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EDITORIAL



It's a Wide Scene

Science fiction and fantasy are considered to be a narrow and secularized form of writing, set apart from the real concerns of life, the former too concentric and the latter too phantasmic to fit in with anything of general interest and relevance to the things of this world. Even the clear works of literature that have arisen in science fiction—Wells, Verne, Huxley—are considered irrelevant to life as it is lived. This quality of self-interest is one of the attractions found in it by regular readers of it; they like the way it focuses in on what is being written about, and the way fantasy is about anything its authors please to write. So it tends to keep unto itself, being hidden away with its own group of followers, most of whom think they're in to something special that others are missing. More recently, however, science fiction has been spilling out of its borders, as well as being infiltrated by other literary interests, and coincidentally the problems in the world have gotten to be more and more what science fiction has assumed would be major problems found in the world—and why would they not be finding problems of life, considering that this is what science sets out to do? Much of the history of science fiction parallels the history of science, which has seen some big conflicts with other interests. Science has been in conflict with mysticism and with nature. As to science fiction, one notices that the scientists have arrived at a companionability with both of these when science fiction arose to take on storytelling, and acquired a partnership with fantasy fiction, thereby expanding the horizons of scientific thought and becoming more visible.

Science fiction's well-known "sense of wonder", which it acquires from its fantasy

connections, have attracted many of its readers to it, as far away things are visualized, to the appreciation of the imagination, which finds an expanded consciousness in stories of this kind. How strange a world is the Valley Dor and the River Iss, in Burroughs' THE GODS OF MARS; what ephemeral visualizations are seen of Mars in Bradbury's THE MARTIAN CHRONICLES; how vast is the scope of Burroughs' BEYOND THE FARTHEST STAR; and there is the far-out art of Powers, Hannes Bok, Mel Hunter, Emshwiller and many others to look upon as well, art that takes the viewer well out of the here and now. Who has seen poetry that ranges as far as this science fiction poem by Ron Voigt:

We shall unite, you and I. I've seen lions crawl
From your eyes and your hair flung on shore rocks.
Your hands are Nile and voice meadow grass, but weeds grow
Between your fingers now.

The poem invokes the person addressed by it to arise from ageless slumber and confront modern nihilism, to "walk together on sound beams shoved together arbitrarily and stand suspended on a slice of echo." They will "unite to heap broken stones skyward" from this destroyed Earth. I've seen the poem since then become the inspiration of a song called "Light my fire"—"You know that we could only lose and our love become a funeral pyre. Come on baby, light my fire." After its concentration into the specifics of science and the meaningfulness of fantasy, these literary forms expand again into the vastness of life, now perceived with a scientific vision and with the intelligence of perceptive fantasy. But do we follow where these leads, now in their "embryonic" form, take us? Are we prepared to follow into the wider realities of life?

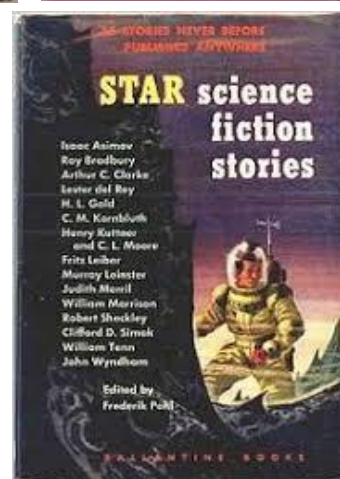
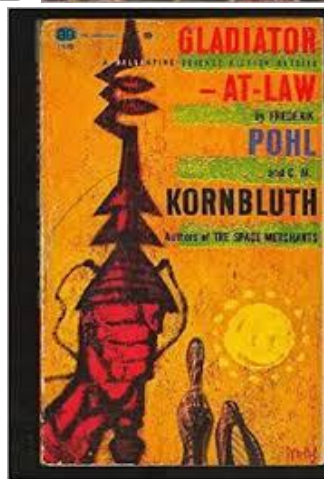
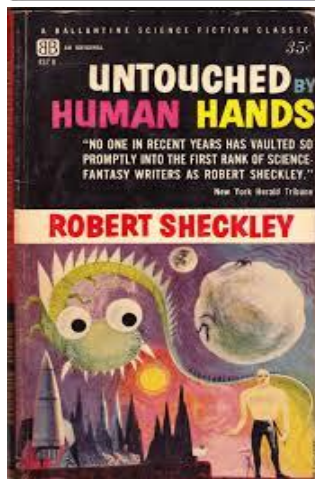
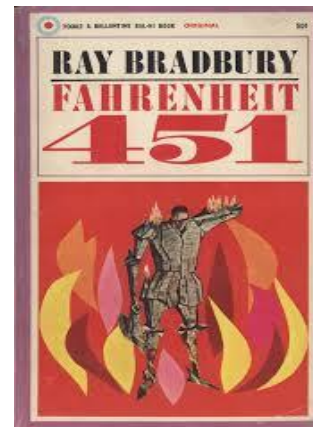
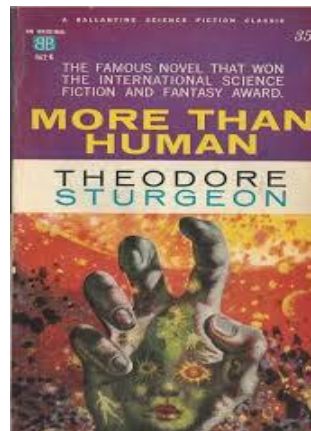
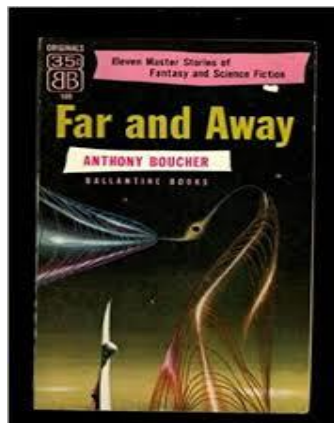
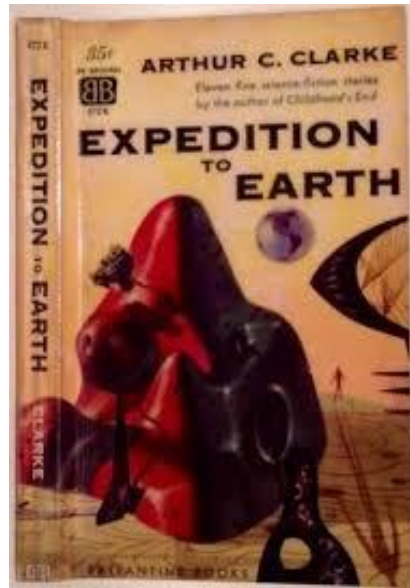
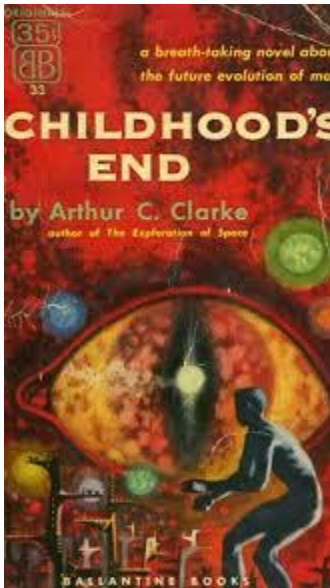
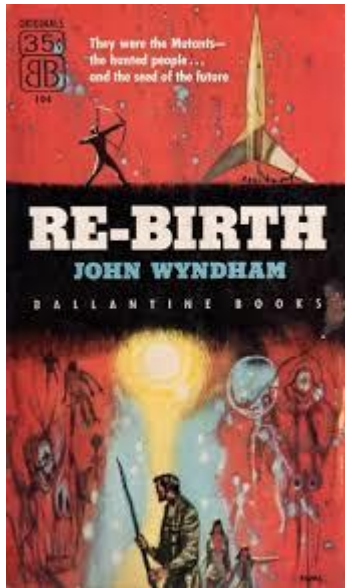
Let's not get too remote from other forms of literature when we take our imaginative journeys into fantasy and science fiction. We avoid the starkness and toughness of reality instead of looking into reality and finding things about it that are more animated than the drudgery of normal living.

Science fiction must first find itself, and make readers aware of what they are reading and what matters in it, and then it must find its meetings with other literary outlooks and literary forms, in order to find a completion of its relationship to life outside of the literary life of the reader of many books.

We're trying here to define and understand what science fiction is and what it has been, and we are happy if you are following along with us on our exploratory journey. There is so much more to life than the mere survival of it, grappling with its problems.

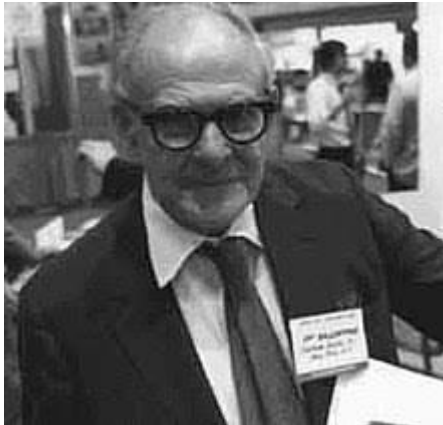
SCIENCE FICTION IN THE EARLY BALLANTINE PAPERBACKS

by Jon D. Swartz, N3F Historian



These always were a delight to find on the book racks.

Ballantine Books is a major book publisher located in the United States, founded in 1952 by Ian Ballantine with his wife Betty. Ballantine Books was acquired by Random House in 1973, which in turn was acquired by Bertelsmann in 1998.



Ian Ballantine



Ballantine's logo was mirrored letter **Bs** back to back.

During the early 1950s, Ballantine attracted attention as one of the leading publishers of paperback science fiction (SF), beginning with *THE SPACE MERCHANTS*. This Frederik Pohl and C.M. Kornbluth novel had first appeared in **Galaxy Science Fiction** under the title *GRAVY PLANET*. Ballantine was unique in that both paperback and hardcover editions of their books were published at the same time.

Ballantine Books scored again when they acquired Ray Bradbury's "Fahrenheit 451" for *STAR SCIENCE FICTION STORIES* No. 1, the first book in the original anthology series, *STAR SCIENCE FICTION STORIES*, edited by Pohl. It was first published in 1953 without numeration, and was reprinted in 1972 as "No. 1". The book also featured the first appearance of Arthur C. Clarke's story, "The Nine Billion Names of God".

These books have been acclaimed by critics around the world. *Fahrenheit 451* had been originally published in *Galaxy* in a shorter version titled "The Fireman".

In the early 1960s, the company engaged in a well-known rivalry with Ace Books for the rights to reprint the works of J.R.R. Tolkien and Edgar Rice Burroughs in paperback form.

Ballantine prevailed in the struggle for the Tolkien work, with their editions of Tolkien's *THE LORD OF THE RINGS* including a message on the back cover from Tolkien himself urging consumers to buy Ballantine's version and boycott "unauthorized editions" (*i.e.*, the version from Ace Books). Separate Canadian editions of the books were published with different cover art work. Tolkien asked for (and received) permission to add the back cover message.

Betty Ballantine recalled: "And we did put a little statement on the back covers saying that

Ace was not paying royalties to Professor Tolkien, and everybody who admired Lord of the Rings should only buy our paperback edition. Well, everybody got behind us. There was literally no publication that did not carry some kind of outraged article."

Early Ballantine Paperbacks

In addition to the first two anthologies in the Star Science Fiction series, paperbacks issued in 1953 included THE SPACE MERCHANTS (Pohl and Kornbluth), THE UNDYING FIRE (Fletcher Pratt), the secret masters (Gerald Kersh), AHEAD OF TIME (Henry Kuttner), CHILDHOOD'S END (Arthur C. Clarke), BRING THE JUBILEE (Ward Moore), FAHRENHEIT 451 (Bradbury), MORE THAN HUMAN (Theodore Sturgeon), OUT OF THE DEEPS (John Wyndham), and EXPEDITION TO EARTH (Clarke).

Paperbacks published in 1954 included books by some of the same authors who had books published in 1953. These publications included RIDERS TO THE STARS (Curt Siodmak), SEARCH THE SKY (Kornbluth and Pohl), PRELUDE TO SPACE (Clarke), UNTOUCHED BY HUMAN HANDS (Robert Sheckley), BRAIN WAVE (Poul Anderson), THE EXPLORERS (Kornbluth), SHADOWS IN THE SUN (Chad Oliver), MESSIAH (Gore Vidal), and STAR SHORT NOVELS (edited by Pohl).

In 1955 SF novels/author collections featured EARTHLIGHT (Clarke), OF ALL POSSIBLE WORLDS (William Tenn), RE-BIRTH (Wyndham), GLADIATOR-AT-LAW (Kornbluth and Pohl), FAR AND AWAY (Anthony Boucher), ANOTHER KIND (Oliver), CAVIAR (Sturgeon), NO BOUNDARIES (Henry Kuttner and C.L. Moore), and CITIZEN IN SPACE (Sheckley).

During 1956, books published included ALTERNATING CURRENTS (Pohl), REACH FOR TOMORROW (Clarke), THE OCTOBER COUNTRY (Bradbury), NERVES (Lester del Rey), THE HUMAN ANGLE (William Tenn), E. PLURIBUS UNICORN (Sturgeon), and TALES OF GOOSEFLESH AND LAUGHTER (Wyndham). During the remainder of the 1950s, books published included TALES FROM THE WHITE HART (Clarke), CIRCLE OF FIRE (Hal Clement), THOSE IDIOTS FROM EARTH (Richard Wilson), A CASE OF CONSCIENCE (James Blish), THE FOURTH "R" (George R. Smith), ROBOTS AND CHANGELINGS (del Rey), THE GRAVEYARD READER (edited by Groff Conklin), and TOMORROW TIMES SEVEN (Pohl).

The 1960s would see reprints of books by some of the most famous genre authors of all time, including Edgar Rice Burroughs, Ray Bradbury, Henry Kuttner, Fritz Leiber, H.P. Lovecraft, Mervyn Peake, Theodore Sturgeon, William Tenn, J.R.R. Tolkien, and H.G. Wells—to name only a few.

The art for many of the early Ballantine covers was done by Richard M. Powers.

Ian and Betty Ballantine

Ian Keith Ballantine (1916-1995) was a pioneering publisher who founded and published the paperback line of Ballantine Books from 1952 to 1974 with his wife Betty.

Betty Ballantine (1919-2020) was an American publisher, editor, and writer. She and her husband Ian helped create Bantam Books in 1945 and later established Ballantine Books.

They became freelance publishers in the 1970s.

The Ballantines were both inducted into the Science Fiction Hall of Fame in 2008, with a shared citation. Their son Richard is an author and journalist specializing in cycling topics.

Richard Powers

Richard M. Powers (1921-1996) was one of the most prolific SF artists ever. From the 1940s through the 1960s, he did many of the covers for Doubleday Books. During the 1950s and 1960s, he served as an unofficial art director for Ballantine Books. He was inducted into the Science Fiction Hall of Fame in 2008.

Ballantine Adult Fantasy Series

The Ballantine Adult Fantasy series was launched in 1969 (presumably in response to the growing popularity of Tolkien's works). The series reissued a number of works of fantasy literature which were out of print or had appeared only in pulp magazines (or were otherwise not easily available in the United States), in paperback form—including works by authors such as James Branch Cabell, Lord Dunsany, Ernest Bramah, Hope Mirrlees, and William Morris. This popular series lasted until 1974.

Beagle/Boxer Books

Two later Ballantine imprints were Beagle Books and Boxer Books, both begun in the early 1970s. Several horror titles by H.P. Lovecraft, and some SF titles by Ron Goulart—with Vincent Di Fate cover art—were produced under these imprints.

Some Conclusions

The Ballantine SF books were a godsend to me and my teenage friends. The books were very well made, had striking cover art, and included some of our favorite authors—including Chad Oliver, whom we knew and even visited at his home at times.

Chad and I became good friends later, when we both were on the faculty at the University of Texas at Austin, and he was the supervisor of my wife's graduate work in anthropology.

A large newsstand on "The Drag" (the principal street bordering the University of Texas area) always had stacks of his paperback books prominently displayed at the front of the store. Since he taught at least one large introductory anthropology class each semester, and many of his students were SF fans, his books sold very well indeed.

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Note: This article was written several years ago. It has been revised somewhat for reprinting in ORIGIN.



SCI-FI AND FANTASY BOOKS WITH A POWERFUL MESSAGE OF SOCIAL JUSTICE

by JEFFREY REDMOND



From *THE TIME MACHINE* to Kirk and Uhuru's unprecedented kiss, speculative fiction has long concerned itself with breaking barriers and exploring issues of race, inequality, and injustice. The fantastical elements of genre, from alien beings to magical ones, allow writers to confront controversial issues in metaphor, granting them a subversive power that often goes unheralded.

Considering novels that incorporate themes of social justice into stories that still deliver the goods—compelling plots, characters to fall in love with, ideas that will expand the mind, here are fourteen of such:

- (1) *SEED TO HARVEST*, The Patternist series, by Octavia Butler (*WILD SEED*, *MIND OF MY MIND*, *CLAY'S ARK*, *THE PATTERNMASTER*)

Most of Octavia Butler's books could probably find a place on this list. Arguably the most prominent, most widely-read African-American sci-fi writer, themes of a race and power recur throughout her novels, including her breakout work, 1979's *KINDRED*, which saw a young black girl travel back in time to the darkest days of American slavery, a witness to how much had changed, and how much hadn't. We'd also highlight the four-book Patternist series, published between 1977 and 1984, which sketches out an alternate history stretching back to ancient Egypt, exploring efforts by an immortal alien being to create a new race of humanity through selective breeding. *Wild Seed* in particular uses abduction as a metaphor for slavery, as the telepathic, undying mutant coerces a West African woman (herself an immortal gifted with seemingly supernatural abilities) and brings her to the U.S. in the 1700s.

- (2) *IRON COUNCIL* (New Crobuzon Series #3), by China Mieville

Mieville is a member of the International Socialist Organization and wrote his doctoral thesis on Marxism, so it's no surprise that his sci-fi and fantasy novels, in addition to being deeply weird and incredibly imaginative, tackle questions of economic and social inequality and speaking truth to power. This is most evident in his celebrated Bas Lag trilogy, particularly *Iron Council*, about a group of revolutionaries who seek to overthrow the corrupt powers that control and oppress the citizens of the twisted city of New Crobuzon. Though his work has been lambasted by some for being too overtly political, its narrative drive and potent imagery make it as unforgettable as literature as it is provoking as argument.

(3) *MIDNIGHT ROBBER*, by Nalo Hopkinson

This coming of age novel by Jamaican-Canadian writer Hopkinson was nominated for the Hugo, Nebula, and Philip K. Dick awards. Written entirely in Caribbean patois, it tells the story of a Tan-Tan, a young girl living on a colony planet where there is a great economic divide, the lower class is under constant surveillance, and crimes are met with banishment to an alien world called New Half Way Tree. After her father commits an unforgivable offense, he flees with Tan-Tan to New Half Way Tree, where she must eventually learn to forge her own identity among the indigenous alien population while struggling to come to terms with sexual abuse. The core of the novel considers the ways marginalized individuals must act out to escape from cultural oppression.

(4) *ANCILLARY JUSTICE* **Hugo Award Winner** *The Imperial Radch Trilogy*, by Ann Leckie (*ANCILLARY JUSTICE*, *ANCILLARY SWORD*, *ANCILLARY MERCY*)

A common way science fiction addresses contemporary social issues is, of course, to shift the lens to focus on a speculative subject that has both nothing and everything to do with today. Ann Leckie's celebrated space opera/military SF trilogy, beginning with the Hugo Award winning *Ancillary Justice*, picks a few good ones. Most obviously, the rights of artificially intelligent spaceships to self-determination, but also, the efforts, both deliberate and accidental, of dominant societies to erase the cultural values of those people it has dominated, whether economically or with military might, and the rights of those people to choose to exist with autonomy within those colonizing societies, or to be forced to conform and serve it (quite literally, in this case, in the form of zombified, mind-wiped soldier bodies). Yes, yes, there are lots of awesome chase

sequences and space battles as well (and tea...so much tea), but, well, sometimes a sentient starship is more than just a sentient starship.

(5) THE AMULET OF SAMARKAND (Bartimaeus Series #1), The Bartimaeus Sequence, by Jonathan Stroud (THE AMULET OF SAMARKAND, THE GOLEM'S EYE, PTOLEMY'S GATE, THE RING OF SOLOMON)

Though ostensibly a middle grade series for readers looking for their next magical fix after finishing Harry Potter, Stroud's Bartimaeus books (a trilogy and a prequel) hide powerful, deeply progressive messages about colonialism, civil rights, and inequality within a thrilling, cheekily humorous adventure story. As the first book opens, the title character, a 5,000 year old immortal djinni, is bound by magic to serve the whims of twelve year old Nathaniel, the generally good-hearted apprentice to a middling magician. With the unwilling help of the supernatural being, who will suffer terrible pain if he refuses the boy's commands, Nathaniel uncovers a plot to overthrow London's ruling sorcerer class. But by the second book, Nathaniel has become a part of the machine himself, and the focus shifts to a group of young people fighting against the entrenched powers that be. As a whole, the series is as much about prejudice, injustice, and the fight for equality—sorcerers aren't inherently powerful, they just have the money required to purchase magical equipment, artifacts, and an education—as it is about inventive battle sequences between supernatural beings.

(6) THE ONLY HARMLESS GREAT THING, by Brooke Bolander

This slender novelette crams in an enormous amount of real and alternate history world-building to tell the story of downtrodden creatures—labor-women, a circus elephant—fighting back against the capitalist systems that view them as less valuable than the fruits of their labor. Marrying the real injustices heaped upon both the historical "Radium Girls" who developed horrific cancers after being knowingly exposed to dangerous radiation in their jobs painting glowing watch dials, and the "troublesome" elephant Topsy, publicly executed as a spectacle in the early 1900s, the story explores an unlikely cross-species sisterhood that arises to violently combat an unjust system.

(7) An Unkindness of Ghosts, by Rivers Solomon

The remarkable debut novel by Rivers Solomon extrapolates our history of prejudice and division into a future context, as the last remnants of humanity flee a ruined Earth

on board the generation ship Matilda. Three hundred years out, society on the ship has come to resemble a pre-Civil Rights era America (and, more than a little, the America of 2017) as a white supremacist ruling class controls the ship on the back of slave labor by its darker-skinned passengers. There is a motherless child aboard the ship Matilda, on which lowdeckers like her work on vast rotating plantations under the weak light of Baby, their engineered nuclear sun, living lives of trauma and subject to the cruel vagaries of upper deck guards.

We meet Aster as she fights to save a child's life. Someone—probably the Sovereign, their god-benighted ruler—has cut the heat to the lower decks, and the child has something like trenchfoot, the limb frozen and rotting. Aster is apprentice to the Surgeon General Theo Smith, despite her low status, and is learned in the skills of medicine. When she is called by the Surgeon Theo for help to save the poisoned Sovereign, Aster is righteously defiant. She hates the Sovereign, as all the lowdeckers do—he is the exultant face of their oppression. As one ruler falls and the next is enshrined, the equilibrium of Aster and Theo's lives, and the lives of all Matilda's lower decks, are violently upset, as the specter of civil war appears on the artificial horizon.

(8) SORCERER TO THE CROWN, by Zen Cho

Like the Bartimaeus series, Zen Cho's debut novel (which receives a sequel, *THE TRUE QUEEN*, in a few months) uses comforting tropes of magic and romance to hide the bitter pill of her narrative, which is really all about racism, gender politics, and the fear of the other gender. In a version of Regency Britain ruled by a council of sorcerers, Zacharias Wythe has been named the next Sorcerer Royal—but not without controversy. Though he is the greatest magician of his generation, he is also dark-skinned and a former slave, and more than a few bigoted magicians have blamed the recent troubles on his rise to power.

Facing internal opposition at every turn, Zacharias attempts to solve the mystery of why England's stores of magic are drying up, enlisting the help of a half-black girl who cleans the rooms at a magic school for young noblewomen (this being the Regency era, the school teaches women to suppress their magical talents rather than hone them), yet may be more magically gifted than any of them. In addition to being a delightful romance and an intriguing mystery, Cho's novel explores the fight for racial and gender equality in a class-conscious society that is both at a few centuries remove, and not at all that different from our current reality.

(9) THE BINTI TRILOGY, by Nnedi Okorafor

Okorafor's recent, Hugo-winning Binti Trilogy fits nicely here; the protagonist is a woman from a marginalized human tribe who is the first of her people to be offered a chance to study at the galaxy's more elite university, but doing so will require her to give up her identity—but it is ultimately that uniqueness that will help her to save her own life and form new bonds of understanding across a vast cultural divide. But if you can stomach something unremittingly darker, the World Fantasy Award winner WHO FEARS DEATH also applies. Set in a post-apocalyptic future Sudan where a light-skinned race oppresses a darker-skinned one, a girl of both societies, born out of violence and gifted with magical abilities, sets off to murder her father. Incorporating scenes of barbaric female mutilation and the use of rape as a weapon of control, it is a harrowing, angry novel about a woman who refuses to be a victim.

(10) THE DISPOSSESSED (Hainish Series), by Ursula K. LeGuin

The fight for social justice is one that is as much about economic inequality as it is about racial inequality. LeGuin's landmark dual Hugo and Nebula winner slots into the former category, considering the relationship between two disparate, symbiotic planets, one that embodies logical ends of extreme capitalism, and one that operates by spare, socialist ideals. The novel's subtitle is "An Ambiguous Utopia", and it is tough to figure out where that perfect society exists within it, or if it is possible for one to truly exist anywhere (even in fiction).

(11) THE NECESSARY BEGGAR, by Susan Palwick

This is the refugee immigrant narrative writ large: after one of their own commits a crime of passion, a family is banished from their home world through a mysterious interdimensional gate and finds itself in the contemporary U.S., where they must learn to shed their cultural identities or risk ostracism, imprisonment, or even death. Haunted by the past (literally), they must learn to forge a new future without losing all of themselves. Palwick's commentary on the U.S. immigration debate (still relevant even a decade after it was first published) is not exactly subtle, but it never overwhelms what is, in the end, a heartbreaking, human story.

(12) TALES OF NEVERYON, Return to Neveryon series, by Samuel R. Delany (TALES OF NEVERYON, NEVERYONA, FLIGHT FROM NEVERYON, RETURN TO NEVERYON).

Openly gay, African-American Delany has long been counted among sci-fi and fantasy's most progressive, provocative writers. Though best known for the dense, difficult DHALGREN, this fantasy series, published between 1979 and 1987, deserves equal consideration for the way it works to undermine deeply-entrenched cultural narratives. Ostensibly a series of barbarian stories in the sword-and-sorcery tradition, it flips around the narrative to place power in the hands of a dark-skinned civilization that enslaves a pale-skinned one. Within this environment, Delany explores such then-controversial issues as homosexuality and the AIDS crisis.

(13) THE FIFTH SEASON (Broken Earth Series #1) **Hugo Award Winner**

THE BROKEN EARTH TRILOGY, by N.K. Jemisin (THE FIFTH SEASON, THE OBELISK GATE, THE STONE SKY)

Jemisin's three-time Hugo-winning Broken Earth trilogy is a ragged scream of rage at the injustice that racism and inequality brings. In the opening chapter, a man uses magic to break the world because the world has shown him it has no cause to treat him like a human. A woman cradles the broken body of her son, murdered because of what he is, and what he represents, rather than anything he did. A government treats immensely powerful but subjugated magic users, who have the innate power to move the earth, as animals, little better than tools, breaking their wills and their bones in order to keep them compliant and ensure the continuity of the society that oppresses them. That some of these people, so abused, choose to destroy everything in their anger, perhaps we can forgive. That some of them still see beauty in the broken earth speaks to their humanity more than anything else. Across three novels, Jemisin makes you understand what might drive someone to shatter the world rather than continue to live within an unjust system ("No voting on who gets to be people"), and keeps the hope alive that something better might rise from the rubble.

(14)OCTAVIA'S BROOD: SCIENCE FICTION FROM SOCIAL JUSTICE MOVEMENTS, edited by Walidah Imarisha and Adrienne Maree Brown

This powerful collection of "visionary fiction" (a term meant to represent sci-fi, fantasy, magical realism, and horror) was inspired by the work of Octavia Butler, and seeks to explore the connection between fantastical writing and real-world movements for social change. In these stories, unnatural occurrences reflect social ills and injustice, as in THE RIVER by the collection's co-editor Adrienne Marie Brown, in which the Detroit

River comes to embody the violence of gentrification and displacement that has been visited upon the residents of the city. Including essays by Tananarive Due and Mumia Abu-Jamal, a roster of exciting new writers, and a few familiar names (including LeVar Burton and Terry Bisson), this is a vital, visceral, and essential collection.



Science Fiction and Fantasy by Judy Carroll



Science fiction has such possibilities for entertainment, for pondering a possible future, for wondering how one would act given similar circumstances. Science fiction can teach us and enlighten us about our cultures, our beliefs and ourselves. It can show us that even though some things have changed—they really haven't. The basic beginnings and roots still linger.

While science fiction is a combination of known or speculative science "facts" mixed with the teller's imagination, fantasy is the imagination of the teller. Granted, some of the stories might have similar items in them such as wizards, dragons, creatures with magical abilities, but they are the results of all the images and feelings that a teller of fantasy invokes.

One of the things science fiction and fantasy have in common is the many places you can visit—because of someone's imagination. There are so many things you can learn and discover about your own world and life.

You watch as the consequences unfold for a doctor who believes himself to be superior, and more advanced than the "common man". For he can create life. (FRANKENSTEIN by Mary Shelley.)

You see the effect war has, not only on young and inexperienced recruits, but on their families, their beliefs, their world, and their trust or mistrust of their superiors and each other. (SPACE ABOVE AND BEYOND—TV series 1995-1996.)

You experience the solitary life of being stranded on an uninhabited planet, abandoned by your team who assumed you were dead... the fear, the loss of hope while trying to keep your sanity and find ways to survive. (THE MARTIAN by Andy Weir.)

You feel the strong family bond a girl has for her brothers as she tries to release them from the horrible circumstances imposed on them by another. ("The Wild Swans" by Hans Christian Anderson.)

You hear the words of a young girl making promises she has no intention of keeping, for she feels she owes nothing to someone of such low status. ("The Frog Prince" by the Brothers Grimm.)

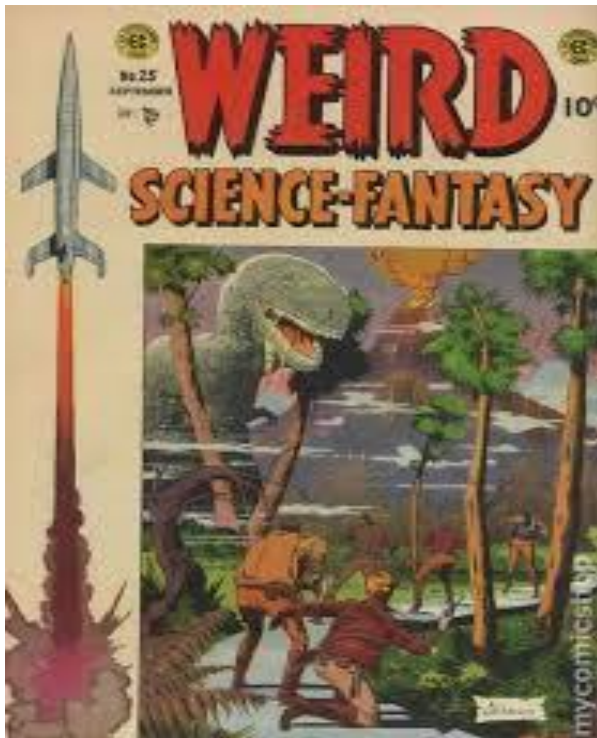
You follow a young boy as he walks alone to school, unaware that talking to strangers can put his life in jeopardy. ("Pinocchio" by Carlo Collodi.)



Science Fiction Comic Books by John Thiel



A lot of science fiction fandom these days is talking about comic book science fiction, and although I don't agree that it compares in quality with more literate science fiction, I do see why it is interesting to some. In earlier years the science fiction art was well worth looking at, and I thought I'd put some examples of their covers in here for viewing. One of the artists crossed over to science fiction magazines, EC's Wallace Wood, who started appearing in *Galaxy*, among other sf magazines.



Highly notable in the 1950s for their art were the science fiction comic books, in which art took precedence over story. Here are some examples of them, drawn from the EC line of fantasy comics (Entertaining Comics, run by William Gaines), which were some of the foremost comics of the time. Their stories were guaranteed thrillers. I think more recent science fiction and fantasy comics, such as THE HULK and SPIDER MAN, are mostly trash, regardless of their appeal for Hollywood, but these fifties comics were well worth buying. Some of them seem to me to be matchless in the present time.



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