

SIGMA

The Newsletter of PARSEC August 2017 Issue 377

Fantastic Artist
of the Month



Brief Bios



July Minutes



Book Reviews



President's Column



Dimension X





President's Column

Henry's dazed eyes
have enjoyed, Brilliance.
Dream Song # 4 - John Berryman

Henry, in the Dream Song, was contemplating something at once more visceral and with a more primal connected longing, but my dazed eyes have enjoyed brilliance. Every bit a grounded in the muck of my emotion and whipped as far as the high orbit of my imagination.

Isaac Mortimer Davis in the movie "Manhattan" finds the following reasons for living: *"Groucho Marx, to name one thing and Willie Mays, and the second movement of the Jupiter Symphony, and Louie Armstrong's recording of "Potato Head Blues," Swedish movies, naturally, "Sentimental Education" by Flaubert, Marlon Brando, Frank Sinatra, those incredible apples and pears by Cézanne, the crabs at Sam Wo's, Tracy's face ..."*

"Why is life worth living?" asks Isaac. "That's a very good question. Well, there are certain things I guess that make it worthwhile." It is an interesting philosophical exercise, no? My list is, and I believe yours would be, every bit as idiosyncratic as the list Woody Allen records from his living room couch.

Mine would include Bo Diddley's "Who Do You Love," Miles Davis' Sketches of Spain, especially the Adagio movement of the Concierto de Aranjuez," Carné's "Les Enfants du Paradis," The Missa Luba, Chick Corea's "Spain," Dr. Miles J. Bennell flight from "The Invasion of the BodySnatchers," John Williams magnificent guitar playing, Bill Cardille's Chiller Theater, John Browning's performance of Samuel

Barber's Piano Concerto, "Penny Lane," Glenn Gould and the Goldberg Variations twice, "Moby Dick," A Constellation of Twain, and a great big bunch of science fiction.

Seems it took me a while to get to science fiction, but I just held it back for emphasis. Without SF, and the Blues, and Bebop, and the classical/jazz/rock/buegrass/manouche(vive la pompe)/folk guitar, and a host of 50's creature features my life would be by some measure less worth living. It goes without saying (Tracy's eyes...) friends, family and all those we do("In My Life") and have loved.

As I tick the SF titles off in my head, I realize my list is old. Perhaps one conjured by a codger.

I hold the following in the highest regard (No order intended other than the inexplicable sequence plucked from my psyche):

The City and the Stars - Arthur C Clarke.

Double Star - Robert A Heinlein

The Demolished Man/The Stars My Destination - Alfred Bester

Hyperion - Dan Simmons

Dune - Frank Herbert

Farewell to the Master - Harry Bates

All of Barsoom - ERB

The vision (undimmed by the puerile style) of E.E. "Doc" Smith

Time Locker(Gallagher in general) - Lewis Padgett (Moore & Kuttner)

The Three Stigmata of Palmer Eldritch - Philip K. Dick

Flowers for Algernon - Daniel Keyes

Harlan's Dangerous Visions

Stand on Zanzibar - John Brunner

Hugo Gernsback's flawed vision and ultimately successful endeavor

Adventures in Time and Space - ed. Raymond J. Healy and J. Francis McComas

P. Schuyler Miller's "The Reference Library" Astounding Science Fiction

And ohhhhhh so many more. We could talk for hours into the deep dark night of our soul. My eyes have also been dazzled by more contemporary works, but for some reason, the visceral connection is not as strong for me. I look for it, in the night, under the covers. Someday, I may find it.

For you to do:

Take pen in hand, run the tendrils of your mind over the tide of your emotion and jot down your quirky life enhancing, death defying list. Send it to me(your name or handle, please) to include in a future Sigma. joe@joecoluccio.com or post them on the Parsec Facebook page. Or, gosh, just do it for yourself.



July 2017 Meeting Minutes

This being a social mixer meeting, we had the opportunity to go around and talk about what we were reading. (Unfortunately, I could only say "Articles.") We began, however, with some announcements. Mary Soon Lee has a poem appearing in Analog. Confluence pre registration hit 86 last year, while so far this year it stands at 142. Kevin Hayes reported that the Confluence program is making around \$400 in advertising. President Joe mentioned that he would be attending PulpFest. (That's at the Doubletree in Mars ... sounds familiar ... hmmm ...) A shout out was given to "Batman and Bill," a documentary about

how Bill Finger was crucial to the creation of Batman, credit for which has long been monopolized by the name of Bob Kane.

With no raffle this time, we proceeded with book talk. Joe noted Charlie Jane Anders' "All the Birds in the Sky." Mary Roach's "Grunt: The Curious Science of Humans at War," got mentioned. Kevin Hayes noted "Ghost Ship," from a military SF series by Sharon Lee and Steve Miller. Chris Ferrier noted "Ninefox Gambit" from Yoon Ha Lee's Machineries of Empire series. We learned that Richelle Mead (misidentified at first as "Michelle Reed"), a tad infamous for the Vampire Academy books, has put out "Gameboard of the Gods," set in a Republic of United North America. (RUNA). Yevgeny Zamyatin's 1921 novel "We" got an honorable mention, as did Martha Ackmann's "The Mercury 13," about women who were secretly trained as astronauts but were not permitted to fly (this while the Soviets showcased cosmonaut Valentina Tereshkova). Bonnie Funk recommended the artwork of Donato Giancola.

Mary gave us the interesting challenge of coming up with fantasy titles lying between "Beowulf" and the works of Tolkien. Mentioned were Spenser, Malory, the Thousand and One Nights, and 18th Century China's "Dream of the Red Chamber."

Greg Armstrong cited Parsec library books such as Wen Spencer's "Alien Taste" and Jim Butcher's Harry Dresden novel "Wizard For Hire." He noted Robert J. Sawyer's "Far-Seer," set on a world populated by sentient dinosaurs, their species

rescued from Earth long ago by aliens.

We began to wrap up the meeting with Kevin Hayes asking us for short story contest concepts. Somehow we arrived at: Lost KFC 2K14, Mysterious Graffiti, Reflection, Skewed Vending Machine, Wicker Hull, Monster in the Middle, Fluid, Purge, .01%, Illegal Numbers, Change of State, Shear Fright, No, Sign of the Times, Left of Center (or Scenter, or Centaur), Ichor, and Tales From the Confluence Zone.

Our headcount reached 16.

Secretary Bill Hall



The Dark Gods Of Alter Telluria by Barton Levenson



Review by Larry Ivkovich

Pittsburgh author and longtime Parsec member Barton Paul Levenson's new fantasy, *The Dark Gods of Alter Telluria*, is an entertaining romp through a familiar yet very different secondary world.

Reminiscent of a ramped-up *A Connecticut Yankee in King Arthur's Court*, the novel's premise also has a ring of Edgar Rice Burroughs in that the protagonist is whisked away from Earth to the world of Alter Telluria by mysterious, unexplained means. Which just adds to the fun.

Milo Stanford is a lapsed Christian astrophysics professor, working in London on sabbatical. After his new girlfriend breaks up with him, he wanders into a thunderstorm with his trusty electric guitar, sad and dispirited at the breakup. Suddenly, he's struck by lightning, ending up in Alter Telluria.

Dead? Dreaming? Hallucinating? Not so fast. Alter Telluria is real and is a mostly feudal, British-type society with some differences. For example - each country is ruled by a supernatural being – vampires, witches, wizards, among others. And magic is real.

A 14 year-old vampire (though really much, much older), Sania, Mistress of Lake Gulia, attempts to make a befuddled Milo her thrall but, it turns out, most magic doesn't work on the man from another world. As a result, Milo is initially made the court musician because of his guitar-playing skills but, eventually is promoted to wizard, much to his chagrin. His attempts to explain real science to Sania's retainers often fall on deaf, incredulous ears, but some slowly start to come around to his way of thinking and become his friends. When Sania is kidnapped by a rival magician who rules a neighboring country, Milo has to go into action to rescue her.

But not before falling in love, regaining his faith, and battling the Dark Gods who rule the land. And, in the process, a sinister secret is uncovered about the Gods.

Though starting out slowly, the book picks up steam as it progresses, full of humor, one-liners, action, and ruminations on religion and science. A fun read.

The Lunar Chronicles: Cinder, Scarlet, Cress, Winter By Marissa Meyer

Reviewed by Alan Irvine



In the four books of the Lunar Chronicles, Marissa Meyer takes four classic fairytales and recasts them as Science Fiction. Each book is a piece of a bigger story that unfolds over the full series. (There is also a fifth book, *Fairest*, which is a prequel tale.)

The first book opens with a sixteen year old mechanic named Cinder, who is working in her repair shop when the son of the Emperor of the Eastern Empire, Prince Kai, brings in an android in need of repair. An orphan with an unknown past, Cinder was taken in by a kindly inventor, who soon died of a particularly nasty plague, leaving Cinder in the care of his wife, her step-mother, and two step-sisters. Cinder is also a cyborg. Her cyborg parts include her foot, which is many sizes too small for her because her step-mother does not want to waste money buying her a new one. So from the beginning, you can see which fairy-tale that under girds this novel. (Guess what's going to happen to that too-small foot by the end of the book?)

The Chronicles are set in the future, when Earth is divided into 7 large states that have lived in peace since the last world-wide war over 100 years before. Then there is Luna, a somewhat hostile world ruled by the despotic Queen Levana who wants

to extend her power to include the nations of the Earth. Lunars have the ability to control perception and minds, so Earthers are understandably suspicious of them. Earth, however, is being ravaged by a nasty plague, the same which killed Cinder's adopted father. Lunar scientists, however, have discovered a cure. Queen Levana offers to hand the cure over if Prince Kai marries her and makes her Empress. Treachery lurks beneath that offer, and it is up to Cinder to figure out what is going on and try to stop it.

The second book shifts to a small town in France where Scarlet Benoit encounters a professional fighter named Wolf who may hold the key to the strange disappearance of Scarlet's grandmother. We quickly pick up Cinder's story again: she is now on the run from both the Eastern Empire and Queen Levana. Indeed, Cinder's story is the main story line of the series, connecting the fates of Earth and Luna, the story line that the other tales all fit into. By the end of the second book, Scarlet's story becomes entwined with Cinder's.

Meyer does a good job of reworking the fairy tales and connecting them into the over-arching story line (or at least she does in the first three books. By the fourth book, the main story has taken on enough momentum that it is hard to squeeze in yet another fairy tale and another princess and prince.) She stays faithful to the original stories and plots, including twists and turns from the originals that often disappear from the simplified versions. If you know the original tales, you will know what plot twists and misfortunes await the characters, even if you can't always foresee exactly what form they will take.

The books work best when they focus on the immediate problems of Cinder and her band – how do they escape from this trap?, how do they rescue a captured companion?– and are less compelling when focusing on the big story of how does Cinder save all of humanity. (Maybe because the “lone hero/tiny band battling to save the entire world” storyline has been done to death?)

The Lunar Chronicles are YA fiction, and clearly aimed primarily at teen-age girls. The key figures are all female (four well written, very distinct female protagonists!), and each “princess” has a romance with her “prince.” Each romance plays out differently, and some work better than others. Ironically, Cinder's romance, the one most rooted in its fairy tale, is the least convincing, sometimes feeling like it is there because the plot demands it, while Scarlet's romance, the one that does not exist in the original fairy tale, is the most convincing. In all four, the emphasis is on emotion and passion, the most physical any of the couples get is kissing. (Whether that is a plus or minus depends on the reader.) Also, perhaps because it they are aimed at a YA audience, much of the big story felt overly familiar, sometimes even

clichéd, to this adult reader. I was only a third of the way through the first book and already knew who Cinder really was and what the main story was going to be.

Overall, however, the story is well done, the fairy tales as SF adventure conceit well developed, the characters well rounded and distinct. Meyer's writing is compelling, she does both action and passionate longing equally well. The Lunar Chronicles are worth checking out, and one of my top recommendations on the YA Books for Adults panel at Confluence this year.



Brief Bio

Eric Leif Davin



Kate (Katie Gertrude Meredith) Wilhelm (Knight), (1928-)



Wilhelm was born in Toledo, Ohio, and has won many SF awards, including the Short Story Nebula in 1968 for *The Planners*, the Short Story Nebula in 1986 for "The Girl Who Fell Into the Sky," and the Short Story Nebula again in 1987 for "Forever Yours, Anna." She also won the Hugo and Locus Awards for Best Novel in 1977 for *Where Late the Sweet Birds Sang*.

She was married to Joseph B. Wilhelm from 1947-1962, with whom she had two sons. She married Damon Knight (1922-2002) in 1963, with whom she had three children. She was co-director of the famous Milford Science Fiction Writers Conference from 1963-1972 and was a lecturer at the Clarion Science Fiction Writers' Workshop from 1968-70. She also edited an anthology of stories from the Clarion Workshop, *Clarion SF* (1977). In addition, she was the editor of *Nebula Award Stories 9* (1974).



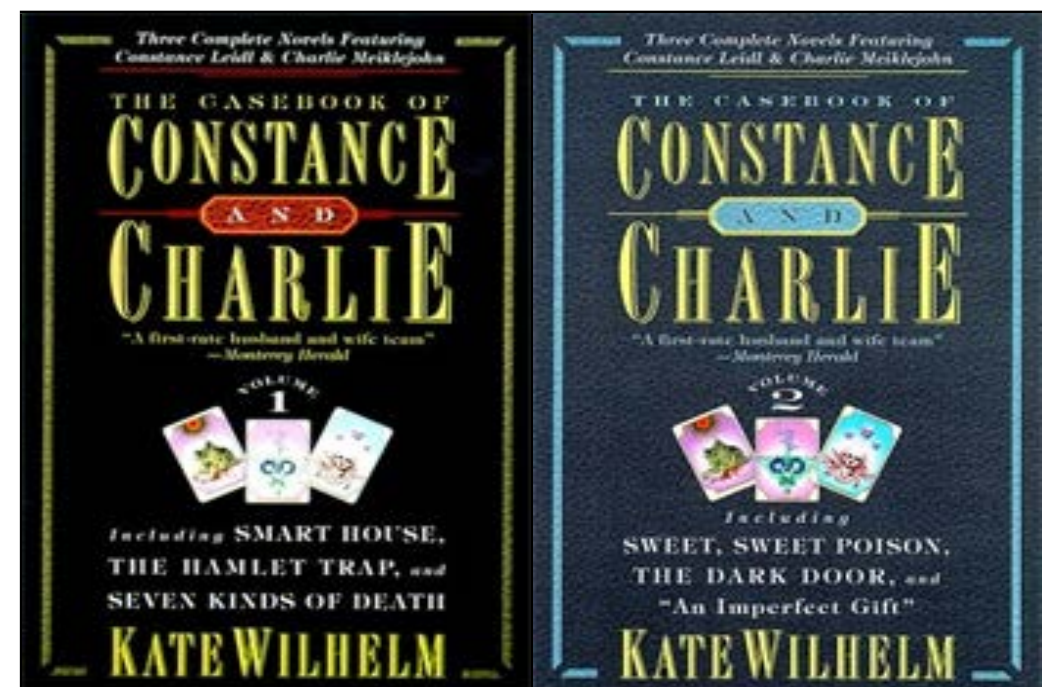
Damon Knight and Kate Wilhelm

Her first novel in 1963 was actually a mystery, *More Better Than Death*, followed in 1965 with her first SF novel, *The Clone*, co-authored with Theodore L. Thomas.

It was nominated for that year's Nebula, the first year that award was presented.

Also in 1965 her *Stepford-Wives-Gone-Awry* story, "Andover and the Android," was aired on the prestigious British television SF anthology series, *Out of the Unknown*. Her 1971 story, "The Infinity Box," was Nebula-nominated and became the lead in her 1975 short story collection, *The Infinity Box*. Her 1979 novel, *Juniper Time*, is an effective treatment of ecological themes. In 1980 she and Damon Knight were Worldcon Guests of Honor and in 2003 she was inducted into the Science Fiction and Fantasy Hall of Fame. Her 1993 story, "Naming the Flowers," was nominated for a host of SF awards, including the Hugo and the Nebula. In 1997, "Forget Luck" was also Hugo-nominated.

In recent years she has primarily written mysteries, after writing novels such as 1977's *Fault Lines*, which is actually an intersection of SF and the mainstream. Other early mysteries include *The Killing Thing* (1967) and *Let the Fire Fall* (1969). Her husband-and-wife detectives, Charlie Meiklejohn and Constance Leidel, first appeared in short stories before being featured in a novel, *The Hamlet Trap*, 1987. Another Meiklejohn and Leidel novel, *The Dark Door* (1988), blended science fiction and mystery, as did *Smart House* (1989) and *Sweet, Sweet Poison* (1990). Her legal mysteries began with *Death Qualified: A Mystery of Chaos* (1991), a New York Times Notable Book of the Year. It incorporated a science fictional element in an investigation into chaos theory and the perception of reality. She lives in Eugene, Oregon and continues to write and publish prolifically.



The Complete Constance and Charlie



Parsec Meeting Schedule
Saturday, August 12, 2017

A Social Meeting

Let's review Confluence for those
who were and those who weren't
Have a conversation about Science Fiction
Fantasy, Horror, Speculation

Squirrel Hill Branch of the Carnegie Library
Room B - Next to the Rear Entrance
1:30 - 4:30 PM
Come in and introduce yourself
The room is open at noon.

Fantastic Artist Of The Month

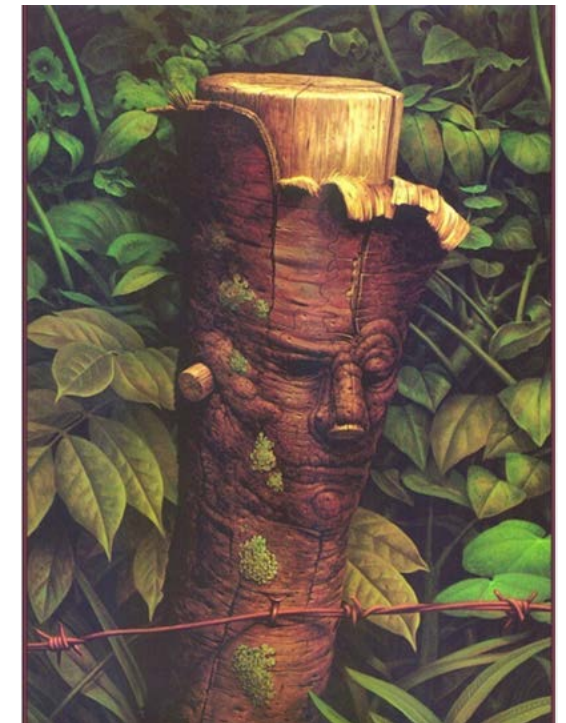
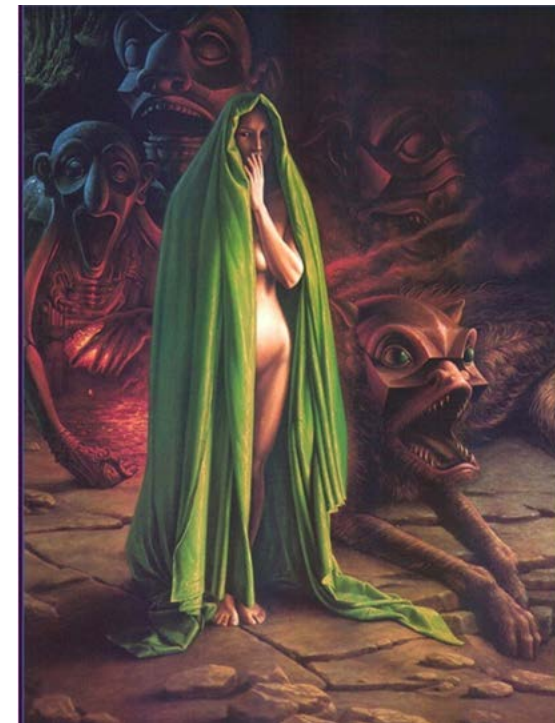
Judson Huss
5/8/1942 – 7/25/2008



An American painter, sculptor, poet, and musician, the late Judson Huss created meticulously rendered works of art reminiscent of the Old Dutch Masters he studied and admired. He relocated to Paris in the 1970s, where he began painting full-time.

After discovering fantastic artists such as Ernst Fuchs, he dove into that genre whole-heartedly. Huss' images are populated with fantastic, surreal, sometimes nightmarish creatures, peoples, and landscapes.

Filmmaker Terry Gilliam once called Huss, "A new Old Master." Ray Bradbury was a fan of Huss' art.



Dimension XX

Sometime in the evening, my father's best friend Bettino Fragale took me upstairs to the apartment my grandmother kept on the second floor of our familial house on Carver Street. Betts was babysitting while my parents stepped out for a drink or two to escape from another evening with the kid. I understand. Some thirty years later I did much the same. Except my flight from the nippers took me to a picture palace, not a dazzling night club or a sodden road house.

Betts and I were in search of radio. The large console in the downstairs living room with a green squinting vacuum tube eye must have been in disrepair. I wonder if I vanquished this son of Polyphemus by executing a swift poke with a pencil. Just like No One.

It was a hot sweating evening. We entered the sitting room at the top of the stairs. A small radio was on a white porcelain table along with salt and pepper shakers and a folded copy of the front page of *Unione, figli d'latlia* displaying a photo of a gap toothed mustachioed stereotype. Betts turned the dial which issued a satisfying click and a muted hum. He then rolled across a mountain of static and sound until we heard Raymond.

At the age of three, I had a rude awakening into the adult world of suspense. This was not *The Lone Ranger*. This was *Inner Sanctum*.

SFX: Shrieking, creaking door.

"Good Evening," said the wonderful Raymond with an insincere voice, "we have a special uhmm (pause) ghost for you tonight. See the tall figure in the white sheet and the blue ribbon; he is the most celebrated member of The Inner Sanctum Ghost Society. Johnny is the best haunter of us all..."

I suspect if Betts had turned the dial in another direction at the same time period a few years later, I would have become a gleeful fan of science fiction instead of living a quivering confrontation with a man who had a blazing fire in his head, or so I, at the age of three, interpreted the arc of the story. The experience loosed a residual psychic fear that lives with me to this day. Caused unease when I chase long shadows up the staircase. There was also something shivering swell that I felt. My love of radio was born that evening.

At a certain point in almost every conversation, I have with folks about popular culture I blather on about what by misfortune is called Old Time Radio. To me, the radio drama produced in America from the two or three decades between Post

Depression and Post War is not the kind of nostalgia posited by radio fans, but an art, vibrant and alive.

There is something magical about the dreamlike completion that we manage in congress with an audio story that unfolds and fills our universe. That melds the world of outside and inside. An expansion of mind far more exciting to me than any trip undertaken in the name of Leary and Ram Dass. An expansion that is further than a mere use of imagination. My first foray into both "trips," radio and psychotropic, had the indelible effect of a horrifying vacation into the macabre. I recovered to find revelations can be both illuminating and dismaying. My continuing encounters with science fiction help to shape the dark.

The earliest SF radio production was a scant few years after the novella "Armageddon 2419 AD" by Philip Francis Nowlan appeared in the August 1928 issue of Gernsback's *Amazing Stories*. Anthony "Buck" Rogers traveled into future adventure in a state of suspended animation caused in a caved in coal mine outside Pittsburgh, PA on December 15, 1927. His story has been propagating through outer space on a carrier wave since 1932. Perhaps some being in the vicinity of Lambda Andromedae is tuning in to Buck's exploits in the twenty-fifth century.

Others SF programs followed. *Flash Gordon* in 1935. Then in 1938 the Martians tried, from an initial landing in Grovers Mills, New Jersey to conquer the earth, but after causing a mild panic were stopped by "... the putrefactive and disease bacteria against which their systems were unprepared. . . slain, after all man's defenses had failed, by the humblest thing that God in His wisdom put upon this earth." Well, that and Orson Welles, "Boo!"

There was a rendering of *R.U.R. The Time Traveler*, "for so it will be convenient to speak of him" got his due.

It wasn't until April 8, 1950, that audio science fiction came of age. Dimension X was on the air. The first thirteen programs were broadcast live. The following thirty-seven were pre-recorded. Norman Rose was the announcer and narrator. "Adventures in time and space... told in future tense..."). Dimension X was produced by Van Woodward, who had the wisdom to use many stories fresh from the pages of John Campbell's *Astounding Science Fiction Magazine* by authors Isaac Asimov, Robert Bloch, Ray Bradbury, Fredric Brown, Robert A. Heinlein, Murray Leinster, H. Beam Piper, Frank M. Robinson, Clifford D. Simak, William Tenn, Jack Vance, Kurt Vonnegut, Jack Williamson and Donald A. Wollheim.

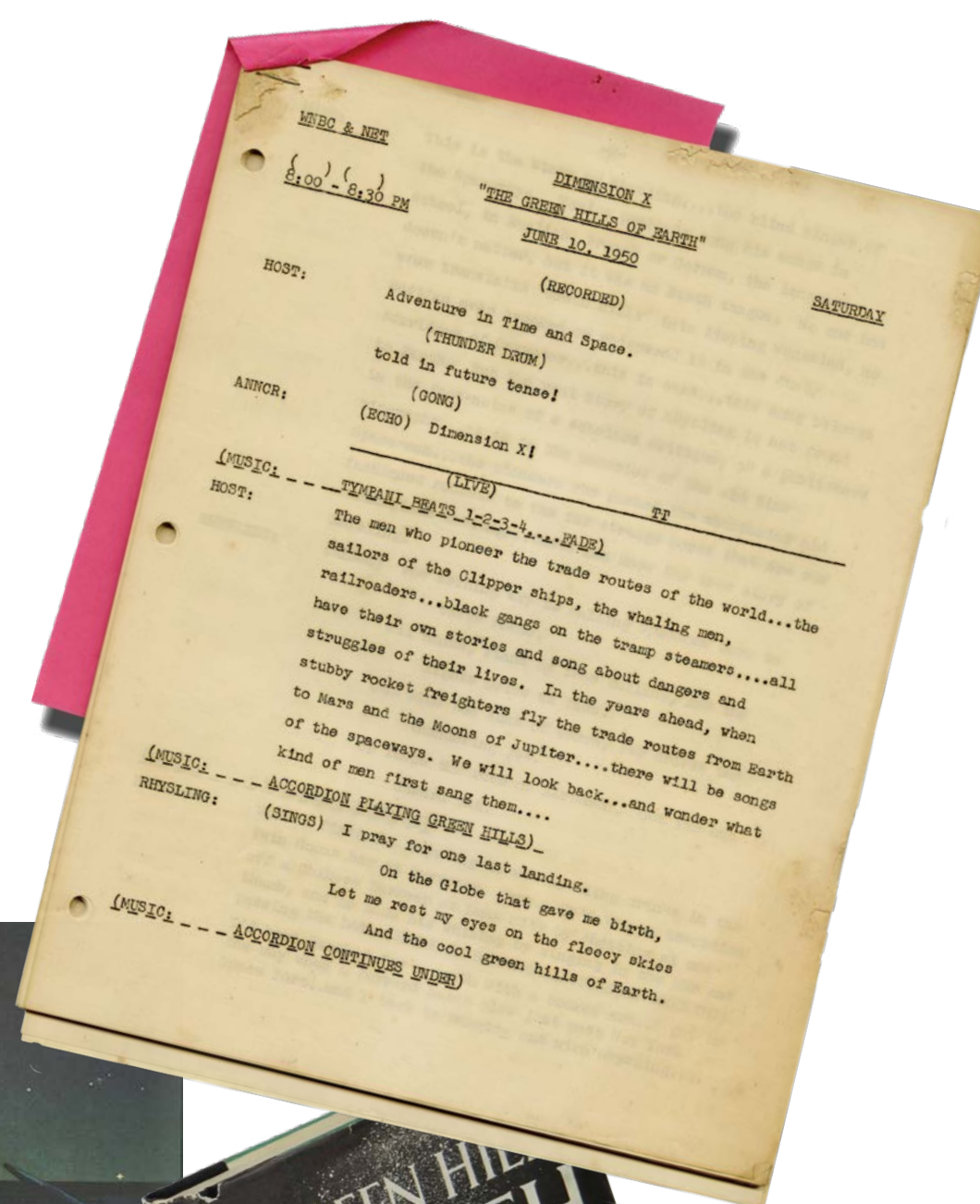
"We went the "adaption route" simply because that's where the best stories are.

Bright ideas for science fiction don't come on order; they're usually the product of a moment's inspiration, by a writer who is steeped in the field." (from an interview with Van Woodward on page 28 *Science Fiction on Radio* - James F Widner and Meade Frierson III)

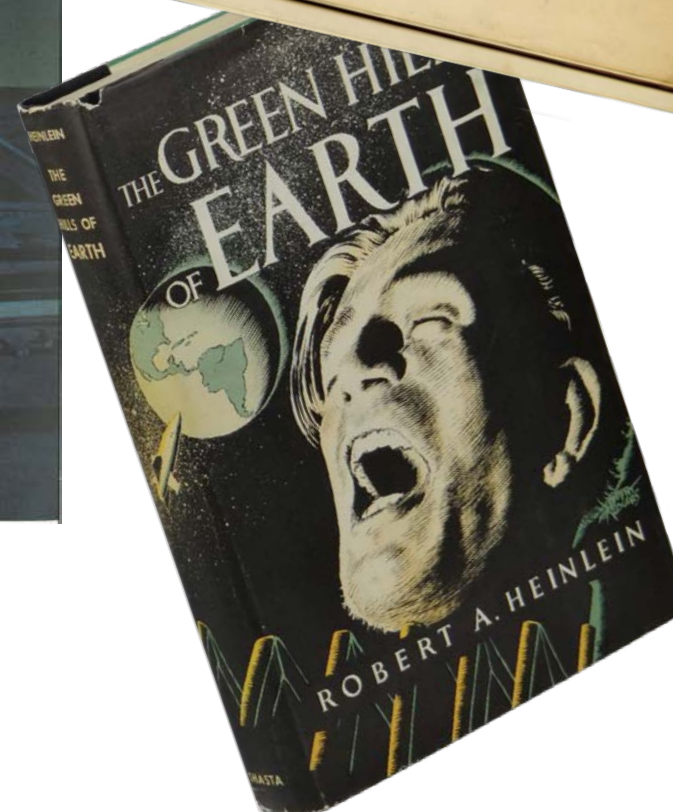
But wait that's not all. Wouldn't it be great to hear those magnificent produced audio productions in stunning monophonic sound? Well, you are in luck, Spacer! All of the programs are extant and available for the price of a mouse or finger tap download at:

https://archive.org/details/OTRR_Dimension_X_Singles

If you are a fan of science fiction, do yourself a favor, either stream or download and listen to Dimension X. Roughly twenty-five hours of audio joy. To prolong the pleasure, it is my habit to find a copy of the story and read it either before or after the radio episode. If you wish to follow in the steps of my mania, the Dimension X chart printed at the end this issue of Sigma should help you. (Available in *Digital Edition* - to obtain a copy or subscription email sigma@parsec-sff.org)



Interior Illustration Saturday Evening Post February 8, 1947 - The Green Hills of Earth



Epi. No	Title	Author	Release Date	Publication
1	"The Outer Limit"	Graham Doar (adapted by Ernest Kinoy)	April 8, 1950	
2	"With Folded Hands"	Jack Williamson (adapted by John Dunkel)	April 15, 1950	Astounding July 1947
3	"Report on the Barnhouse Effect"	Kurt Vonnegut (adapted by Claris A. Ross)	April 22, 1950	Tomorrow the Stars ed: Robert Heinlein
4	"No Contact"	George Lefferts (story by George Lefferts & Ernest Kinoy)	April 29, 1950	Original Script
5	"Knock"	Fredric Brown (adapted by Ernest Kinoy)	May 6, 1950	Thrilling Wonder Stories December 1948
6	"Almost Human"	Robert Bloch (adapted by George Lefferts)	May 13, 1950	Fantastic Adventures June 1943
7	"The Lost Race"	Murray Leinster (adapted by Ernest Kinoy from the story "The Lost")	May 20, 1950	Thrilling Wonder Stories April 1949
8	"To the Future"	Adapted by Ernest Kinoy from Ray Bradbury's "The Fox and the Forest"	May 27, 1950	Collier's May 13, 1950
9	"The Embassy"	Donald A. Wollheim (adapted by George Lefferts)	June 3, 1950	Astounding March 1942
10	"The Green Hills of Earth"	Robert A. Heinlein (adapted by Ernest Kinoy)	June 10, 1950	Saturday Evening Post February 1947
11	"There Will Come Soft Rains / Zero Hour"	Ray Bradbury (adapted by George Lefferts)	June 17, 1950	Colliers May 6, 1950/Planet Stories Stories Fall 1947
12	"Destination Moon"	Robert A. Heinlein (adapted directly from the George Pal film)	June 24, 1950	Movie
13	"A Logic Named Joe"	Murray Leinster (adapted by Claris A. Ross)	July 1, 1950	Astounding March 1946
14	"Mars Is Heaven!"	Ray Bradbury (adapted by Ernest Kinoy)	July 7, 1950	Planet Stories Fall 1948
15	"The Man in the Moon"	George Lefferts	July 14, 1950	Original Script
16	"Beyond Infinity"	Villiers Gerson	July 21, 1950	Original Script
17	"The Potters of Firsk"	Jack Vance (adapted by Ernest Kinoy)	July 28, 1950	Astounding May, 1950
18	"Perigi's Wonderful Dolls"	George Lefferts	August 4, 1950	Original Script
19	"The Castaways"	Ernest Kinoy (story by Ernest Kinoy & George Lefferts)	August 11, 1950	Original Script
20	"The Martian Chronicles"	Ray Bradbury (adapted by Ernest Kinoy)	August 18, 1950	The Martian Chronicles

Epi. No	Title	Author	Release Date	Publication
21	"The Parade"	George Lefferts	August 25, 1950	Original Script
22	"The Roads Must Roll"	Robert A. Heinlein (adapted by Ernest Kinoy)	September 1, 1950	Astounding June 1940
23	"The Outer Limit"	Graham Doar (adapted by Ernest Kinoy)	September 8, 1950	Repeat of 1st Broadcast
24	"Hello Tomorrow"	George Lefferts	September 15, 1950	Original Script
25	"Dr. Grimshaw's Sanitorium"	Fletcher Pratt (adapted by George Lefferts)	September 22, 1950	Amazing May 1934
26	"And the Moon Be Still as Bright"	Ray Bradbury (adapted by Ernest Kinoy)	September 29, 1950	Thrilling Wonder June 1948
27	"No Contact"	George Lefferts (story by George Lefferts & Ernest Kinoy; rebroadcast of April 29, 1950, program)	October 28, 1950	Original Script
28	"The Professor Was a Thief"	L. Ron Hubbard (adapted by George Lefferts)	November 5, 1950	Astounding February 1940
29	"Shanghaied"	Ernest Kinoy	November 12, 1950	Original Script
30	"Competition"	E. Mayne Hull (adapted by Ernest Kinoy)	November 19, 1950	Astounding June 1943
31	"Universe"	Robert A. Heinlein (adapted by George Lefferts)	November 26, 1950	Astounding May 1941
32	"The Green Hills of Earth"	Robert A. Heinlein (adapted by George Lefferts; rebroadcast of June 10, 1950, program)	December 24, 1950	Saturday Evening Post February 1947
33	"Mars Is Heaven!"	Ray Bradbury (adapted by Ernest Kinoy; rebroadcast of July 7, 1950, program)	January 7, 1951	Planet Stories Fall 1948
34	"The Martian Death March"	Ernest Kinoy	January 14, 1951	Original Script
35	"The Last Objective"	Paul Carter (adapted by Ernest Kinoy)	June 3, 1951	Astounding August 1946

Epi. No	Title	Author	Release Date	Publication
36	"Nightmare"	Stephen Vincent Benet (based on the poem "The Revolt of the Machines"; adapted by George Lefferts)	June 10, 1951	Adapted Original
37	"Pebble in the Sky"	Isaac Asimov (adapted by Ernest Kinoy)	June 17, 1951	Pebble in the Sky Doubleday 1950
38	"Child's Play"	William Tenn (adapted by George Lefferts)	June 21, 1951	Astounding March 1947
39	"Time and Time Again"	H. Beam Piper (adapted by Ernest Kinoy)	July 12, 1951	Astounding April 1947
40	"Dwellers in Silence"	Ray Bradbury (adapted by George Lefferts)	July 19, 1951	Planet Stories Spring 1949
41	"Courtesy"	Clifford D. Simak (adapted by George Lefferts)	July 26, 1951	Astounding August 1951
42	"Universe"	Robert A. Heinlein (adapted by George Lefferts; rebroadcast of November 26, 1950, program)	August 2, 1951	Astounding May 1941
43	"The Veldt"	Ray Bradbury (adapted by Ernest Kinoy)	August 9, 1951	Saturday Evening Post September 23, 1950
44	"The Vital Factor"	Nelson Bond (adapted by Howard Rodman)	August 16, 1951	No Time Like the Future Avon 1954
45	"Untitled Story"	Frank M. Robinson (adapted by George Lefferts)	August 23, 1951	Astounding September 1951
46	"Marionettes, Inc."	Ray Bradbury (adapted by George Lefferts)	August 30, 1951	Startling Stories March 1949
47	"First Contact"	Murray Leinster (adapted by Howard Rodman)	September 8, 1951	Astounding May 1945
48	"Kaleidoscope"	Ray Bradbury (adapted by George Lefferts)	September 15, 1951	Thrilling Wonder December 1949
49	"Requiem"	Robert A. Heinlein (adapted by Ernest Kinoy)	September 22, 1951	Astounding January 1940
50	"Nightfall"	Isaac Asimov (adapted by Ernest Kinoy)	September 29, 1951	Astounding September 1941