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Morris Scott Dollens

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THE BACK COVER is by Neil Austin

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# Dichtung-- oder Wahrheit?

**Philosophy:      from Fancy      by**  
**to Fact      Clyde Beck**

Ever since Dr. Elliott measured off his five-foot shelf if not before, the listing of titles for the ideal library has been an occupation which has frequently engaged the attention of people who like to think about books as well as read them. Now science fiction is a branch of literature which probably generates at least as much thinking among its readers as any other; certainly more, if quantity of talk is any measure of quantity of thought. So of course lists of titles comprising the ideal science fiction library appear from time to time.

It is perhaps characteristic of science fiction that the most recent proposal for such an enumeration (P. Schuyler Miller: *The Reference Library*, A. S. F. June 1952) calls for two lists, one of the books most significant in the evolution of the species and another of those science fiction books which are the most fun to read. Of course, both the phylogenetic and the hedonistic sections of the basic science fiction library are fascinating and important, but there is a third which up to now has not received the amount of specific attention that it deserves: the non-fiction section.

The contradiction involved in postulating such a category of books as science fiction non-fiction is one of terms rather than fact. To mention only one example, it is a bet worth rather long odds that every serious reader of science fiction either owns or avidly desires Bonestell and Ley's Conquest of Space, and would find nothing incongruous in housing it among his novels and anthologies. The reasons why it belongs there are too obvious to require pointing out, but I believe that there is an extensive list of non-fiction titles which belong in the science fiction reader's library for reasons less immediately apparent but equally cogent.

I am not thinking of the non-fiction books that belong in every library, but of those with one or another quality which makes them of specific interest or value to the science fiction reader. It is not my intention just now to attempt to make a list of such books; however, a word or two about the criteria for such a selection may not be out of place. Among novels the choice is simple enough; one chooses science fiction; that is, books whose content is such that they ap-

One of the most important factors underlying the distinction of science fiction from other fiction writings is the s-f authors' awareness of scientific method. They differ widely in their expressions of its consequences, but all s-f writers do share (although in widely varying degrees) an understanding of scientific method and the knowledge that it is the most powerful mental tool known. In the article presented here Clyde Beck discusses a recent important book which tells of the effect of scientific method on philosophy.

The editor suggests that those collectors among you who are fortunate enough to own Clyde Beck's little book "Hammer and Tongs" (The Futile Press, 1937) exhume it and reread the preface. That essay stands today as one of the best discussions ever presented on the subject of what constitutes good science fiction.

In between writing book reviews and such excellent articles as "Dichtung-- oder Wahrheit?" for the Advertiser, Clyde works in his other profession, chemistry.

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peal to the traits of mind which impel a person to read science fiction by preference. The same test may be applied, although not so simply, to non-fiction books as well.

I am thinking of the sort of book that offers to the reader what he seeks, not necessarily what he finds, in science fiction.

what this sought-for quality is can be and has been variously formulated. It is stimulation rather than sedation. It is an appeal to the sense of wonder. It is the drive into infinity, the yearning toward the stars. It is in one of its aspects the gratification of a deep desire for the extension of knowability into the unknown.

The purpose of this essay is to call to the attention of the reader a book which reports on such an extension in a field which has previously been permeated by a dense fog of impenetrability: The Rise of Scientific Philosophy, by Hans Reichenbach (University of California Press, 1951).

Most science fiction readers will probably regard with a high degree of skepticism the idea that a book on philosophy deserves an eminent place on their non-fiction shelves, and if it were the usual sort of book on philosophy, such a claim would deserve skepticism at least. But Reichenbach's book is not usual at all. It is not a history, not an objective survey of previous philosophical thought, although it contains some of the most lucid discussion of philosophical ideas from Plato to Kant that you are likely to find. It is above all not a presentation of a new "system." It is an introduction to an entirely new concept of the field and function of philosophy.

A new orientation of philosophy has been needed for some time, as one may infer by comparing the number and stature of recent investigators in philosophy with, for example, those in the physical sciences. where are the Gibbsses, the Einsteins, the Paulings of philosophy? There have been philosophers who have achieved a comparable renown, but it is questionable to say the least if there have been a comparable number whose work has served so largely as the foundation and starting point of worthwhile investigations by their students and successors. Reichenbach points out that this

sterility is not due to any shortcomings in the philosophers, but in the nature of the tasks that they have set themselves. Until recently philosophy has been speculative and systematic; speculative in that it neither offered nor demanded independent objective verification of its conclusions and systematic in that it attempted to fit the entire universe into a rigid rational scheme. The result has frequently been such statements as this, which Reichenbach quotes from Hegel at the opening of his first chapter: "Reason is substance, as well as infinite power, its own infinite material underlying all the natural spiritual life; as also the infinite form, that which sets the material in motion. Reason is the substance from which all things derive their being." The speculative philosopher has often been skilled enough in logic to avoid arguing in a circle, but his argument has all too often resembled the Cassinian oval, which as you will see if you look it up, is an ambiguous and lop-sided curve.

Approximately the first third of The Rise of Scientific Philosophy is taken up with a critical examination of the most noted pre-scientific philosophical systems, with the aim of determining firstly why philosophers have felt impelled to state their ideas in such nebulous language and secondly whether such foggy expressions are really necessary.

The answer to the first of these questions is not to be found in a deliberate obscurantism. Philosophers have on the whole been as sincere in the search for knowledge as scientists have. They have, on the whole, been less successful in the production of intellectually valuable knowledge because they have asked questions which they were not equipped to answer. Their language is obscure because they have often persuaded themselves that they have nevertheless found answers to such questions, but are unable to state these pseudo-answers in any but an obscure way. Reichenbach finds in this insistence on the part of its practitioners upon answers in spite of all the reason that philosophy has hitherto failed to be as powerful a mental tool as science. As he puts it (p. 27): ". . . the obscure conceptions of philosophical systems originate in certain extralogical motives intervening in the process of thought. The legitimate search for explanation in terms of generality is offered a pseudo-satisfaction through picture language. Such an intrusion of poetry into knowledge is abetted by an urge for the construction of an imaginary world of pictures, which can become stronger than the quest for truth." The search for an all-inclusive generality, for an absolute certainty, for a moral directive with the force of natural law, have been the paths along which the academic philosophers have wandered away from the world of men.

But this trip is not necessary. A generalization need not be all-inclusive to be useful; the truth need not be absolute to be true. The term philosophy implies the love of wisdom, but in attempting to seize the loved object speculative philosophy has reached too far and ended up with empty hands. In order to share the success which science has attained in the advancement of knowledge, philosophy must emulate the modesty of science.

Scientists have no ground for pretending to any moral superiority on account of this modesty; indeed, they have not always practiced it. Archimedes' boast about moving the

earth was matched in the eighteenth century by the faith of the mechanistic materialist that if the position and velocity of all bodies in the universe were known, all future states of the universe could theoretically be computed. In the days of Heisenberg and the neutrino, the absurdity of such a claim is obvious, but it is important to remember that it is science itself which has corrected its own manner of thinking about such things. For instance, when confronted with experimental results which proved conclusively that the wave theory of light must be wrong and on the other hand that the corpuscular theory of light must be wrong, physics did not abandon the question as an insoluble dilemma or a manifestation of the mysterious manner of divine locomotion. Is light composed of particles or of waves? The question is of more concern to the metaphysician than to the physicist. To the latter either concept may be true, or both, or neither, so long as they are rigorously enough known to be applied to those aspects of the problem in which they are respectively applicable. To the scientist, truth is true enough if it is verifiable and useful in scientific prediction. This comprises the modesty of the scientist, and the basis for his success. And it is along similar lines that Reichenbach finds the function of philosophy in the modern world.

Immanuel Kant, the last of the great systematic philosophers, died in 1804. At that time Dalton, Davy, and Faraday were already at work and Lobachevski was soon to launch his attack on the parallel postulate of Euclid. The age of physics was under way; the age of metaphysics was done. Of course systems of philosophy continued to be taught, studied and elaborated. But the significant philosophy of the nineteenth century was of a new order, growing out of scientific research, and carried on by men who were primarily scientific research workers, and philosophers only as the need arose in relation to problems in their own particular fields, such problems as that of the nature of light as mentioned above. But science is a full-time job, and as Reichenbach points out, the carrying out of scientific research requires a different mental disposition from the logical analysis of its results. Consequently, a new class of philosophers has appeared, trained in the sciences and dedicated to the analysis and organization of scientific knowledge for which the scientist, if he is to be productive has the need but not the time. Firmly based on science rather than speculation and making use of scientific method, the new philosophy is prepared to enter effectively into the service of man.

For this to be possible it has been necessary to replace what Reichenbach calls the transcendental conception of knowledge, as depending upon vision, pure reason, or other non-sensory sources, by a functional conception, "which regards knowledge as an instrument of prediction and for which sense observation is the only admissible criterion of non-empty truth." (p. 252) The faith that the physical world must conform to a rational structure directly accessible to the unassisted reason has been shattered by the elaboration of non-Euclidean geometries, of non-Aristotelian logics, of a sub-atomic physics in which the ultimate particles must be considered as material bodies in one set of relations and as non-material waves in another, of which at best either the

position or velocity must remain unknown. In abandoning a strict causality for probability law, mechanistic materialism for statistical mechanics, science has shown the way. In following this lead the new philosophy, by abandoning the search for certainty has become an instrument for the discovery of truth.

The new philosophy is content to leave esthetics to the psychologist, metaphysics to the mystic, ethics to the sociologist or to the individual. Logic and epistemology only remain. There has been a loss, but what remains is sufficient, and of a new degree of value. Quoting the author: "There is a body of philosophical knowledge. Philosophy is no longer the story of men who attempted in vain to 'say the unsayable' in pictures or verbose constructions of pseudo-logical form. Philosophy is logical analysis of all forms of human thought; what it has to say can be stated in comprehensible terms, and there is nothing 'unsayable' to which it has to capitulate. Philosophy is scientific in its method; it gathers results accessible to demonstration and ascribed to by those who are sufficiently trained in logic and science." (p. 308) Philosophy as presented by Reichenbach, in comparison to the florid, obese, and overdressed systems of the past, resembles the beautiful and bony women who pose for fashion ads.

The editor has not the space nor the writer, the skill for an adequate summary of the roots and techniques of this new manner of philosophy, which fills rather tightly a volume of over three hundred pages. I have intended merely to argue that The Rise of Scientific Philosophy is a book of value and importance to the reader with an inquiring mind, to the reader who is interested in what goes on along the frontiers of human thought, to the reader of science fiction. Probably you will not give this book a higher rank than The Conquest of Space on your science fiction non-fiction shelf, but you will not put it very far away. You will put it in a place where it will be easy to find.

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Clark Ashton Smith's scarce book of poems, SANDALWOOD

This book was published in 1925 in an edition of 250. It is the most difficult to obtain of all CAS titles. In 15 years of searching for Smithiana I've seen only one copy. Recently, as a personal favor, Smith typed the complete book for me, making two carbon copies. Because of the considerable extent of his revisions, I consider this 'script to be more important than the book itself. At this time I offer for sale the 2nd carbon copy. It is very legible, contains a few handwritten corrections, and is inscribed by Smith.



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## In the Next Issue . . . and Later

SFA's table of contents is never irrevocably fixed until the last late ad has straggled in under the wire and the publisher has thereby determined how thick an issue his check book will hold still for. At this writing, however, it seems most likely that the November issue will feature "Hal Clement: A Science Fiction Style" by Anthony More, prominent contributor to Shangri-La and author of, among other stories, the book Puzzle Box.

There's little doubt that the early future will bring more of Clyde Beck and Arthur J. Cox (whose recent "Deus Ex Machina: A Study of A. E. van Vogt" has attracted perhaps more attention than any other single piece of science fiction analysis) and perhaps of Frederick Shroyer.

A quantity of letters that constitute what must, I suppose, be described tritely as "popular demand" has convinced the editor that reviews of the new books must continue as a large part of each issue. Incidentally, in the matter of review copies there is still only a low order of cooperation from the publishers, particularly (and, I think, surprisingly) from the specialist s-f publishers. Don't any of the readers ever give us a plug when writing to them? 'Twould be muchly appreciated if you would.

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Contest plug: If you have so much money and so many copies of "The Ship That Sailed to Mars" that you've no desire for any more of either, would you consider rustling up a few new subscribers just to help out good ole S.F. Advertiser?

# CONVERSATIONS ON CRITICISM

Frederick Shroyer

What is good fiction? Are there objective standards which can be applied to any piece of fiction for the purpose of assessing its quality?

Such questions are not new. Both Plato and Aristotle were concerned with such matters and the entire history of literary criticism is one never-ending attempt to supply answers to these questions.

Perhaps as a starting point for our discussion of this matter we may ask a science-fiction enthusiast what kind of story he prefers. His answer will be, I think, 'Why, a science-fiction story, of course!'

Further questioning will elicit the supplementary information that by science-fiction he means stories which are concerned with marvellous inventions, trips to other planets, voyages into the past or the future, or, in a broad sense, any story concerned with a projection of the imagination, based upon some factual knowledge, into areas as yet not existent.

This would seem simple enough. A science-fiction story is preferred because it is science-fiction. Now, however, let us ask him, 'You prefer science-fiction stories because they are concerned with subject matter of the genre; however, are all science-fiction stories liked equally well by you?'

The answer in this instance will probably be something like this: 'No, my favorite science-fiction story will be about a trip to the Moon.'

Again then we see that content, in this instance a more specialized qualification of content, is apparently the determining factor in our hypothetical reader's evaluation of a story. But let us ask one more question: 'Very well, you prefer stories which concern trips to the Moon. You have probably read many of them. Rockwood's Lost on the Moon, Campbell's The Moon is Hell, Kuttner's Hollywood on the Moon, Burrough's The Moon Maid, Heinlein's Moon stories and many, many others ----'

'But,' our reader objects, 'Rockwood's book is a kid's book, and ----'

'Oh. Then even though the stories you like are all concerned with a Moon voyage you find that you like some Moon stories better than others?'

'Of course!'

'Why?'

'Well, some of them are better ----'

Of course. Some of them are better. And so, I submit, only now are we coming to the meat of our problem. After the threshold interest has been considered, and defined, we find ourselves back at the basic problem: what are the standards whereby various stories concerned with the same subject matter are to be qualitatively evaluated?

For at least fifteen years Fred Shroyer has been known to the science fiction initiate as one of the foremost scholars and humorists in the field and as a collector who has built one of the world's largest libraries of s-f and fantastic books. It's been far too long since any fan magazine has presented anything by Shroyer. This article is an interesting example of the constructive sort of criticism for which he's noted.

Fred is now Professor of English at Los Angeles State College, where he is Head of the Language Arts Dept. He's taught courses in Interpreting Fiction, The Romantic Age, The Victorian Age, Semantics, Literary Criticism, History and Philology of the English Language, and The American Novel. And he confides that as after-dinner speaker at the 1951 Conference of College, University and Research Libraries of Southern California he regaled the archivists with "Myth, Magic, and the Bug-Eyed Monster" -- an analysis of situations and symbols in science-fiction and a submission of the thesis that they are the same as those found in myths and the literature of magic.

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And I further submit that we are now in the arena of literary criticism and we shall find that the principles to be applied in an evaluation of any fiction whether it be the detective story, the didactic novel, the entertainment novel, or any kind of fiction that may come to your mind.

To begin with, I would like to suggest that there is no such thing as fiction: that everything an author writes about is factual. What I mean by this is that one cannot write about that which he does not know exists. A man may write about a creature with black wings, six legs three eyes, a pink posterior and a golden tail. He is writing about factual things: there are such things as wings, legs, eyes, colors called pink and gold, tails, and, alas! posteriors. The so called 'fictional' element consists of selecting and arranging factual items into new patterns. Artistry consists, in one of its aspects, in arranging the factual into credible patterns. If our hypothetical monster is described amateurishly or carelessly with the result that we know, from our own observations of life, that it could not function, we are less impressed than we would be by a monster that could function. In effect, I am saying that one of the criterions of good fiction is its credibility. And this credibility derives from the commonplace standards - pragmatic standards - that we have adopted as a result of logic and observation.

This matter of credibility radiates into all aspects of a story. When a character does something, we must feel that his action is logical and that it derives from and is based upon sound psychological motivation. We determine the credibility of an action, even though it be performed by a Luminous Dong on Mars, in terms of the revealed character of the organism, and the environmental dynamisms of the story. In effect, we judge the story, in this respect, by actual standards of observed conduct within understood psychological patterns of actual experiential life. Here then is another standard that applies to all fiction: is the characterization logically and credibly presented, and, if it is, does it react to the exterior pressures of the story as such a character would react in real life? If so, it is a score on the plus side for the fiction, if not, it's a mark against it.

Most stories have a theme. Sometimes the theme is overt, as in the case of Kuttner's excellent study in economics, The Iron Standard, or in Swift's Gulliver's travels. In entertainment fiction the theme is often not an obvious one. But I would say that almost every story has a

theme because almost every author has a definite attitude towards life and the universe. Theme is often produced, even in the naturalistic story, by a conscious or unconscious artistic selection on the part of the author. As an example we may consider two hypothetical authors, the owner of a slaughter-house and an underpaid hog-sticker on the killing floor of the same institution. If the owner were to write a story about his place of business he would select those elements that would produce a favorable reaction towards his position on the part of the reader: he would describe the sanitary aspects of meat processing, the constant flow of cold water for the men who are working in the baking-rooms, the number of employees who are able to own their cozy little homes, the necessity of a constant flow of good meat to the public, the Christmas bonuses given the employees, etc. On the other hand, the underpaid hog-sticker would probably describe the filth of the killing rooms, the dreadful anonymity of the conventional frankfurter, the awful disposition of the cow's spoiled stomach, and the diseases to which hog-stickers are peculiarly susceptible.

In both of these stories there would be a theme. That these themes would differ is not important. The important thing is that the theme must derive from the artist's selection of facts and the story itself. It would not be proper in assessing these themes and their qualitative aspects merely to say that one is excellent because it is the one you choose to subscribe to, or that the other is bad because you do not agree with it. In terms of the quality of the story, it would have to be determined if the theme were a logical emanation from the total story, or if it were an arbitrarily tacked-on theme which, like those in the medieval Bestiaries, have little or no application to the story itself.

A good story, I think, expresses its theme in terms of the total story and through artistic and credible selection. A good story can not be dissected like a dead cat with the result that when the dissection is finished one has little separate heaps of things that can be labelled 'Theme', 'Characterization', and 'Plot or Action'. In a good story theme is a product of all the other elements of the story. Conversely, a bad story is one in which the theme is merely stated by the author and not by the story, itself.

The perfect story, which, to the best of my knowledge has not been written, even by van Vogt or Bradbury, would not have a word, or a sentence, or an action, or a description, or a piece of conversation or any story element that was not absolutely essential to the total story. While this story has not been written, its mere hypothetical existence suffices to supply us with another standard: to what degree does the story contain material that is unnecessary? If it contains much such material, it is not a very good story.

There are many other standards that may be used in the evaluation of fiction. Melodramatic elements are usually singularly unsatisfactory to any reader who is no longer enthralled by the comic books. Stereotyped characterization, such as the old Hollywood dodge of establishing an actor as a gangster by putting an artificial scar on one cheek, and giving him an Italian name and a four-bit piece to flip, is a sign of poor fiction. Black and white characterization is another mark of poor fiction. But all of these elements are defects within larger defective structures.

In all politeness we should, at this point, return to our hypothetical lover of moon voyages. He has been very patient about the whole thing and probably feels that the problem of evaluating fiction is still not completely answered. He's right, of course, but I should like to think that enough has been said to furnish a basis for a more exhaustive and, it is to be hoped, a more argumentative continuation of the discussion.

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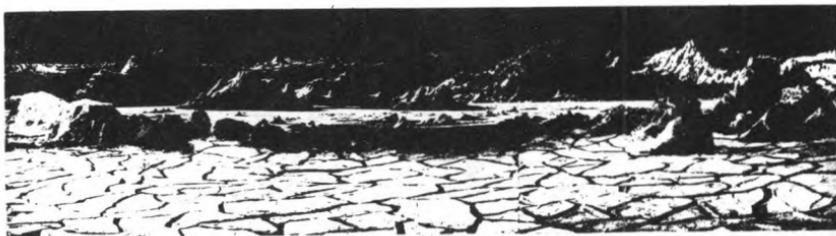
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# Books

## Science-Fiction and S-F Non-Fiction



### **Player Piano** by Kurt Vonnegut, Jr. Scribner's, 1952; 295 pp., \$3.00.

The author of this book is best known to us for his 1950 Collier's story, "The Report on the Barnhouse Effect" (chosen by Heinlein for his excellent collection, Tomorrow, the Stars; Doubleday, 1952).

A player piano, you know (even if you're one of SFA's younger readers who may never have seen one), is a device which reproduces without variation a given performance of a human pianist. The same sort of thing might be done in, say, a machine shop: electronic devices might record the motions of a skilled machinist and the duplicated recordings guide any number of machines thereafter in making an unlimited quantity of the machined part. The man does his job once, and is thereafter free to . . . what?

This book might be called a version of Norbert Wiener's The Human Use of Human Beings: Cybernetics and Society (see "Cybernetics, Science Fiction, and Survival" by Clyde Beck, this magazine, November 1951) transcribed to fiction. As such it reads with effective, sometimes frightening conviction, in its portrayal of a not at all unlikely future.

(Let me here say, parenthetically, on behalf of myself and probably all other writers for this magazine, that any statement concerning probable futures should be read with the tacit understanding of some such modifying phrase as "barring a civilization-destroying war". Since the power to begin such an event is in the hands of the children we've recently had the disquieting experience of watching at their conventions and, presumably, their like in their enemy governments, it is a likelihood to be considered when any future time is mentioned.)

Well, in this story there had been a World War III, but it apparently was one of such scope and intensity as to accelerate the coming of the Second Industrial Revolution rather than to return the world to a level ante-dating the First.

The Second Industrial Revolution as predicted by Wiener and others is to be the one which replaces with machines the lower level mental worker (whether the guiding mentality controls a machine, pencil, or other hand tool) much as the First Industrial Revolution, the Power Revolution, replaced the man in routine physical work. Don't be misled by the term "lower

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level". A very small proportion of us earn our livings at a higher level. The majority of engineers, physicians, and attorneys, for example, are obsoleted by the Second Revolution. And a Third Revolution, to be brought about by thinking machines, is beginning to form at the time of this story.

In his cited article, Clyde Beck has noted that the surplus manpower left by the First Revolution eventually found employment in occupations essentially parasitic in nature, such as (examples mine) selling and (dare I mention it in this magazine?) advertising. The highly organized powers in the present story have placed their d.p.'s in either the army or the Reconstruction and Reclamation Corps, whose members are known as the Reeks and Wrecks. Those individuals who attempt to retain a larger share of their essential humanity rarely succeed.

Those whose replacement awaits the coming of the Third Revolution, principally the managers and engineers of the highly industrialized culture, have, like everyone else, been assigned their positions by machines on the basis of their scores made on various intelligence and psychological tests. There is professional promotion, but the machines that evaluate everyone's test results have a lot to say about who may hold what job. In this society I.Q. is everything that wealth is in ours. In the thought of one of the story's characters, it's a better criterion, but not much. (Self-styled s-f "slans" reading this will disagree.)

These same all-knowing machines bring about a static economy by their control of production and distribution. Efficiency is god, and the propaganda appropriate to the system is here, as always, generously provided.

Well, that's the scene for the story. One might say that the story is a plea for the intelligent, human use, a la Wiener, of the machines of the impending Second Revolution. It is, but foremost it is a story and such reference should only follow high commendation for the author's skill as story teller. It belongs in the hypothesized society; it is not, like much science fiction, an otherwise stereotyped narrative arbitrarily set in a novel background. And it is unusually rich in characters, most of whom play but a minor part, that the reader will remember - as often as not with a chuckle.

It occurs to me that I may have given the impression that the author disapproves of the advance of technology. I hope I haven't. That is a charge that has often been brought against other writers who have pointed out the evils of our culture, present and future. Some of the accused, Bradbury for example, have explained that they were misunderstood. Others, presumably, were not. But Vonnegut is not anti-science, and his understanding, at least of the way of thinking of the technical mind, is such that he is not likely to be misinterpreted in this regard. And if he offers no solution to the problem he foresees, neither does he suggest that it be avoided by suppression of technological advance. I think he's one with us who favor needling the sociological boys to come abreast of technology. And I, at least, find implicit in the book the thought that the desired advances in the sociological sciences require for their useful application, as suggested by Wiener, the introduction to the workings of society of a functioning system of feedback.

Jack Kelsey

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## **The Long Loud Silence**

by Wilson Tucker



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# The Crystal Horde

by John Taine

Fantasy Press, 1952; 254 pp, \$3

The most important fact to be kept in mind in any consideration of the novels of John Taine is that John Taine is by no means a novelist. This statement is not meant in dispraise of Taine or his books but merely as a hint to aid in the understanding and appreciation of both.

It is not news that John Taine is the pen name of Dr. Eric Temple Bell, Professor of Mathematics in the California Institute of Technology. It is not news that Professor Bell is the author of a great number of academic papers and several books on technical aspects of mathematics. It is not news, but it is a fact worth a considerable amount of attention, that E. T. Bell has written quite a list of books dealing with what he calls "the less inhuman aspects of mathematics and science, for example, mathematicians." These books, or at least such of them as I have read, are quite different from the general run of popularizations of science. For one thing, they are written by an author who is a scientist in his own right, and for another, they completely lack any tender consideration either for the intellectual capacity of the reader, the personalities of the men whose ideas he discusses, or the sacrosanct nature of science itself. The result is a dry and slightly acidulous style that suggests the flavor of the contents of a bottle of good Riesling, and that goes to the head of the appreciative consumer in a somewhat similar way.

These books of Bell's (The Search for Truth, Man and his Lifebelts, The Magic of Numbers, and others of the same type) appear to me to have been written by a man who wanted something said and said it just for the hell of it. And John Taine is an author of the same type, with the difference that whereas Bell sticks scrupulously to fact, Taine, by adopting the form of the novel, frees himself from even this restriction. As a consequence, Taine's books are novels only in form, and not in purpose or content. Bell the author is a relaxation from Bell the mathematician; Taine is a relaxation from Bell altogether. If Taine's "novels" are considered from this point of view, much in them that at first glance seems uncouth or incongruous becomes understandable and even enjoyable. Taine offers you no rendition of Hearts and Flowers, no Valentine candy, but if you are willing to relax and enjoy it, it's fun.

The latest opportunity to test out this hypothesis is offered by the publication of The Crystal Horde. The story begins with a completely mad but not completely implausible chemical accident arising from the dyeing of an Easter egg. Ordinarily an Easter egg is an ominous thing only to someone who proposes to eat it, but this one quite convincingly develops into a menace which comes near to destroying the whole world.

The reader who is acquainted with Bell's books is sure to enjoy what is probably the best transference to date of Bell's characteristic way of looking at the world into fictional form. The reader who is not will nevertheless be fascinated by the magnificent spectacle of the crystal menace. And I believe that enough of the Bell attitude will rub off to make him want to read Bell's books and get it straight.

Clyde Beck

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## Lands Beyond

by L. Sprague de Camp and Willy Ley.  
Rinehart, 1952; 321 pp., \$4.75.

Obviously the authors enjoyed themselves as they dug through the myths, legends and histories of the world to gather together odd bits of fact and fable. They begin with ancient Atlantis and conclude with a modern colony of Lemurians who live on Mount Shasta. In between they manage to cover just about every mythical land and its wonders that has appeared in literature and history. The islands that Odysseus and Sindbad visited; the land of the fabled Amazons; the hypothetical hollow Interior of the earth; the Sargasso Sea; the Land of Prester John and other equally strange places are discussed. For the lover of the fanciful there is no lack of grotesque beasts and monsters. Included are bird-headed men, sciapods, headless men, giant ants, enormous snakes, and other marvels ad infinitum.

From this book it can be seen that many of the ideas and motifs of the modern science-fiction and fantastic adventure are no different from the wonder story and voyage extraordinaire of Classical and Mediaeval times. To take only one example: the gigantic fishes that Sindbad and St. Brendan mistake for islands, have their counterpart in the monster floating in space that is taken for a small asteroid. The hero's landing on either always results in trouble.

Not a little of the book's interest arises from the efforts of de Camp and Ley to identify mythical lands with actual geographic locations. Additional interest is created by their attempts to come to some plausible explanation of certain legendary beasts such as the griffin and the giant Rukh of Arabian Nights fame. For a change of pace from the science-fiction story of imaginary lands in the future, try this book of legendary lands of the past -- lands that were supposed to exist right here on earth. De Camp and Ley are no strangers to readers of science-fiction. The fan knows he can always be sure of something interesting and unusual from these writers.

Stewart Kemble

## Year's Best Science Fiction Novels 1952

edited by E. F. Bleiler and T. E. Dikty.  
Frederick Fell, 1952; 351 pp., \$3.50.

It is unfortunate though not to be unexpected that even in science fiction publishing we find book titles incorporating such meaningless terms as "The Best..." Predominate characteristics of science fiction readers include in some measure a familiarity with scientific method and the philosophy thereof as well as at least an awareness that such a thing as the viewpoint of the semanticist exists. This leads (though, I'm afraid, not as often as one would expect or prefer) to a desirable tendency in the s-f reader toward precision in at least his more formally offered statements and a cautious approach to positive conviction. Wherefore when the s-f reader turns critic he will often dispute anyone's choice of "The Best..." of anything and, of course, obligingly inform the misguided editor under attack of what actually is THE best.

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For the purposes of this notice I choose to assume that the book is titled "Five Damned Good S-F Short Novels" and, with little expectancy of any of the field's learned critics disagreeing with me, submit that the book does contain five, er, excellent s-f stories . . . which are:

"Izzard and the Membrane" by Walter M. Miller, Jr. (from Astounding Science Fiction) Izzard is an electronic computer of far-advanced design, intended as a weapon in Russian conquest, principally the work of a captive American. But who reading this hasn't read Astounding's 1951 issues? This comparatively new writer has shown exceptional promise. He'll bear close watching, and we'll have to follow a wide variety of s-f magazine media to do it.

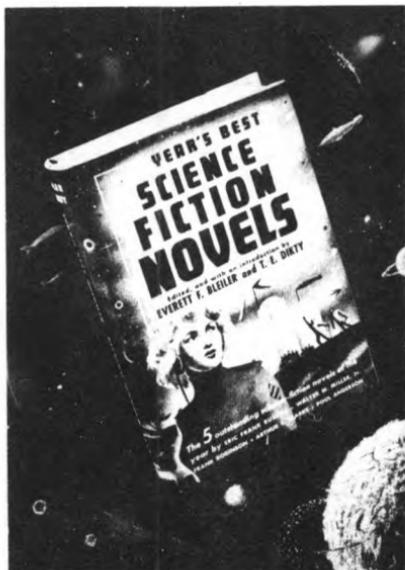
"...And Then There Were None" by Eric Frank Russell. (ASF) Astounding in recent years has offered many stories which presented strong anti-authoritarian feelings. It is a theme which has had some of its more fortunate results in the writings of Russell and R. F. Jones, each of whom, as any composer, has developed the theme in several variations. The present story takes a military craft from Earth to the world of Gand. Gand's people are of terran descent but have long been out of communication with the parent world. The society of the Gands, predicated upon a code of civil disobedience, provides perhaps the definitive statement of Russell's - and Astounding's oft-presented theme.

"Flight to Forever" by Poul Anderson. (Super Science Stories) This story covers a tremendous span of time and not a little space. A traveller to the future discovers it's a one-way road he's chosen, an unexpected situation he makes the best of in a journey through many billions of years. Mood stuff of sorts.

"Hunting Season" by Frank M. Robinson. (ASF) A story of a future totalitarian society in which capital punishment has become a game. Any of the elite who choose may become hunters; the condemned unwillingly represent the quarry. The hunts are staged in various times of the past - the one in this story occurs in our time.

"Seeker of the Sphinx" by Arthur C. Clarke. (Two Complete Science-Adventure Books) This is a tale of an artist in a far future, retrogressive society, who makes a journey to an abandoned, almost forgotten city. Some nostalgia here, too, but more acceptable than in Anderson's story.

This is a good selection of stories deserving of wider attention than the magazines can attract, if not, to your taste or mine, the best possible from 1951's magazines. An interesting physical feature is that of each story being given a title page of different design.



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## Editors

Jack Chapman Miske - Walter E. Marconette

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Note, besides the Merritt and Lovecraft features already mentioned;

An excellent article by John W. Campbell, Jr., editor of astounding SCIENCE FICTION, for aspiring writers. (And for practicing writers!)

E. E. "Skylark" Smith's answer to the hypercritical reader.

An autobiography by Hannes Bok, one of the greatest fantasy artists.

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## Space Hawk by Anthony Gilmore. Greenberg, 1952; 274 pp., \$2.75.

In 1931 and 1932 the Hawk Carse series, written by "Anthony Gilmore" (pseud.), appeared in Clayton's Astounding. The stories have now been synthesized into a full-length novel whose strengths and weaknesses have some significance today.

"Hawk Carse," the jacket blurb says, "came to the frontiers of space when Saturn was the frontier planet. . . . It was a time when the outer limits of the Solar System were being terrorized by the space pirate, Dr. Ku Sui." The feud between these "Two frontier glents" provides the backbone of the plot, which is surprisingly well integrated for a synthesis of four or five separate stories. The novel is a romantic adventure in the Scott-Stevenson tradition, with action and atmosphere skillfully emphasized.

The weaknesses of the book are primarily due to the restrictions of the original market. The conclusion is not sufficiently definitive, the characterization is over-simplified, and there are touches of the racially ethnocentric stereotypes which were in vogue in the early Thirties. Had readers and markets at that time not required these limitations, "Gilmore" would not have restricted himself.

The strengths of the book considerably outweigh the weaknesses. In 1931 science-fiction had not yet lost contact with the main stream of general literature, a stream to which it is now tentatively returning. Escape literature not only had its place and value, but was expected to follow the tenets of a literate tradition. From this aspect alone, Space Hawk is worth careful study. "Gilmore's" use of verbs and adverbs, emphasizing economy and vividness, is technically admirable, and so are the clarity and immediacy of his handling of atmosphere. Chapter Fifteen, describing the piratical Port o' Porno on a satellite of Jupiter, is a model of significant description for any science-fiction writer who has faced the problem of making an imaginary setting real to the reader.

Timing and proportion, vital elements in all fiction, are handled with great skill. There are, of course, few nuances of character, but "Gilmore" avoids the frightful dullness of the absolute hero by giving Hawk Carse Cyrano's fatal weakness of vanity and opposing it to the same trait in Dr. Ku Sui, that malevolent scientific genius.

The modern reader has become so hardened to quasi-scientific miracles that the most extraordinary miracles of fiction are apt to arouse, at best, merely a cerebral interest. This applies, of course, to the modern science-fiction writer as well. Both are apt to forget that the reaction to a situation in print is different from the same situation in life. Human brains kept alive in a glass case are apt to be handled today as no more than technical problems. Considerably closer to realistic treatment of reactions are the phrases "Gilmore" chooses to describe human brains kept alive in a glass case. Here, again, is a technical matter no doubt of more interest to the writer-reader than to the purely escapist reader.

But the latter, too, will enjoy Space Hawk. The novel is well-done romantic adventure, and (a rare quality) there isn't a dull page in the book.

Henry Kuttner

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# The Exploration of Space

by Arthur C. Clarke  
Harper & Brothers,

New York, 1952; 195 pp., \$3.50.

Temple Press, London, 1951; 195 pp., 12s. 6d.

This book is a non-technical discussion of the "why" and the "how" of astronautics, perhaps the best on its level yet published. The person who is widely read in science fiction won't find here a great deal that is new to him. But he will find the story of space flight and planetary colonization to come told thoroughly and well, from a point of view and in a manner with which the science fictionist in particular will find himself sympathetic. The book is primarily important for the message it has for those who don't yet share the s-f reader's awareness of how "the exploration of space" is to come about and of why we think such endeavor important.

The desirability of having between two covers such a concentration of material otherwise

spread thinly through numerous magazine stories and articles is high recommendation for the book. What makes it a "must" is its inclusion of fourteen plates, four in color, depicting space ships and space stations in operation in space, and Lunar and Martian bases, all quite impressive in the believable functionality of their design. The Harpers edition has the handsomer binding, but the reproduction of the paintings (and the drawings and photographs too) is far superior in the Temple Press edition. The latter is recommended.

This book has received the 1951 non-fiction award from the International Fantasy Award Committee, has been selected by the Book of the Month Club, and was given front page mention by the NY Times Book Review and SRL. The Johnnie-Come-Lately popularizers of space flight have been making more of a good thing of it than they ordinarily deserve; it's gratifying to find success now coming also to the writings of such men as Clarke and Ley who have worked hard contributing to the knowledge as well as the popularization of rocketry and space flight since the darkages when ridicule was almost the only reaction to be had from a contentedly ignorant public.

John Elstrom

## The Quest for Utopia

by Glenn Negley and  
J. Max Patrick.

Schuman, NY, 1952; 599 pp., \$6.75.

If the curious reader has ever wondered just what utopian fiction is, and what relation it may have to science-fiction this book will answer his questions. Included are more than 25 excerpts from utopian writing extending from 1516 to the present. Explanatory chapters and introductory



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 \*Haggard: KING SOLOMON'S MINES (Cassell pocket ed) 372pp, nm, but publ. w/out dw. 60¢  
 " : NADA THE LILY (H&S, L., '14) 321pp. f. 50¢  
 " : ALLAN QUARTERMAIN (Longman, Green, L. 1893) 278pp, 20 ill. plates., g. 2.00  
 " : THE BROTHERN (MacDonald, L.'52\*\*) 304pp. nm. 1.50  
 " : CHILD OF STORM (MacD., L.'52\*\*) 256pp. nm. 1.50  
 (\*\* Both due for publication shortly. Both illod by Cowles.)  
 \*Hartley: THE TRAVELLING GRAVE (Barrie, L., '51) 286pp. nm. 1.25  
 \*Livingstone: MUTED STRINGS (Dakers, L., '46) 445pp. gdw 1.50  
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notes to each selection with additional bibliographic material fill out the book. An excellent reading list of modern utopias from 1850 to 1950 is included (pp. 19-22). It is curious and interesting to read and compare the various idealistic schemes of different men to produce a perfect state of human existence based on mental, moral, physical, spiritual, scientific, geographic, sociologic, or political principles; or a combination and synthesis of all or many of these.

The book provides a good cross-section of utopian literature for the science-fiction historian. But it was certainly not calculated by the editors to find favor with the science-fiction audience as is evidenced by their deprecatory remarks concerning "a bastard literary device known as 'science fiction.'"

Stewart Kemble

(Ed. note: Mr. Kemble's last point is well taken - and affords an interesting comparison with the publishers' ad (cf. Writer's Digest, June '52, p. 5) which, in large type, touts this book as "a gold mine for science fiction writers".)

## Other Publications Received

A CROSS-SECTION OF ART IN SCIENCE-FANTASY. Sou-Westercon Committee, 4458 56th St., San Diego, Calif. 24 pp., \$1.00. A collection of drawings (some here published for the first time, others old favorites) by Austin, Dollens, Finlay, Paul, Leydonfrost, Bonestell, Nolan, Elchnor, and the first published work of Tom Gould who is represented by four excellent pics, including the multi-colored cover. Well printed on a fine quality book paper. Highly recommended.

THE TALES OF CLARK ASHTON SMITH, A BIBLIOGRAPHY. T. G. L. Cockcroft, 3 Stelling St., Melling, Lower Hutt, New Zealand. This is a complete listing of CAS's fiction published by the fan press as well as the professionals, giving each place of appearance of each story. Well printed; price not known.

HEREDITY, RACE, AND SOCIETY by L.C. Dunn and Th. Dobzhansky. New American Library, 140 pp., 35¢. A revised and expanded edition of an original Mentor Books publication.

WE, THE FEW by John L. Hawkinson. Exposition Press, NY, 376 pp., \$3.50. The publishers' news release says "Mr. Hawkinson's novel describes a little company of 129 men, women and children who have survived the blast which destroyed civilization. These people, fighting the ever-present hopelessness and discouragement, unite to form a Platonic, planned community in which anger and hatred cannot exist. Starting in New York, they travel through the mid-west, to Washington and Oregon, down California and then to Texas, looking for other possible survivors. As they proceed, the beauties of the country continually inspire them in their plans for building a new civilization."

THE CREATION OF THE UNIVERSE by George Gamow. Viking Press, 1952; 144 pp., 11 photographic plates, many dwgs. \$3.75.

THE GREEN HILLS OF EARTH by Robert A. Heinlein, New American Library, 1952; 176 pp., 35¢. Reprint of complete book.

# The Universe and Dr. Einstein

by Lincoln Barnett  
New American Library, New York, 1952; 127 pp., 35¢.

Because he has so well presented a viewpoint shared by SFA's editor, Dr. Einstein's foreword to this book is reprinted as the book's review.

"Anyone who has ever tried to present a rather abstract scientific subject in a popular manner knows the great difficulties of such an attempt. Either he succeeds in being intelligible by concealing the core of the problem and by offering to the reader only superficial aspects or vague allusions, thus deceiving the reader by arousing in him the deceptive illusion of comprehension; or else he gives an expert account of the problem, but in such a fashion that the untrained reader is unable to follow the exposition and becomes discouraged from reading any further.

If these two categories are omitted from today's popular scientific literature, surprisingly little remains. But the little that is left is very valuable indeed. It is of great importance that the general public be given an opportunity to experience - consciously and intelligently - the efforts and results of scientific research. It is not sufficient that each result be taken up, elaborated, and applied by a few specialists in the field. Restricting the body of knowledge to a small group deadens the philosophical spirit of a people and leads to spiritual poverty.

Lincoln Barnett's book repre-



sents a valuable contribution to popular scientific writing. The main ideas of relativity are extremely well presented. Moreover, the present state of our knowledge in physics is aptly characterized. The author shows how the growth of factual knowledge, together with the striving for a unified theoretical conception comprising all empirical data, has led to the present situation which is characterized - notwithstanding all successes - by an uncertainty concerning the choice of the basic theoretical concepts."

Do you need some miscellaneous science-fictionalia to clutter up your files?

I have an interesting assortment that should serve the purpose:

Two movie promotional pieces, now collector's items:

"Facts About Destination Moon" - a 24 page illustrated booklet.

A four page illustrated tabloid-size sheet advertising "The Day the Earth Stood Still".

Two issues of The Science Fiction Critic - from 1937 - 1938:

This was one of the finest amateur s-f publications of its day - and still makes good reading. Printed on high quality paper.

Two issues of Fantasy Advertiser:

November 1949 and January 1950.

Each item is in new condition. Price \$1, ppd. Available in quantity.

R. A. Squires, 1745 Kenneth Road, Glendale 1, California

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 Campbell, Atomic Story, 1st, dw, \$1.50. Facts about atomics  
 Farnol, Broad Highway, 25c. Historical novel (18th Cent.)  
 Fast, Unvanquished, dw, 50c. Revolutionary war novel.  
 Fearing, Big Clock, dw, 75c. Thrilling suspense mystery.  
 Feuchtwanger, Simone, dw, 30c. Novel of France in WW II.  
 Freeman, Blue Scarab, 50c. Detective short stories.  
 Heard, Great Fog, dw, \$1.25. Famous fantasy short stories.  
 Merritt, Black Wheel, 399 of 1000 copies, ill, \$2.50. Com-  
 pleted by Hannes Bok; collector's item.  
 Merritt, Fox Woman (Hannes Bok, Blue Pagoda), 399 of 1000  
 copies, ill, \$2.50. As above.  
 Quinn, Roads, ill, dw, \$1. Christmas fantasy from Weird.  
 Reeve, Poisoned Pen, 75c. Scientific detective shorts.  
 Reeve, Silent Bullet, 10c. More of the same.  
 Smith, Spacehounds of IPC, 1st, dw, signed by author, ill,  
 \$3. Collector's item.  
 Taine, Forbidden Garden, 1st, dw, 93 of 500 copies, signed  
 by author, ill, \$3. Collector's item.  
 Tallant, Voodoo in New Orleans, 1st, dw, \$1.25. Factual.  
 Williamson, Legion of Space, 1st, dw, 252 of 500 copies,  
 signed by author, ill, \$3. Collector's item.

SAM SACKETT, 1449 Brockton Ave., Los Angeles 25, Calif.

### "FANTASTIC SALE"

All of the books and magazines which I am offering for sale  
 are in good to mint condition with absolutely no torn pages  
 or covers. Foreign Orders add 5¢ per book.

Magazines - .25 each:

Galaxy S-F, Dec. '50, Jan, March, June, Sept thru Dec. '51;  
 Jan thru June '52; Astounding S-F, Oct '48, July thru Dec  
 '49, 1950 complete, 1951 complete, Jan - June '52; F&SF, '50  
 complete, 1951 complete, April, June '52; Amazing Stories,  
 Jun, Aug '48; 1949, '50, '51 complete; Feb, April '52; If  
 Nos. 1, 2, 3; Galaxy Novels, Legion of Space, Amphibians,  
 World Below, The Alien.  
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 Mirage, Cave Girl, Lost Horizon, Suspense Stories, Avon Ghost  
 Reader, Shot in the Dark, Green Mansions, Man Who Sold the  
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 Specials: Avon Fantasy Reader No L vg 1.50, No. 2,3,4, vg,  
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 ers in the Mirage, Moon Pool, Face in the Abyss, Metal Mon-  
 ster, .50 each. F & SF V1 No 1, .75.

There are also many duplicates in this collection. Send  
 money order or cash post paid to Mr. Thomas Carrigan,

179 Sydney St.  
 Dorchester 25, Mass. -30-

# Micro Ads

Advertising in this section is at the regular rates: 50¢ for one column inch, etc. Micro Ad copy must be submitted fully prepared. It may be typed (with a reasonably new ribbon, please) or written, printed, and/or drawn in black ink. Copy should be exactly twice the size in each dimension of the magazine space it is to occupy, e.g., a column inch would be 4½ by 2 inches. As always, most copy requirements may be inferred by measuring space and counting characters in the magazine.

## MARS MOVIE!

"MARS" is a 16mm science fiction sound movie available for home or club rental. Write for free illustrated information.

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Cresskill, N.J.

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Many Rare Items

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WANTED! Issues of, or information about titles, authors, covers, of 1952-1940 issues of the following macabre magazines. For index. Will buy or borrow.

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8X10 inch still photographs from fantasy & science fiction motion pictures. Our catalogue is practically a checklist of films of this genre. Send for a free copy to:

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The Science-fiction or Fantasy Illustration you've always wanted, drawn especially for you, in colored ink or black ink. For price and rough sketch, send description to:

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WEIRD TALES WANTED!

Issues for March, April, May, June, September 1923; and November 1924. Also a complete run or single issues of Strange Tales and Golden Fleece. Write, stating condition of magazines and prices wanted. Also need C. A. Smith's "Out of Space and Time".  
Joseph Robins, Jr.  
241 Lincoln Ave., Elizabeth, New Jersey

FOR SALE -- Fine Condition in d/w

HEINLEIN-Puppet Masters, Tomorrow the Stars \$1.50 ea  
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FOR SALE: Over 600 sf and fantasy magazines and pocketbooks dating from 1932 to the present and reasonably priced. List sent on request.

CHARLES W. EDWARDS  
40 PARMELEE AVENUE  
HAWTHORNE, NEW JERSEY

NOTE WELL: Due to study commitments, I have to dispose of my private collection of Fantasy and Science Fiction. In addition to selling them outright, I would consider a swap. I am interested in obtaining books on psychology, especially a complete set of the works of Wilhelm Reich, and Sigmund Freud (either in English translation or in German) neo Freudians, and non Freudians...also advanced texts on all aspects of the field, incl. Social Psychology. I also seek a roll film camera (not 35mm.) max. speed not less than 300/sec., 3.5 lens; cpl'd rng. fndr.  
My library consists of many in print Arkham, Fantasy Press, Shasta, Prime, items as well as those of standard publishers. I also have a number of modern rarities: Smith, Lovecraft, Whitehead, van Vogt, Taine, deCamp (Lest Darkness Fall), etc., all in A-1 shape except last which is fair & no d/w  
If interested, contact  
Isidore Siegel  
1965 Bryant Ave., New York 60, N.Y.

W A N T E D

Your name and address so that a copy of VANATIONS can be sent to you. As GALAXY is to professional publications VANATIONS is to fan publications.  
Norman G. Browne  
Room 4  
51st and Prince Edward  
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WEIRD TALES FOR SALE!

Many issues dated from 1932 thru 1934 @ \$1.50 each.  
Also Dec. 1928; Sept. 1929; Jan. 1930; Jan 1931; Apr-May 1931; Sept 1931 @ \$1.75 ea.  
Magazines are all in good condition, complete, with both covers intact.

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ASTOUNDING 3-F from Jack Irwin, Typo, Kans. Condition is good to mint with both covers. Sent pre-aid. please list 2nd choices.  
1933-Nov.\$1.00/1934-Feb.\$1.00/1935-Dec.85¢/1936-June,Sept.,Nov,Dec.475¢/1937-Feb,Aug,Oct,Nov75¢/1938-Feb,Mar,May,July375¢/1939-Feb75¢/1940-Sept,Oct375¢/1941-Jan,Feb,Mar,Apr,May,July,Nov,Dec375¢/1942-June,July,Sept85¢/1943-May,July,Sept75¢/1944-All except June 40¢/1945-All exc. Dec 50¢/1946-Aug,Sept,Nov40¢/1947-June,July,Aug,Sept,Oct,Dec40¢/1948-All exc. Jan35¢/1949-Mar,Apr,May,June,Oct,Dec35¢

## S.F.A. BACK ISSUES

Most issues from the first (April 1946) thru November 1949 may be had at 10¢ each from--  
Gus Willmorth  
2943 So. Normandie  
Los Angeles 7, California

The following issues are available at 20¢ each from--  
Science Fiction Advertiser  
1745 Kenneth Road  
Glendale 1, California

January 1950. Contains an appreciation of Lord Dunsany by Lin Carter and many shorter items that may or may not be of interest now. 28 pp.

February and April, 1951. Contain in two parts an illustrated paper by Arthur C. Clarke, "Space-Travel in Fact and Fiction", and articles and reviews by S. A. Coblentz, A. J. Cox, E. E. Evans, Bob Silverberg, Willy Ley, Malcolm M. Ferguson, Paul Jordan-Smith, and others; and some fine art work by Neil Austin, Stirling Macoboy, and Morris Scott Dollens. 36 & 32 pp.

June, 1951. Includes "A Short Essay on Long" (Frank Belknap) by A. J. Cox. Fics by Austin, Dollens, and Phillips. 24 pp.  
September, 1951. Features Cox's "Astounding's Science Fiction: Some Changes in Form" and an illustrated article on s-f art by Morris Dollens. 40 pp.

January, 1952. Contains a variety of short pieces. 36pp  
March and July (we skipped May) 1952. Contain Cox's 2-part essay on van Vogt, "Deus Ex Machina", 25,000 words that have been widely acclaimed as the best item of science fictional analysis ever to have been published. March includes Carolyn Gaybard's "In Defense of Space Opera". 48 and 44 pp.



BOOKS, MAGAZINES, CATALOGS, etc., bought, sold, exchanged. I have all kinds, 1904-1952. S. F. Mags. 1926-52. S. F. books. Fantasy. Weird. Others. Send want lists. Magazines 10¢ a up. Books 25¢ & up. I need 1000's of books (fiction & non-fiction), magazines (science-fantasy-weird, western, detective, spicy, railroad, automotive, others). List anything for sale or trade. I pay up to \$25 each for certain magazines. Special: 100 diff. mags (ex 20 books) \$10. Carl W. Swanson, Valva, N. D.

FOR SALE: MARGINALIA } All in  
THE OUTSIDER AND OTHERS } good  
BEYOND THE WALL OF SLEEP } shape.

ASTOUNDING SCIENCE FICTION . . . complete run from Feb. 1938 to Dec. 1946 . . . good shape or better  
Make an offer on any or all of these items. Deadline: SEPTEMBER 15th.

Don Wilson, 495 N 3d St., Banning, Calif.

### Remember THE OUTSIDER?

It took almost five years to sell out the edition of 1000 copies.  
It's taking a long time, too, to sell out COMMONPLACE BOOK at \$10 - but after the 75 copy edition is gone, you'll have a heck of a time finding one at any price.  
If you think you'll ever want one, you had better look at page 21 and act now!

A \$13.50 VALUE FOR \$6

Four are "as new"; the last is "fine"  
Mullen's Kinsmen of the Dragon  
Fredric Brown's Space on My Hands  
Basil Wells's Doorways to Space  
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All are in dust jackets, the lot ppd: \$6  
R. A. Squires, 1745 Kenneth Road  
Glendale 1, California

### MICRO ADS FOR HALF PRICE !!

In the NEXT ISSUE ONLY, space on this page is offered at 25¢ per inch, one one-inch ad only per advertiser.  
Let's get serious about those want lists - and about the books and mags you don't want any more - and make up that ad now! We're betting that the results from your trial ad will convince you of what a bargain Micro Ads are at the full price.

IF SFA'S CIRCULATION CONTEST FALLS AS FLAT AS IT SEEMS TO BE DOING - IF THE "\$500" PRIZE BOOK GOES TO A CONTESTANT WHO HAS SUBMITTED ONLY ~~15~~ OR ~~20~~ IN SUBSCRIPTIONS - THE EDITOR IS GOING TO FEEL DAMN SILLY - BUT HOW WILL YOU FEEL IF YOU AREN'T THAT

VERY FORTUNATE WINNER!

HEY! Let's get with it!

The way things stand now, if you were to get SFA only two new subscribers, we'd owe you a dollar; if you got 13, you'd get the entire 13 bucks back; and if you got 16, you'd win the fabulous "Ship". 500 dollars worth of book for \$16!

As this issue goes to press only four people have announced their intention to enter. Top man has secured 15 subscribers and has given indications of having run out of possibilities; the runner-up has 12 (and he seems to have burnt out after being a ball of fire at the Sou-Westercon); and the 3rd and 4th place contenders have 2 and 0. No competition there!

AND THE CONTEST IS ALMOST OVER! WHY DON'T YOU GRAB OFF AN EASY 5th PRIZE - OR MAKE A LAST-MINUTE SPRINT AND SNAG THE SHIP? THERE ARE LOTS OF FANS WHO STILL DON'T SUBSCRIBE!

A COPY OF Wm. M. TIMLIN'S FAMOUS AND EXCEEDINGLY RARE

## THE SHIP THAT SAILED TO MARS

will be awarded as the first prize in a contest

HERE'S THE PITCH:

Contestants are to get new subscribers to Science Fiction Advertiser at the eight issues for one dollar rate. You'll have six months to find them (this is a valuable prize we're giving away and we have to make it do as big a job as possible). And there'll be these other prizes:

2nd PRIZE: a 100% cash refund of all subscription money submitted by this prize-winner

3rd through 5th PRIZES: a 50% cash refund of all subscription money submitted by the individual prize-winner EVERYBODY ELSE who submits 4 or more new subscription orders will be given a cash refund of 25% of their totals

Each New Subscriber and

EACH CONTESTANT SUBMITTING AT LEAST 2 NEW SUBSCRIPTIONS will be given a copy of a booklet of reproductions of paintings by MORRIS SCOTT DOLLENS (SEE NEXT PAGE)

HERE'S THE NECESSARY LEGAL DATA:

1. The contest is open to all SFA subscribers and trading editors.
2. A 'new' subscriber shall for this purpose be defined as one who has not previously been a subscriber since the November 1951 issue.
3. Shorter than \$1 subscriptions won't count and larger ones, though acceptable, will count only as \$1 subs. to refund-winning contestants
4. New subscribers may send in their orders themselves and designate the contestant who is to be credited.
5. Subscription orders postmarked through September 10th will be honored, and winners will be announced in our November issue.

ABOUT THE FIRST PRIZE: This book has been called 'the most beautiful and valuable fantasy book ever published', and we think its winner will agree. It's over 12" high, 2" thick, bound in half vellum; the text (which is strictly fantasy, not s-f) is reproduced from beautiful hand lettering, and it and the 49 wonderful, full color pictures are each separately mounted on mat paper. An ad in this magazine last year, offering \$500 for a copy, flushed only 3 (and one of these was not for sale at the offered price!). THIS IS A BOOK THAT YOU MIGHT NEVER FIND AGAIN, ONE THAT THE WINNER WILL TREASURE FOR AS LONG AS HE READS OR COLLECTS BOOKS OF ANY KIND.

*IT IS NOT TOO LATE TO WIN!*

WHEN YOU ENTER SFA's CONTEST YOU GET A COPY OF  
**THIS BEAUTIFUL BOOKLET--FREE!**

AND SO DOES EACH NEW SUBSCRIBER YOU SECURE  
(How can any "prospect" be unmoved by such an offer?)

Photo-Offset  
SFA format

This is authentic  
SCIENCE-FICTION  
ART!

If you don't  
want to  
enter the  
contest--  
(and admit  
you're too  
lazy!!--  
you can  
get a  
copy  
from  
S.F.A.  
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Mailed  
flat - with  
stiffener



16  
pages

PHOTO-  
MONTAGES

SYMBOLIC  
PAINTINGS

ASTRONOMICAL  
SCENES

POTENTIAL SUBSCRIBERS PLEASE NOTE: I want that copy of The Ship That Sailed to Mars! I've entered the contest (and paid for this ad!). If you place your subscription with me, I'll send you a copy of my booklet -- inscribed to you if you request it. (Remember, you get Approach to Infinity free only if your subscription order goes in through a contestant.) Thanks!

Morris Dollens  
3771 Motor Avenue, Los Angeles 34, California

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*austin.*

*fantasy  
advertiser*