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NEWS LETTER

MARCH 1952



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DUFFY WYG& AND \$\$\$

by Bob Tucker

At random intervals in the science and fantasy fiction fields of writing there appears a story, an article, or a novel which is a small revolution within itself; a violent literary explosion which not only makes a tremendous impression at moment of impact, but also leaves word-scars on public view for years afterward. Those word-scars are the various clever and clumsy imitations of theme which fans and authors alike appropriate for their own use. Sometimes the scar lasts but a year or so before dropping from literary use; but sometimes it becomes a permanent fixture of science-fiction and the editors as well as authors employ it. Such a revolutionary novel is Alfred Bester's **THE DEMOLISHED MAN**. (Published serially in the January, February and March issues of **GALAXY**, to be issued in book form by Shasta Publishers, Chicago.)

H.G. Wells' **THE TIME MACHINE** is a classic example-in-point; the scars left by that pioneer are still to be found by the thousands in all S-F periodicals, every fan magazine using fiction, and quite frequently in the mundane world as well. In more recent times, A.E. van Vogt has been the founding father of two revolutions with his novels, **SLAN** and **THE WORLD OF NULL-A**. The word-scars of **SLAN** left the greatest impression on the fans, but it is quite possible that later writers have borrowed parts of the original concept. The intricate, subtle and downright confusing technique of **NULL-A** has doubtless been copied by dozens of authors, while the idea of "one man in many identities" has also been read since. Other such revolutionary pieces of fiction have been Isaac Asimov's robot stories (with the Three Laws of Robotics -- now in use by a great many writers, now accepted as a law by magazine editors); Stanley Weinbaum's **A MARTIAN ODYSSEY** and other stories (with the many thousands of queer creatures now overflowing the field); L. Ron Hubbard's **DIANETICS** (terminology from this work have appeared in movie and radio scripts as well as magazine fiction); Eric F. Russell's **SINISTER BARRIER** (which gave the theme of "we're property" a new twist and a new literary lease on life); and Herbert Best's **THE 25th HOUR** (the model, if not the grandfather, of the "Final Blackout" treatment.)



These and other tales have burst on science-fiction with a startling originality in some component part: characterization, handling (or "style"), concept, dialogue, background -- something that set it apart from like stories which preceded it. And the imitators were numerous, imitators who embraced the component as a progressive forward step, rather than mere climbing the bandwagon. The most delightful example is perhaps Asimov's three laws; introduced about twelve years ago, yet the new writer of 1952 pays faithful lip service to them when constructing his robot stories, and almost every editor expects him to do so. That is legitimate progress, not simple imitation. Alfred Bester's **THE DEMOLISHED MAN**, opening the year, will have many such imitators who will cleverly or clumsily seize and use any number of fresh concepts appearing therein.

THE DEMOLISHED MAN is the narrative of a criminal and a police officer; on this simple detective story base, Bester has

built a Grade-A science-fiction novel employing many old science-fiction props refurbished in a startling new way. By clever imagination, by careful invention, by use of enchanting trick typography, and by the good luck of having an editor who knew the value of the story and the art of properly presenting it, Bester has produced a revolution which will leave many word-scars. You will be finding his typography, his trick treatments, and perhaps even his ideas in other fiction to come from other typewriters.

Perhaps the earliest joy of the novel is the discovery of character names, a new departure in the art of writing and typing for public prints, names such as Mr. Peetcy, Augustus T8, Samuel @kins, Kragt, Marcus &try (who is &try in the first installment, but erroneously cut down to &ry thereafter), Wilson &maine, Toni Asj, Sam \$son, Chooka Frood, and the delightful Duffy Wyg&. Chooka Frood possibly belongs to the older school of names deliberately manufactured for exotic and/or horrific purposes, but there is a certain delight in whittling down Wilson Quartermaine to &maine, Kraft to Kragt, Wygand to Wyg&, and so on; a delight that other writers will certainly attempt to imitate because they are word-scars at once noticeable and distinctive, and because they could represent a progress in future peoples.



The second delight is Bester's handling of mental telepathy and Editor Gold's reproduction of same. It is here that the novelty of flexible typography is employed with keenest results, as witness pages 35, 36, and 38 of the January issue. These pages offer a visual impression of interconnecting thought, offer the ability to follow the intermeshing thought-patterns up and down, crossways, and X-ways of the page while the characters in the piece are evolving them. Certainly a fine twist and certainly one to be copied. Elsewhere, dialogue via mental telepathy is presented in italics, a characteristic which Kuttner brought to a fine point in his "Baldy" series. Now however, Bester goes a step farther by inserting simultaneous secondary thoughts within the framework of the original thought; frequently he uses a mere symbol to express a word, a term, or a complete thought, a symbol which the human eye has come to accept as having a precise meaning or delineation. Occasionally, certain words are set-up in a certain type which itself is associated with a meaning or a mood. The term "Blessings," when directed by thought from one person to another, appears in that type commonly associated with church announcements, programs and so forth. The over-all effect is a warmly expressed sentiment behind the given thought, captured by the reader as well as the telepath receiving the blessing.

When, in conjunction with a fine story, a novel technique is successfully introduced to enhance both plot and presentation, a host of imitators are certain to follow. The clumsy imitations which are little more than carbon copies will be quickly seen and discarded; the more clever ones that not only repeat but improve upon the original are to be desired. It is possible that Asimov's Three Laws sequence is again upon us, again to be repeated for the literary improvement of science-fiction. Mr. Bester and Mr. Gold deserve a low, sweeping bow for so fine a work.

May pretty Duffy Wyg& have many \$sons.

MAGAZINES

PALMER ASKS FOR TEN THOUSAND: The March, 1952 issue of *OTHER WORLDS* carries a peculiar kind of request, only once before known in science-fiction. Ray Palmer, editor and publisher of the magazine, has asked two thousand readers to pledge him five dollars, to enable him to put *OTHER WORLDS* on a monthly schedule. Telling off the financial risks of publishing a magazine, Palmer said he plans on a monthly publication in about two years but that he is impatient to wait that long -- with help, he can do it now.

About twenty-three years ago, Hugo Gernsback made a similar request to fans and readers, asking for funds to launch *SCIENCE WONDER STORIES*. Palmer was one of the donors at that time, and thinks he may repeat the proposal now. In outlining his scheme, Palmer promises that in return for the five dollars, the reader will get a 25-issue subscription; further, for as long as that reader cares to subscribe, he may do so for a cheaper rate than is offered to the public. At the present he is accepting only the pledges -- no money.

MCCOMAS, BOUCHER WIN SECOND AWARD: For the second consecutive year, an award of excellence in design, make-up, typography, etc., was won by the *MAGAZINE OF FANTASY AND SCIENCE FICTION*. Competing in the annual Magazine Show of the American Institute of Graphic Arts, the McComas and Boucher publication was the only fantasy or science fiction magazine to be so honored, was the only all-fiction magazine to receive the award, and racked-up a double victory by having copped the same award last year. In this show, there are no varying degrees of excellence recognized; you either win top spot or you win nothing. In a different competition, a Fantasy Press book won an award of excellence last year.



Stated McComas: "More Important than our personal feelings however, is the knowledge that a magazine devoted to S-F and fantasy fiction can receive the same consideration as *VOGUE*, *THE ART NEWS ANNUAL*, *YALE REVIEW*, *HARPER'S*, *AMERICAN HOME*, or what have you." The framed certificates hang on both their walls.

fantastic worlds

NEW SEMI-PROFESSIONAL MAG DUE: After a year of preparation, California's Edward Ludwig and two assistants are ready to launch *FANTASTIC WORLDS*, a quarterly publication devoted to the S-F and fantasy fields. To be photographed in a format similar to *News Letter*, Ludwig expects to mold his magazine after the now-defunct *ARKHAM SAMPLER*; the quarterly will sell for 25¢, dollar a year. Starting circulation is to be five hundred copies, having about 32 pages.

The editor states: "We'll be paying for material in the form of cash prizes, from three to ten dollars as determined by the reader-vote." Assisting Ludwig on the project are Ordean Hagen and Sam Sackett. Address is: 1942 Telegraph ave., Stockton, Cal.

In the March issue of *GALAXY*, editor H.L. Gold reveals he has used 32 pen-names, and also quotes his physical description.

FAN-NEWS ROUNDUP

CONVENTIONS & CONFABS:

Antipodean fans are now pushing to completion their first Australian S-F Convention, scheduled for March 22nd, in Sydney. The convention is sponsored by the Futurian Society of Sydney, with Graham Stone acting as information officer. They did not call it "The Antipodicon." Discussions, films and an auction are on the program.

The week-end of May 2-3-4 are the dates selected by Joe M. Filling Jr. and Ken Krueger for their 1952 "Buffalocon." Only tentative plans have been made thus far, and no information on a program was available as we went to press. Buffalo, N.Y.

One week later, on May 10-11, the third annual Midwest Conference opens at Indian Lake, near Russell's Point, Ohio. As last year when some seventy fans attended, the scene of the conference is Beatley's Hotel, located on the lake; swimming and boating is available. The hotel has promised exclusive occupancy for fans, and other guests will not be accepted.

Sponsoring the annual affair is the Ohio Fantasy Association, which consists of the clubs in three cities: Cincinnati, Cleveland and Columbus, plus individuals scattered thru-out the state. Films and photographs of last year's meeting will be on view. C.L. Barrett and Don Ford are handling arrangements. Make your own reservations.



The Michigan Science-Fantasy Society (Detroit and environs), seeking to revive a moribund organization, held a "kill or cure" meeting last month and elected Martin Alger its president. A stiff activity program was laid out, calling on members to earn so many credits per month to retain membership. The club also decided to revive THE MUTANT, long-defunct fanazine of the previous club. Other newly-elected officers are Roger Sims as v-p, Miss

Agnes Harook the secretary-treasurer, Nancy Moore the editor, and Ed Kuss her art editor. The Michigan club has lately undergone harrowing experiences, with one former member arrested for possessing "obscene literature" and two others being quizzed by government agents. Some time ago a "bomb" exploded at the home of still another member, bringing police and firemen to the scene. (Michigan is never a dull place to conduct your fan activity.)

A. Charles Catania advises that the New York chapter of The Little Monsters of America will sponsor a regional conference in June or July, in New York City. Admission by membership. The sponsors hope to present a dramatization of Theodore Sturgeon's yarn, "Thunder and Roses."

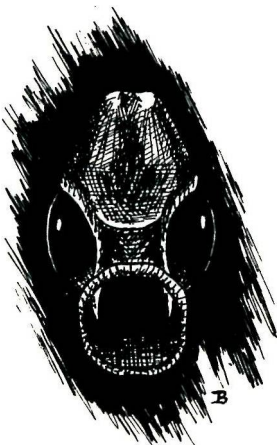
By way of a friend, Korean-fan PFC. Lin Carter has requested his address be published, that friends may write. Serial number is US-53081066. Prov. Co. 1227, APO 613, c/o Postmaster, San Francisco, Calif. George Young and Art Rapp also in Korea now.

Lee D. Quinn (Box 1199 Grand Central, New York 17) is organizing a tape-recorded spool exchange, similar to the wire ditto.

Sam Moskowitz's monumental history of fandom, "THE IMMORTAL STORM", has been published in a limited edition of 150 copies by Kay and Henry Burwell (459 N.E. Sterling St., Atlanta, Georgia), at \$2 per copy. The mimeographed book runs to nearly 200 pages and is the only comprehensive fan-history now available, tracing the rise of fandom (and indirectly, science-fiction magazines) over the last thirty years. "STORM" has been running serially in the Langley Searles fanzine, FANTASY COMMENTATOR, since 1945, and special revisions and additions have been made for this printing.

The typing and mimeographing of the book, embracing the work of a year or more, was done by Carr, Frahm, Weber, Johnson, Toskey, Macauley, Christoff and the Burwell duo; It was originally announced for sale at the New Orleans convention, but was not finished in time.

At about that same time, and possibly unaware of the Burwell project George Finigan and Tom Quinn of Berkeley, California, announced their intentions of publishing the history on the RHODOMAGNETIC DIGEST photo-offset press. In January of this year, still possibly unaware of the Burwell publication, Finigan said they may go ahead with their plans if sufficient aid could be found and if time could be set aside from other work. At the present, the publication of RHODOMAGNETIC DIGEST occupies almost all press-time. Meanwhile, the "STORM" is highly recommended as a genesis, covering fandom from the beginning through the 1939 convention.



Richard Z. Ward (409 Superior St., Jamestown, N.Y.) recently published a portfolio of five drawings, available to collectors and fanzine editors. No price listed. Ward is a commercial artist offering his work to fan publications.

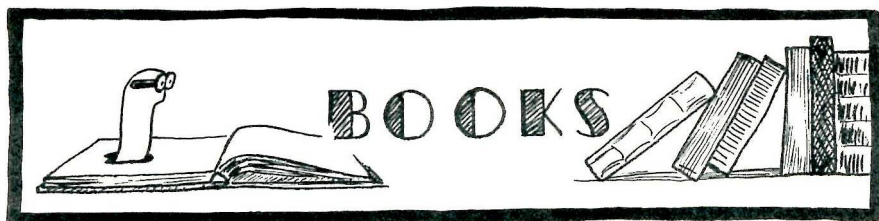
Newly-elected officers of the National Fantasy Fan Federation for 1952 are: K. Martin Carlson, president; G.M. Carr, secretary; Alderson Fry, treasurer; Ray C. Higgs, director-chairman, and the following four directors: Rick Sneary, Eva Firestone, Max Keasler and Stan Woolston. (Pres.: 1028 south 3rd ave., Moorhead, Minn.)

The San Diego Science Fantasy Society is host this year to the annual "SouWestercon," dated for June 28 and 29, at the U.S. Grant Hotel in San Diego. With Ray Bradbury as guest of honor, and virtually every wuthor on the west-coast in attendance, the sponsors also promise a preview showing of a new picture.

The Atlanta (Georgia) Science Fiction Organization has purchased a press, and henceforth their combined magazine, COSMAG and SCIENCE FICTION DIGEST will be printed.

Dale Hart, now in Mexico, expects to move to Alaska shortly. Frank Robinson is touring the Mediterranean, courtesy the Navy.

ADVERTISEMENT: For sale: about 500 S-F and fantasy magazines, mostly from 1940 to 1949, at from 20¢ to 35¢ each. Send stamp for list. Martin Alger, 118 N. Center St., Royal Oak, Michigan.



January and February publications were

Beyond the End of Time (Perma Books); Frederick Pohl, ed.
 Dwellers In the Mirage (Avon Books); A. Merritt
 Five Novels of H. Rider Haggard (Dover Publications)
 Galaxy Reader of Science Fiction (Crown); H.L. Gold, ed.
 Imagination Unlimited (Farrar Straus); Bleiler & Dikty, eds.
 Mission: Interplanetary (Signet); A.E. van Vogt
 Science Fiction Omnibus (Garden City); Bleiler & Dikty, eds.
 Ship of Destiny (Crowell); Henry J. Slater
 Tomorrow, the Stars (Doubleday); Robert A. Heinlein, ed.

TRAVELERS OF SPACE edited by Martin Greenberg. (Gnome Press, New York, 1951, \$3.95)

Definitely an unusual volume which we highly recommend because it contains attractions never before attempted in a book of its kind. Overshadowing even the fourteen short and long stories reprinted here are the sixteen color illustrations by Ed Cartier, picturing life on other worlds. Each on a separate page, the sixteen pictures represent monstrous life-forms as conceived by Cartier and David Kyle, who writes the brochure explaining them. In addition, Samuel Anthony Peebles, together with Greenberg and Kyle, present a science-fiction dictionary (which is more encyclopedia than dictionary) explaining some seventy-odd science and science-fiction terms found in literature of the genre. Included where possible are the original sources of each term, or those books most commonly using or exploiting them. Willy Ley writes an introduction to the volume, Greenberg the foreword.

The contents: The Rocketeers Have Shaggy Ears (Bennett), The Forgiveness of Tenchu Taen (Kummer Jr), Christmas Tree (Youd), Episode on Dhee Minor (Walton), The Shape of Things (Bradbury), Columbus was a Dope (Heinlein), Attitude (Clement), The Ionian Cycle (Tenn), Trouble on Tantalus (Miller), Placet is a Crazy Place (Brown), Action on Azura (Osborne), The Rull (van Vogt), The Double Dyed Villains (Anderson), and Bureau of Slick Tricks (Fyfe). Four hundred pages in all, and one of the best. -BT

SCIENCE FICTION OMNIBUS edited by Everett F. Bleiler & T.E. Dikty (Garden City, New York, 1952, \$2.95).

This is a reprint of two separate anthologies, now combined in a single volume. Bleiler and Dikty's "Best Science Fiction Stories of 1949," and "Best of 1950" (originally published by Fell) have here been reprinted intact, containing twenty-five medium-to-good yarns and over six hundred pages. Original reviews on these two books will be found in News Letters number 13 & 17. One wonders if bargains such as this will continue to appear?

Contents: Mars Is Heaven (Bradbury), Ex Machina (Padgett), Strange Case of John Kingman (Leinster), Doughnut Jockey (Fennell), Thang (Gardner), Period Piece (Coupling), Knock (Brown), Genius (Anderson), Moon Be Still as Bright (Bradbury), No Connection (Asimov), in Hiding (Shiras), Happy Ending (Kuttner), Private Eye (Kuttner), Doomsday Preferred (Jenkins), Huckle Is a Happy Beast (Sturgeon), Eternity Lost (Slovak), Easter Eggs (Carr), Opening Doors (Shiras), Five Years in the Marmalade (Krepps), Dwellers in Silence (Bradbury), Mouse (Brown), Refuge for Tonight (Williams), Life-work of Prof. Muntz (Leinster), Flaw (MacDonald), and The Man (Bradbury). Bradbury and Kuttner seem to rate. -BT

TOMORROW, THE STARS edited by Robert A. Heinlein. (Doubleday and Co., New York, 1952, \$2.95.)



This is Heinlein's first collection of the works of other writers and he does a good job of it, no self ego-boob intended. None of these fourteen stories have been anthologized before, which in itself is something to be remarked in a day when every-second-editor borrows from the anthology of every-fourth-ditto. Soon some lazy man will bring out an anthology from the best anthologies.

Included are: I'm Scared (Finney), The Silly Season (Kornbluth), The Report on the Barnhouse Effect (Vonnegut Jr), The Tourist Trade (Tucker), Rainmaker (Reese), Absalom (Kuttner), The Monster (del Ray), Jay Score (Russell), Betelgeuse Bridge (Tenn), Survival Ship (Merrill), Keyhole (Leinster), Misbegotten Missionary (Asimov), The Sack (Norris), and Poor Superman (Leiber).

BEYOND THE END OF TIME edited by Frederik Pohl. (Perma Books No. P-145, Garden City, N.Y. 1952, 35¢.)

The first two months of the year may seem top-heavy with anthologies, but hang on, you ain't seen nothing yet; at the end of these reviews you'll find listed the March and April releases. At 35¢, this collection is a fair bargain and a number of the yarns included are well-worth re-reading and keeping.

The list: The Embassy (Pearson), The Hunted (MacDonald), The Little Black Bag (Kornbluth), Heredity (Asimov), Rock Diver (Harrison), The Lonely Planet (Leinster), Operation Peep (Wyndham), Let the Ants Try (MacCreigh), There Will Come Soft Rains (Bradbury), Scanners Live in Vain (Smith), Such Interesting Neighbors (Finney), Bridge Crossing (Dryfoos), Letter from the Stars (van Vogt), Love in the Dark (Gold), Obviously Suicide (Wright), Rescue Party (Clarke), Stepson of Space (Gallun), Death Is the Penalty (Merrill), and Beyond Doubt (Heinlein & Wentz). Of passing note, the "Scanners" yarn is the source of that wonderful phrase, "I tell you, I'm going to cranch!" Do you cranch? -BT

SHIP OF DESTINY by Henry J. Slater. (Thos. Y. Crowell Co., New York City. 1952. \$2.75)

A long and sometimes slow-moving novel of a new deluge, of a sharp rise in the Pacific ocean beds and a corresponding drop in Atlantic islands and continents. A mighty ocean liner carrying some three thousand passengers and crew, after fighting through a cataclysmic storm, discover the world airwaves silent and dead.

Bound for Britain, the ship's officers realize the extent of the catastrophe when their vessel sails smoothly over and above-- one mile above-- the place where Southampton should be. Seeking next the port of Hamburg, the liner flees desperately across the former coastlines of the Netherlands and Germany, but in vain, for no Atlantic port exists for it anywhere. With food, water and fuel running out, with some three thousand people clamoring for immediate and direct action, the ship's officers turn and run (as well as drift) for the Pacific, hoping for landfall.

As the narrative of a gigantic liner hopelessly wandering the seas, this book is fine reading. But as for the characters and characterizations with which the author fills it, the tale is something else again. Slater builds a better ship than its passengers, tells a better sea story than a human story. For many years the author was a radio operator at sea.

INVADERS OF EARTH edited by Groff Conklin. (Vanguard Press, New York, 1952. \$2.95)

Conklin has the happy habit of choosing good stories for his many anthologies-- possibly the sound reason why one of his books has sold over 33,000 copies. It sometimes amazes this reviewer, how a certain other editor can consistently pick such rotten ones for his anthologies, while Conklin, dipping into the same barrel, just as consistently chooses the opposite. The theme of this anthology is as the title implies-- invasions of many diverse kinds but the trite, hackneyed connotations of that title are absent.

The contents: This Star Shall be Free (Leinster), Castaway (Williams), Impulse (Russell), Top Secret (Grinnell), An Eel by the Tail (Lang), A Date to Remember (Temple), Storm Warning (Wollhelm), Child of Void (St. Clair), Tiny and the Monster (Sturgeon), The Discord Makers (Reynolds), Pen Pal (Lesser), Not Only Dead Men (van Vogt), Enemies in Space (Grunert), Invasion From Mars (Koch), Minister Without Portfolio (Clingerman), The Waveries (Brown), Crises (Grendon), Angel's Egg (Pangborn), "Will You Walk a Little Faster?" (Tenn), The Man in the Moon (Norton), Pictures Don't Lie (MacLean), The Greatest Tertian (Boucher).

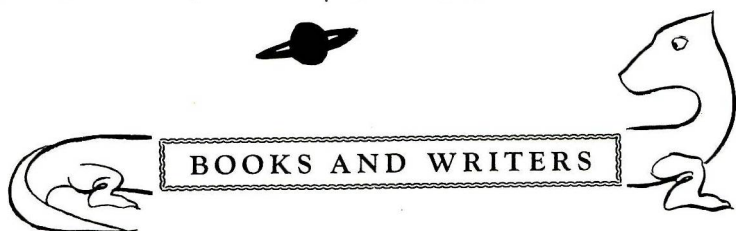
The Boucher entry is new, having never before been published, while the Grunert story is newly translated from the German and appears in America for the first time. Tenn's yarn has been rewritten for this volume, and Koch's "Invasion From Mars" is the Orson Welles radio script. -BT

✱ After these, the deluge. Scheduled for March and April:

Astounding Science Fiction Anthology (Simon & Schuster);
John W. Campbell Jr., ed.
After Many a Summer Dies the Swan (Avon); Aldous Huxley
Best From Fantasy and Science Fiction (Little, Brown);
Boucher & McComas, eds.
Destination: Universe (Pellegrini); A.E. van Vogt
Earthbound (Winston); Milton Lesser
Exploration of Space (Harper); Arthur C. Clarke
Find the Feathered Serpent (Winston); Evan Hunter
Five Against Venus (Winston); Philip Latham
Five Science Fiction Novels (Gnome); Maryin Greenberg, ed.
Hawk Carse (Greenberg); Anthony Gilmore

House of Moonlight (Arkham); August Derleth, ed.
 Illustrated Man, The (Bantam); Ray Bradbury
 Invaders of Earth (Vanguard); Groff Conklin, ed.
 Jack of Eagles (Greenberg); James Blish
 Marooned on Mars (Winston); Lester del Ray
 Mixed Men, The (Gnome); A.E. van Vogt
 Night's Yawning Peal (Pellegrini); August Derleth, ed.
 Sands of Mars, The (Gnome); Arthur C. Clarke
 Son of the Stars (Winston); Raymond F. Jones
 Tales from Underwood (Pellegrini); David C. Keller
 Teen-age Science Fiction Stories (Lantern); A.L. Furman, ed.
 Weapon Makers, The (Greenberg); A.E. van Vogt
 Year's Best Science Fiction Novels (Fell); Bleiler & Dikty.

NOTES: Probably the most amusing surprise in that list is the inclusion of the ancient, hoary Gilmore yarn, "Hawk Carse." Powers-that-be at the Greenberg house continue to mix the worst with the best. The two Derleth anthologies are undoubtedly weird and fantasy collections, while the Keller item may contain some S-F in with fantasy. "Eagles" by Blish is a puzzler; it may be hastily deleted from next month's list when it proves to be a deceiver. "After Many a Summer Dies the Swan" is not straight-laced science fiction, but is recommended as the absorbing story of an aging millionaire who seeks longevity. The five titles from the house of Winston are advertised as juveniles. Van Vogt's "Weapon Makers" is a reissue, having first been published by Hadley in 1947; since that date, collectors and speculators have pushed the price out of sight. Well, wade through them, gents.



Joining the growing list of magazines breaking into print with their own anthologies is FANTASY BOOK, edited by Garret Ford (Ackerman), and published by Fantasy Publishing Company, Inc. FPCI has announced intentions of publishing a volume of the best from FANTASY BOOKS's pages.

Bob Tucker discovered that his novel, THE CITY IN THE SEA, is to be reprinted by GALAXY SCIENCE FICTION NOVELS when he read the news item in Taurasi's Fantasy Times. Scooped, by Jupiter! Meanwhile, Tucker's second S-F novel, THE LONG LOUD SILENCE, will be published next fall by Rinehart & Company.

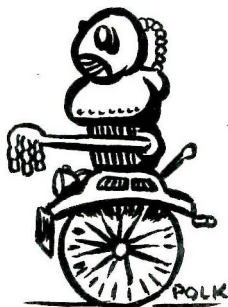
MAN OF MANY MINDS is the title of E.E. Evans' first novel, to be published next spring by Fantasy Press. We trust Al Ashley has been duly notified of this startling event?

BEST AMERICAN SHORT STORIES OF 1952 will include Bradbury's "The Other Foot." Look for his yarns, "The Whole Town's Sleeping" and "The Rocket" on Columbia TV in the near future.

THE BIG BLOODSHOT EYE

engaged in the pleasant pastime of recording and swapping wire spools for each other's amusement and education. One such group in Florida and Georgia formed a club for the purpose, while other individuals and groups in Minnesota and California had no club, but carried on their entertaining business nevertheless. We have often wished we could hear some of the fabulous recordings coming from Southern California -- their fame is widespread, if the word is not. Purpose of this page is to search out tape recorders.

Elsewhere in this issue, Lee Quinn is doing the same thing, seeking others having tape machines for the purpose of swapping spools. We'd like to get into the act, like to swap some of our tapes for yours. Who are you? If memory serves, we saw Frank Dietz making tape recordings at the New Orleans convention, and in earlier years we seem to recall still other fans making tapes at still other conventions. Will you speak up, will you loan the reels for a week or so that we may listen to the golden words the various ~~persons~~ dignitaries have recorded for posterity?



To Sam Moskowitz we owe a small apology. We wrote him for information concerning the big conference staged in Newark on March 2nd, and he supplied same. Unfortunately, this issue will be mailed too late for the publicity to aid the meeting. But be it known that the program included John W. Campbell, Willy Ley, William Tenn, Max Herzberg, and possibly P. Schuyler Miller. Many writers were present to autograph their books; in addition to the above-named, Harry Walton, Martin Greenberg, H.B. Fyfe, David A. Kyle, and Edd Cartier were on hand. The Newark affairs are held annually each March.

And speaking of Campbell, that worthy has been tapped for one of the feature speeches at the upcoming Chicago convention. Also currently having his arm twisted by the program committee is Hugo Gernsback; personally, we wouldn't be surprised if Hugo is picked as guest of honor. Each fan joining the convention membership committee is awarded exclusive rights to a crater on the moon; the reverse side of the membership card itself designates the particular crater and its location.

With our usual charming punctuality, we expect to have the next issue ready by May 5th. That means the deadline for whatever you're sending in is April 15th. Step on it, buster. -BT

TAPE AND WIRE RECORDINGS:

For a year or more, groups of fans (and fake fans too) owning wire-recorders have

The Chicago Science Fiction Society assigns you
exclusive colonization rights to the property on the Moon
encompassed by the crater Snaefubulus
which is located in the Fifth Quadrant of said
body. Valid in perpetuity.

THE FANTASY BOOKMAN

by Darrell
C. Richardson



BY WAY OF INTRODUCTION:

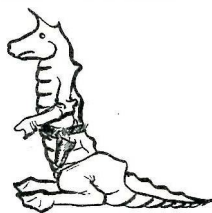
Collector or Connoisseur?

Which are you-- a collector or a connoisseur? Webster tells us that a collector is merely "one who collects." However, a connoisseur is one who is "competent to act as a critical judge of an art, or in a matter of taste." It would seem from this line of reasoning that a connoisseur would have a more valuable collection than merely a collector. It will be the purpose of this column to discuss and review those items that I believe will have more appeal for the connoisseur than to just the collector. (I deny the rumor that I am personally a Collector merely because I have some 10,000 magazines, 4000 books, and other assorted items to numerous to mention! I like to think that I am a Connoisseur "of" my collection.)

* * *

BEYOND INFINITY by Robert Spencer Carr. (Fantasy Press, Reading, Penna., 1951. \$2.75)

Mr. Carr has accomplished in this volume something that I've rarely seen in science-fiction, he has given to S-F a "spiritual quality." Three novelettes and a short story, all of which saw original appearance in the SatEvePost, are included in the book. First, it may be said that all four yarns exhibit writing craftsmanship of no small merit; Carr does not make that mistake --- which is common to even the better S-F writers-- of over-writing. His subtlety, his almost casual handling of intensely dramatic scenes demonstrate that he is not writing down to his audience.



The title story, "Beyond Infinity" is the best of the lot. The suspense is built up until the reader is literally absorbed; I speak from experience because I had to stay up one night until I could finish it! Candidly, after the thousands of S-F tales I've read, this is at least a small tribute to the story's appeal. Perfectly integrated, narrated with plausibility, the events are close to fantasy yet seem real. Smoothly constructed, the ending

is something of a bombshell. The old Missionary Couple comprise a strange hero and heroine and their space flight "beyond infinity" pays off in a unique and unexpected manner.

(Editor's note: there is one unique and unexpected manner in the way Richardson reviews a book. The very last sentence gives you an inkling of what the story may be about. -BT)

"Morning Star" appealed to me next to the title story. Not only does it show the mark of an able writer, not only does it demonstrate shrewd character-drawing, but it is a swell yarn as well. Though the plot has been used many times before there is

an unusual twist ---- the alien and beautiful creature from Venus could well be called "The Infinite Woman." As for Brian Dale, described by the World's Press as "Galileo, Columbus and Lindberg rolled into one" ---- no man was ever kidnapped to another planet with such joy! He might have been more aptly (if tritely) described as "The New Adam."

(Editor's further note: on the other hand, perhaps these last sentence "Inklings" may have something after all. -BT)

I suspect more readers will like "Those Men From Mars" than any of the four tales in the volume, as it contains plenty of satire and humor. With unsurpassed aplomb, Carr has here written a timely story of Martians in Washington and Moscow. The manner in which the peaceful Martians are aroused to fight each other after only a few hours on earth, reflects on all mankind. Finally, the short story "Mutation" which completes the volume is an above-average piece on that oft-used theme: what about the effects of radiation after an atomic war? An attractive jacket by Hannes Bok and the usual beautiful Fantasy Press cloth binding make for a very handsome book. I have an idea it could be used to convert dyed-in-the-wool detective story fans into rabid S-F fans.

* * * *

RAY BRADBURY REVIEW. William F. Nolan, editor and publisher; (4458 56th St., San Diego, Cal. 50¢)

This sixty-four page photo-offset booklet is a superior, and professional job; it is worth two dollars rather than a mere 50¢. Bill Nolan has rendered a magnificent service in giving to the readers a full scale "critical appreciation" of Ray Bradbury, one of the great short story writers of our day. In addition to several items by Bradbury himself, there are contributions by Anthony Boucher, Henry Kuttner, Chad Oliver, Roger Nelson, Frank Anmar, Nolan, and others. Of special value is the complete bibliography of Bradbury which includes not only a listing of all books, magazine stories, and appearances in anthologies, but also covers his radio and television adaptations. The format and artwork are excellent. I would advise you to grab this before it goes out of print. This boy Nolan got his initial experience as a contributing editor to that felicitous, fastidious, and fancifully fascinating fabrication commonly known as THE FABULOUS FAUST FANZINE.

* * * *

THE IRON STAR by John Taine. (Fantasy Publishing Co. Inc., Los Angeles, Calif. 1951. \$3.00)

This title has long had the reputation of being the rarest of the several "John Taine" titles; it is undoubtedly one of his best yarns. Thus we have a worthwhile collector's item available in a new edition, and incidentally, FPCI has done an unusually fine job on the binding of the volume-- an attractive green water proof cloth with lettering stamped in gold.

Taine's plot revolves around an unknown element from outer space-- a black, iron-star substance so heavy that a strong man cannot lift even a fragment of it. The substance has the weird effect of a reversal of evolution; and as one review reported it:

"With spellbinding suspense this desperate adventure unfolds, and not until the exciting climax is reached are you sure just how far removed humans are from the swirling gray mists of the dawnless past .. how far man can slip back from his peak of evolution to meet his gibbering ancestors!"

Of course, man did not evolve from the apes, therefore it would be rather impossible to "slip back and meet those gibbering ancestors." Yet that rather lurid review does describe the central theme of the story. Basically, the story concerns the old theme of the possible annihilation of man-- with a Dr. Colton and a handful of scientists, plus the inevitable beautiful damsel, struggling in the Interior of Africa for Man's survival. They win the battle only because of a powerful, brutal yet magnificent creature who is only part human. And strangely enough, this character is the most genuinely human and likeable in the book.

-DCR

EXCERPTS FROM THE FAN PRESS . . .

a collection of gems that might otherwise go unsung



"... for the sake of fashion, take those brasieres of brass from the covers of S-F magazines. No red-blooded female would be seen dead in one; why don't the artists ask their models what it feels like to wear one? I know, for I wore one in a three-act play, "Joan of Arc." I was "Joan" and it was the most uncomfortable thing one could wear. I'm sure that our Space Hero would prefer something soft and exciting, such as a tight-fitting black spacesuit; also, if I was blasting off from somewhere, I'd want the pilot to have his mind on his job, not on me running around in a Bikini suit of Brass. There's a time and a place for everything."

-Jane Russell in SLUDGE, #3.

"I am a member now of four clubs, three national (and) one local. I shall continue to dutifully pay my dues. But I shouldn't even have the slightest pang if I were told tomorrow that all except FAPA (Fantasy Amateur Press Assn) had been done away with forever."

-Lemuel Craig in OOPSLA, #2.

"I am tired of it. It's always the same sickening wretch hiding under a multitude of pseudonyms. In every magazine published by these Yankees, OUR HERO is always a crinkly-haired red-blooded American boy with (perfect) eyesight and an inexorable urge to die for Uncle Sam. I tell you, Mr. Ziff --and you too, Davis-- I am sick of it. Fortunately the British field has not succumbed to this evil influence. Nossir! English earth-savers may have to defeat The Scourge by ramming it amidships, but at least they try to do it decently without that damned half-smile playing at the corner of their lips."

- "C.H." In SLANT, #6.

** And although it is much too long and garbled to reprint verbatim, Walt Willis reports in QUANDRY #18 that new-fan Kenneth Potter (Lancaster, England) wrote a magazine artist, requesting him to paint a cover for new-fan Potter's new fanzine.

SCIENCE FICTION



NEWS LETTER

MAR. 1952

No. 24

Published every second month by Bob Tucker. Subscription price: seven issues for one dollar. Foreign subscriptions: 75¢ yearly, to "Operation Fantast" in care of Captain Kenneth F. Slater.

Cover by Lee Hoffman. Interior illustrations by Hoffman, Richard Bergeron, Judy Tucker, and Chester A. Polk.

PLANOGRAPHED BY JOHN S. SWIFT CO., INC., ST. LOUIS, CHICAGO, NEW YORK, CINCINNATI, CLEVELAND
(PRINTED IN U. S. A.)

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