

Rhodomagnetic Digest

a folio of
fantastical
sketches . . .

the dianetics
foundation I.Q.
tests. . .

reviews of
"The Thing" . . .



VOL. III, NO. 1 --- June-July, 1951

Rhodomagnetic Digest

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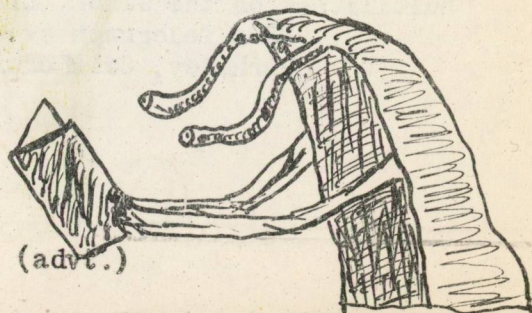
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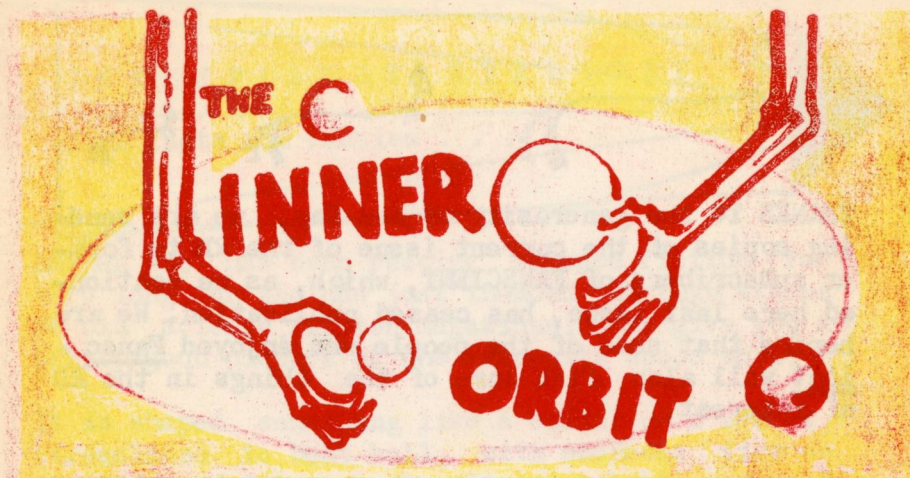
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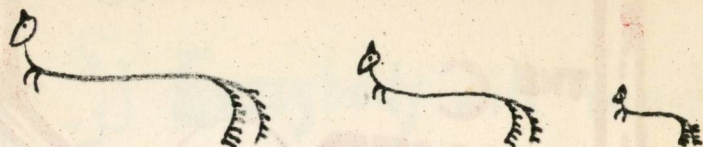
(adv.)



WE HEAR from the grapevine (which we are now listening to instead of smoking) that Berkeley author Jack Vance has sold his anthologized yarn "Hard Luck Diggin's" to 20th Century Fox. Presumably the studio intends to make a movie out of it and probably will call it "The Outer Space from Thing" and feature the Rockettes. It sure won't make any difference to Jack though; he goes on the 20th Century payroll for \$250.00

a week while his story is being overhauled. Jack, aside from being a personal friend of ours, is also one of our favorite science fiction writers. He belongs to no fan clubs (poked his head in on a Little Men's meeting once and fled, never to be seen again); he doesn't read science fiction magazines, doesn't know Ackerman; will have nothing to do with the Rhodomagnetic Digest, and, in short, conducts himself as a genuine writer -- he just writes. Since he got out of the merchant marine in 1946, he's been batting away at his type-writer; sometimes not eating very well, sometimes getting nothing to show the landlady but pretty rejection slips. He kept grinding away for five years, and he's finally hit it. He and his wife, Norma, intend to live in France after the Hollywood stint.





THANKS TO the generosity of Don Day, we are sending copies of the current issue of the RD to former subscribers of FANSCIENT, which, as we mentioned here last issue, has ceased publication. We are hoping that some of the people who enjoyed Fanscient will also find some of the things in the RD of interest.

A NEAT PROBLEM was tossed in our lap the other day. Seems a Stanford prof. is giving a "select seminar" type course on contemporary literature this summer and wants us to recommend the ten best (and most representative) science fiction novels as part of the reading matter for the course. It seems to us the best writing in the field, and certainly the most representative, is to be discovered in the collections of short stories, rather than in novel form, so we made our selection on that basis. The ten books we picked are shown here. But we'd like to have YOUR opinion. Which books would you have selected if you had been given the problem? Remember, these are supposed to be college English students who have not previously read any science fiction, and the books chosen are supposed to be representative of the field as a whole.

DUE TO AN ACCIDENT in our laboratory, we spilled reducing compound on this issue of the RD and it shrank to half size before we could clean the stuff off. We tried stretching the paper back again, but it wouldn't work. Hope you like it this size.

INTERPLANETARY FLIGHT

Some facts and fancies . . .

ANYONE who has been reading science fiction for very long, or who has just thumbed through stacks of old science fiction magazines, can give you a pretty good picture of the composite space ship.

It is shaped something like a bullet or a rocket, streamlined to beat hell, with enormous fins on its hind end like a bomb. It is probably made of some extraordinarily hard steel alloy, with a hull structure like a battleship and the inside crisscrossed with girders and bulkheads. The crew, of course, suffers from acceleration sickness during take-offs and landings, which generally occur with a great blast of flame and sometimes even smoke. The drive is either chemical or atomic, and it whams the rockets into the sky, takes it to another space port, lands by means of its rockets and may make the return journey without even refueling.

SO frequently has this conception of the future space vehicle been drummed into the heads of science fiction readers that I recently heard one snort with derision when she saw a picture showing a globular space craft. To her, a "proper" space craft looks like a Parker "51" with wings.

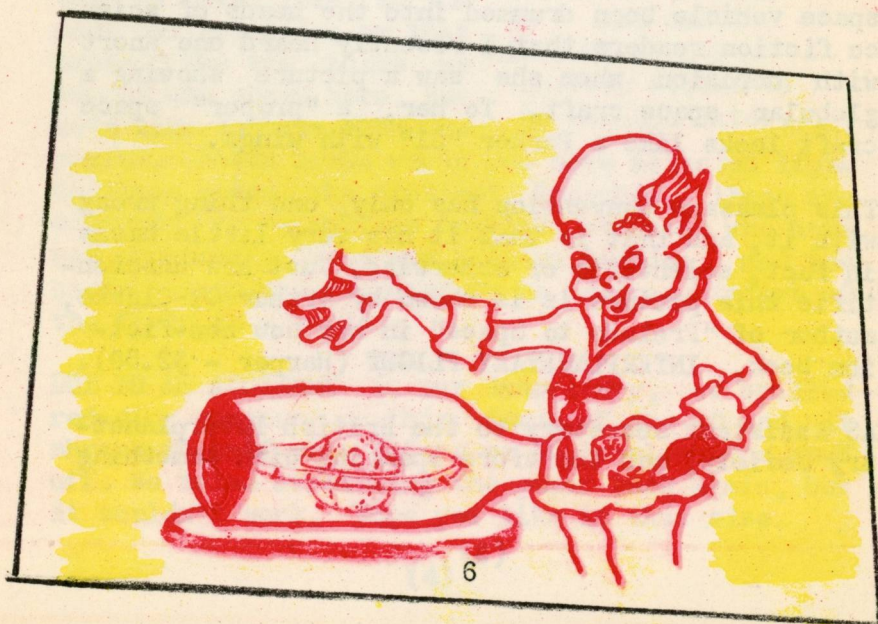
This pleasant convention has only one thing wrong with it, and that is that it has very little basis in fact, scientific or otherwise. Just how unscientific this picture is is shown by Arthur C. Clarke, author of "Prelude to Space" in his new non-fiction book, **INTERPLANETARY FLIGHT** (Harper - \$2.50).

AS Assistant Secretary to the British Interplanetary Society, and therefore speaking with something

resembling authority, Mr. Clarke says that we of today can no more imagine the actual interplanetary (much less interstellar) rocket than the folks in the 1890's could imagine the B-36 from looking at the Wright Bros. first plane.

FOR INSTANCE: the space vehicle of the future is quite likely to be made of paper thin metal, perhaps even of something like paper or plywood. Acceleration will be very slow. The true space ship will not come blasting into "space ports" nor go blasting out of "space ports." Most likely, it will never touch the surface nor even the atmosphere of this planet or any other. It will not be cigar shaped, nor will it have fins. Quite probably it will be of any particular size and shape that happens to suit the convenience and the resources of the builder. The most likely shape, if the drive is furnished by atomic power, will be that of a giant dumbbell. It will (to borrow an excellent phrase from Bradbury) go 'pin-wheeling' through space, the engines at one end, the crew at the other.

AND while this, at the moment, appears to be the most likely shape for interplanetary craft, we can-



not even imagine what will take us to the stars. For, in his opinion, the rocket of today bears about the same relation to the interstellar craft of tomorrow as the ox-cart to the radio. Entirely new techniques, not yet envisioned, will be needed, unless speeds exceeding that of light can be developed, or unless human life spans can be made immeasurably longer.

FOR interplanetary flight, many of the basic calculations have already been made. We know, for instance, the distances that must be traversed; the "gravitational slopes" that have to be "climbed" for us to transfer from orbit to orbit of the planets. The "minimum-energy or cotangential" orbits have already been computed, and we know what is the least velocity that would allow a journey to be made.

WHEN this information is coupled with what can be computed about the maximum theoretical performance of known chemical fuels; mass-ratios, etc. we can begin to form a picture of what at least is improbable in space flight. The chrome-steel, streamlined monsters with their jets spouting flame and the noses boring toward the stars, is one of the high improbabilities.

Mr. Clarke backs all this up with tables and figures and charts, as well as the formulae, so that people with technical backgrounds and mathematical training can check his hypothesis for themselves.

WHAT I am interested in, however, is the new and exciting picture that develops from Mr. Clarke's book.

This is the way he thinks things will happen. We will begin of course, as we have begun, with V-2's and then some primitive applications of the "step-principle" with the WAC Corporal and the Viking.

Steady technological improvements in fuels, metallurgy, and engineering techniques will push these rockets higher and higher and faster and faster. In time -- anywhere from ten to fifty year -- we will send rockets high enough and fast enough to make them into permanent satellites of the Earth. Such space platforms would most probably start paying their own way, scientifically, by operating as sites for astronomical and physical laboratories.

PLANS have already been worked out, on a theoretical basis, for such a platform housing 24 men as a permanent staff, who would live in a "closed system" in which waste was reused. Only 70 tons of food, water and air would be needed annually to maintain such a station. It would turn on its axis once every 7 seconds, giving the crew a gravity equal to that on Earth. A parabolic mirror, 200 feet in diameter, would intercept the sun's rays, generating about 5500 hp. of which about a quarter would be available for the power needs of the men in the platform.

SUCH a space station, or space stations, could also be made to pay their way commercially as permanent television relay stations. A single space station could cover almost half the Earth, and three stations, spaced 120° apart would provide complete coverage for all parts of the Earth. If they are spaced in the 24-hour orbit, 22,000 miles above the surface of the Earth, they would be in fixed positions in relation to a point on the surface, and therefore receivers could be permanently "locked" in position.

THE CHANGES this would make in our technology are almost unimaginable. That complex network of wires, cables, transmitters, etc. that litters our landscapes now would disappear. From the space station every single spot on earth would be in instant communication with every other spot. We have never lived in a civilization in which instant communication was a possibility; one of equal importance to the Ubangi of Africa and the broker in New York.

BUT the most important use of the space platforms would be as landing stages for the true "space craft." These, of course, would be manufactured on space platforms, from materials shot up from Earth and they would be constructed on the "low-thrust" principle, whereby the vehicle is given a small but steady thrust over a long period of time, thus building up spectacular velocities. These vehicles would, by virtue of the small, sustained thrust, "climb" the "gravitational slopes" of the planets, themselves only small indentations in the "gravitational slope" of the Sun, and then coast down into orbits about the planet of destination. Here they would establish new satellites around the target planet, and from these trips would be made down to the surface in smaller, rocket-like craft. The deep-space vehicle would never touch either home base or any of the other bases, and would, in fact, be solely a creature of the space in which it was born.

Such a craft, taking off from a space platform would probably make its initial flight to the Moon in 116 hours - although this is the absolute maximum time it could take, since any velocity slower would not take the craft to the Moon at all. One consideration that will have an effect on the velocity is that the greater the velocity, the greater the amount of time or energy or both that will be required to slow the space craft down when they approach the orbit around the target planet. The best theoretical journey therefore will be that in a minimum energy orbit that will require the least acceleration to begin with, and the least braking power to end with.

THERE is much more in Mr. Clarke's book; all of it carefully figured out and presented on both a lay and a technical level. Students of science fiction who like their science to be at least partially scientific could do no better than read Mr. Clarke on space travel. He's got the goods.

If you want to gauge just how stuffy and conventional your science fiction friends have become, ask them to read **MEN OF OTHER PLANETS** by Kenneth Heuer (Pellegrini & Cudahy: \$3.00). For Mr. Heuer, who is a lecturer in astronomy at New York's Hayden Planetarium, writes as if he had never heard of science fiction before and he comes up with dozens of startling ideas; startling, that is, to science fiction readers, whose thinking is guided along quite orthodox lines.

Here are some of Mr. Heuer's ideas as well as a picture or two from the book, which is almost certainly to become a prized collectors' item:

LOOKED AT THE MOON RECENTLY?

There is **SNOW** on the moon; the peaks of Theophilus which rise 6,600 feet above the lunar surface, are covered with snow. Blizzards have been seen on Conon, a small crater in the lunar Appenines.

An **ATMOSPHERE** exists on the moon; faint dawns and twilights have been observed; and in 1941 Walter Haas discovered 12 meteor trails through the Moon's atmosphere in 170 hours of observing.

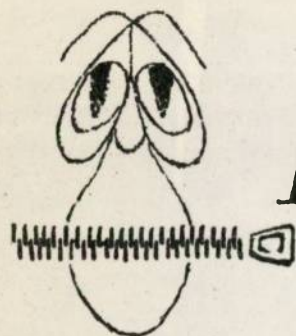
The **VOLCANOS** of the Moon are still active; the great crater of Plato is a volcanic valley showing as much activity as our own Yellowstone Park.

VEGETATION has been observed on the moon, green patches in Grimaldi crater and red patches in the crater Stevinus. Recorded by Pickering.

Great hosts of **LUNAR INSECTS**, moving over the surface of the moon at speeds of a few feet per minute have been observed; best guess is they are lunar ants.



An Analysis of the



Dianetics

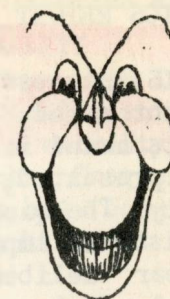
by Don Fabun

There is scarcely a science fiction reader who does not have some opinion - favorable or unfavorable - toward DIANETICS. The science, after all, is the brainchild of a well-known science fiction writer; it made its debut through the pages of a science fiction magazine; and the philosophy that lies behind it -- the application of engineering principles to the problems of the human mind - are based, after all, on a science fiction concept.

Whatever one's opinion may be towards DIANETICS, it is pretty much based on faith; either faith in the integrity of L. Ron Hubbard and his associates, or faith in the techniques and procedures of orthodox psychology; techniques and procedures to which DIANETICS is, in part, opposed. I say all of this is an act of faith, for up until recently, there were no concrete, unequivocally stated facts to back up the claims of the DIANETICS practitioners.

In what appears to be an attempt to remedy this situation and to establish an empirical basis for DIANETICS, the Hubbard Dianetic Research Foundation, Inc. of Elizabeth, New Jersey, has published and distributed a 44 page booklet entitled A BRIEF SURVEY OF RESEARCH PROJECTS AND PRELIMINARY RESULTS - DIANETIC PROCESSING by Dalmyra Ibanex, Ph. D., Ed. D.; Gordon Southon, Peggy Southon, and

Foundation



Report

Peggy Benton. Is is copyrighted January 1951 in the name of L. Ron Hubbard.

THE FIRST 12 pages of the booklet are devoted to an Introduction, a brief description of Dianetic Theory, a discussion of Dianetic Techniques, and a section entitled "The Purpose of this Study" which says, in part:

In choosing students for the professional classes, the Foundation administered psychometric tests. The results of these tests, before and after processing, have been collected and studied and are interesting enough to justify presentation. The study was begun as an adjunct to the training program and is in no sense definitive. . .

FOLLOWING this limitation of the aim of the work, the booklet moves on to a section entitled "Use of Psychometry in Dianetics" and here the authors point out that such psychometric tests as now exist may or may not be applicable to the "dynamics of Dianetics" -- "since its methodology has no exact parallel in the history of psychology":

For our present studies, therefore, use has been made of those testing instruments judged by a group of psychologists as most appropriate for Dianetic purposes. . .

IT IS interesting that this group of psychologists is not named, because out of the 12 psychometric tests named in the booklet, results from only four are presented, and these enjoy only a doubtful validity. The question of the identity of the psychologists is important in view of the fact that they appear deliberately to have chosen tests least likely to be accurate in measuring personality and intelligence quotient changes.

IN THE MATTER of the tests that were chosen, the booklet says:

The battery (of tests) consisted of the California Test of Mental Maturity, The Johnson Temperament Analysis, the California Test of Personality and the Mental Health Analysis. The California Test of Mental Maturity, short form, was given on both pre-test and re-test, since no alternative form was available. No work has been done on the re-test reliability of this work.

LET'S SEE what professional psychologists think of these tests, bearing in mind that, like a surgeon facing a tray of instruments prior to an operation, there were a number of possible choices for the Foundation to make.

CALIFORNIA TEST OF MENTAL MATURITY

is put out by the California Test Bureau. According to a Master Thesis published at the University of Southern California in 1946 by V.E. Ordahl comparing the C.T.M.M. with others of the same type of tests:

... No evidence of reliability, age norm or relationship to other school performance tests. No measure of independence of sub-tests. ... None of validity ... On "theoretic basis of factor analysis"--none shown. There is no data on I.Q. constancy, especially at the adult level.

THE CALIFORNIA TEST OF PERSONALITY

is put out by the California Test Bureau and it is held that its "sub-test reliability coefficient" is too low for individual diagnosis ... validity not shown ... its construction has been frequently criticized ... its standardization has been restricted to Los Angeles and its norms have not been given."

ANOTHER POINT is that the "percentile scales" for this test are unduly sharp. For instance, if a person gets a raw score of 10, his percentile is a 35; a score of 11, percentile 55; score of 12, percentile 85. A difference of just two answers jumps his score from 55 to 85. Obviously, then, the percentile differences of single tests are not reliable indexes of improvement, although this is the way the Hubbard Foundation has used the test.

THE MENTAL HEALTH ANALYSIS

is a product of the California Test Bureau and is, "an improved form of the California Test of Personality" described above. For this test there is no evidence of reliability. There is no inter-correlation and no reliability established for separate category scores. (For example, the groupings of "assets" and "liabilities" are not necessarily valid, yet the Hubbard Foundation uses them as if their validity was established.

THE JOHNSON TEMPERAMENT ANALYSIS

is also from the California Test Bureau. For this test, "There is no evidence on reliability; no evidence on validity; standardization is poor, construction is poor."

SO THERE we have the "battery of tests" deliberately chosen from a large number including the Wechsler-Bellevue Intelligence Scale for Adolescents and Adults; the Minnesota Multiphasic Personality Inventory (which is used, in a very questionable way, for two profiles in the back of the booklet); The California Test of Mental Maturity for Adults;

the Allport-Vernon Study of Values; the Bernreuter Personality Inventory; the Pintner General Ability Tests; the Otis Tests of Mental Ability; the Minnesota Paper Formboard; the Minnesota Clerical Test and others of established validity.

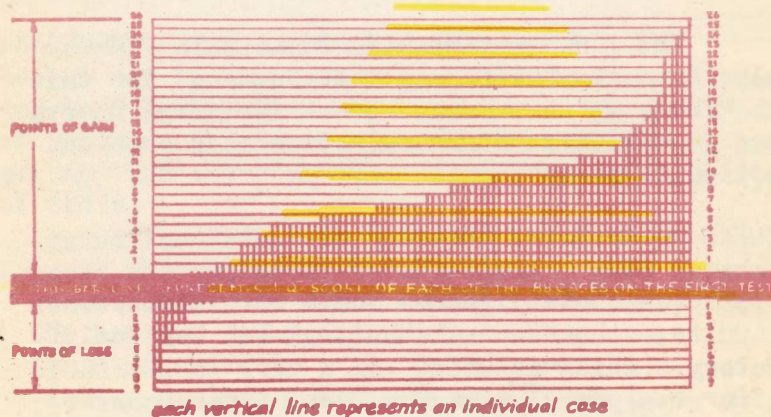
IT IS as if our surgeon, surveying his instruments prior to an appendectomy, reached out and picked up a hammer and a saw.

NOW THE POINT here is not to attack the tests mentioned above, but to question the choice of these particular tests when it is obvious that there are tests that are better known and established.

NOW TO TAKE a look at the way the Hubbard Foundation used these tests. The results are all expressed in chart form, and the first Chart (Fig. 1, pg. 15) is by all odds the most interesting. One of the claims that has attracted many people to Dian-

test taken by each... CALIFORNIA TEST OF MENTAL MATURITY
persons tested 88 STUDENTS

average variation of test without processing... 5pts. + or -
before processing test given mid august 1950
DIANETIC PROCESSING given between mid august and
mid september 1950
after test given mid september 1950



etics has been that it will raise the I.Q.'s of persons who have been "processed."

The findings from the intelligence testing are illustrated in Fig. 1... The total number of cases is 88, and the time-span between the test and the re-test was approximately four weeks. The group was not only unselected, but also to a high degree heterogeneous. It comprised persons ranging from 22 to 66 years of age and of both sexes, of which 59 were males and 29 females . . .

GOOD, STRAIGHTFORWARD INFORMATION. Or is it? What is meant "the group was unselected?" These were all people who (1) wanted to be Dianetic auditors and (2) had \$500 to pay for the course. You and I both know that the group in our population that has \$500 is a very select group.

Furthermore, an age group ranging from 22 to 65 is a select group; it is comprised wholly of adults. But the test that was used -- the California Test of Mental Maturity -- has been tested only for elementary school children; its validity has never been established for use on adults!

A COUPLE OF MORE points might be made about this chart. One is that the heavy black band that represents the average I.Q. score of the 88 cases who took the test is unusually broad. At first glance, it looks like that broad band is intended to take care of the + or - 5 points that the Foundation says is the amount of "normal variation" in this test. But it doesn't. All it actually does is to accentuate the apparent rise and fall of I.Q.'s on the re-test. Whatever its aesthetic value, that broad black band across the middle of the chart is not a very honest application of the chartmakers' art.

SO MUCH for the "Graph Summary of Gain and Loss in Intelligence Scores." We do not know, on the basis

DIANETICS REPORT

of the material presented in this booklet, whether Dianetics has any significant effect on I.Q. scores because (1) the I.Q. test used is of doubtful validity when applied to adults; (2) there is no established "norm" for re-test and (3) we do not know how people who did NOT have Dianetic processing would have scored.

WE NOW TURN to a brief consideration of Figures 1, 2, 3, 4, 5 and 6 which show graphically the results of Dianetic processing on the personality and social adjustment of 73 applicants to the Foundation.

THE TASK is somewhat simplified, because Charts 2 and 4, and Charts 3 and 5, are, to all intents and purposes, the same charts, simply drawn to different scales.

BEGINNING with Figure 2, it is interesting that this chart is not signed, nor does there appear a title to tell us what the chart is based on. By internal evidence, it is possible to figure out that it must be based on the California Test of Personality, which is also what Figure 4 is based on. We can cross check this by simply drawing the two charts to the same scale, whereupon it becomes obvious that they are so nearly identical (considering the vagueness of the information) that one graph would do for both.

IT IS THIS same test that we saw earlier had "unduly sharp percentile scales." A change of a single answer by an applicant changes his score by 20. We see that the gain represented on these graphs, showing the effect of Dianetic processing before and after, is, strangely enough, exactly 20 percentile points -- or, as we might have predicted, the people taking the tests the second time got one more answer on the positive side than the first time. A blindfold test, let us say, might easily show that much variation; but let us accept the 20 percentile points as a positive gain and see what that proves.

THE PURPOSE of this test is to establish the degree to which the person taking it is adjusted to his environmental conditions. This, of course, includes the social complex and his personality adjustment to it. The first time the applicants took the test they were applying for admission to the Foundation; it is a fair bet that, like anyone taking a test on which much may depend, they showed a certain amount of hostility and fear toward that environment. But the next time they took the test, they had been accepted into the Foundation, had been working there for four weeks, were now accepted into the environment. It does not seem strange, therefore, that the second time they took the test they would show a better social and personality adjustment. The point being, of course, that on the basis of these figures and these charts, you cannot point to any single improvement and say, THAT is the result of Dianetic processing.

THERE IS NOT space here, nor, would it seem, the necessity, for going into a detailed examination of the remaining charts; graphs, case histories and figures that make up the bulk of the booklet. Anyone sufficiently interested probably can obtain the booklet by writing the Foundation. As far as I can see, all of the material is of a piece; it is the use of unrecognized tests in an unorthodox way, the results being presented in a doubtful fashion.

THE POINT that must be made here is that so far there do not seem to be any acceptable facts and figures to show the results of Dianetic processing. Like the famous "clears" -- who strangely enough are never available for public appearance nor for orthodox psychometric tests -- the facts behind Dianetics appear to remain in the realm of pure faith.

International Fantasy Award Committee

The International Fantasy Award Committee, whose address is given as 25 Stoke Newington Road; London N.16, England, has sent us word that it has bestowed the 1951 FANTASY AWARDS. Says the communication:

"The principal award - that for EARTH ABIDES to Dr. George R. Stewart, was accepted on his behalf by Mr. Forrest J. Ackerman, of Los Angeles, whilst attending as guest of honour at the International Science Fiction Convention which took place at Whitsun at the Hotel Royal, London."

The Award mementos consisted upon this occasion of desk ornaments in the form of a silvered spaceship mounted on an inscribed plinth of polished oak, which also supports a table lighter, the ensemble forming "a handsome and valuable example of the highest form of the model-makers' art."

The non-fiction 1951 FANTASY AWARD went to Willy Ley and Chesley Bonestell for THE CONQUEST OF SPACE.

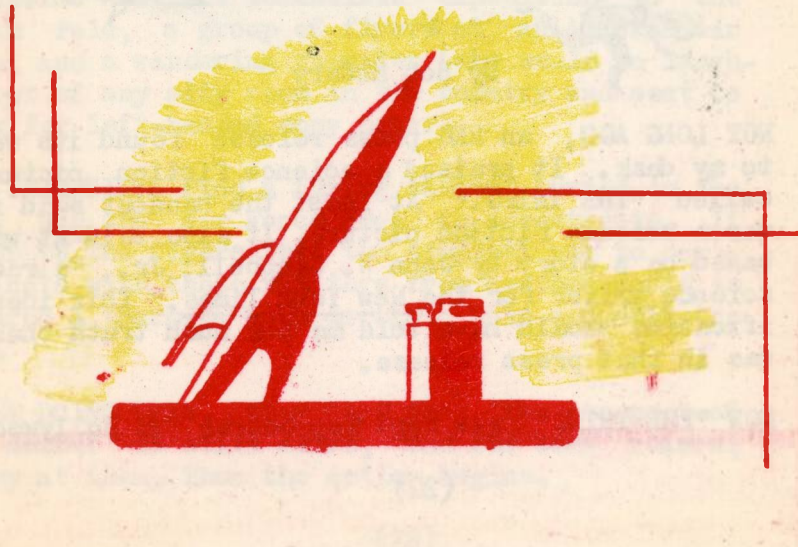
(It should be pointed out that the awards were made on the basis of the English publication of these works, rather than the American, which would have placed the books in 1949).

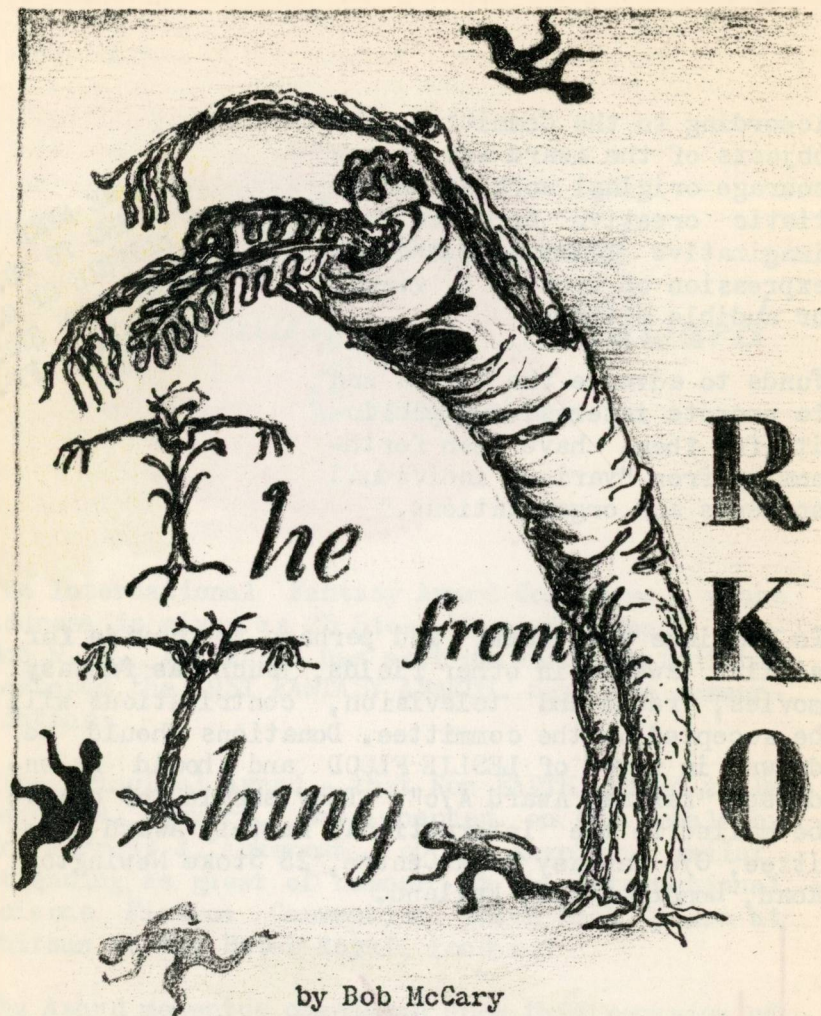
According to the Committee, the objects of the Award are to encourage original work in the artistic creative branches of imaginative literature and the expression of fantasy by visual or audible methods."

Funds to advance the Awards and to promote interest and publicity for them, have been forthcoming from "various individual sponsors and organizations."

WE WERE
GOING TO RUN
A PICTURE OF GEORGE
STEWART IN HERE
BUT CAN'T FIND
IT

To continue this work, and perhaps to provide for similar awards in other fields, such as fantasy movies, radio and television, contributions will be accepted by the committee. Donations should be drawn in favor of LESLIE FLOOD and should be endorsed "Fantasy Award A/c". They should, of course be mailed to the International Fantasy Award Committee, C/o Fantasy Book Centre, 25 Stoke Newington Road, London N. 16, England.





by Bob McCary

NOT LONG AGO, an RKO press release found its way to my desk. It praised a science fiction picture called "THE THING." At least the handout said it was a science fiction picture. It also said ~~it was~~ based on a story by John W. Campbell, Jr., "a crack science writer for the New York Times." This identification should have told me how much truth there was in that press release.

NOW "THE THING" was kept Top Secret in Hollywood

for a long time, allowing Howard Hawks to build up a lot of suspense. But most of us knew, or suspected, it was being adapted from "Who Goes There?", an ASTOUNDING story written under Campbell's pseudonym of Don A. Stuart. So we waited, hopefully.

THEN ON April 5, RKO unveiled the picture to the press in Hollywood. The United Press Man said ~~it~~ was "Broccoli, With Brains." Since then I have seen the picture. I say it's spinach, and I say the hell with it.

YOU WILL NOT find any of "Who Goes There?" in "THE THING." The only resemblance is that both take place in a cold climate, and this is purely coincidental -- RKO switched poles on us, from south to north.

WHAT YOU WILL find is a collection of all the pulp fiction cliches -- a flying saucer, an eight-foot, sentient vegetable, a mad scientist and a busty wench in a sweater -- plus what I like to call the "Idiot Plot." This is the plot wherein the problem is prevented from being solved only by the fact that all the characters act with the intelligence of Zipp the Pinhead.

IT BEGINS with a scientific expedition to the North Pole, a group of flyers at an Alaskan Air Base, and a wandering reporter (who would be laughed out of any city room in the country and sent to look for left-handed copy paper).

THE SCIENTISTS find a flying saucer buried in the ice, and the Air Force goes to investigate. It seems to the flyers that the simplest way to communicate with these visitors from another world is to drop a thermite bomb on their ship and melt the ice.

AFTER DOING THIS, they find that the occupant of the saucer is still alive, and for some reason, angry at them. Then the action begins.

IN ADDITION to their troubles with this hungry vegetable, our heroes are plagued by a scientist who insists that the creature is intelligent, and mankind might benefit by a peaceful interchange of information with it. But the Air Force men are well-trained, and they quickly realize that the scientist is crazy.

I WON'T BORE you with the rest of the "plot", if that's the word I'm groping for. The Monster is finally electrocuted in a climactic scene which I think came originally from the cutting room floor of "The Cabinet of Dr. Caligari." As they electrocute the thing, it melts slowly. I found this interesting.

WE MIGHT AS well face it; Hollywood has discovered science fiction. This is not an unmitigated evil; "Destination Moon" was a fine job, and others in the works show promise.

BUT "THE THING?" Recently there was a popular song of the same name. It could have been used as a review of the movie.

"Get outta here with that!!!

* * * * *

(We have other words on "THE THING", too. William A. Erwin, Jr. of Corvallis, Oregon, Who wrote the "Interplanetary Research Teams" article in a recent RD, seems to think THE THING showed to no better advantage in Oregon than in California):

"I just saw (he writes) Howard Hawks' production of THE THING and was not too pleased with the Hollywood version of "Who Goes There."

"It seemed rather anti-scientific to me, having the scientist insist on the Air Force leaving THE THING unharmed, even to sacrificing their lives to feed it. Science may be amoral, but at least

every scientist I know is extremely loyal to his species, and I cannot quite swallow the idea that any of them would deliberately abandon Man for an alien, just because the alien seemed more intelligent.

"THE THING" also went through several actions that proved it no more intelligent than man, and even if THE THING had to be destroyed, what was the idea of killing off all the young THINGS? If they had intelligence, they could be conditioned into the correct social behavior patterns, even if they did lack emotion. There is no reason why they should automatically be hostile to man. As for the food problem, it seems that we can extract artificial plasma from okra now, so we could not have to bleed human beings to death to feed the THINGS. A symbiosis should not have been too difficult to establish.

"The thing that displeases me most, though, is making the THING humanoid in form. There is no reason why this should be so that I know anything about. It would have seemed much more plausible to have THE THING completely unhumanoid in appearance. It seems that the idea was to show something like man, but just enough different in form to arouse the disgust and repulsion that something slightly different brings into mind; the old idea of throwing a brown monkey into a cage of pink monkeys."

(So much for Mr. Erwin of Corvallis, Oregon. D. Fabun, a brown monkey who occasionally contributes doo-dads to the RD, also sat through the THING. His remarks, insofar as they can be printed in a magazine that must pass postal inspection, are reproduced here):

"Forgetting science fiction, which one must, and forgetting Campbell's story, which one shouldn't and considering the picture as pure entertainment,

it was still a most lousy picture. The only suspense I detected in the theater (where it was happily double-billed with "Ma and Pa Kettle on the Farm") was the audience worrying whether it would end in time to catch the next bus home.

"Taken as an attempt at suspense, however, one wonders what a Hitchcock might have made of it. Certainly he would never have actually shown THE THING. It should have been reflected in the horror of the actors themselves, leaving each member of the audience to fill the gap from his own subconscious; dragging out the horror that pads down the forgotten labyrinths of his own mind.

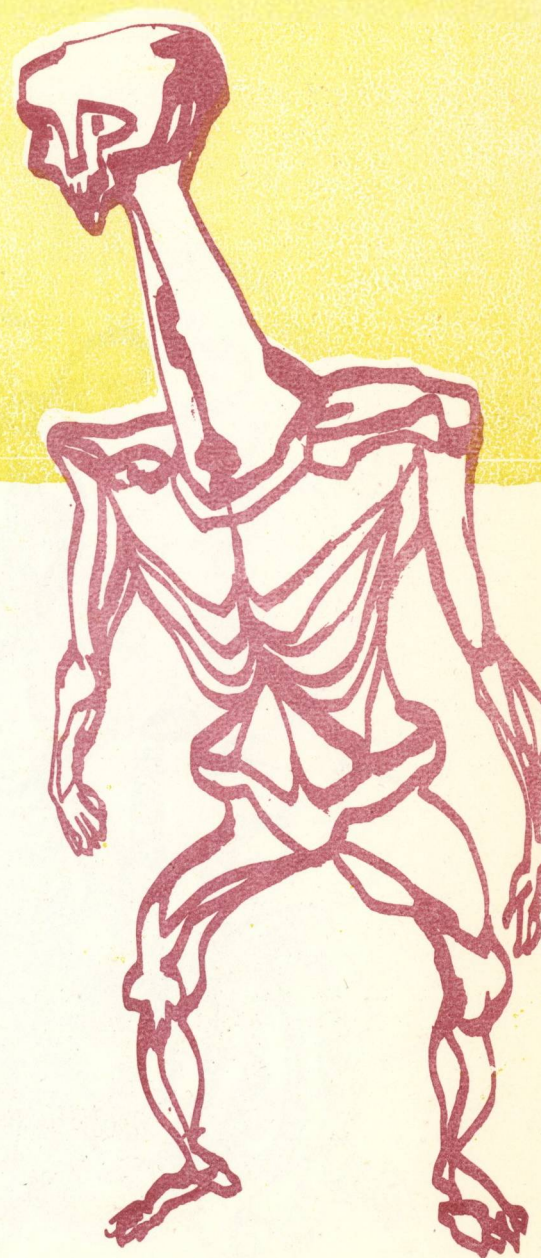
"The worst thing about it all, though, is that unsuspecting people, who do not know better, will think that THE THING has something to do with science fiction. Whereas, in fact, THE THING simply proves again that American studios have long since forgotten how to turn out anything even remotely resembling entertainment on any level except that of the comic book."

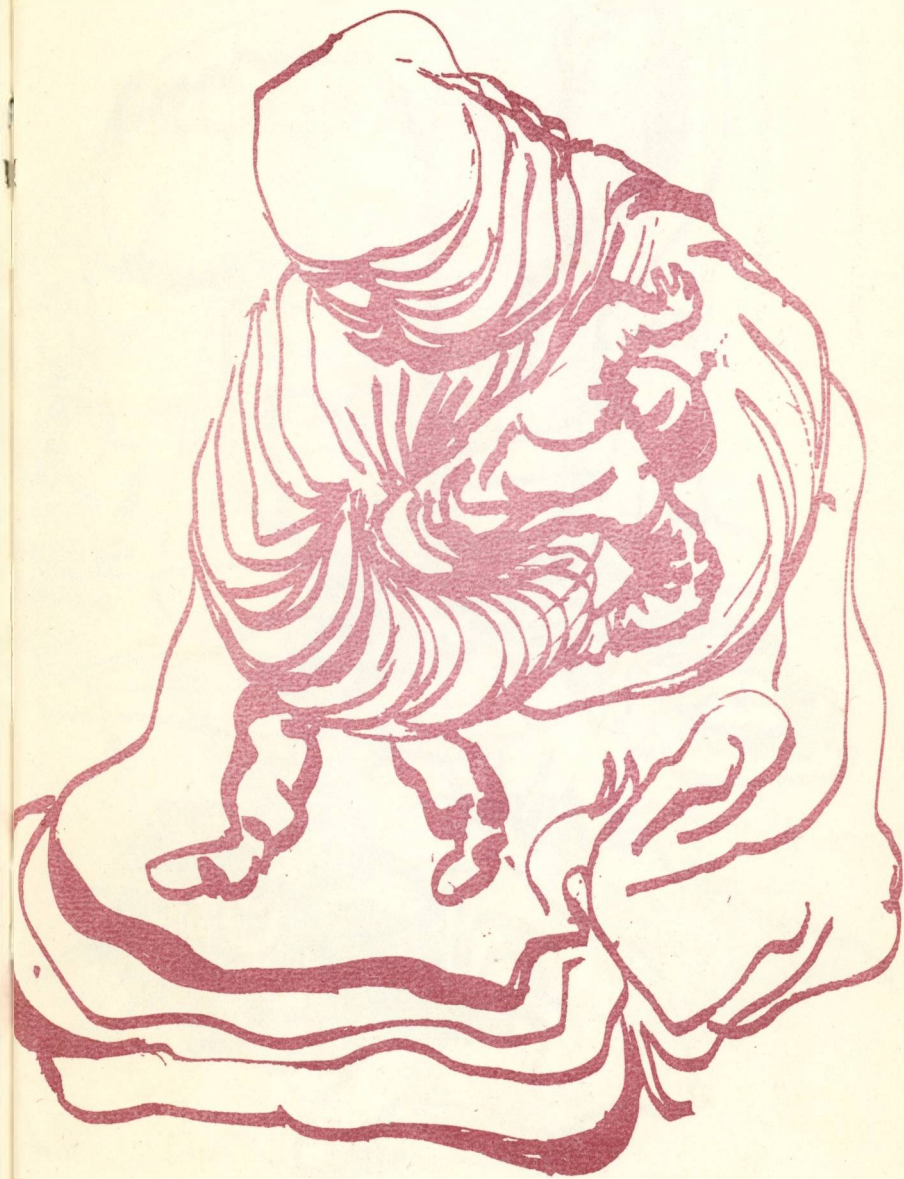
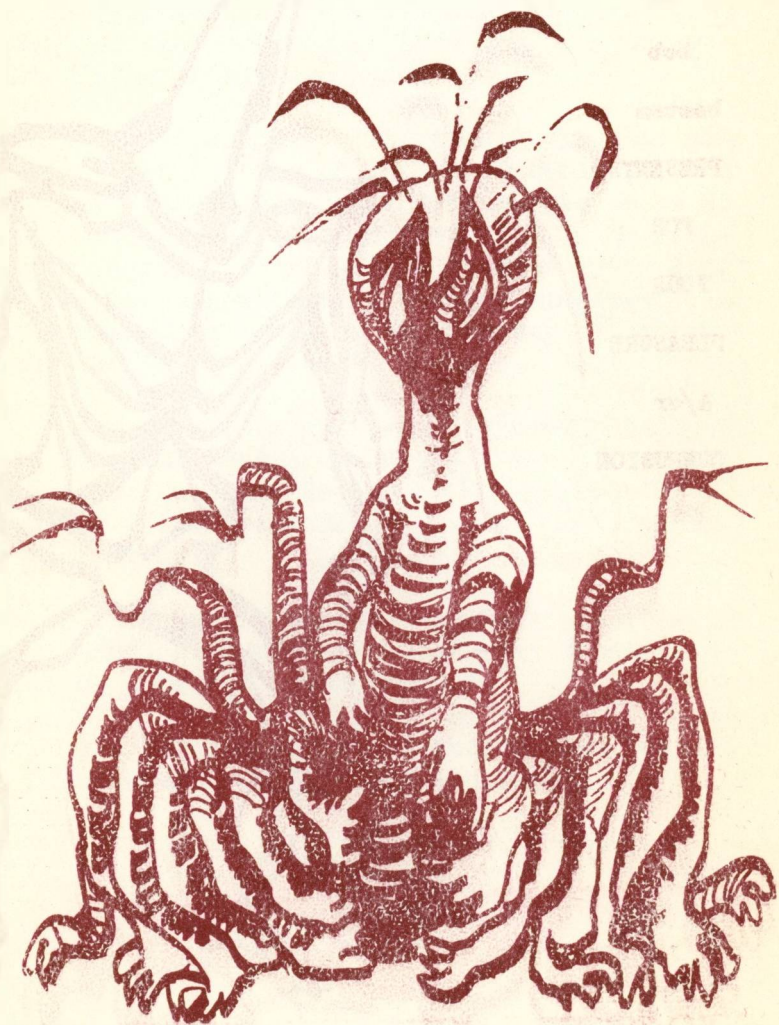
(Lest someone somehow gets the impression that we did not like THE THING, we reprint the sorry fact here that The Saturday Review of Literature, usually a pillar of commonsense in a world quite otherwise mad, has said:

"An interplanetary saucer, and its pilot -- a wonderful new monster -- in what is close to being a horror masterpiece."

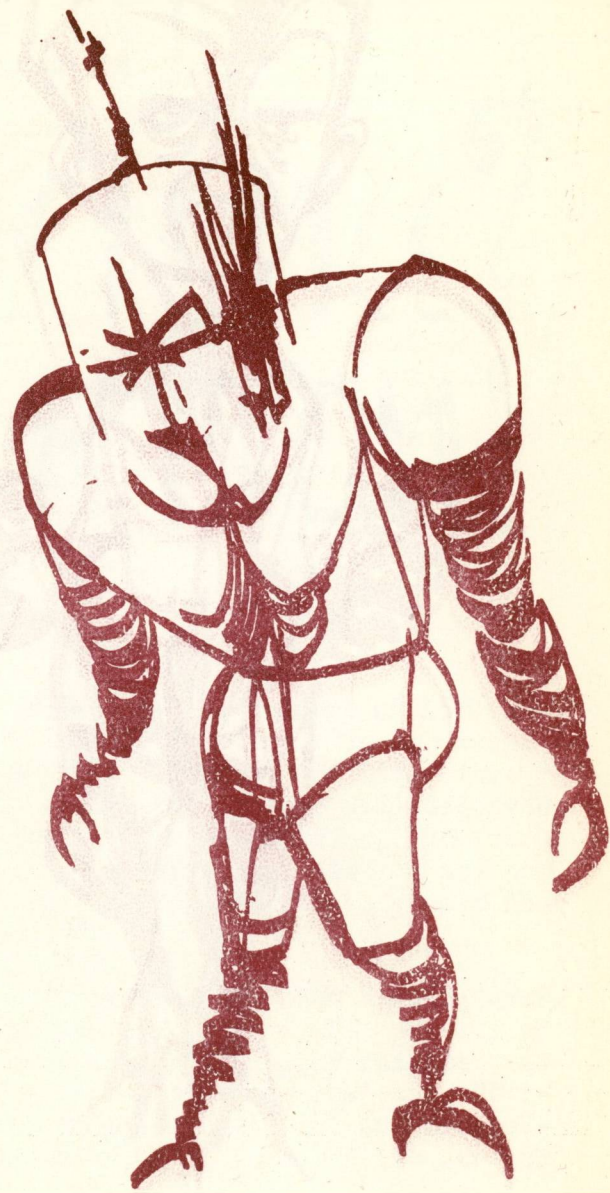
and even the New Yorker, which should know better, says, "Preposterous, but quite droll.")

A
FOLIO
OF
FANTASTICAL
SKETCHES
BY
bob
beetem
PRESENTED
FOR
YOUR
PLEASURE
&/or
CONFUSION











They Call It SCIENCE? -FICTION!

By Edward Wood

J.R. Pierce, better known to the readers of ASTOUNDING SCIENCE FICTION as J.J. Coupling, in an exceptionally brilliant article, "Science and Literature," (SCIENCE: 113, 431, 1951) throws some well deserved cinders into the eyes of the unrestrained admirers of science fiction. Everyone interested in science fiction, either as science or literature, should obtain a copy and read it.

The writers get a particularly harsh going over. Commenting on the almost complete poverty of science, or even understanding of science, as shown by the content of the stories, he says, "Perhaps science and the complicated social and technological structure in which it is enmeshed are foreign to writers."

Mr. Pierce does not argue about the quality of the writing. "Science fiction writing (disregarding con-

tent) has never been more professional... Ray Bradbury's writing can move one with practically nothing. Later on in the article he makes the pertinent point that "The lack of science in science fiction merely reflects the lack of science in the public mind."

When the venerable Hugo Gernsback first started science fiction as a definite and distinct field of magazine publishing, science was indeed the thing. No matter how trite or puerile the story, there were some recognizable scientific principles that the attentive reader could dig out. Sometimes vastly distorted, yet always there. Many interesting, if not world famous stories were published by Gernsback and his immediate successors. Not all of the stories were paragons of accuracy. Too often they showed their lamentable lack of literary quality. Many pages of gobbledegook frequently substituted for fact.

And so the great change came, promoted mostly by writers. Entertainment was the thing. Style, technique, characterization were the great words. "A hackneyed story well told is better than an original story badly told." ("Editors are Killing Science Fiction," Festus Pragnell, Fantasy Magazine, Sept. 1936, page 22).

Oh, the sins that were committed in the name of "the story"! Fantasies galore filled the pages of science fiction magazines. Either too lazy or merely incompetent, many writers contented themselves with a casual mention of space ships or Mars or rayguns or time machines, with the idea that this was science fiction. This was not science, and in many cases, the fiction that resulted was unmentionable. Some of it was decent adventure fiction.

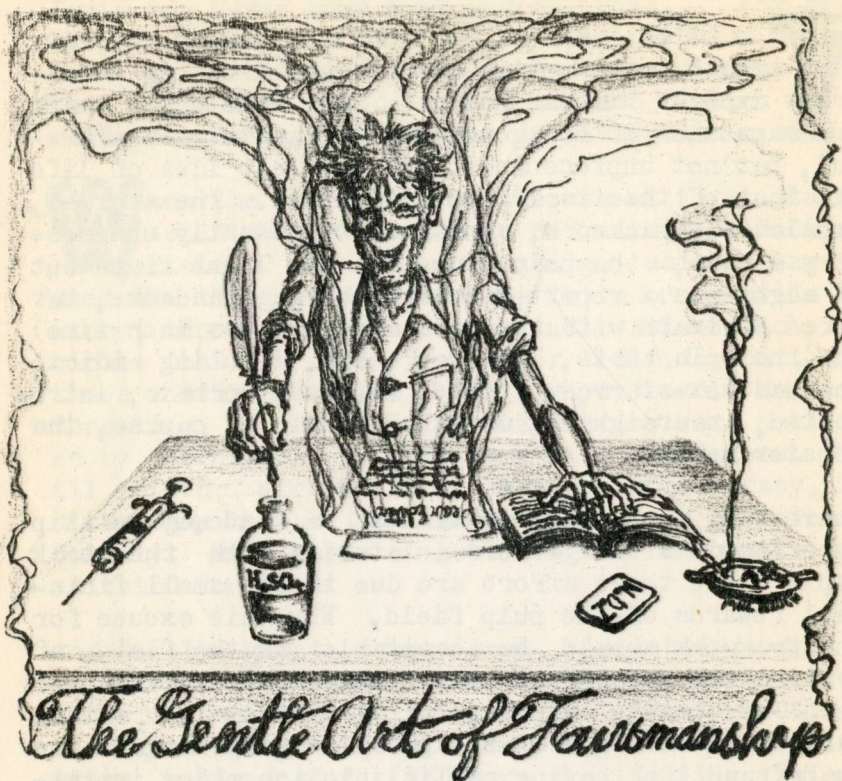
The tragic part was the acceptance by most editors of this state of affairs. The great exception was, of course, John W. Campbell, Jr., who, besides a shrewd editorial sense, seemed to comprehend the role of physical sciences in 20th Century society.

The other editors, since they could not or would not compete with Campbell on his terms, ignored him and his pet. They boasted in their own magazines of how good they were. It was a shameful, but not unprecedented action. Their idea of life was that of the stock pulp characters. The stories, unpalatable hackwork, contained the usually unnecessary female, the pulp young man who nine times out of eight was a reporter or a rich man (handsome, but bored to death with too much money or too much time) and the scientists, the poor, mad, drooling idiot, who was sex-starved, stupid, hideous, moronic, introverted, nearsighted, unwashed, and, of course, the monster maker.

There was, and still continues, a tendency to skip imperfections and errors in stories with the stock reply that these errors are due to the small financial rewards of the pulp field. Why this excuse for shoddy work should be acceptable in the field of writing and not in any other human endeavor has not been adequately explained. It is only one of the various subterfuges that high speed pulp writers use to defraud the reading public into accepting imitation science fiction.

The saddest part has not been what the writers have done, but rather what they could have done. There is more romance and imagination to be conjured out of the work of a Fischer, a Reppe, or a Stock, to single out just chemistry, or out of the lonely, enigmatic lives of Cavendish or Galois, than are to be found in the entire field of science-fiction. The problem of characterization/humanization is not just a literary one. Science has had and still has its errors, heartbreaks and tragedies.

Plots and gadgets galore await a writer intelligent enough to pick them up. Either writers will learn the scientific attitude, or scientists will learn to write "in the popular manner." For science is not something apart from the cultural milieu, but reflects, and is reflected into, the culture of its times.



WE are indebted to the generosity of Mr. Walter Willis for permission to reprint the following article which first appeared in SLANT No. 5. It is to be hoped that succeeding articles on this same same theme will follow.

By Bob Shaw

Fansmanship is the art of convincing other fans that you are a much bigger fan than they: and as a branch of S. Potter's "Lifemanship" it will help to relieve fandom of some of that disgustingly genuine good fellowship of which there is at present far too much.

For students aspiring to BNFmanship one of the ploys useful for asserting your sepremacny in local fan groups is PENAMEMANSHIP. All that is needed is a knowledge of pseudonyms, but this, when wielded by

an expert fansman becomes a pleasure to watch. The inexperienced fan may easily be made to feel awkward thus:

NEOEAN: "I really enjoyed that story of Padgett's!"

FANSMAN: (shooting him a curious, mildly surprised glance): "Yes, Kuttner IS rather good".

One master fansman once broke up a meeting of his local group with the ploy now known as "Holly's Gambit" -- i.e., playing an SF author's work which had NOTHING WHATEVER TO DO WITH SF. C.S. Lewis had just been thoroughly discussed when Holly remarked rapturously, "Ah yes, 'The Problem of Pain' -- brilliant.!"

An equally strong feeling of distrust can be induced by the inimitable Bloggs among even third year fans by unearthing a once-used pen name and employing it in subtle attack thus. (Heinlein has been discussed) Bloggs, reverently: "Ah, yes, JOHN RIVERSIDE!" He has obviously read an entire series of stories which the group is too ignorant to have discovered.

The more advanced student may then proceed to LETTERSMANSHIP. This does NOT consist merely of ignoring all letters from fans less important than yourself. The true fansman answers all such letters, but in such a way that the victim will never WRITE TO HIM AGAIN -- Lettersmanship at its best.

Standard ploys include misspelling his name, inordinate delay, and mention of piles of unanswered letters. If these are of no avail, S. Brolly recommends in addition, of course, to affecting total ignorance of the previous correspondence) not only quoting a reference number and addressing the writer as "Dear Sir," but marking your letter, "Signed in Absence."

FANSMANSHIP

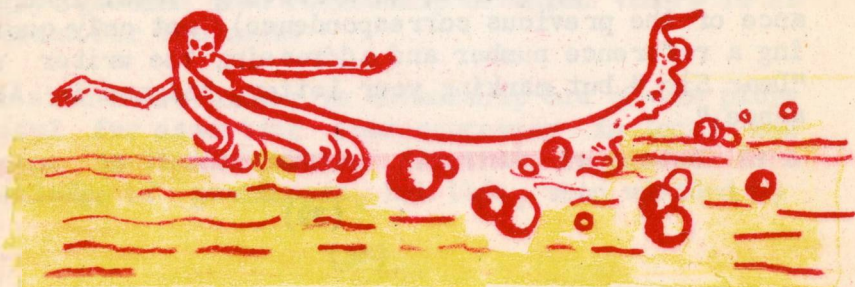
An Allied field is ZINEMANSHIP -- convincing the other fan that his mag is so much wasted paper. With a neat mag it is usual to remark, tolerantly, that it must take (i.e.waste) a lot of time. With others, say wanly, "Of course, appearance isn't everything." This is usually enough to suggest that the contents aren't up to much, either.

(NOTE: For postal play, fansman R. Ostler advises:

- a) regretting that you have not had the time, i.e. the inclination, to actually READ the mag, yet, or
- b) singling out for praise the most insignificant filler, preferably something quoted from ANOTHER FANZINE.)

In future lectures I hope to discuss other aspects of fansmanship, including EDITORSMANSHIP, SUBSCRIBERSMANSHIP, REVIEWMANSHIP, COLUMNCRAFT, FREUDWORK, and BNFmanship itself, with various ploys, including the deadly Indirect Glance Ploy, Teehee-Play, the Great Big Man Gambit, Infant Prodigy Play, and counterploys, such as Dimworthy's Defence.

(If the editor may be allowed a note here, I would like to add a ploy of which I recently ran afoul. I had given a copy of "No Woman Born" to a friend who read it with obvious pleasure. "It's my favorite," I said, after he had finished, "I consider it one of the finest science fiction yarns I've ever read." "Yes," countered my ex-friend, "it's sure a long way from Bradbury, isn't it?"



DRAGON'S ISLAND

By Jack Williamson

Simon and Schuster -- \$2.50

Reviewed by Allen McKee

Williamson's latest book compares favorably with earlier work such as With Folded Hands. Again Williamson is concerned with such concepts as parapsysics and psychophysics. Lest the thought of these imply a dull and factual study, let me assure you that it is extremely interesting, well-written, and will provide a goodly portion of entertainment. I have but one fault to find with it, and of this more later.

Briefly, this is the story of the rise of a race of homo-superior, a race developed through the use of controlled mutation. More remarkable, this genetic engineering is accomplished mentally, thus involving, in its study, parapsychology, as in With Folded Hands. These mutants, and their maker, as in Slan, are being hunted down by normal humans, and the novel is the story and conclusion of that hunt.

The fault I have to find with the story lies in its resemblance to Slan. Dan Belfast, the hero, is until the end merely an undeveloped Jommy Cross. Williamson is, I think, greatly indebted to Van Vogt for basic plot and development. However Williamson does inculcate his own particular style

into this. Moreover, he is a considerably better plotter than Van Vogt.

At any rate this is an entertaining analysis of the possible effects of controlled mutation. The genetic engineers may have faults to find, but I recommend it.

TYPEWRITER IN THE SKY AND FEAR

By L. Ron Hubbard

Gnome Press -- \$2.75

Reviewed by David G. Spencer

After rereading these two short novels, I am again inclined to wish that Hubbard had never developed his Dianetic dichotomy. The man that could write FEAR surely had other stories to be told. But today it seems that we must be content with past glories -- DEATH'S DEPUTY, FINAL BLACKOUT and the rest. As I said, 'tis pity. But at least here are two of the best of the early works originally published in UNKNOWN.

The first novelet, TYPEWRITER IN THE SKY relates the heart-rending adventures of Mike de Wolf. A hack-writer named, appropriately enough, Horace Hackett needs a villain for one of his thud and blunder historical novels. On the spur of the moment Hackett uses de Wolf as the model for a Spanish admiral of the seventeenth century. To de Wolf's surprise he awakes in the long-ago, and begins living the novel. Inasmuch as he knows that Hackett's villains invariably meet a sticky end, he tries vigorously to change this end. His adventures in a world where God is a man with a dirty bathrobe, plying a "typewriter in the sky," make for an excellent tale. This story alone would sell the volume, but when coupled with FEAR definitely is a "must" book.

It would be fruitless to attempt to detail the plot of FEAR. It is, unfortunately, a book which

does not lend itself to dissection. Rather it is a mood piece--a psychological fantasy. It is a really imaginative work and far superior to its companion piece. Read it by all means; however, I advise broad daylight as the best time -- nightmares may otherwise be your lot.

FAR BOUNDARIES. August Derleth. Pellegrini & Cudahy. \$2.95

Reviewed by David G. Spencer

And yet another anthology. This age may well be known in future years as the age of anthologies. We have heard that there is in the making an anthology of prefaces to anthologies. It would scarcely surprise us.

This one, however, is an anthology of off-trail contemporary stories and of pre-Wellsonian fantasies and as such is an appendix to Derleth's previous anthology BEYOND TIME AND SPACE. The book is divided into three sections: "Primitives," "Mid-period pieces," and "Contemporaries." In all there are twenty stories.

Of the four tales in the primitive section, the two best are "Missing One's Coach," and "The Last American." The interview with the Venerable Bede in the former is amusing and apt, and in the latter we have a nineteenth-century conception of the probable fate of America in 2951. There we meet such impressive personages as the Persians Nofuhl, Bhoz-ja-khaz and Lev-el-hedyd. All are embarked on the good ship Zlotuhb for an archaeological expedition to America.

The Mid-period pieces number five; of these Gren-don's "Open Sesame" is fair. On the whole this is the weakest section of the book.

The last section contains the best stories of what seems to be a mediocre lot. Leinster's "De Profun-

dis" is capably done, as is Frank B. Long's "Invasion." "An Ounce of Prevention" by Paul Carter has a different slant on how to save the world, and "Later Than You Think" by Lieber is an unusual little piece. As few anthologies are complete without Bradbury, here are two of his better stories from the Martian Chronicles; "The One Who Waits", and "Holiday." Whether one likes Bradbury or not there comes a time when he must submit to Bradbury's skill with words and ideas. These two are typical of his best. No more need be said.

Although these are good stories here, this is certainly not one of the best collections. S-f seems made for anthologizing as many of the best contributions have been short stories, yet the first-class ones have been reprinted already, and although many are left, the editors are forced farther afield to avoid duplications. A degeneration in quality would seem to be inevitable.

IN THE NEXT ISSUE . . .

We expect to be able to pull out of the hat such sterling features as Mr. Sapiro's "THE CLICHE IN SCIENCE FICTION"; a mysterious manuscript from Los Angeles comparing "DIANETICS and the AUTHORITARIAN PERSONALITY"; an account of the 4th Annual WESTERCON held in San Francisco; an article by a man who actually tried to see into the future a la James Dunne and "AN EXPERIMENT WITH TIME"; reviews of de Camp's "ROGUE QUEEN", Willy Ley's new "ROCKETS, MISSILES and SPACE TRAVEL", and a portfolio of pictures by Hubert BUELL, the San Francisco Chronicle's top notch illustrator.

We hope to have it out by August 15, but don't lay any bets on it. Not big ones, anyway.

(continued from page 10)

MERCURY IS MIGHTY COLD

The dark side of Mercury is believed to be colder than the surface of Uranus or Neptune, since no heat ever reaches that side. The temperature is about -273° Centigrade.

The light side is hot enough for the lakes and rivers to be of molten zinc or tin.

In between are two zones, about the size of Mexico, which might be habitable. Mercurians could, for instance, live in catacombs on the night side, piping in heat from the day side.

MARS GETS A FREE SHOW

Because of the curious rotational periods of the two moons of Mars, Martian people get to see 1500 lunar eclipses in a Martian year.

And because Phobos and Deimos are so close to Mars, it's almost certain that Martians will already have gotten out to them; using

Jacket design from
MEN OF OTHER PLANETS . . .



BOOK REVIEWS

them as sites for astronomical observatories where they prove, to every Martian's satisfaction, that life could not possibly exist on Earth.

WHAT DID LILLIPUT HAVE THAT THE ASTEROIDS DON'T?

There are believed to be something like 500 asteroids, some of them small enough to put in your pocket. Perhaps Dean Swift, in his Voyage to Lilliput, actually was talking about the asteroids, because if there are people on them, they would be mighty small.

A stone thrown from the surface of an asteroid might take hours to settle back to ground, and if G. Washington had thrown his silver dollar while standing on an asteroid, instead of on the bank of the Potomac, he probably would never have got it back. We don't get back the dollars we throw away, either, come to think of it.

RIDERS OF THE SOLAR COMETS

The people who inhabit the comets would probably, says Mr. Heuer, be quite different from ourselves. Possibly their bodies are made of asbestos, or even of flame, and their civilization, being so nomadic, might be primitive in the extreme. Perhaps they harvest the radiation of the planets, as our earthly shepherds move from pasture to pasture as our seasons advance.

Or it may equally be that comets are simply space ships, running regular schedules, from the outer planets; sight-seeing excursions for rich travelers who look out the windows at Earth and say, "Can you imagine living on a place like that?"



THRILLING WONDER STORIES. August, 1951.....
Reviewed by Falstaff Fluellen.

This issue is, I must confess, quite a bit above the last. Mr. Merwin has gathered unto himself some competent authors and they have not failed him. In a touching attempt at impartiality, let me survey the August number.

The two short novels, "Alarm Reaction" by Raymond F. Jones, and "Earthlight" by Arthur Clarke are, indeed, good. Both are interesting studies of human reactions to large social problems of the future; what is more, the solutions given us are as well-worked out and interesting as we've seen.

The parable -- "Ultimate Purpose" by Walter Kubi-
lius and Fletcher Pratt, I am sorry to say, does not measure up to the novels. The "message" is too blatant, too trite, and the vehicle too awkwardly contrived. Basically, it concerns the creation of a gigantic computer, a "big brain," which as years go by, engenders such decadence in the human race that the brain becomes greater than its masters. Further, the heart of this computer is a human brain, a coordinating center. How to regenerate mankind? How to restore initiative? I do not propose to retail the plot or arguments further. Suffice it to say that, in my opinion, the parable falls flat on its metaphorical face. This may be

a short fictitious narrative, but I fail to see the value of the moral or spiritual truths drawn therefrom. The value of initiative, of moral self-reliance, we all know, or should know. As a story this is one more "Lo! the poor decadent." as a parable-No! It was put more concisely some 2000 years ago: "For what shall it profit a man if he gain the world and lose his own soul?"

Of the five short stories, most are routine. Larry Clinton makes a not-too-auspicious entry into the field with "No Dipsy for Dix." "These Things are Sirius," by Edwin James is good reading. The rest are only fair.

I recommend Merwin's editorial, for a change, to all concerned -- a good sound statement. In line with his editorial I might say that there seems to be a new concern among authors which is all to the good inasmuch as it advances the claims of s-fto literary status. That is the concern with understanding between peoples, human and alien. More and more the trend seems to be -- not toward mere "space opera," and gratuitous gadgetry but toward a more realistic view of the nature of s-f as fiction. Perhaps, in its way, this is the progress Wylie looks for--a moral progress to catch up with our too rapidly expanding physical universe. At any rate it is a laudable theme.

AMAZING STORIES. July, 1951

Reviewed by David G. Spencer

Why anyone would pay twenty-five cents for this clap-trap assortment of mental pabulum is not for mortal man to know. The only passable story herein (and it, by the way, is good) is a short by a new author: "Good Luck, Columbus," by Frank Robinson. It is simply told and worthy of a better setting.

The lead novel, "We, the Machine," is akin in tone and subject to the Pratt-Kubilius story in the

latest TWS and is not too badly done. The rest--never! One might better be placed in Panting Passion, or Thrilling Love Tales, some in adventure magazines, but in s-f -- never!

If this is the "Aristocrat of Science Fiction" -- someone ought to call a doctor quickly. Hemophilia set in long ago and the patient is close to being an anemic non-entity.

AVON SCIENCE-FICTION READER NO.1

Reviewed by David G. Spencer

Another reprint magazine has joined the ever increasing ranks of those striving to milk the growing field of s-f. Included in this issue are ten stories, some good, some not-so-good, but all deserve the veneration due to age--ranging from 1928 to 1941 in date. Recommended reading:-Leinster's "The Morrison Monument," Merritt's "Rhythm of the Spheres," and possibly "Green Glory" by Long. Strive to avoid Hamilton's "The War of the Sexes" and Williamson's "The Cosmic Express." The reading time involved is a high price to pay for sheer boredom. Frankly, I see little difference between this and the Avon Fantasy Reader. Perhaps their motto is -- "Twice as often, twice as much dough!" That thirty-five cents is a legitimate charge for this magazine would be hard to prove.

OTHER WORLDS -- MAY

Reviewed by Joseph Barron

Hannes Bok, never failing to impart an inimitable sense of grace to the creatures he portrays, is the only part of the O-W art department who is worth examining.

With each successive issue, I am finding it more and more distasteful to descend into the depths of this magazine, the reason being that it gets extremely low in spots.

The Poul Anderson -- Gordon Dickson story, "Heroes

ON THE NEWSSTANDS

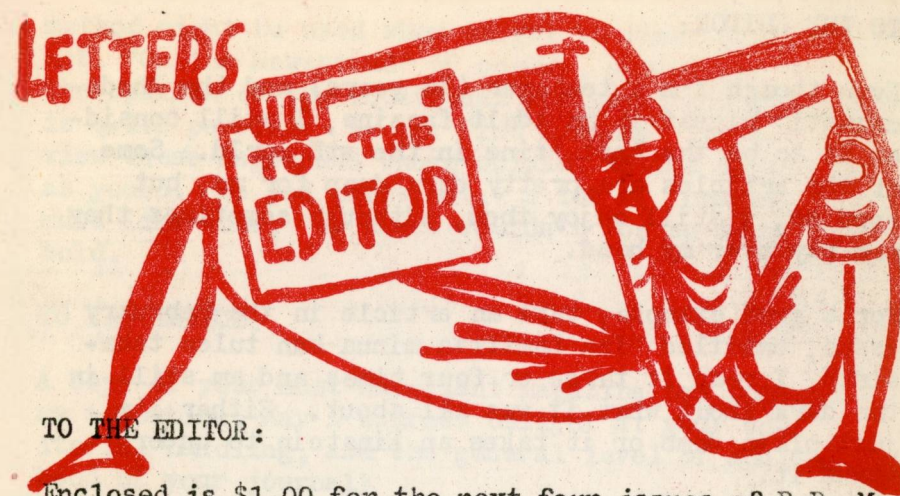
Are Made" is no more than a fugitive from "Rangeland Romances." That is to say, a purest horse opera situation, transplanted to a tiny planet a million light years from earth. Other equally bad yarns by such people as Rog Phillips, Ray Palmer, etc., adorn the contents page of this newsstand plague. Not mentioned above is the featured novelette, "If Ye have Faith," by Lester del Rey. Palmer, the editor, claims that no other s.f. magazine would buy this story because God is one of the characters. Perhaps this is not the only reason no one else would buy it.

MAGAZINE OF FANTASY AND SCIENCE FICTION --August
Reviewed by Bill Murr

There is some uniformity to the voiced opinions of my friends anent this publication. Almost everyone remarks that, while the general level is pretty low, there is usually one story of very high quality in each issue which more than justifies its purchase. This month, however, the general level seemed quite high, but the superlative story is missing. Possibly others will feel that "John Thomas's Cube" or "The Punishing of Eddie Junglespit" are better than good. I like "A Peculiar People" by Betsy Curtis, and "Superiority" by Arthur Clarke is very fine.

I will never understand people who can read and like H. F. Heard. I discard explanations based on nostalgia because these people don't seem attracted to other things which are reminiscent of the less well-written efforts of the early nineteenth century, but there must be something of the sort to account for the reception of his "work." He has one in this issue.

LETTERS



TO THE EDITOR:

Enclosed is \$1.00 for the next four issues of R.D. My subscription ran out with II-5. Also I have taken the liberty of enclosing a little article which may be of use to RD. At any rate the first two paragraphs would make good filler material.

With the recent folding of THE FANSCIANT, the field of fan magazines seems to have narrowed down to RD and a few others. Is it possible for any of the Little Men to give a general summary of present day fan magazines? I'm sure many of your readers would be interested in seeing what the growth of the science fiction and fantasy field has done to the amateurs.

EDWARD WOOD
31 N. Aberdeen St.
Chicago 7, Illinois

Mr. Wood's contribution appears elsewhere in this issue. The current state of amateur fan magazines is certainly something we are interested in, and we are trying to figure some way to get the story. One lead might be to see if LIFE magazine would be willing to let us see the working notes for the recent article on science fiction that appeared in that magazine. If anyone has a better idea, we'd appreciate hearing about it.

TO THE EDITOR:

Even though I'm a teenager (18 years) and the Rhodomagnetic Digest is an adult fanzine, I still consider it to be the best 'line in the stf world. Some of the articles are pretty darn deep for me, but even so, I still enjoy them, although sometimes they are way over my head.

For a good example, take an article in the February issue, entitled "Ina Lamittaa minua kun tulen takasin." I read it three or four times and am still in the dark about what it was all about. Either I'm just plain dumb or it takes an Einstein to understand it.

Anyway, I enjoyed the February issue; especially the article, "Sweeney's Big Jump." Real good. Also liked "On the Newsstands," although I disagree with your opinion of Other World and Imagination. I think these two mags are definitely two of the top prozines. Maybe the stories that appear in these two mags are not of the best caliber, but you must admit that they certainly have a large reader attraction. If you don't think so, then take a look at the latest sales' figures. You'll see what I mean.

RAY SCHAFFER, Jr.
122 Wise St.
North Canton, Ohio.

Don't be misled by the appellation adult when applied to the Rd. It is generally applied by people who are not. All we are trying to do is provide a reasonably accurate, up-to-date commentary on things of interest to science fiction readers. Some of the commentary may appear "adult" because it is stuffy, but that is not our intention. Articles like the one you mentioned are difficult because the subject matter is difficult. It was an attempt to show how some of the principles of scientific linguistics can be used to break down an unknown language, with the idea in mind that some such

method might be used when we get to other planet. "On the Newsstand" of course, represents the opinion of the individual reviewer, and it is quite possible we may find someone to review these magazines whose opinion is the same as yours. As you point out, a lot of people must like them, or there wouldn't be so many sold.

TO THE EDITOR:

A copy of your most excellent magazine has come to my attention. May I express delight at your editorial handling, and the general level of adulthood of your journal?

Mr. Kent-W's review amuses me -- may I extrude my English upon said piece:

"The story 'Red Coral' in OTHER WORLDS of May 1951 represents serious ideological deviation. The story discusses widespread destruction of the world by Soviet Russian Atomic bombs. Mr. Raymond A. Palmer (the author) tells of the effort toward the liberation of Korea as an effort of the Chinese Communists to aid the Korean Communists; but this is ideological deviation because it does not point out the role of leadership of Generalissimo Stalin and the most wise politburo.

"The reference to Truman's 'interference' in the effort towards the liberation of Korea is ideological deviation because of the absolute necessity of the inevitable series of conflicts between socialist and capitalist societies as pointed out in the writings of Nikolai Lenin. Mr. Palmer's story shows the absolutely non-existent capitalist exploitation -- ideological deviation -- and tells an untrue view of Soviet Russian life. Mr. Palmer's story is quite good in its reference to the ease of growth of fascist society out of capitalist society.

"The story tells the bourgeois ideological deviation

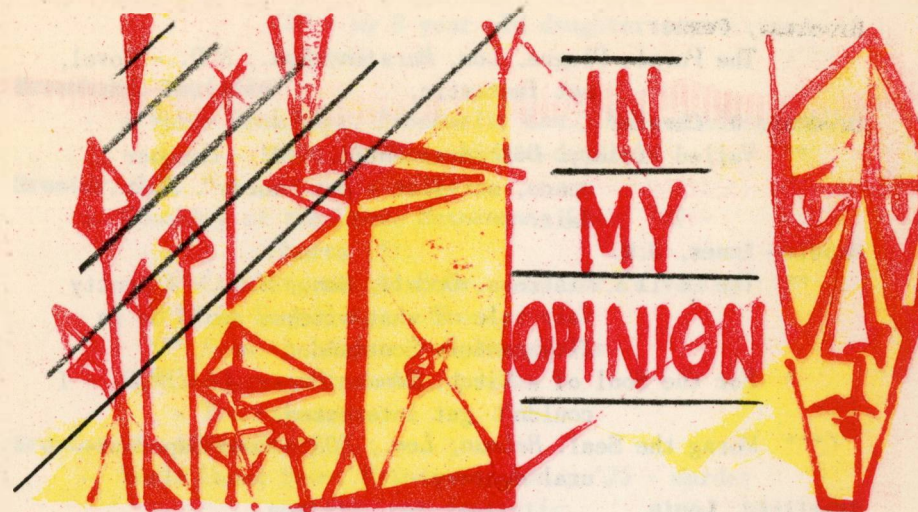
story of Adam and Eve and tells about intelligent frogs.. This story is quite funny, but completely ideologically deviationist. The Ministry of Propaganda repeats that Mr. Palmer's story is an excellent case of the bourgeois capitalist's apparent inability completely to be able to detect and halt at the brink of committing ideological deviation, and of it complete subjugation to the use of 'Oldspeak'."

Incidentally, Mr. Campbell's explanation gives me a long awaited opportunity to chuckle at editors -- they, too, sometimes are in error.

With my best wishes for continued success of the Rhodomagnetic Digest.

R. P. TOUMORE
(Address not given;
letter postmarked
San Francisco.)

FOR those who came in late we should explain that in the last issue of the Digest we ran a review of 'Other Worlds' in 'Newspeak', the language of the advanced society in Mr. Orwell's '1984'. It (the review) is written by K. Wentworth, and the letter above purports to be -- and actually is -- an 'Oldspeak' translation of same. We thought this was probably a complete phoney, sent in by Mr. Wentworth himself, but he dropped in and saw us personally and vehemently disclaims any knowledge of the letter. Perhaps, we're still not sure, he is telling the truth. At any rate, it is a good translation. The last reference is to a letter from John W. Campbell anent the change -- or apparent change -- of English subscription prices for Astounding, and it does not, with all deference to Mr. Toumore, show that the editor -- in this case Mr. Campbell -- had made an error, but that his legal department had. Anyway, it's a letter, and we printed it -- as you see.



(The listing on the following pages is a continuing feature of the Rhodomagnetic Digest. The books mentioned are part of the personal collection of Chairman J. Lloyd Eaton of the Society. It is one of the largest and most comprehensive collections of fantasy and science fiction in the world. For more information, see Volume I, number 2 or 6 of the Digest.)

By J. LLOYD EATON

The stories are rated as follows:

- *** Good to excellent
- ** Fair to good
- x When included in the rated may be considered as an additional * by those who enjoy cerebral stimuli. It may also serve as a warning to those who want an evening of light reading.
- * A fantastic, but not good escape reading; for collectors or students only. Read at your peril!
- Not fantastics; masqueraders, religious, occult, economic treatises (and such like) thinly disguised as fantasy with little story value, or too poorly written even for the collector.
- () Not fantastics, possibly marginal; escape reading
- C Not in the Checklist.
- s Short story collections. Total number of stories given with each fantastic listed and described.

Brockway, Fenner

- The Purple Plague. *Low, Marston; Lon.; N.D.* - Novel, not fantastic.

Brodhay, O. Chester

- ** Veiled Victory. *Dorrance; Phila.; '41* - Conquer space, sci-fict - but "wordy". Just fair.

Brodie - Innes, J.W.

- ** The Devil's Mistress. *Occult; Lon.; N.D.* - A pretty fair tale of what witches could do in 17th century Scotland.
- * For the Soul of a Witch. *London Press; Lon.; N.D.* - I couldn't get interested.
- C*** Morag the Seal. *Rebman; Lon.; '08* - Good Supernatural mystery.

Bromfield, Louis

- * The Strange Case of Miss Annie Spragg. *Stokes; N.Y.; '28* - Stigmata & Priapus.

Bronte, Charlotte

- Legends of Angria. *Yale; New Haven; '33* - Stories of an imaginary kingdom, but nothing in them fantastic as such.
- Villette. *Everymans; N.Y.; N.D.* - A supposed ghost silently appears four times and is exposed as a lover's disguise. Not a fantastic.

Bronte, Emily

- ** Wuthering Heights. *Pocket Book; N.Y.; '41* - Ghost novel.

Brooke, Hugh

- C- The Web. *Doubleday, Doran; N.Y.; '34* - Abn. psych.

Brooks, Byron A.

- ** Earth Revisited. *Arena; Bos.; '93* not wraps - A fairish Utopia; some science, some story.

Brooks, Collin

- C(**) The Ghost Hunters. *Sears; N.Y.; N.D.* - Some atmosphere but not a fantastic.
- *** Mad-Doctor Merciful. *Hutchinson; Lon.; N.D.* - Excellent thriller; elementals, forces, and spirit possession.

Brooks, E. S.

- The Strange Case of the Antlered Man. *Harrap; Lon.; '36* - Detective.

Brooks, Walter B.

- * To and Again or Freddy Goes to Florida. *Knopf; N.Y.;*

'49 - My 8 year old daughter says it is good.

Broomhead, Reginald

- A Voice From Mars. *Stockwell; Lon.; N.D.* - Adventure on Mars. Fiddle-daddle!

Broster, D.K.

- s Couching at the Door. *Heinemann; Lon.; '42* - Shorts (5).
- *** Couching at the Door. - Horror; a "thing"!
- *** The Festering. - Ghost.
- *** From the Abyss. - Split ghosts.
- (**) Juggernaut. - Abn. psych.
- The Pavement.

Broster, D. & Forester, G.

- World Under Snow. *Heinemann; Lon.; '35* - murder mystery, not fantastic.

Broughton, Rhoda

- s Twilight Stories. *Home & Vanthal; Lon.; '47* - Shorts (5).
- ** The Truth, the Whole Truth, and Nothing but the Truth. - A "what was it?"
- ** The Man with the Nose. - called her away.
- * Behold It was a Dream. - Pre-vision.
- ** Poor Pretty Bobby. - Ghost returns, notifying death of himself.
- * Under the Cloak. - horror

Broughton, Thomas

- Perhaps Timothy Was. *Moa. Age; N.Y.; '41* - very good modern "pentagle" novel, but not fantastic.

Brown, Heywood

- C-s Collected Edition. *Harcourt, Brace; N.Y.; '47*

Brown, Alice

- * The Kingdom in the Sky. *Macmillan; N.Y.; '32* - Sweet fantasy.
- * The Wind Between the Worlds. *Macmillan; N.Y.; '20* - Sci. fict. and abn. psych.

Brown, Beth

- * Universal Station. *Regent- N.Y.; '44* - is half-way to Heaven. Nazis try to take that over also, after death. Religious; good in spots.

Brown, Carlton

- (**) Brainstorm. *Farrar & Rinehart; N.Y.; '44* - Very



good story of insanity,
ity, but not fantastic.

Brown, Charles Brockden

- * Wieland. *Lovell, Gestejeda; N.Y.;*
N.D. - Psych. horror.

Brown, Fredric

- C*** What Mad Universe. *Dutton; N.Y.;*
'49 - Sci-fict; infinite
universes.

Brown, Ivor

- * Master Sanguine. *Hamilton; Lon.;* '34
- Modern satire, comedy. Very borderline as
a fantastic but amusing.

Brown, Ritter

- When Dreams Come True. *Fitzgerald;*
N.Y.; '12 - Not fantas-
tic, unless finding the
glory of a free life
with the Indians of
Chihuahua makes it a
"Utopia."

Brown & Serpell

- * Loss of Eden. *Faber & Faber; Lon.;*
'40 - Nazi "might have
been."

Browne, Barum

- C*** The Devil and XYZ. *Gollancz; Lon.;*
'34 - A thriller - with
parts of directions for
finding the treasure
"and something beside"
tattooed on different
chests. Satanism

Browne, Howard

- * Warrior of the Dawn. *Reilly & Lee;*
Chi.; '43 - A poor
Tarzan.

Browne, Reginald

- C* A School in Space. *Swan; Lon.;* '47
- Juv. fast action stuff.

Bruce, Kennedy

- *** The Faker's Curse. *Jenkins; Lon.;*

N.D. - Thought photography.

Bruce, Muriel

- * Mukara. *Henkle; N.Y.;* '30 - Shangri-la.

Brunngraber, Rudolf

- (**) Radium. *Random; N.Y.;* '37 - A science novel,
rather than sci-fict.

Brussol, Valery

- s The Republic of the Southern Cross and Other
Stories. *McBride; N.Y.;* '19 - Shorts
(9)

- *** The Republic of the Southern Cross - Ca-
lamity in the future.

- (**) The Marble Bust. - Mild fantasy.

- (***) For Herself or Another. - Mistaken iden-
tity or not?

- ** In the Mirror. - Mirror reflection fantasy.

- ** Protection. - by a ghost.

- * The "Mood" Shop of Stationery. - madness
fantasy.

- Fhea Silvia.

- * Eluli, Son of Eluli. - Apparition from the
past and a curse.

- (**) In the Tower. - Dream?

Bryan, George S.

- (**) Mystery Ship - The Mary Celeste. *Lippincott; N.Y.;*
'42 - Theories and legends.

Buchan, John

- (*) The Blanket of the Dark. *Houghton & Mifflin; Bos.*
& *N.Y.;* '21 - English historical
novel.

- *** The Dancing Floor. *Houghton & Mifflin; Bos &*
N.Y.; '26 - Weird horror. No. 6 in
the Leithen-Hannay "Greenmantle"
series.

- C*** Four Tales. *Blackwood; Lon.;* '36 - The 39 Steps;
The Power House; The Watcher by the
Threshold; The Moon Endureth. (All
good)

- ** The Gap in the Curtain. *Houghton, Mifflin; Bos.*
& *N.Y.;* '32 - pre-vision. A Leithen
story, No. 11 Greenmantle series.

A Matter of Information

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