever humorous science fiction story; Neville's is an often over-verbose sequel to his well-received "Betty-Ann" in the earlier Healy collection mentioned above, but it has its agreeable passages, sandwiched all too often between heavy chunks of prose quarried from the works of Faulkner and Wolfe, and it presents a

rather novel story - concept. Its qualification as science-fiction is dubious, however; I'm not too sure, for one thing, of Neville's understanding of the nature of cancer in its final stages.

August Derleth's TIME TO COME (which I hope is not representative, as the subtitle states, of "the science-fiction stories of tomorrow") is vastly inferior as an anthology of new fiction to the Healy collection. The editorial taste displayed here is in sad contrast to Derleth's usually excellent judgment as a publisher and, hitherto, as an anthologist. It is hard to imagine what went wrong; surely there were better stories available to Derleth than those he has seen fit to compile in this book. Poul Anderson's "Butch" is certainly one of the very first and very poorest stories this ordinarily competent author ever wrote, and Isaac Asimov's "The Pause", Arthur C. Clarke's "No Morning After", Irving Cox, Jr.'s "Hole In The Sky", and Clark Ashton Smith's "Phoenix" all deal variably and dully with the trite theme of man's destruction and/or redemption; any of them must have had better stories on tap. Carl Jacobi's "The White Pinnacle", Charles Beaumont's "Keeper Of The Dream", Philip K. Dick's "Jon's World", Ross Rocklyn's "Winner Take All", and Evelyn E. Smith's gimmick-titled story are little more than filler mat-

erial for, respectively, Weird Tales, Startling Stories, Future Science Fiction, Planet Stories, and The Magazine Of Fantasy And Science Fiction.

Only two stories in this collection are in any way out of the ordinary: Robert Sheckley's delightfully grisly anecdote, "Paradise II", in which one of the field's most sharply distinguished new talents outdoes himself in indulging his taste for comic grue, and Arthur J. Cox's strange and potent dealing in sexual symbolism, "The Blight", which is certainly one of the completely unprecedented departures from the standard science-fiction story type to see print in a long, long time. This story may prove, as a work of fiction, to be somewhat beyond the grasp of many readers, but a careful reading should reveal the author's subtly delineated theme to most. Those familiar with the analytical approach of the "new" critics of the Burko-Richards - Bodkin - Empson "school" should find it compelling and lucid. The author's exciting description of the hero's battle with extra-terrestrial army ants will prove entertaining to all, in any event. Beyond these two stories, Time To Come seems to have been a completely abortive enterprise, and the trees cut down to provide the pulp for this volume would better have been left standing.

The book jacket of Sam

Moskowitz's reprint anthology, EDITOR'S CHOICE OF SCIENCE FICTION, states that "each of the twelve editors of the twelve leading magazines publishing science-fiction, has chosen from his files the story which he evaluates most highly and nominates for inclusion in this, the most representative of all anthologies". Both Moskowitz and the editors involved go to considerable lengths in their prefatory writings in this collection to avoid stating any such specific conception without being permitted (presumably by the publisher, who is apparently responsible for the blurb quoted) sufficient candor to obviate it. The book, however, does this very well by itself.

Like an earlier, similar volume, My Best Science Fiction Story, "a s selected by 25 outstanding authors," the book simply does not live up to the implications of its title or the boasts of the publisher's copywriter. The old publishers' bogey that haunts the reprint anthologies like an eleventh commandment, "Thou Shalt Not Print A Previously Anthologized Story", prevailed in both cases, ruining two fundamentally worthwhile conceptions in their obviously fraudulent executions. Even worse, Editor's Choice In Science Fiction does not always represent its contributor's choices from unanthologized material, for, to quote Moskowitz in his introduction, "where it

was felt that an individual story was not truly representative of the highest standards of, a given publication, we often went back into consultation with the editor of that particular magazine and obtained a selection which was unanimously agreed upon as superior". After all, it is the editor's choice we expect to find in a collection so titled, not Moskowitz's, however poor the former might be and however good the latter. We are not interested in the products of "unanimous" agreements, however valid such might be.

Some examples from the book's contents will serve to point up the meaninglessness of its title: John W. Campbell has chosen from Astounding, "What Thin Partitions", by Mark Clifton and Alex Apostolides and from Unknown, "All Roads", by Nona Farnsworth. Howard Browne has selected from Amazing, "I, Robot", by Eando Binder, and Samuel Mines has picked from Thrilling Wonder, "And Someday To Mars", by Frank Belknap Long. These surely are not stories which, as Moskowitz claims, "created a considerable stir at the time of (their) original appearance", and "have been tested and approved by the most exacting and final of all critics, public opinion itself". The best of those mentioned above, "All Roads", is only a minor gem from the diadem of Unknown, where dozens of still unanthologized jewels of far superior cut

and radiance are set. The others range from the unexceptional to the unspeakable.

Only one of the stories in this collection can truly be considered as very likely the best ever to appear in a particular magazine, in editorial or anyone else's judgement, and that is, curiously enough, "Death Of A Sensitive", by Harry Bates, from Moskowitz's own ill-fated Science - Fiction Plus. Another very good selection, though it can hardly have been evaluated by the editor as his magazine's best, is Arthur C. Clarke's "Wall Of Darkness", selected from Super Science Stories (second series) by Ejler Jacobsson. An interesting tale is "The Wall Of Fire", by Jack Kirkland, picked from Bluebook (of all magazines!) by Donald Kinnicott (of all editors!) And Dorothy McIlvraith could have done worse than choose "Far Below", by Robert Barbour Johnson from a Farnsworth Wright Weird Tales, though she certainly might have done far better. (Is no one ever going to reprint David H. Keller's superb "The Last Magician" or any of the inimitable tales by Nictzin Pyahlis from this magazine?)

A word about the magazines represented: if Astounding, why not Galaxy, or The Magazine Of Fantasy And Science Fiction? If Bluebook, why not Argosy? If a newcomer like Science Fiction Plus, why not 12, (continued on page 17)

# Fantasy Record

by Frank R. Prieto

## SCIENCE/FANTASY MAGAZINES OUT IN THE UNITED STATES THE 2nd HALF OF MAY:

Name of magazine	Date	Price	Pages	Size	Date On Stand	Schedule
Science Fiction Quarterly	Aug 1954	25¢	98	pulp	May 20, 1954	Quarterly
Startling Stories	Summer '54	25¢	130	pulp	May 20, 1954	Quarterly
Fantasy & Science Fiction	July 1954	35¢	128	digest	May 21, 1954	Monthly
Future Science Fiction	Aug 1954	35¢	130	digest	May 27, 1954	Bi-Monthly

During May 1954, 16 s/f magazines came out. 3 pulps and 13 digests. The pulps cost a total of 75¢, plus \$4.55 for the digests; making a total of \$5.30. The pulps contained a total of 558 pages; the digests; 1,796; making a total of 2, 154 pages.

## DURING THE MONTH OF JUNE 1954, THE FOLLOWING SCIENCE/FANTASY MAGAZINES CAME OUT:

Planet Stories	Summer '54	25¢	96	pulp	June 7, '54	Quarterly
Thrilling Wonder Stories *	Summer '54	25¢	130	pulp	June 10, '54	Quarterly
If	Aug 1954	35¢	120	digest	June 11, '54	Monthly
Imagination	Aug 1954	35¢	130	digest	June 11, '54	Monthly
Astounding Science Fiction	July 1954	35¢	162	digest	June 5, '54	Monthly
Galaxy Science Fiction	July 1954	35¢	160	digest	June 5, '54	Monthly
Amazing Stories	Sept 1954	35¢	130	digest	June 18 '54	Bi-Monthly
Galaxy Novel	No. 21	35¢	128	digest	June 18, '54	Bi-Monthly
Fantasy & Science Fiction	Aug 1954	35¢	128	digest	June 23, '54	Monthly
Weird Tales	Sept 1954	35¢	128	digest	June 24, '54	Bi-Monthly
Galaxy Science Fiction	Aug 1954	35¢	160	digest	June 28, '54	Monthly
Imaginative Tales ** (#1)	Sept 1954	35¢	162	digest	June 29, '54	Bi-Monthly
Fantastic Universe SF ***	Sept 1954	35¢	128	digest	June 29, '54	Bi-Monthly

\*This is the 25th Anniversary issue and is so marked on the cover.

\*\*First issue of companion magazine to Imagination. The novel in this issue is a reprint.

\*\*\*First issue with 128 pages. (Was 160 pages.)

## (NOT SCIENCE/FANTASY BUT OF INTEREST):

Fate ****	July 1954	35¢	130	digest	June 14, '54	Monthly
Mythic *****	Aug 1954	35¢	130	digest	June 14, '54	Bi-Monthly
Fate	Aug 1954	35¢	130	digest	June 28, '54	Monthly

\*\*\*\*The cover of this issue of Fate is by Virgil Finlay.

\*\*\*\*\*First issue with new cover format.

During June, 1954, 13 s/f magazines came out. 2 pulps and 11 digests. The pulps cost a total of 50¢, plus \$3.85 for the digests, making a total of \$4.35. The pulps contained 226 pages; while the digests 1,536; making a total of 1,762.

During the first six months of 1954 76 science/fantasy magazines came out. Of these 65 were digests and 11 were pulps. The pulps cost a total of \$2.85 while  
(continued on page 17)

# Alas, What Boom?

by William L. Hamling

**B**ill Hamling, editor of Imagination, one of the hardest, most colorful and controversial magazines in the field, is the close friend of a number of top science-fiction and fantasy authors and is liked and respected by all. A former associate of the Ziff-Davis Publishing Company and intimately concerned with both Amazing and Fantastic when those magazines were edited by Ray Palmer, he now edits Madge, as his magazine is affectionately known to its tens of thousands of devoted readers, from Evanston, Illinois.

**T**hat big noise you heard early in '54 was the collapse of a publishing mirage. The science-fiction "boom" had finally become the obituary of numerous titles, and many a publisher was looking mournfully around him and asking in a puzzled wail, "What happened?"

What happened should never have happened in the first place. In 1952 most titles on the stands were enjoying comfortable sales. In addition to this the movies continued to feature stf "A" productions, and the various large slicks ran science fiction articles and stories. To any but hardcore stf businessmen this meant a suddenly expanding publishing horizon. The

word went out that there was a fast buck to be made in the science-fiction field and so the blitz of '53 came into existence.

I've never bothered to tabulate the actual number of titles on sale in this country during 1953, but others who have kept count assure me there were some thirty magazines on the stands with various frequencies of publication. Some of these were pulp size, a good many others were digest; one even ventured into a large-size slick format. All of them expected to achieve sales of 100,000 copies per issue, and perhaps more. Certainly they all anticipated selling at least 60% of their distribution. And for most of them financial breakeven hit close to the

60% mark. Most of them were lucky to sell half that figure.

**A** number of things happened at the height of this newsstand deluge. First of all there was a general sales recession that began shortly after the last presidential election. It may have been the expanding television market cutting in, or it may have been a sudden "tightening up" on the entertainment budget with the murmuring of a coming business recession. Perhaps it was a combination of factors such as these. At any rate newsstand sales (not confined to the science-fiction field) began to slump late in 1952. By the spring and summer of '53 it became apparent that this was no over-

night ailment; it had all the earmarks of a trend. And smack into the middle of the slump came the deluge. This brought about a more serious problem.

A casual look at the average newsstand display rack will show that it was never made to accommodate more than a few titles with full cover display at any one time. Yet week after week distribution company trucks pulled up to corner drug stores and unloaded a mountain of magazines. For a while it seemed as if a new title were appearing every week. (And this speaking only of science-fiction!) The poor druggist scratched his head and did the best he could for a while; he pulled off sale the magazines that went on a few days earlier and displayed the new ones; then a few days later he pulled those off to make room for others. And on, and on... until finally the guy threw his hands up in despair and simply began to send everything back unopened. All this meant that a magazine, regardless of whether it was supposed to be a monthly or bi-monthly or quarterly, stayed on sale for a period averaging a week in most places—if the magazine were lucky. Distributors' warehouses became loaded with what are known as "prematures"—magazines returned prior to full on-sale period. They came in by the tens of thousands; distributors suddenly discovered they had to hire more help—simply to count and process returns. The

publishers, in the space of a few months, were in the waste paper conversion business. And no publisher can make money selling his magazines as a waste-product.

That the editorial content of most of the deluge was not worth more than the waste paper price didn't help matters; many contend that steady stiff readers grew sour on the field as a whole while reject material was rushed to press to fill an ever-growing demand. While not a crucial matter, it was another evil to embellish a growing list.

The end had to come. I'm surprised it took so long. Perhaps the last straw was a steadily rising cost line. From printing through shipping there has been a gradual hike in prices during the past several years. Science-fiction magazine publishing became the most expensive paper conversion program on record. Publishers discovered they were spending thousands to get their "fast buck" from the local junk dealer.

It was a disastrous lesson for the newcomers, and certainly a costly experience for those of us who have been in this business for years. The old law of supply and demand cannot be shunted aside for long—which brings us to the crux of the matter: where is science-fiction headed?

The science-fiction field is a small one—from a hard-core reader standpoint. It can command fairly good transient

trade, but nothing approaching a half million figure to put it on a general appeal basis. That's the simple and tragic fact. This field is big enough to support perhaps a dozen steady publications. And that dozen won't make any of their publishers millionaires. They can realize a fair profit, and that is all. Perhaps that dozen should actually be cut in half... It may be an ironic fact to some, but no magazine in the science-fiction field of recent years has ever come close to hitting the circulation figures of Amazing Stories during the height of the Shaver hysteria in the middle forties. 100,000 readers per issue is a dream these days, and yet when I was connected with Ziff-Davis the circulation department screamed when we sold only slightly over that. Most magazines today would content themselves with half that figure.

Part of the reason for this enlightening fact is simply that competition in the forties was merely a possibility—not an actuality. Now, competition is a good thing and should not be discouraged, but you can saturate a market, at which time it becomes not competition but a battle for survival.

Thus we start the long road back to normal; titles drop; others may follow; frequencies and pages are cut; changes in printers and paper are made for lower costs; word rates are dropped, and so on. Out of the mayhem will

emerge those hardy enough to endure. Once again a monthly magazine will stay on sale everywhere for the full on-sale period. And the editors of these hardy books will seek out the transient market to lift sales. It will be a long pull, but it will work out. Those who survive will compare scars and reminisce over the long battle. Those who perish will not soon return, if ever.

Unless, of course, the mythical science-fiction boom actually does materialize some day. Man's first trip to the moon may be the spark we need. I'm enough of a dreamer to believe it will happen in my lifetime. And my favorite gal, Ladze, feels the same way. While I've cut down on her wardrobe a bit recently, she's still attending the monthly newsstand ball. And for my doug, she's still the prettiest gal there. As the crowd thins out, she'll have more room to dance. Then maybe the audience will get a chance to see and admire her.

Come to think of it, there's your answer: what science-fiction needs is an audience--not a crowd.

#### FANTASY BOOKS

(concluded from page 13)  
or Space Science Fiction? Why is Wonder Stories represented twice? And why are reprint magazines, like Fantastic Story and Famous Fantastic Mysteries dragged in at all? What was the basis of judgement upon which this hodge-podge of titles was selected?

Moskowitz does not tell us. Nor does he explain why some of the editors selected picked stories--printed in their magazines at times when they served only in subsidiary editorial capacities or not at all? The whole thing is an unfortunate and badly botched contretemps, the sooner forgotten the better.

The curious thing about these three books is that almost no one concerned with them is without at least a modicum of good taste and keen judgement, which all have displayed clearly at one time or another; a combination of behind-the-scenes pressures and restrictions is perhaps largely to blame for what is most grievously wrong with their work in these instances. We are not, obviously, approaching any millenium in hardback science-fiction publishing, nor are we likely to, at this rate, for some time to come.

#### FANTASY RECORD

(continued from page 14)  
the digests \$22.75; making a total of \$25.60. The pulps contained a total of 1,512 pages and the digests a total of 9,094; making the grand total of 10,406 pages.

(continued in issue #202)

"SCIENCE FICTION DIGEST" (concluded from page 6) has received more than 350 letters since the second issue hit the stands. A good portion of the letters show a liking for the mag.

The third issue is now

#### BRITISH NEWS

by Michael Corper

The British monthly Argosy for June 1954 contains a short story by Arthur C. Clarke, "Thirty Seconds, Thirty Days".

Space Times (March 1954) in its editorial--this is a fan mag--calls on British s-f fans to subscribe to all British pro mags in order to give them the support they need in order to meet the competition of the floods of British Reprints of American s-f magazines which are often printed abroad, as well as enable them to pay higher fees to authors and win back some that are now writing for the USA. Space Times also invites readers' opinions on the formation of a National S. F. Association, an idea which has been suggested by Walter Gillings and others. Among other items, it also contains a "Writer's Workshop" entry: "From What Did Stars?" a story by James Guthrie; and a report by editor H. J. Campbell (Authentic) on his visit to the USA.

(continued on page 21)

being put together and will probably contain a short by S. Fowler Wright, and reprints from such mags as Siri, Different, Record Changer and Pendulum. It will also contain a short bought from a student of Frazier and Moskowitz's class of science-fiction writing.

-----SUPPORT THE FANVETS!

# WHITHER?

by Thomas S. Gardner

Tom Gardner is one of the most avid and ardent "fans". He reads, and has read, virtually everything printed in the sf and fantasy field. More important, he reads with an active and acute critical intelligence. His annual review of the yearly crop of sf and fantasy magazines appears every year in Fantasy-Times and has proven very popular with our readers.

Almost everyone likes to speculate, and when your editor, Jimmy Taurasi, asked me to do an article for the special issue of FT (#200), several points of whithering came to mind regarding weird, fantasy and science fiction. In order to get a clear picture of such a speculative "whither" (the noun does not exist according to Webster, but let us use it anyway), a word about the past and present is often enlightening.

At one time weird fiction was very popular. The average level of general information was low, and the settings and situations required for the writing and enjoyment of a good weird tale were often very close to the prevailing and believed religious practices. As the general level of information rose, the believability of a WEIRD TALE while being written, or read, dropped

and weird tales started to decline. The turning point came about the last part of the thirties, and by 1945 was definitely, in my opinion, dropping fast. It is rather difficult to imagine the usual weird clichés such as werewolves, vampirism, magic, and ritualism given without deterministic backgrounds. The pattern of weird tales had to become "scientific" and vampires and werewolves had to have genetic bases rather than spiritual. Williamson's Darker Than You Think, Blish's There Shall Be No Darkness, etc., are weird tales that took on the pattern of science as explanations. When That happened weird tales in the ancient sense died—the modern weird tale has become fantasy, as will be described later. The contemporary attempts to write "weird tales" in the 1920-30 pattern have been

rather dismal failures—with the exception of the work of a few writers who wrote in that period and can still successfully develop the atmosphere of the 1920's. In my opinion, unless we have a catastrophe in our civilization, real weird tales are deadlier than the dodo.

Fantasy-fiction is a different matter altogether. Fantasy-fiction is an extrapolation beyond science-fiction in that science-fiction is based on logical and probable developments of present-day science. Fantasy may enter the borderline fields that cannot be classified as science, however, such as the PSI function (see A. Huxley's "A Case For ESP," PK and PSI", Life, Jan., 1954). Thus all stories based on the PSI fictions such as Blish's very good Jack O'F Eagles, etc., are fantasy

Inasmuch as they lack the two concluding and necessary prerequisites of being a science—reproducibility and prediction. Thus Astounding Science Fiction is printing some excellent stories based on PSI functions which are fantasy—not science-fiction. That does not mean that Astounding should change its name to "Ye Olde Alkemical Digeste and Hornbook for Witches" because that period of our culture has passed—but no one should kid themselves into believing that the borderline fields of investigation, such as the PSI functions, are science either! The general public appreciates fantasy more than science-fiction\* o. g., the very favorable reviews in the New York Times for Clarke's Child—HOOD's End and Sturgeon's More Than Human.

Both novels are fantasy! However, science fiction based on economic, sociological and political changes are often liked very much, e. g., Phol and Kornbluth's The Gravy Planet (a good title), later misnamed The Space Merchants. Well-written fantasy with some scientific background is, in my opinion, the present and perhaps future genre of our mutual "literary" fields which have the best chance of selling well —i. e., having high survival value.

Science-fiction as a pure form is appreciated only by a limited number —but not when it is so labelled, alas! As witness the corpse of Unknown.

of people—I should estimate less than half a million at the most. Some of the best stories ever written are pure science fiction, but they are few and far between. Oliver's Hands Across Space is almost pure science-fiction in that everything in the story has a certain realizable probability based on modern science with only the faintest traces of fantasy. (This story appeared in Science-Fiction Plus.) Asimov has made a top reputation on stories that are almost pure science-fiction, logically developed, and having high probability values insofar as their science is concerned. Simak's City is another story which has only traces of fantasy. However, attempts to write the SatEvePost type of slick science-fiction have not been too successful. De Camp's series, later in book form, The Continent Makers, was quite free of fantasy and suggested only two developments, as I recall, not attainable at present—the Lorentz-Fitzgerald-Einstein space rocket ship, and a super ring camera! And I'll bet that the electronic engineers can duplicate that ring camera in five years if they so desired!

The future of science fiction is more limited than mixing science fiction and fantasy. The public will support fantasy better, and a mixture is acceptable while pure science-fiction may have tough sledding. Science fiction should have a high

index of believability and when it becomes too high it is fact and found in the technical journals and patents! Stories built around a jet car in 1940 was science-fiction—in 1954 fact. Can't be helped, but that is the way it is.

Personally, I enjoy the mixed fantasy-science fiction as well as pure science-fiction, and I get more of the fantasy-stf mixture, as good stf stories are few and far between.

Now some more withering. I believe that the professional magazines will decrease in number to about fifteen titles and about 100 issues a year, with a lot of their material being sheer crap. However, this will be compensated with an increase in the paperback collections and novels which will become of better quality than the magazines on a whole. The pernicious habit of republishing in paperbacks from magazines will decrease, and original paperbacks will dominate the field.

I do not expect fantasy-stf or stf to become a dominate literary field; neither has the western or the mystery, but it will soon take a good share of the sales and become acceptable from the business standpoint. This will result in better quality material in general. Of course, I may be completely wrong in all my statements made above—so let us see what the situation is in 1960!

# THE LOST AND FABLED.

## A REMEMBRANCE

by *Mary Gnaedinger*

**M**ary Gnaedinger was the editor of Famous Fantastic Mysteries and Fantastic Novels. To the readers familiar with those indeed lost and indeed fabled magazines, nothing more need be said. To those unfamiliar with them, there are no words which can convey the atmosphere of wonder and enchantment which lay within their covers. Not since Fansworth Wright, has the work of an editor been so much acclaimed and so little criticized. Her personal charm and beauty are equal to that of her unforgettable magazines.

**W**hen Jimmy Taurasi called up and asked me to write a short article for him on my remembrance of Famous Fantastic Mysteries, I was delighted. I had been thinking a lot about it, and recently I had had some very nostalgic letters from old friends of mine and the magazine's which intensified my sense of loss, as well as my recollection of the pleasure which a book like that brings to the person who is entrusted with its care.

I remember it as one might fabled Atlantis, glamorous beyond thinking, and lost--but perhaps to be refound someday by generations to come, for such stories cannot be withheld from the light too long.

Finding the stories was always a great adventure--

something like mining for gold. Sometimes it was difficult and tedious, when the lead to a source, a copyright, balked me. But success was so satisfactory, and the second triumph, the delightful and gratified letters of the readers coming in then to be enjoyed.

I think there are few magazines which could be so entertaining to the staff. It really had three dimensions, for me. The stories, the reader reaction which was personal and undetached, and the art work, which was always a separate satisfaction. Finlay, Lawrence, and Bok--three who created individually in their drawings a separate medium, dependent upon the stories, but standing as triumphs by themselves.

**W**hen I heard from Jimmy, I had just received some especially touching letters from old readers who had no thought of past or future triumphs in magazine production, but who had remembered now that some months had gone by and that there was no more Famous Fantastic Mysteries at least for the present, and wished to speak of the part it had played in their lives. I myself had been busily engaged in getting out four Popular Publication magazines, and had not been brooding about things past. These letters brought it all back most pleasantly---and then, as if by telepathy, Jimmy called to ask my thoughts.

How does it feel to be editor of Famous Fantastic Mysteries? It feels some-

thing like being a one-man detective bureau, in the early stages of procuring material to use in the future issues—writing endless letters first to find the owner of a certain story while reading to find more stories, at the library or by reading-locks in the office. Many of the books came from fantasy fans who had collections. The correspondence and the often making of lasting friendships was one of the most agreeable of the many different phases of building future issues. At first it sufficed to ask for books through letters and to have them mailed in by friendly readers. As the years went by the search brought me right out of the office, to discuss at first hand the various good possibilities. There is nothing like a free-and-easy talk for unearthing treasures in the book field.

The letters from the readers were a source of at least half the information which led to finding stories I wanted. And also the source of many good friendships lasting to this day. I do not need to tell you what an important part of the magazine's atmosphere was concentrated in "The Readers' Viewpoint". And I am proud to say that I am still discussing the fascination of A. Merritt and Austin Hall with readers who, like myself, are always spellbound by these masters of a great field of artistic creation. Some of these unofficial advi-

sors became publishers of fantasy classics themselves in the course of time, creating their undying monuments to the field in print, after having unselfishly shared their knowledge of it with me throughout the life of F. F. M.

The three representative artists, Finlay, Lawrence, and Bok, were good friends and still are, and last, but not by any means least, the editor-in-chief, Alden Norton, and the art director, Alec Portegal, whose wholehearted enthusiasm was more than a matter of directorship, since they are both real lovers of fantasy.

Perhaps the crowning pleasure of all in my capacity of editor was the opportunity of knowing A. Merritt and Mrs. Merritt, a number of other important writers, and to have been in touch with the fan clubs and fan activities, which are in themselves a unique privilege to share.

I think you can tell from this brief mention of the various personal satisfactions, merely sketching the surface of the subject, what a privilege it was to have been selected to tend F. F. M. through so long a period—between 1939 and 1953—and to still enjoy the pleasant contacts to which it introduced me as its editor.

#### BRITISH NEWS

(continued from page 17)  
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by E. C. Tubb about the methods of an alien invader of Earth, and the incapacities of the East-West military to resist an invader from Outside; a novelette by American Donald Locke about how humanity is made conscious of outer space by s-f, but "unable mentally to face the deserted universe which they fear to find; mentally creating a whole new companion race right here on Earth", says Hamilton. And there will be material by James White, Dan Morgan, Bob Shaw, Len Wright, Wm. F. Temple, and Robert Heinlein (one that has never appeared in mag form overhere). Future numbers of Nebula will contain another story by E. C. Tubb, in the "Dark Solution" and "Tea Party" style.

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(concluded on page 27)

# ON S-F ANTOLOGIES\*

by Groff Conklin

Groff Conklin scarcely needs an introduction for himself. As this article will make clear, Mr. Conklin has long been intimately concerned with the preparation of science-fiction anthologies, and the majority of our readers know him as indisputably the best, as well as the most productive, anthologist in the field today. He is well-known as a reviewer, too: his monthly book review column having long been a feature of Galaxy.

Inasmuch as this is my twelfth science-fiction anthology, making it a sort of milestone, it seems like a good idea to take a brief look at what has been happening in the field since my first one, The Best Of Science Fiction, came out in the Spring of 1946. That not only was my first, it was the first hard-bound all-science-fiction short story anthology in literary history; its only predecessors were Donald Wellheim's paperback Pocket Book of Science Fiction, published in 1945, and his Portable Novels Of Science, 1945, which contained four novels, three of them full-

length.\*\*

\*\*Some old-time fans insist that Phil Stong's The Other Worlds, 1941, was the first cloth-bound science-fiction anthology. But since it contained more weird and supernatural material than it did science-fiction, most experts do not class it as a science-fiction anthology. It is true, however, that much of Stong's introduction dealt with science-fiction; it must have been the first time that the subject, thus labelled, ever had been critically examined outside the science-fiction magazines themselves.

The development of the science-fiction anthology-field since 1946 has been one of the major phenomena of modern book publishing. I believe I am safe in saying that no other type of fiction ever became so popular so fast. This, no doubt, was due to the advent of atomic energy and various other postwar scientific and technological developments, which awakened popular interest in the far frontiers of science with which science-fiction deals, or at least flirts.

Recently I spent a pleasant morning making a census of the science-fiction anthologies to date, and I think the results

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\*NOTE: This article is an expanded version of Mr. Conklin's original introduction for his forthcoming Permabooks-Doubleday anthology, tentatively titled, Tales Of Tomorrow. Due to space requirements, this introduction will not be used in the published book.

may be of some interest, since they show how rapidly this new type of relaxation reading has attained a position of importance in the book publishing world.

Since the Spring of 1946, and through the end of the month of April, 1954, there have been published in this country and in England approximately 80 anthologies that can be classed as science-fiction, not including paperback reprints of hardbound collections. Three of these are British in origin: British editions of American anthologies are, of course, not included in this count, though there have been many of them.

The number of stories in each of these books runs from a maximum of 43 (in my Omnibus of Science Fiction) to as few as 9 or 10; the number of pages from over 1,000 (Healy and McComas' Adventures in Space and Time, original edition, 1946) to as few as 212 in cloth binding and 128 in paper.

These anthologies contain, in all, about 1,150 different short stories, novelettes, and novels. About 80 of these appeared in two different anthologies, making 80 extra items, and 10 in three, for twenty extra, achieving a grand total of over 1,250 stories, including the duplications. This represents an average of about 15 stories per anthology.

These stories were written by over 400 authors (this figure does not include the pseudonyms

of authors whose stories were anthologized under more than one name; for example, Henry Kuttner and Lewis Padgett are counted as only one person, and so are Robert Heinlein and Anson MacDonald), of whom approximately 30 were "classic", including Plato, Thomas More, Poe, Dickens, Wells, Verne, Bierce, and Doyle. Of the remainder, well over half are "modern" authors, in the very up-to-date sense that they had published no science-fiction until the late thirties or after.

Of the approximately 400 writers, about 250 had had only one anthology appearance as of May 1, 1954. Over 100 had had from two to five stories anthologized, and about 50 had had more than five. Theodore Sturgeon, Murray Leinster, Will F. Jenkins, Henry Kuttner - Lewis Padgett had had more than 30 stories in collections, not including appearances of several of their best tales in more than one anthology. Issac Asimov, Fritz Leiber, Ray Bradbury, Eric Frank Russell, and A. E. van Vogt had all had between 20 and 30 stories in various collections. Of course, many of the younger writers who have come up since science fiction's great days began around 1948 have not published enough stories to bulk large in this particular record, but authors like Damon Knight, Katherine MacLean, Walter M. Miller, Jr., Poul Anderson, Jack Vance, and so on, are making remarkable records in view of the re-

latively short time they have been writing.

Some of the more successful writers are Britishers who made their first reputations in the American magazines. Among them are Eric Frank Russell, William F. Temple, John Benyon Harris (also known as John Wyndham and John Benyon), J. T. McIntosh, Peter Phillips, Arthur C. Clarke, and A. Bertram Chandler. However, the great majority of the writers are American. A small handful are women: Katherine MacLean, Margaret St. Clair, C. L. Moore, Idris Seabright, Evelyn Smith, Judith Merril, and Betsy Curtis are among the leading women science fictionists. The most are, of course, men; the field is still primarily a masculine one.

Among the anthologies themselves, six and a half consist entirely of new stories never before published elsewhere: two paperbacks by Frederick Pohl, two hardbounds by Raymond Healy, one paperback edited anonymously by Donald Wollheim, one hardbound edited by August Derleth, and half of one of the collections compiled by Kendall Foster Crossen. All the rest of the anthologies contain, with a few spares exceptions, stories reprinted from magazines or other books.

My files show that the 80 collections have been edited by 30 anthologists or anthologist-teams. For straight science-fiction anthologies, I seem to hold the record, with 12. August Dorleth and the

Kleiler-Dixie team were, as of May 1, 1954, tied as runners-up, with 9 each in the science-fiction field, although Derleth has done 6 others dealing with horror and the supernatural, for a total of 15. (As a matter of competitive fact, I've also done 3 other anthologies outside the science-fiction field -- one a collaboration with Burton Rascoe -- plus one on which my wife and I worked together, for a total of 16. However, Derleth has also written over 20 books on his own, as well as compiled numerous collections of the works of individual authors, which puts him way ahead of me.)

There is only one lady anthologist -- Judith Merril. She has done three so far, and there are rumors of a fourth for the near future. Donald Wollheim has done six, either under his own name or anonymously; Martin Greenberg is responsible for five thus far, and Frederick Pohl for four. Anthony Boucher and J. Francis McComas have published three annual collections from their Magazine of Fantasy and Science Fiction. Seven editors have two collections each to their credit, including Horace Gold with two monster selections from his magazine, Galaxy, and two by John Carnell, of London, England, with stories mainly from his British science-fiction magazine, Now Worlds. Fifteen editors have thus far done but one anthology apiece.

A pertinent fact about these 30 anthologists is that all but eight of them are known to write science-fiction (some, it is true, have had only one or two stories to their credit), and of these eight, six are either science-fiction magazine editors or science-fiction book publishers or members of such publishers' staffs. Even I, who neither write science-fiction, edit a science-fiction magazine, or work for a publishing house, do turn out a monthly science-fiction review column for Galaxy. An ingrown lot, we anthologists, it would seem!

Another interesting aspect of the science-fiction anthology boom is the number of publishers who have issued one or more of them. Very few indeed are what are known as specialty publishers, small houses that issue nothing but science-fiction and fantasy books. The record in that field is held by the five anthologies put out by Gnome Press, all edited by Martin Greenberg, the publisher, the three from Merlin Press, and one or two by Fantasy Publishing Company, Inc., and Shasta Publishers, Inc. Regular trade publishers who have published science-fiction anthologies include at least nine of the largest houses in the business -- Doubleday, Random House, Little, Brown, and Co., Crown Publishers, Rinehart, Vanguard, Farrar, Dtraus & Young, Holt, and World

Publishing Co. Smaller firms who have published science-fiction number at least six, including Greenberg Publishers (not related to Martin Greenberg of Gnome Press), McBride, Frederick Fell, Twayne, the late Pellegrini & Cudahy, and Franklin Watts.

The houses mentioned above all issue hardbound books. Of the 80 collections on my list, nearly 20 have been put out as paperback originals by eight publishers, including Permabooks, Dell, Bantam, Pocket Books, Avon, Ballentine, Ace, and Lion -- and more, I understand, are entering the field.

In summary, one might say that science-fiction has not only become respectable in the last few years; it must also have become profitable, or so many of these publishers would not have gone in for it. In particular, the swift increase in the number of paperback originals indicates a very rapidly growing mass market that should make every science-fiction enthusiast feel very good indeed. It is always better, as I see it, both for editors and authors, for a book to sell 200,000 to 500,000 copies at 25¢ and 35¢ than it is for it to sell 3,000 or thereabouts at \$3.00 to \$5.00. It makes more friends and influences more people!

This is not the place to indulge in a wider analysis of the whole science-fiction field -- the in-

(concluded on page 27)

# BLIND OR NIGHTMARE ALLEY?

by Sam Mines

Sam Mines is one of the science fiction field's most popular and able editors. Whether Sam is busy at his editorial desk—preparing to introduce a bombshell like Farmer's "The Lovers" in one of his magazines or being bussed by a sweet young thing at a world science-fiction convention, he has zest and interest in his work that is equalled by few of his fellows. In the last few years, Sam has made of Thrilling Wonder Stories and Startling Stories two of the top magazines on the newsstands today.

There are a lot of headaches around town these days. The hopefuls who predicted a huge science-fiction boom for 1953 (and I was among them) were caught flat-footed. The boom simply didn't materialize. Sure, there are more science-fiction readers today than there were a year ago. Maybe twice as many. But there are also four times as many magazines, so it doesn't take much involved arithmetic to figure out how that works out.

Actually, everybody thought this was science fiction's year. This was the year when it broke through the inner circle and reached the heart of the public. Now, a discussion has been raging in fan circles for years as to whether a mass circula-

tion is desirable, or whether science-fiction should be written for the small, select group which can completely understand and appreciate it — to wit, the fans. This is an argument which has no attraction whatever for a publisher. He risks a large and expensive set-up, for which he can get a decent return instead of a piddling one if he can attract a larger circulation. The same amount of work and talent goes into putting out a magazine which reaches a hundred thousand people as in one which reaches half a million. So — why not reach half a million?

If, therefore, the boom did not materialize, the only possible answer can be that science-fiction did not, in the year 1953,

succeed in breaking through to a larger audience.

Why?

Why, in the face of world-wide publicity about "flying saucers", about slick-type promotion such as Collier's staged about the coming era of space platforms, the boom in science-fiction movies (and there have been some good ones), the rash of science-fiction pocket-books, the TV programs and the vastly enlarged discussions of space travel? At one time if you mentioned science-fiction to the man in the street his reaction would be, "Uhh? Whazzat?" Today he knows what science-fiction is. But he isn't breaking his neck getting down to the newsstand to buy the mag-

(concluded on page 27)

# GAP IN CONTINUITY

by John Victor Peterson

John Victor Peterson speaks very well for himself in the following pages. To those old-timers who read and enjoyed his fiction in the late 'thirties nothing more need be said. To newer readers in the field, his current work should more than establish him as a writer who merits serious attention. As Johnny's title implies, he has been away from us a long time -- and Fantasy-Times thinks it's good to have him back.

He was young, black-haired, an obviously ardent fan. He approached me at the recent Fanvet Convention, warming my heart with his quickly-voiced appreciation of "Classified Object" (Fantastic Unviverse for July 1954). He'd read my yarns in FU and was curious as to whether I'd had anything published elsewhere.

I didn't have time then to tell him the whole story; I had my eye fixed on an editor I just had to talk with before he made an imminent departure.

"Quite a few before the war", I said and then had to excuse myself.

I'm sure he wandered what had happened in the years between.

Jim Taurasi has given me space to explain. I hope I have something meaningful to say.

John Campbell "discovered" me when I was 20, then purchasing "Martyrs Don't Mind Dying" (ASF, 3/38), followed by "RA For The Rajah" (ASF, 5/38). Leo Margulies took "The Reimnuth Rider" (TWS, 6/38). There were other sales to ASF, Comet, and Uncanny Tales.

Then came December 7, 1941 and the beckoning army, noting that I was a Civil Aeronautics Administration employee, put me in tanks. I had a lot to learn.

Thenceforth my literary efforts consisted wholly of war poetry, chiefly published in the Mediterranean edition of Stars And Stripes. Some Fans must have read that "immortal" verse -- I know I used to read the print off S&S. There wasn't much else around. Certainly very little science-fiction.

tion.

Allen Ingvald Benson, who'd collaborated with me on "Atmospherics" (our joint penname was Victor Valding) for ASF, 9/59, sent me some ASF's -- but some of you know the percentage figures on mail sent which was received.

Africa. Normandy, Germany. Years of intense action and years of emptiness so far as science fiction was concerned.

During those long years D over seas I had planned to accomplish great things in science-fiction when I returned. On terminal leave, I pounded out several yarns in a cabin in the mountains of Pennsylvania. They came back with those printed rejection slips which just don't tell you why.

My wife and I returned to New York. I went back (concluded on page 28)

## ON S-F ANTHOLOGIES

(continued from page 24)  
crease in the number of quality magazines on the market (over 30 science fiction and fantasy monthlies, bi-monthlies, and quarterlies were being issued during part of 1953), and in the number of science-fiction novels and one-author story collections in book form -- that would further indicate the sturdy growth of the genre. Suffice it to say that in 1950, when I first began my review column for Galaxy, I used to cover from three to six titles a month; no more were being published at the time. In the Spring of 1954 I was reviewing from ten to twenty books a month, all but one or two of them straight science-fiction. The others were books on science or technology, or some other subject of interest to science-fiction readers. And at present, there seems to be no sign of the flood slackening. I can think of no reason why it should: the authors and the audience are there, and publishers like nothing better than to fill a need with the appropriate merchandise.

This, then, is a brief picture of the astonishing development of one important aspect of the whole science-fiction field during the past eight years. I think it will explain adequately why the present book, Tales of Tomorrow, was published. I wanted to do it; you wanted to read it (I hope); and PermaBooks was very glad indeed to

publish it. So -- no more introduction: on to the main course!

## BRITISH NEWS

(concluded from page 17)  
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In his editorial, Potter Hamilton points out that at this issue is an experiment, containing longer stories than usual, by readers' requests. After testing reader reaction, in the next issue there will be a return to the usual set-up of a larger collection of varied shorts, until preference has been gauged. E. R. James has not appeared in Nebula since issue #1. S. J. Bounds has a hardcover novel appearing soon. Ken Potter is a newcomer.

Authors are invited to write a story around the scene depicted on the cover of Nebula #8. MSS to be of any length, and the author of the best story receiving a cash prize, all others accepted being paid at usual rates.

## BLIND OR NIGHTMARE ALIEN?

(concluded from page 25)  
zines.

So science-fiction is still being written just for the inner circle? It's worse than that. I've just completed a survey of most of the magazines in the field. I don't usually do this, having little time to read the competition. But I did it deliberately. And I think that science-fiction writers today aren't even writing for the fans. They are writing for each other. And any art form is

doomed when its practitioners create for each other rather than for the PEOPLE.

The magazine science fiction story today has broken down into rigid types. Space-opera on a juvenile level is still being published. The highly technical story is still being published. And a new, arty, precious, avant-garde type of story is being industriously pushed by those who want to see science-fiction elevated to "literature".

I'll buy an avant-garde story myself now and then. But I won't fill a magazine with them, any more than I'll fill a magazine with space-opera or blueprints.

The important thing here is that each of these types of story have failed to reach the public at large. Science-fiction has written itself into a blind alley. If we want it to go anywhere, we've got to break out of that old dead end and get an entire new orientation. The writer who comes up with a new approach now will be the Ray Bradbury of the future.

This is serious. We get books for review, in our office, all the new books and we frankly find most of them unreadable. Some of the biggest names in the field are turning out pompous, wordy, dull drivel. It is difficult to read and when you do make the effort of plowing through it you find it empty.

We have discussed this with people — not science

fiction fans, but people of general tastes and intelligence. They have indicated that they would read more science-fiction if its index of credibility were higher. Translated into more immediate terms that means we must get science-fiction a little closer to what might actually be accomplished tomorrow so that it can be more easily believed, instead of stretching its fantastic elements to the breaking point.

This, of course, is not the only way, nor is it the whole story. There is room for the highly fantastic story, the kind which gives your imagination a real work-out. But there is need for the other. There is a crying need for stories containing people in whom you can believe and with whose triumphs and failures you can exult or suffer. There is a need, in short, for science-fiction to shake some of its artificiality and become more human.

#### GAP IN CONTINUITY

(concluded from page 26)  
to work for the C.A.A. It took a long time to find an apartment and get settled.

I wrote nothing for a long time but intermittently studied the markets. A light began to dawn. I tried a couple of shorts which came back with letters of constructive criticism. I felt that I was getting close.

I wrote a short novel. John Campbell called me in for a general discussion after he read it but sug-

gested I try something else for him, indicating that he felt I'd be able to sell the novel elsewhere without change. I went to Galaxy. Sam Merwin rejected it, also, but suggested I send it to John Campbell, indicating that he felt it was a natural for ASF Circle! But what a wonderful circle! I was almost in.

And then, suddenly, I was in!

Leo Margulies has very kindly included short stories of mine in three out of the last four issues of Fantastic Universe. Harry Harrison has taken a short for a future issue of Science Fiction Adventures. I still have hopes for the short novel which, repolished a bit, is now again under consideration.

I feel that at long last I've bridged that long gap in time.

I think I know why it took so long and that it is something the Fantasy could correct today if they had that old Time Machine that could go back to the World War II years.

We all know how different science-fiction yarns of today are from those of pre-war years. We recognize the fact that the change took place during the war as scientific developments revolutionized warfare, as the world grew suddenly atom-conscious, as true interest in science replaced escapism, as pseudo-science for the greater part fell by the wayside.

During those years I'd been out of touch. There

had been a gap in continuity.

Here's where I'd been — somewhere in temporary and temporal science-fiction oblivion.

Thanks to the Fanvets, the boys overseas who are fans or fan-authors cannot keep up with current issues. I hope they come back and send the science fiction field farther on its upward course to the top ranks of literature. I hope they make it the most popular field of literature; it'll take a strong wave of popular opinion to induce Congress to appropriate enough billions to land some of us or some of our children on the Moon.

And I hope that those who can go can be regularly supplied with current issues of the science-fiction magazines! It might help the expeditions' historians from being corny and old-hat!

#### FANTASY FORECASTS

Coming Up Next In The Pros  
Fantasy & Science Fiction

Coming in the October 1954 (Vol. 7 - No. 4) issue of Fantasy & Science Fiction:  
"Lot's Daughter" (short novelette) by Ward Moore,  
"The Angry Peter Brindle" by John Novotny,  
"Robot Lonely" (verse) by Leonard Wolf,  
"The Man With The Nose" by Rhoda Broughton,  
"At Last I've Found You" by Evelyn E. Smith,  
"The Slow Season" by Robert Shockley,  
"The Foundation Of Science Fiction Success" (verse) by Isaac Asimov.

"Music Of The Sphere" (short novelette) by William Morrison,  
"Misadventure" by Lord Dunsany,  
"Recommended Reading" (a department) by the editor,  
"Peg" by Nigel Kneale,  
"The Girl In The Flaxen Convertible" by Will Stanton,  
"Mars Is Ours" by Alfred Coppel,  
"Rules For A n Invasion" (verse) by Leonard Wolf,  
"Prophecy Of Monsters" by Clark Ashton Smith, and  
"Letters From Luna" by Mildred Clingerman.

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Founded 1941

Published semi-monthly by FANDOM HOUSE.

Rates: 10¢ a copy, 12 issues for \$1.00.  
Advertisements: Mimeographed, \$5.00 a page, \$3 a half-page. Photo-offset, \$15.00 a page (photos and special reductions extra). James V. Taurasi, 137-05 32nd Avenue, Flushing 54, New York. All Money-orders, checks, etc., should be made out to James V. Taurasi.

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# Frank R. Paul

OUR COVER on this 200th issue of Fantasy-Times, is by the "Dean of Science-Fiction Illustrators", the famous Frank R. Paul. Mr. Paul has been illustrating our favorite literature since before World War I. From 1926 (with the first issue of Amazing Stories) until mid 1936 (with the last issue of Gernsback's Wonder Stories), he had done every cover for every issue of Gernsback's science-fiction magazines. Plus, of course inside illustrations and covers and interiors for other Gernsback magazines, plus some of the other s-f magazines then being published. For two years no s-f magazine was illustrated by Frank R. Paul. But in 1938, with the first issue of Marvel Science Stories, Frank R. Paul returned to s-f. From 1938 until the early 40s when he went into war work he could be found in most of the s-f magazines then published; Marvel, Thrilling Wonder, Startling, Planet, Famous Fantastic Mysteries, Fantastic Novels, Super Science Stories, Astonishing Stories, Capt. Future, Amazing, and Fantastic Adventures. During this time he also did the covers and a-f comic strips for Gernsback's three issues of Superworld Comics. After the war, he has done work for Super Science, Famous Fantastic, Fantastic Novels, Marvel and Gernsback's short lived Science Fiction Plus. All this time, some 35 years of s-f illustrating, he has done it only as a side line. His main line is illustrating text books. Today he does very little s-f illustrating. But his drawings s-f or not, he has mastered the atmosphere that just is science-fiction. While some present day artist may draw a pretty girl better than Paul, none have been able to portray in black & white or in color that certain something that is pure science-fiction.

This special 200th issue of Fantasy-Times would not be complete without the cover by the "God-Father of Science-Fiction" -- Frank R. Paul.

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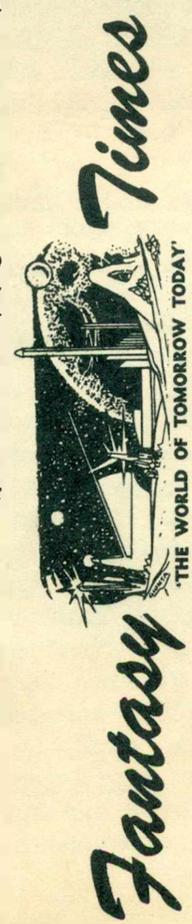
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