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20¢ September 1951

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Published at 1745 Kenneth Road, Glendale 1, California

Fantasy Advertiser

A Bi-Monthly Science Fiction Review

SEPTEMBER 1951

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Notes From the Editor

The publication of each past issue of the Advertiser has been followed by the receipt of numerous letters from well-wishers and others who offer suggestions regarding the editing of the magazine. With considerable interest I have noted that the writers of these letters occasionally express a higher regard than the editor's for the magazine, and, more frequently, predict for its future a position in the field of far greater prominence than I have ever imagined for it. A predominate trend of thought common to perhaps a majority of these counsellors is one suggesting that, whereas the science-fiction field lacks a workable standard of criticism, the formulation of such an instrument is eminently possible as well as desirable, and that they are looking to Fantasy Advertiser to become a medium of exchange of thoughts from which may be derived the definitive critical standards we at present lack.

That, it seems to me, is an order of discouragingly great magnitude. My usual reply (when I find time to write one) is to express my own hearty agreement that the realization of what my correspondent seeks would be good, that my pleasure upon its realization would be the greater for FA's having contributed to the achievement, and to invite my correspondent to submit for publication his essay, book review, or random thoughts, as one step along the lengthy path he has pointed out to me. Thus far the ambitions that have so freely been entrusted to me have failed to ignite any creative fires among these correspondents...nor more, I must admit, have they led to my performing the editorial functions of securing and coordinating the writings they seek from others.

That such things as critical standards serve a useful function has often been demonstrated; that those that exist for literature in general are inadequate to the resolving of the issues science fiction presents is, I think, undeniable. Their inadequacy to this task is secondary only to that of their application to a thesis presented without the fiction-container. In the case of non-fiction, of course, these hoary literary standards are useless; to science fiction they are necessary within their limits of adaptation, but they are not sufficient.

I feel certain that none of the contributors to this issue would lay claim to having presented a workable, general standard of science-fiction criticism, nor would I; yet, to those correspondents I mentioned and to all who experienced a positive response to their suggestion, I recommend that particular notice be given the writings of Arthur J. Cox, George D. Martindale, and Clyde Beck in this issue. I predict that when and if this standard comes into being and is recognized as such, these writings will be found to have offered analysis that, within the framework of that standard, is cogent.

Rounding up material for the book review columns usually presents a somewhat greater problem than other, less timely material. It can't be stock-piled, of course, and when there are few or no voluntary contributions, some rather rapid efforts are in order. That was the case this time. And the further to complicate matters, the several publishers who do us the courtesy of sending review copies unanimously chose this period not to publish any science fiction. Mentally declaring an emergency one week before deadline, I made a \$36 trip to a bookstore and spent two evenings distributing the books among Los Angeles County's foremost literary critics. This sort of thing on a lesser scale has happened before and I have no reason not to expect it to reoccur. The highly probable combination of circumstances - my actively having to seek and pay for both books and reviews - causes the book reviews to be twice as costly, per page, as other types of material, and...well, unless there are a number of objections from you readers, I think I'll drop the reviews and next time give the 36 bucks to the more deserving of my creditors.

ASTOUNDING'S Science Fiction: SOME CHANGES IN FORM

by Arthur J. Cox

Mr. Cox and Leland Sapiro are preparing a history of science fiction. The essay

presented here, taken from the work, is one of several chapters to treat of Astounding Science Fiction magazine.

...Let us turn our attention away, for the moment, from content to form, still restricting our attention to the Street and Smith Astounding.

The key-word in describing the exposition form of the typical story of the "thought-variant" period is, simply, narrative. The plot-action of the story was instituted in some fashion by the new idea, scientific concept, or invention which was its raison d'être. This is also true of the "gadget"-story of the earlier, Gernsback period, but a distinction exists between the two: In the "gadget"-story, the new inventions or scientific conceptions which appeared were elements in the story, and it was constructed about them. Consider John W. Campbell's "Piracy Preferred" as an example; here, clearly, the story exists for the gadgets, not the gadgets for the story. Because of this disproportionate emphasis, stories of this period seldom had any quality of wholeness or artistic unity as they had to pause at such lengths in the description of conflict to expostulate upon mechanical inventions and scientific developments. In the "thought-variant", however, the emphasis was not so often upon some mechanical device as it was upon a more abstract conception which formed the principal motivation behind the story. During this period, the new conception usually served as the background of the story - that is to say, the environmental scene within or against which our characters had to struggle. In "Colossus" by Donald Wandrei, the now familiar suggestion is advanced that our entire universe is but a portion of the sub-microscopic, atomic strata composing an infinitely larger universe, constituted much like our own; our hero is translated into this greater universe and this change in scene creates the motives for the story's action. In "Sidewise in Time" by Murray Leinster, the invisible walls between the parallel time-worlds - the worlds of if - break down and the worlds merge together and the story-conflict again grows out of this unique situation. Often, the scene was not as disastrous or spectacular as these, usually being a technologically advanced period of the future or else concerned with the distinctive background of an alien planet. But in nearly every case, actual story conflict, plot and action were featured and these grew out of the uniqueness of the background.

This exposition form made the novelette the primary representative of the period. The short-story did not have the room for sufficient exploitation of this form, and the serial-novels seemed to harken back to the atmosphere and construction of the older period - Campbell's "The Mightiest Machine" and Smith's "The Skylark of Valeron" come most easily to mind as examples.

During this period another form of story was appearing, though I doubt that its existence was recognized as such. This type was embodied in the atmospherically-connected series by John W. Campbell, Jr., that appeared under his pseudonym, Don A. Stuart. These stories were fictionalized-essays as "John Haley" (apparently a pseudonym for August Derleth) has pointed out in The Arkham Sampler, with the implied addition of the word "merely". These pieces enjoyed a great popularity and they became, Campbell tells us in the preface to the collection of his Don A. Stuart stories, "Who Goes There" (Shasta, 1948), the model of the type of story he decided to emphasize when he took over the editorship of Astounding Stories.

He succeeded in this: The story form featured in the most successful years of Campbell's editorship was the fictionalized essay. Much of this success was made possible by a single writer whose work fell easily, of its own accord, into this pattern: Robert A. Heinlein, who about this time stated that the only thing he didn't like about writing science-fiction was the necessity for having a plot and characters. We might note that even the titles of Heinlein's stories have an essayish sound about them: "If This Goes On--", "Logic of Empire", "Commonsense", et cetera.

I call stories of this type, "essays", because they begin with the stating of some point which is then elaborated, or the posing of some theoretical problem which is discussed and then resolved. By "theoretical problem", it is not meant that the problem was entirely of an abstract nature, but rather that it was of a theoretical or technological origin; for example, the problem in Heinlein's "Blow-ups Happen", concerning atomic power, is far from being of merely abstract importance.

Consider "Universe": A giant space ship, with self-sustaining supplies for its passengers, has lost its way. Those who originally started the trip are no longer alive and their descendants have forgotten their history. They live and die in the ship, thinking that its metal walls and floors are the substance of the universe; they know of nothing else, not even of outside space. The story tells of their speculations on the nature of things and their resistance to the truth when it is shown to them. Here we see that the story distinctly has an essayish cast and purpose; besides the interesting aspects of the explicit situation there is the implied analogy upon our own state and conditions of knowledge and ignorance.

The essay-story stands as the most representative story of this period because of its successful development and popularity. The work of practically all authors during this period, with the exception of A. E. van Vogt, are seen in this pattern. Even Jack Williamson, essentially an adventure-story teller, fell into line with such stories as "Breakdown", which describes the collapse of a monopoly-dominated society.

During the war many of Astounding's authors disappeared from the scene and a new group gained prominence in its pages: van Vogt, Asimov, Smith, Padgett and Simak. Van Vogt's stories were, for the most part, straight narratives but because of their intellectual content, as well as their dramatic qualities, they were acceptable to readers of the period. Two of van Vogt's stories of this time might be said to be in the essay tradition: "A Can of Paint", which describes the qualities of a perfect paint, and "Far Centaurus". Stories such as "World of A" are not essays; essays are elaborations or extrapolations on a point, and "World of A" had no explicit point to make. And despite its propagandistic nature, it didn't give information about general semantics or the non-aristotelian philosophy. It seems that the purpose of the story was to interest, not to teach.

Asimov's work is the best example of the essay story during this period; note particularly his Foundation series, each story of which was a dramatized thesis on historical or social forces, and was presented as such.

The stories of George O. Smith, despite their subject matter - electronic instruments and devices - were also essays. Here we have an opportunity to really inspect the difference between the "gadget"-

story and the essay-story (forgetting, for the moment, the "thought-variant"). In the "gadget"-story, the author's purpose would be to give information about the electronic instruments and developments; Smith's purpose was always to make some single point, and everything else was secondary to this goal. In "Recoil", for instance, he shows that a ray-gun would be impossible because even with "rays", action and reaction are equal and opposite, so that such a weapon would most likely destroy itself upon firing.

The work of the other two writers, Padgett and Simak, fell outside the essay category in a subtle way - particularly the latter; they represented a further evolution of the essay story, one which was to gain greater prominence after the war.

This new development was one which had long been implicit in the stories in Astounding - especially the short stories, but it didn't gain prominence until the post-war years. This story-form we shall call the anecdote. A beautifully apt term for what is the most numerous form of story in today's quality science-fiction magazines. The difference between the essay and the anecdote is that the essay elaborates a point whereas the anecdote merely illustrates a point. The former makes explicit the meanings the author sees in the story, the latter implies. The essay form may pose a problem, then resolve it; the anecdote merely poses the problem, then terminates.

Let us take an example: Murray Leinster's "First Contact" is a member of our essay group. An interesting situation is presented - an Earth spaceship has gone on a daring expedition to the Crab Nebula; there it encounters another spaceship which has to be of alien origin as the Earth ship, The Llanvabon, is the only one of its kind in an age in which interstellar travel is still very new. This is the first contact between Earthmen and aliens. The problem is this: The Earthmen know nothing of the aliens, nothing of their constitution, temperament or civilization. They might be dangerous to Earth or contact with them might be highly beneficial. What can the Earthmen do? If they attack they may destroy the aliens and so lose much of value, both materially and culturally - and, again, they themselves might be destroyed as they know nothing of the weapons the others have. If they tried to run for home, the aliens could follow and so learn the home planet of the Earthmen without Earth's knowing theirs, which would be dangerous. Again, it would be desirable to learn the location of the home planet of the aliens, so that the balance of power would be in Earth's favor. But the aliens see the situation in the same terms - and so there is a deadlock, which Leinster resolves by having the participants agree to trade spaceships, stripped of all tracing apparatus, then each to return to his home planet, planning to re-meet at this location at a later time. In this manner, each has acquired information from the other by being given an opportunity to examine in detail and at leisure the highest form of technological product of the other's civilization - the spaceship.

Now, imagine this same story being presented with less discussion and without the solution: There you have the anecdote.

The reader will probably object that no writer could possibly get away with so cursory a story, and in this particular situation he's most likely right as this story deals with a very specific military-political problem which one could reasonably expect to see resolved in some specific fashion. However, if the problem or point being dealt with is of a philosophical or abstract nature, this restriction doesn't apply. And the philosophical story is the dominant - that is, the most numerous and representative - story of the present period of science-fiction, as has been pointed out by William Bode and, more recently, by Leland Sapiro and myself. (When Mr. Forrest J. Ackerman was in the East recently, John W. Campbell told him that he'd finally realized what he'd been doing with Astounding "all these years" - he'd been presenting philosophical discussions. There was the implication that he was going to take fuller advantage of this situation in the future.)

A good example of the anecdote is the story "Courtesy" by Clifford D. Simak in the August, 1951, Astounding Science Fiction. A group of Earthmen on an alien planet contract a deadly disease, from which only one of them recovers; he does so due to the rather mysterious aid of one of the humanoid natives, a furtive group for whom the Earthmen have a casual contempt. These natives are much concerned with an elaborate code of conduct and our surviving character unconsciously conforms to this code when he steps out of the way of an elderly native one dark night and lets him pass on the path; it is this courtesy for which he is rewarded.

I selected the Simak story as an illustration of the anecdote as he was mentioned previously in connection with this form. Simak has practically always preferred the anecdotal story to the true essay-story or straight conflict narrative, and he is the author who has used it to the best advantage. Practically any other short story from the current Astounding - or, for that matter, Galaxy - would have sufficed.

The anecdote story form is not quite so prevalent among novelettes, where the essay and narrative forms can still be found, but even here we find that the anecdote is prominent. The greater length of the novelette is usually given over to more detailed depiction of conflict or action than it is to elaboration on a basic theme.

One of the factors which makes this situation possible is the great number of new writers constantly featured in Astounding. During the years 1947 and '48, 35 new writers appeared in the magazine, and during the past twenty issues we have seen the same number. Most of these writers appear once and are never seen again. I would say that it's certain that the majority are men with professional and technical careers who each wrote his brief story as a vehicle for an idea he found amusing. Campbell has long stressed the importance of the new writer and, following his editorial in the December, 1946, issue of the magazine, began a vigorous campaign to secure many of them. Out of this he has gained several permanent names and worthwhile writers - as well as a horde of merely passable stories, nearly every one of which is cast in the anecdotal form which is especially pleasing to the casual writer as it involves less effort than the narrative or essay. It is this casualness, this ease, combined with many of the ideas presented, which has made these stories so eminently acceptable to Campbell, I believe.*

And so we see the pattern: Narrative, essay, anecdote. Notice that, evolutionally, it is a process of contraction. We have an impression of the stories becoming more and more compact.

But this is a process which is not restricted to the stories. Consider the illustrations. In the covers and interior artwork of the thirties, dramatic action, quite often well done, was emphasized. These covers and drawings were always depictions of events in the stories. When Campbell became editor, the covers and interiors became more restrained in their nature; that is, there was a de-emphasis of the more spectacular and actional aspects of the illustrations: Women no longer struggled - no matter how refinedly, or how thoroughly - clothed - with animated stacks of wheat after the fashion of Brown's cover for Leinster's "Proxima Centauri". Instead,

*While working on this essay, I ran across the following paragraph in a series of reviews by Fletcher Pratt, under the collective title of "Time, Space and Literature", in a recent (July 28, 1951) issue of The Saturday Review of Literature:

"The short story is becoming more and more confirmed as the characteristic form in the field... There is a reason for this, of course... It is...that the average science-fiction story is built around a single concept, such as elastic memory or the possibility of living in a story someone else has written, and when this point is made interest in the story is exhausted, unless the author can bring in a series of subsidiary ideas flowing from the first, or - the rarer case - where the story demands or permits the construction of an unfamiliar cosmos."

scene was emphasized, with Rogers' athletic-appearing men and women standing here and there in dramatic clusters - perhaps "vistas" (the golden horizon in the distance) would be a better word than "scene" ...but they did depict some objective aspect of the story. Gradually, they became more abstract and less pictorial in nature, culminating in the "symbolic" covers of Alejandro and Rogers - the latter's being constituted largely of faces and spaceships. A parallel process has taken place in the interior of the magazine. Cartier's work has remained primarily depictive, but the urge towards compactness and brevity is very noticeably present, his drawings acquiring such a mechanical balance and cleanliness of line that they might better be termed emblems, rather than illustrations; compare them with his more-shaded; actively freer drawings of pre-war days. Perhaps the most noticeable change has been in the artwork of Orban. To my taste, his style achieved its best effect during the war years of 1944 and 1945 with his endless, neat depictions of futuristic drawing room scenes. Recently, these have given way to numerous cartoons, indistinguishable from one another, of outstretched hands and spaceships weaving by them.

But these covers and drawings, due to their very non-illustrative nature, have a first-glance mature appearance; and it is this that justifies their real appeal to the artist and editor - the lack of effort that is involved in their conception and execution. A very similar factor operates in the stories, of course - the principle of least effort combined with seeming good taste.

Surely, the emblem-anecdote form has reached the end of development in that direction. Any further evolution compact-wise would have the illustrations as stick-drawings (after the fashion of those by Don Hunter for a John D. MacDonald story in a recent Galaxy) and the stories as blurbs (which in Astounding, you'll notice, have the function of stating the point of the story in some oblique fashion). In short, the present story form seems to me to be sterile; a blind alley through which there can be no further progress. Abandoning it would not mean deserting the philosophical story, which is not really bound to the anecdote form, as witness "World of A", "...And Searching Mind", and several others; however, the philosophical story did make the anecdote form widely feasible - which, in turn, made the philosophical story even more popular with the casual writer, the casual editor, and the casual reader. (I refuse to resort to that much-used term, "feedback".)

Eventually, I suppose, the mold will be broken; either through a counter-reaction of the readers - or through the successful desire of some magazine to be different from the others.

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Verne - ADVENTURES IN THE LAND OF THE BEHEMOTH, Roberts Bros., Amer. 1st, brown cloth.Good. \$2. (red cloth, 14th thou. \$1.50)(green cloth, 10th thou., dull, endpapers marked, else good. \$1.)

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I have recently unearthed an archeological find of great significance - interesting artifacts from science fiction's past. Specifically, large quantities of a number of issues of two favorite fan magazines of the '30s, THE SCIENCE FICTION CRITIC, and UNIQUE. The Critic featured what was perhaps the best analytical writing and commentary on contemporary magazines and books. Its reputation for vigorous, constructive criticism is still unparalleled in the field. Unique was principally a magazine of amateur fiction and general articles. Both magazines were printed from type - and should prove today to be of much more than historical interest alone.

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Many readers of science fiction may contend that the story is the important thing, and that any art work embellishing the literary effort is just so much decoration somewhat like a dessert after a full meal - but there are others like the author of this article who feel interesting art can transcend the written word in setting a mood or illustrating a pictorial scene. Most s-f illustrations up to recent times would not win any art prizes, and often presented a rather ama-



Evolution of Science-Fiction Art

teous and poorly-conceived appearance. Undoubtedly the low payment compared to more lucrative branches of the art field would scare many good artists away, so that the production of s-f art usually is a cross between a labor of love and a meager existence. A few illustrators in the pro-mags familiar to the followers of this type of literature have partially succeeded in adding to the value of a story's success - but many prospective readers have been chased away by the garish, sloppy, and illogical work so typical of much of s-f in the past.

It is not possible to combine all the best features of each artist in one illustration, perhaps not even desirable - but certainly the strong points of each artist's abilities could be better used to advantage in illustrating each story, within the limits of the magazine's budget, deadlines, etc. It is true that a reader's impression then often becomes more similar to the artist's than the author's, but if the artist has followed the author's intent, a composite of both creative works combines to make a vastly greater reading satisfaction and permanently powerful impression. Though most people have at least a rudimentary appreciation of art, few have the ability to picture clearly the scenes and settings described in most stories (subjective of course to the quality of the author's ability) - and so often an author stresses some important aspect of a story leaving a picturization uncompleted, while a competent artist can enhance the value of a story by complementing a good-tho-unpictorial story with fine illustrations.

In an effort to follow the evolution of s-f art in the past, and project into the possibilities of the future, a listing of representative artists' features is given below, tho no attempt has been made to reproduce samples of their work, as most fans will have access to files or memory to recall the illustrations.

To Frank R. Paul must be given credit for his wonderful moods and scenes of other worlds and times, for he was one of the first of the s-f magazine artists, a standard, an ideal, and pioneer for many years, despite his usually stiff and cartoonish figures - but who could argue with the over-all alien impressions he could dream up? Among the earliest also were Wesso and Morey, who had some good points, notably fairly logical pseudo-scientific machinery, tho again the results might be very amateurish or sketchy. And speaking of machinery, who could forget the amazing machinery of Dold, almost aesthetic in its pseudo-functional design fitting the super-science story he was so good at illustrating. Another old standby, Orban, with a sketchy tho realistic style, without a definitely distinctive technique, yet perhaps one of the more believable artists.

In the realm of fantasy, Finlay, Cartier, and Bok were and are favorites, far superior to many of the war era and later who were quite sloppy in effect. Then there were notable examples in other magazines sometimes printing s-f, as Blue Book's illustrations for "When Worlds Collide" about twenty years ago, beautiful line work by Joseph Franke, a technique later developed with more precision by Charles Schneeman. I remember some very fine illustrations in this magazine not too many years ago by Charles Chickering for Nelson Bond's story, "Another World Begins", a first-man-and-woman story with beautiful figure drawing. Leyden Frost with his strong lighting effects on landscapes, and realistic looking machinery is impressive, and this type of lighting is used to advantage by Bok. And of course, to many old timers, J. Allen St. John is the spirit of Burroughs' work on Tarzan and the Mars series, with a pleasing sketchiness and spontaneity to his figures and moods for these fantasies. Another artist who in some of the older Buck Rogers cartoons presented a series of other-worldly scenes and animals, perhaps inspired by Paul drawings, was Dick Calkins, perhaps not too logical at times, but with a fine futuristic mood. And last, Alex Raymond cannot be forgotten for his anatomical drawings in his early Flash Gordon strip. What a shame that his fine talents could not have had a better story, or be used in regular s-f magazine illustrations!

Perhaps youthful nostalgia more than pure artistic qualities causes me to recall many of the above, but I feel that each has points of value in the field, and I am sure that many will agree with me, if they have grown up with s-f during the last twenty-five years.

A newer trend which I believe sometimes has more value than action illustration is the symbolic art used more now than in former years. Probably foremost is Alejandro with a fine group of covers for Astounding, some of which were fine symbolism, others semi-symbolic but suggesting a mood depicting man's place in the elements. Rogers has been very successful using symbolic combinations effectively, in addition to usually fine illustration work. Calle, with a very distinctive line technique, probably scratch-board simulating woodcuts, presents a bold tho pleasant treatment with a design-like anatomy that wears well in his better work. Lynd Ward in a volume I have seen of "Frankenstein", used woodcuts to powerful effect, and Vassos in his projection of the future, "Ultimo", posterized to perfection, with a powerful designed composition. The vast possibilities of this symbolic art have only begun to be explored, so that more progress in this branch may be noted in the future than in illustrating action pictures.

From the foregoing, we might gather some aims for the future: Good art work to appeal to new readers of s-f, more graphic picturing of story setting or mood; a more definite decision between inspirational and sensationally morbid art, illustration and symbol-

ism, depicting action versus mood. Among the bad illustrations, a few points should certainly be avoided: the Bug-eyed-monster school, which should not even be mentioned here, and which seems to be dying out; the unclad-beauty-in-empty-space, fib fare for sex-starved idlots; and the so-called new trend of Galaxy for a new departure from the hackneyed illustrations of the past (a good idea; however, in my opinion, they have succeeded in publishing a vast quantity of crudely finished work, highly reminiscent of the war-time era of Astounding, perhaps as low as s-f art has sunk.

In the interior black-and-white illustrations, a number of qualities other than the artist's conceptions go into a pleasing and/or effective picture. Composition and skillful working into a layout can make or wreck the effectiveness of a two-page layout, especially. Pleasing tonal values can give a pseudo-photographic quality to a drawing, as in some of the better work of Wesso, Schneeman, Leydon-frost, Dold, among others - an effect usually achieved thru use of textured paper and litho crayon. Schneeman developed a beautiful line work which was forceful and pleasing - an example of realizing the limitations of a medium - pen and ink - and making more than the most of it. And for textures (and beautifully drawn, realistic people), no one can come close to the masterful Finlay - tho one does tire eventually of floating powder puffs, squiggly-line machinery, overgrown snowflakes and other stock items of his fancies.



I have always admired the strong highlighting effect of Bok's which have an air of solidity; even tho the subjects depicted are often quite fantastic, there is almost a feeling that the objects can be touched with the hands. A true drawing (to quote the definition of an authority on drawings) delineates the edges of objects, rather than predominating tone values, and under this heading would come the unusually clear style of the popular Cartier. Many people I know do not like his caricature of faces and figures (tho I find them forcefully exaggerated at times) but still admire the clean quality of his work. Another whose use of line is rather effective is Pete Poulton, tho most of his simpler drawings appear in physique magazines; carrying this style over to his s-f illustrating might help to dispel the gloom of many of the more messy artists, as I feel that his clean lines are as effective at times as those

of Cartier's, tho with a slightly different technique.

In many of the arts, such as sculpture, music, literature, the theatre, etching, etc., the limitations of available material or tools in each fairly sharply defines the possibilities of expression, and so the limitations of the black-and-white illustrations tend to bring out the individual artist's distinct mechanical use of the tools more than paintings in full color, resulting in a wide variety of techniques. Certainly an art editor might use more judgment in choosing a suitable artist for each story. A little something called character is present in the finer art work printed and needed, and until the poorer pulp type can be eliminated, I might agree with the Magazine of Fantasy and Science Fiction, using no illustrations - I

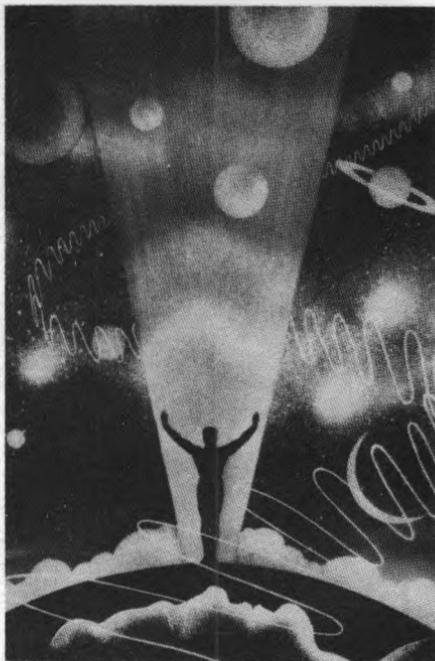
feel that there is something missing here, but also that no art work is better than a depressing, sloppy type.

Many of the paintings and drawings done for s-f could very well be hung in fine - arts exhibitions - the exquisite pen work of Finlay, the linear design of Calle', symbolic paintings of Alejandro, montage effects of Rogers, and of course, the remarkable astronomical art of Chesley Bonestell. A certain amount of reluctance on the part of the museum masters would probably be displayed due to these works having been done for a purpose, rather than just for beauty's sake - but along with the other artifacts of our civilization such as chairs, vases, urns, etc., that are regularly on display and certainly once had a functional use, these things helped form and mold our culture, and perhaps it will not be too long before it is recognized that s-f and its art will have helped at least in a small part in evolving man's interest in himself and his cosmic surroundings toward the future.

As much as some new development in mathematics or science may change things and develop new concepts, so may creative art of the future develop new relations to the Universe around us. Our appreciation of art, music, literature, science may undergo considerable evolution due to people's changing attitudes - a change that more logical, thought - provoking s-f may help to bring about. Then, rather than being a superficial added feature to a story, a really clear, lucid interpretation in s-f art can add much in this development. If ever there was a time when clear thinking was necessary to survival, it is now, and a clear picture of the situations encountered and predicted for the future will be of great value toward unfurling Man's practical imagination in his race against ignorance, stupidity, befuddled impressions, and dogmatic beliefs.

It is customary to think of science fiction art in reference to the printed word, but with the widening scope of the various mediums that are now taking to this prophetic field, such as television, films, and the stage, the ap-



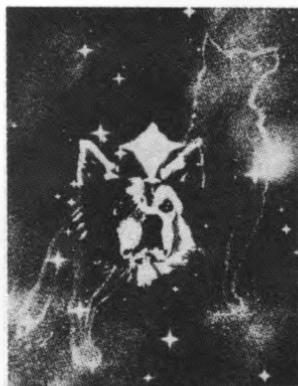


evision have been limited more to actions depicting people alone, with rather meager backgrounds, but the type of stories presented here could use more meaningful art direction. What the future will bring in these various mediums is hard to tell, but I believe that the films have more flexibility, and time will develop techniques that will present scientific accuracy with artistic original imagination. My own future is being planned toward many experiments in this latter field, using scientific and s-f themes, inspired and accompanied by imaginative music, not depicting a series of dramatic events so much as presenting the moods and feelings encountered in an aesthetic approach to the universe and the future.

A trend the last couple of years is the use of symbolism in s-f art, though the old symbols are getting worn in spots. There must evolve a balance between using old familiar symbols as atoms, etc., contrasted with more subtle, original symbols - not so easily recognized individually, but collectively in effective compositions, a vast improvement over the rapidly-becoming hackneyed symbols. Some of the illustrations accompanying this article (now included in a booklet, "Approach to Infinity") were originally done for an exhibit in a Los Angeles art theatre. They represent an early step in my own attempt to evolve perhaps not a new art form or technique so much as a means of communication of thoughts and concepts that I feel I may be able to express in pictorial form more effectively than in words. What techniques other artists will develop in the future I do not know, and much will depend upon the editors' use of their work (artists often have ideas that editors do not take to).

My own plans for the immediate future are fairly well defined, and already in progress: "Fantasy in Hands", experiments in photo-

plication of new ideas for this art will greatly enhance the value to the consumer. The designing of background sets and logical surrounding atmosphere for these mediums is most important in presenting a clear picture to the audience, for obviously a poorly-thought-out setting (as in some of Hollywood's cheaper science-fantasy films) will greatly hinder the progress of bringing logical s-f themes to the larger public. Chesley Bonestell's magnificent settings in "Destination Moon" gave a realistic impression that far surpassed the faked scenes and science of the cheap imitators. Walt Disney's prehistoric evolution scenes in his "Fantasia" presented this subject with thrills a-plenty - but with a scientific reserve which I am sure no scientist would find fault with, in marked contrast with the usual "lost world" type of thriller. And though the film "Stairway to Heaven" was fantasy, the astronomical sequence left nothing to be desired in realistic mood. The stage, and staged tel-



montage for Edythe Hope Genee's book of poetry, "Sequins on Calico"; a symbolic autobiography called "Dogstar", with drawings and photo-art, growth of love for nature and astronomy thru having a natural, uninhibited pal, a friendly dog; "Pioneers to the Stars", a series of 25 spatter-work drawings, inspired by the disgustingly sensational and demoralizing articles devoted to reaching the Moon to bomb the Earth; more photo-montages in the manner of "New Horizons" (which graces this issue's cover - ed.) and "The Challenge", two prize-winners; and movies in the Disney manner, based on the theme of showing Man's relation to Nature and the Universe, inspired by great symphonic music as a background, and presented with a poetic approach - two of these films, "Symphony of the Surf" and "The Seasons" being finished at this time.



Beyond these art projects the future is vague - undoubtedly by then other artists will have produced new techniques and ideas which will influence my work, and perhaps I am not too vain to suggest that my experiments might be of value to others. Stick around a few years and we'll take stock again. There'll be some changes made, I feel sure - and I hope for the betterment of the field and of Man's creative imagination.

* * * * *

(All of the illustrations accompanying this article are the work of the author. Their titles are: page 17, Evolution (and the handsome aggregation of muscles in the corner is Morrie Dollens himself); page 19, Pioneers Again; page 21, Symphony of the Stars and Dogstar; page 22, Starlight Yearning. The editor thinks that apologies are due both the artist and the readers because of the inadequacy of presenting these pictures so greatly reduced.

A NOTE TO FANTASY ADVERTISER'S MOST LOYAL READERS

By way of experiment to determine how well Fantasy Advertiser would sell in bookshops, we recently ran a small ad in the trade journal, Antiquarian Bookman, offering gratis copies of this issue to every bookseller requesting them. Those book shops who successfully dispose of their copies of this issue will probably carry the magazine from now on. This, if I may call your attention to the obvious, will be a very good thing for the magazine and of some value to the readers, too, in that increased circulation will lead to improvements in the magazine.

The ad in AB, however, probably reached few booksellers who display new books exclusively, yet they are the ones who'd be most benefited (because the publishers' ads and reviews should stimulate their new book sales) by FA's being sold in their shops. Wherefore it would be muchly appreciated by this unworthy person if some of you who frequent our bookseller friends would show them your copy of this issue and tell them of this offer: By merely sending me a postal, they may receive a quantity of copies of this (or the next) issue, and so may determine for themselves, and at no cost, whether or not they want to stock the magazine regularly. Many thanks. the editor

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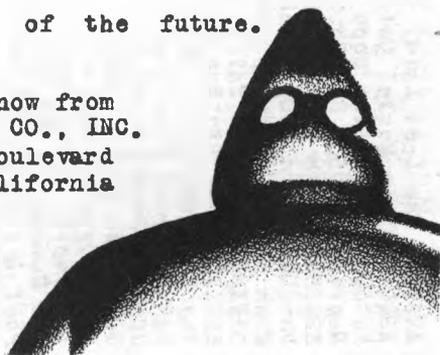


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Book Reviews

The Moon is Hell

by John W. Campbell, Jr.
Fantasy Press, 1951, 256 pp, \$3

Back in the old Gernsback days the science fiction public included a certain proportion of earnest and outspoken readers who clung doggedly to the idea that science-fiction had something to do with science. Like most faiths, this one derived more from the ideal than the actual world, and needed but little to keep it alive. One story every month or so that managed to present an extrapolation of present knowledge without committing mayhem upon the most elementary facts of physics or chemistry was enough to keep burning the little flame of hope that some day writers would get the idea that scientific plausibility was the basis of science-fiction, that someday that potentially great art form would be handled the way it should be.

This group wrote letters to the editor almost as steadily as the present-day fans, and quite as vehemently. Their most bitter complaints were not about cover artists or ragged edges, but about infractions of this plausibility principle, for which they had an eye as sharp as that of Anthony Comstock for infractions of another type.

One of these readers (and writers-to-the-editor) was named John W. Campbell, Jr. One wonders if Campbell may have been thinking of those good old days when he wrote "The Moon is Hell". It is not necessarily the sort of story that you would have been likely to find in the magazines of that era, but the sort that you would have liked to find.

The story line is fairly simple, with a minimum of plot-complications. The first expedition to the moon is stranded there when the relief rocket which was to take them back crashes on landing. Their reserves of food, water, and air

are completely inadequate to enable them to survive until a second rocket can be built. The thirteen members of the expedition can either die at once, or turn to the monumental task of winning the necessities of life from the sterile lunar rocks. You may think that this is quite impossible - until you have read the book. As a matter of fact, after you have read it there may still linger a slight doubt as to whether, on a world that has had from the beginning so little water that metallic carbides and nitrides remain undecomposed, there would still be enough to insure a supply of hydrated calcium sulfate. But granted this, and the advances in chemistry that may be expected in the next thirty years, and the determination of a group of men faced with such a job, the rest follows as reasonably as an equation. So much so that a chemist is likely to wish that the author had taken time to write out some of the reactions and include a few diagrams of the apparatus used.

It might be said that here is a science novel in which science is the hero. It's a good formula.

The book also includes "The Elder Gods", a novelette reprinted from Unknown. The science in this piece, although not entirely absent, is kept well in the background, where it fits well enough in a story of adventure in which it is human material rather than geological that must be shaped to fit men's needs.

Hannes Bok has also demonstrated his versatility by doing a very convincing astronomical piece for the jacket.

Clyde Beck

Renaissance

by Raymond F. Jones
Gnome Press, 1951, 255 pp, \$2.75

Renaissance is not a great book...there are strong doubts in the mind of this reviewer that it is even a good book, for the it-

Books

tings are unreal, the characters are stereotyped, and the plot is completely incomprehensible.

The book is cluttered with characters and organizations, each dedicated to one or more "causes", each going about a mission in an individual manner, giving the plot the appearance of a badly worn fishnet.

Once located, the plot would seem to be the return of those scientifically-minded individuals separated from the remainder of humanity by a mechanical selector created a thousand years previously by Richard Simons, a well-meaning scientist who thought it best that the two worlds of scientist and layman be separated until such time as the latter was competent to develop along technical lines. Ketan, a young scholar from the world of science, attempts to bring about this reunion while the Statists, who control the world of laymen, attempt to prevent it. The cloak and dagger routine which follows is something to behold! One character seems to change sides before the eyes of the reader at least half a dozen times. He is first a villain, a hero, a villain...until the reader loses faith in his own judgment.

Illogical plotting, poor craftsmanship, and a lack of sound science characterize this book, yet it is worth the reading if only for its theme.

Mr Jones had something to say and has managed to make his voice heard above the shouts of his too-numerous characters. Truth, Jones says, will die if hampered by restrictions. If the study of one science be curtailed by taboos and regulations then all sciences suffer. One restriction leads to another, and that to another, until a warped and worthless pseudo-truth emerges. Such truth, when employed by man, leads inevitably to a distorted civilization.

Mr Jones' conjecture is well worth much reflection. It is regrettable that he did not realize this and spend a few more hours reflecting upon the story before its publication. It must be remembered, however, that this story

is a reprint from a magazine, and time when craftsmanship in science fiction was not regarded in the same light as it is today.*

Carolyn Gaybard
*(in Astounding Science Fiction,
33: 5-6, 34: 1-2, July through
October, 1944)

Rogue Queen

by L. Sprague de Camp
Doubleday, 1951; 222 pp, \$2.75

This is de Camp's latest and has not seen printing before this publication. It is typical de Camp, right down to the foreign words used with inconsiderate abandon. It is not one of his better stories.

The tale concerns an alien race on an alien planet - a peculiar bee-like folk with warrior women, a succession of queens and drone-males. The home of the story's heroine is threatened with invasion by other bee-people when a space ship from Terra lands in their midst.

There is some business with hormones towards the end of the story whereupon the girl bee-people (NOT b-girls) find their figures filling out. It isn't too terribly exciting, but de Camp fans will want it anyway.

Russell Leadabrand

The Green Hills of Earth

by Robert A. Heinlein
NY, Shasta, 1951; 256 pp, \$3.00

These are for the greater part marginal stories. Two of them first appeared in Astounding Science Fiction, the others in slick or semi-slick magazines - and with little or no doubt were written specifically to sell to slick markets.

There are sometimes two principle differences between slick writing and pulp science fiction writing. One of these differences is that of degree of literary craftsmanship. On this count, the slicks have higher minimum requirements. This is not to be construed as meaning that the pulp editors do not seek the smoothness of Heinlein's style - they do (Heinlein's later pulp writings are quite as literary as his slick stories) but they will

settle for less.

But it is my opinion that some of these stories would not have been acceptable to John Campbell. This is because of their conformance to slick requirements as regards the second point of difference - the nature of, or concentration of the s/f elements. For some of these are not s/f stories so much as they are very neatly standardized slick magazine stories transcribed to future settings. H. L. Gold has pointed out that s/f is not produced merely by exchanging six-shooters for rayguns, horses for rocket ships. Just so, a tale of a man's battle with his fear of heights does not become s/f when the root of his phobia lies in a fall he took through space rather than air ("Ordeal in Space", originally in Town and Country). This is strictly from formula slick fiction and may be found in a present day setting on the newsstands almost any week.

The same may be said of a few others in this collection. "Space Jockey" (SatEvePost) is slick formula stuff BUT with the surprising addition of a stiff a dose of space flying technique as ever you'll find in Astounding. "The Black Pits of Luna" (Post) and "Deilah and the Space-Rigger" (Blue Book), not being similarly endowed, are no better s/f than "Ordeal in Space".

It is not my intent to say that all s/f must be of the "gadget" variety. The gadget story, or "pure science fiction" by Hugo Gernsback's definition (though Campbell, in the second decade of s/f magazines, surely presented as many - and better ones! - as did Gernsback in the first decade), is seldom come by - the sort of thinking necessary to its creation doesn't come easily. No, what I do mean is that the conflict, the protagonist's problem is, in s/f, one which does not confront people in ordinary circumstances today. I say "ordinary circumstances" for, just as all future fiction is not s/f, neither is all s/f future fiction. The s/f problem might exist today, but the solution does not - and the problem is not ordinary.

But if some of these stories do not have many positive s/f qualities, neither do they have

negative, that is, mistakes, impossibilities. So one may not easily say that Heinlein's talents have here been wasted - a writer without a comprehension of scientific method would have gone widely astray in attempting these stories. Just as a scientist doesn't tell all he knows in writing s/f, an s/f writer may idly cruise through a story of the future without writing s/f into it. But his mastery of the more demanding s/f craft will show thru.

The yet-to-be-mentioned stories, I think, would have been assets to anyone's science fiction magazine.

The two from Astounding are the longest and among the four really outstanding items in this collection. "Logic of Empire" takes place in slave labor camps on Venus and says a great deal about its title subject. "We Also Walk Dogs" concerns a sizable commercial enterprise whose services are limited only by the farthest frontiers of legality and possibility.

"It's Great to be Back" (SatEvePost) tells of a man and his wife who return to Earth after a hitch at Luna City. This is a little gem of a yarn. The argument here is nothing more than that lunar colonists might prefer to live in the moon. The appeal is to the emotions more than to the intellect. But my "problem" definition of s/f, if acceptable, easily embraces this story.

The title story was the author's first in the Post. Thru anthologization and a memorable presentation on "Dimension X" it has become familiar to most of us. It might well have been a sea-going yarn, but the way this writer makes the men who ride the space-lanes come alive is a rare pleasure to observe.

Heinlein has suggested that "speculative fiction" is a more apt term than science fiction; and, quantity of syllables aside, I prefer it. The gadget, or old school s/f story becomes one sub-head under this classification (e.g., what would happen if the scipionic nerve of the underslung iodothorkus were subjected to rhtalattamitic radiation, with some good, solid biological extrapolation applied); whereas,

Books

with the gadgetry applied rather than invented before cures, we have the type, what would happen if (when?) 80% of humanity are killed by atomic warfare - which is different in degree but not in kind from, what will happen when lunar colonists return to their Earthside homes. It might be called 1st and 2nd order speculation. The field of the 1st order space flight story (discussing means for its accomplishment) has been rather well mined. The 2nd order space (and extra-terrestrial) story (considering what will happen to humanity when it is realized) is a much richer field, and Heinlein its most successful prospector.

These stories are of the 2nd order of speculation, in a low concentration. In the two from ASF the concentration is greater - but I like them all. Can't a cigar smoker enjoy an occasional cigarette?

George D. Martindale

The Undesired Princess

by L. Sprague de Camp
Fantasy Publishing Co., Inc.,
1951, 248 pp, \$3.00

Those who are familiar with de Camp's deft handling of the mutual readjustments that ensue when a matter-of-fact and essentially unheroic protagonist, finds himself projected into a preposterous world will need no elaboration of the statement that here is de Camp at very nearly his deffest to date.

The world into which Rollin Hobart finds himself projected is even more matter-of-fact than he. Hobart is prepared to admit the validity of two-valued Aristotelian logic as a limiting case of more general logic, as for instance the circle may be considered the limiting case of the class of ellipses, but hardly ready to confront the special case itself.

And the World of Logaia is that case. There a thing either is or it isn't. Cone-shaped mountains, for instance, are the shape of ice-cream cones upended on a

table, and the social lion is the kind that wears fangs and a tail. And of course sits around drinking buckets of tea - from buckets. The hair of the beautiful red-haired princess is red. No need to multiply instances - de Camp does it as slickly as with a slide rule.

Throughout the sanguinary and fulminant events that follow when the ascetic Hoiman drags him away from his office to do battle with the andro-sphinx for the hand of the beautiful princess and half the kingdom, Hobart maintains his character as a sadly put-upon man who wants no part of princess or kingdom, but only to be allowed to get back to his office and get on with his work. In spite of bloodshed, behemoths, coronation, and eventual apotheosis, he remains not exactly a stubborn person, but one who knows what he wants - and nevertheless gets it after all.

The whole situation is utterly trivial, and utterly entertaining.

"Mr. Arson", the short piece that fills out the back of the book, is a demonstration of the thesis that a little knowledge is a dangerous thing - especially as regards a home-study course in nigromancy. It sets forth a rather unusual method of fighting fire with fire.

Crozetti's BEM, which shares the jacket design with the red (sic) - haired princess, is very charming too.

Clyde Beck

The Toymaker

by Raymond F. Jones
Fantasy Publishing Co., Inc.
1951; 287 pp, \$3.00.

During the last several years there have been two or three distinct story cycles in the better magazines. One of these was the "gadget" type story that played a big part in the Astounding table of contents during the early 1940's.

One leading exponent of this type yarn was Raymond F. Jones, former EE, radio ham, and weather expert.

This collection of stories includes some of Jones's best gad-

get stories; certainly a couple of my favorites.

"Model Shop" & "Deadly Host" fall into this last category. They both are well written, expertly colored by an engineer who knows his engineering, and pleasant to read.

"Model Shop" deals with the baffling goings-on in the model shop of a large engineering plant. When the engineers discover part of their model work is being done by visitors from another time... well, it takes a neat twist for an ending to solve this problem.

"Deadly Host" reminds me pleasantly of "Mechanical Mice". The story idea is similar, the treatment is fresh and new.

Another pair of stories, "Utility" and "Forecast", rate second to the other two, but are first rate, genuine science fiction, with the accent on the science. "Forecast", a weather problem story, discloses Jones's earlier interest in the art of weather forecasting.

The title story and "The Children's Room", which complete the volume, are constructed of that same fey stuff of which Bradbury and Kuttner construct their fabulous tales. "The Toymaker" is remarkably fine fantasy...fantasy with a message.

All these stories except "The Children's Room" (which first appeared between Ziff-Davis covers) are from Astounding.

This collection of much-better-than-average stories is strongly recommended.

Russell Leadabrand

Space on My Hands

by Fredric Brown
Shasta, 1951; \$2.50

This book should endear Fredric Brown to science fiction readers much as his excellent detective novels have done to followers of that field.

His unique, whimsical style makes for entertaining reading. Nine delightful tales, of which three have been reprinted elsewhere, comprise the book; these are: "Something Green, Pi in the Sky, Crisis, 1999, All Good Bems, Knock, Daymare, Nothing Sirius, Star Mouse, & Come and Go Mad".

In these stories such ques-

tions arise as: What would you do if shipwrecked alone on a strange planet? What would you think if you saw the stars changing places

if shipwrecked alone on a strange planet? What would you think if you saw the stars changing places? How would you entertain five BEMS? And how would you act if the last woman on Earth said she wouldn't marry you if you were the last man on Earth - which you happened to be?

Malcolm Smith's jacket design adds much to the book's attractive appearance, making it well worth the price asked.

Neil Barron

Bob Troetchel and Ev Winne are compiling a "Checklist of Fantastic Literature in Paper-Bound Editions". They have data on over 500 titles of s-f, weird, fantasy, and borderline items in these genres. They are interested in hearing from collectors of paperbacks and pocketbooks who have information on the Frank Reade Library, Tauchnitz paperbacks, Canadian p.b.'s, and the older British and American items as well as foreign titles and fan booklets. You'd be doing us all a service to communicate whatever information you have to Ev Winne, c/o John Nagle, 182 State St., Springfield, Mass.

As an antidote to Life - the magazine, that is, which several weeks ago ran a rather offensive article about science fiction and its attendant culture - I suggest a reading of an article, "Danger - BEMS at Work", in the July issue of Park East. Written by a staff writer of the magazine - which is a sort of New Yorker's New Yorker - this lengthy piece is the most comprehensive and fairest discussion of the topic for general readers that I've encountered.

"Progress in Science - Fiction: No Boom, but a Solid Market" is the lead article in the August 11th Publishers' Weekly. Here is presented the interesting fact that many slow-selling s-f titles will move consistently for several years.

the editor

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CLEARANCE SALE OF SCIENCE FICTION, FANTASY AND WEIRD MAGAZINES & BOOKS... THESE MUST GO AT THESE UNHEARD-OF PRICES, REGARDLESS OF THE LOSS!

This is a monet-raising sale. I have already disposed of some of my collection, but now out goes the rest. I need the cash now so prices do not matter - so long as the items sell fast

There will be no wait - magazines will go in the mail the same day I receive your order. I will pay the postage out of my own pocket. But first come, first serve. You'd better list second and third choices. This sale is designed to go over in a big RUSH.

UNKNOWN

Only a few of this magazine left in my collection, but some of the best issues:

March, 1939 THE FIRST ISSUE, Sinister Barrier
April 1939 SECOND ISSUE, Ultimate Adventure
May 1939, THIRD ISSUE, Return from Hell

These three are in GOOD condition, and the go to the first order I receive,
ALL THREE FOR ONLY.....\$3.25

October 1943, Book of Ptath, reading copy. 25c
Feb. 1943, Wet Magic, 2 copies with no cover
1 copy torn cover.....ea. 25c

Dec. 1942, Sorcerer's Ship (issue with that typo error on content page) torn cover 30c

REMEMBER, FIRST ORDER TAKES 'EM, I PAY POST

FAMOUS FANTASTIC MYSTERIES

Herein were printed some of the all-time classics, the really great stories, & I am offering them at COMIC BOOK PRICES! Most of these are in EXCELLENT CONDITION, several of them have never been read... they were bought during the War years and carefully stored. Now out they go at less than half of the usual asking price.

Feb. '40 Man Who Saved the Earth, Moon Pool, an outstanding early issue.....30c

March '40 1st part of Blind Spot, Merritt 30c

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Jan. '40 Merritt, Radio Man, good issue...35c

May-June '40 Three Lives of Old French by Merritt.....35c

Dec. '39, a good old one, Merritt, Flint, Farley, good condition too.....35c

Feb. '42 Citadel of Fear, fine story.....30c

June '42 CLASSIC Burn Witch Burn.....35c

Apr '42 Radio Planet & The Ant Men, Farley 30c

June '44 GREATEST ADVENTURE, excellent story by John Taine, real item, this...my price 40c

Feb. '46 BEFORE THE DAWN, also Taine, again the price is fantastic.....40c

OR TAKE THE LOT, ALL 11 OF THEM.....3.50

AMAZING STORIES

The grandpappy of them all. I've only a couple left of them

Apr 37 contains Shifting Seas by WEINBAUM, I think this was the only story that Weinbaum ever had in the magazine when it was at its nadir in those days, no cover, but a real collectors item 25c

June 45, Thought Records of Lemuria, Shaver 20c

May 46 Masked World, Shaver.....each 20c

The last one

AMAZING STORIES ANNUAL

no cover but in perfect condition other than that. This is the last from a stack I bot at the Fresno Book Store in the early '30s. Some were bound and sold for as high as \$10 only recently...this is the last one I have, contains Mastermind of Mars by ERB, Burroughs, etc. and it's gone for...1.10

Ever hear of DYNAMIC SCIENCE STORIES well, here is Vol. 1 No. 1, Feb. 39

plus four of the first MARVEL SCIENCE STORIES Aug & Nov. '38, Aug. & Dec. 39 Some excellent Burks stories in these all these in excellent condition,

The lot 1.10

WEIRD TALES

This group of Weirds are from 1938-39, when LOVECRAFT was on top, when Finlay was doing some of the most lush Weird cover's I've ever seen, and when you could always find good yarns by Bloch, Howard, CASmith...these were good years for the magazine...and these are good prices...you won't find them matched anywhere

Jan. 38 Lovecraft in this one 30c

April 38 Beautiful Finlay cover, inc. stories by Smith, Lovecraft verae 30c

May 38 Lovecraft, Howard 20c

Sept 38 Blackwood, Howard, Lovecraft 20c

Dec 38 Howard 20c

Jan 39 CASmith 20c

Feb 39 Smith, Howard, Lovecraft 20c

OR THE GROUP, 7 IN ALL 1.60

STRANGE STORIES

There weren't many issues of this weird story magazine published bi-monthly from Feb 39 The first four issues, good condition 95c

A few hard cover

SCIENCE FICTION or allied BOOKS

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NO HIDING PLACE, " , fine..... 1.00

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NO PLACE TO HIDE & HIROSHIMA both exc 1.00

OR ALL ELEVEN BOOKS TOGETHER FOR ONLY \$9

MORE OF THESE BARGAINS AT BOTTOM OF NEXT PAGE!

THRILLING WONDER STORIES

This group of TWS comes from comes from the very early days of the magazine when it made the GREATEST impression on its readers. This was the period when WEINBAUM was writing for the magazine and doing some of his best work, when Simak and Kuttner were on the way up, when my old FAVORITE ART BARNES was turning out some of his unapproachable prose. This was the real GOLDEN period of TWS...the prices I am asking for these fine magazines is but a handful of dross in return for hours of enjoyment of the finest stf writers of the day

Feb '38 includes Life Eternal by Binder 20c

June '38 Dual World by Barnes 25c

Aug '38 Doom World by Kuttner 25c

Oct '38 Satellite 5 by Barnes 25c

Dec '38 Star Parade by Kuttner 25c

Feb '39 Hal K. Wells shone in this 20c

Apr '38 Simak in this issue 20c

June '39 NOW HERE WAS AN ISSUE Dawn of Flame by Weinbaum, Ultimate Catalyst by Taine, E. E. Smith, Finlay illustrations 40c

Aug '39 O. A. Kline, R. M. Williams 25c

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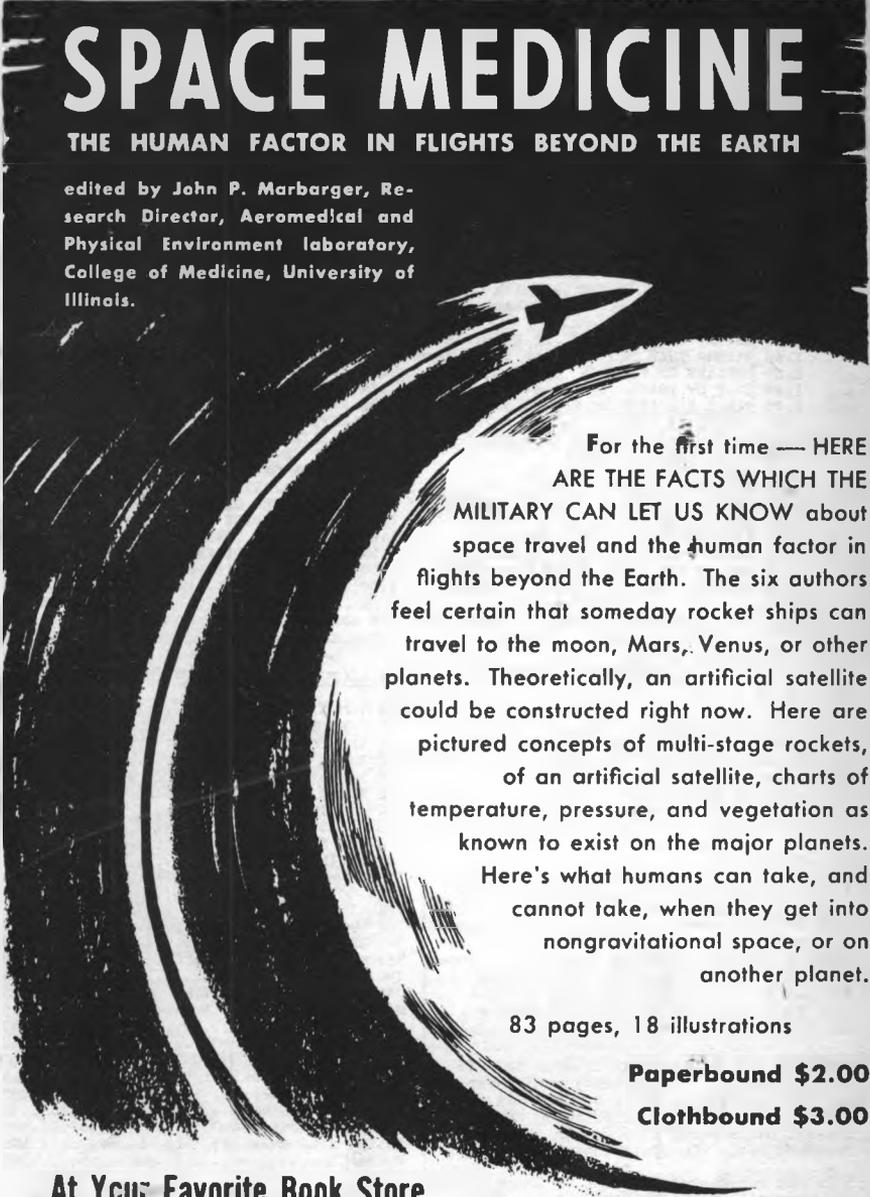
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