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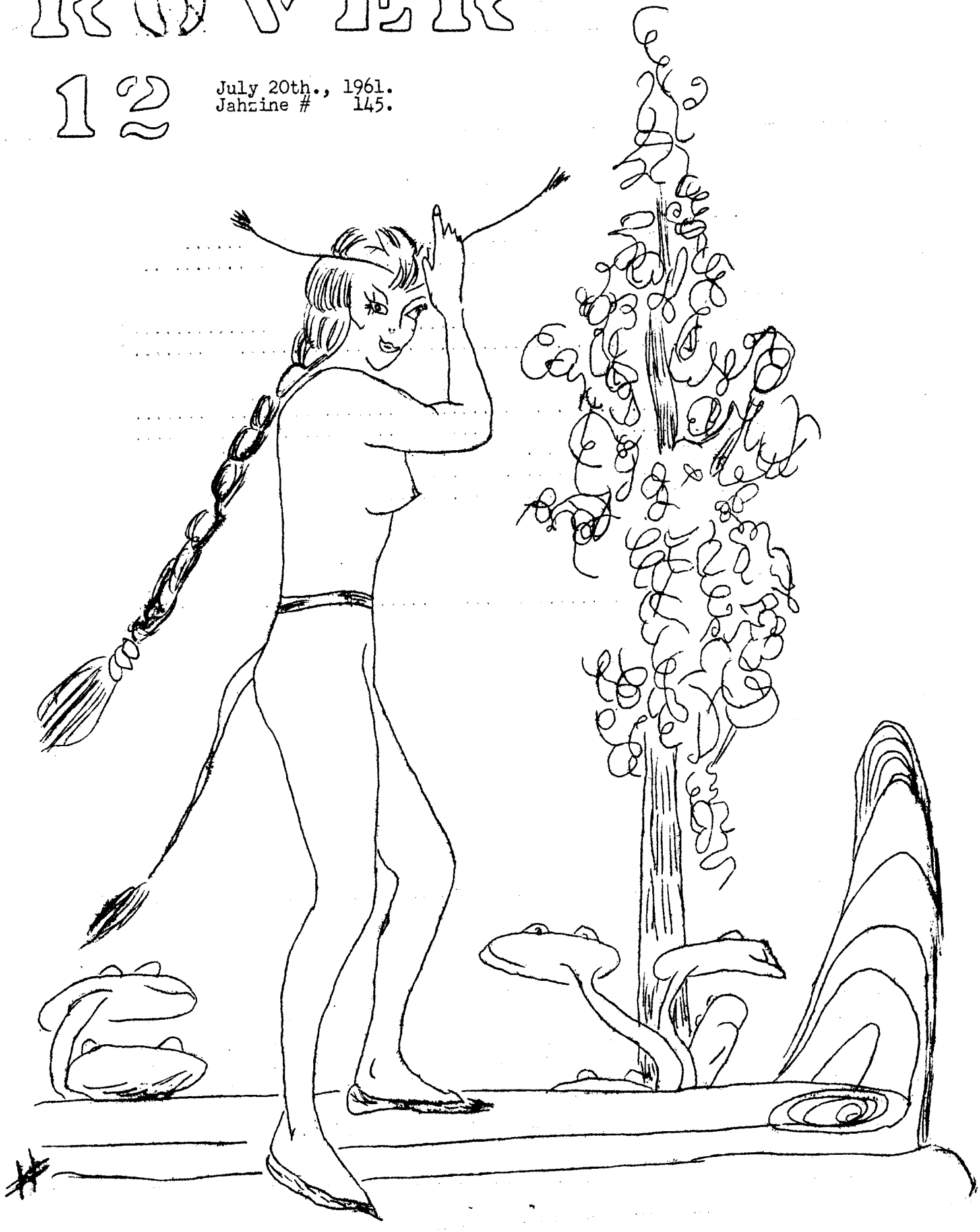

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THE DEVELOPMENT OF SCIENCE FICTION

BY

CHARLES GORDON WAUGH.

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PREFACE

Science Fiction is a unique genre in literature. Its title means many things to many people. Its subject matter ranges from BEM's (Bug-Eyed Monsters) to atomic research. There are magazines which are sheer trash, and there are those which offer some of the finest short stories of the century. There are paperbacks with cover designs that have to be hidden under the mattress, and there are the classics, 1984 and The Demolished Man. There are writers who know little of science and write solely to make money through the senational; there are others who are gifted scientists who write mainly as a hobby and as relaxation from their arduous professions. There are readers who seek only escape and thrills, and there are college graduates and brilliant critics who have sf as a hobby.

Science fiction has its casual readers and its devoted fans; estimates of its readers range from two to six million. Fans hold regional, national, and world conventions. Fan clubs -- city, state, national, and international - are devoted to the various branches of sf. Publishing houses put out professional journals ("prozines"); fans put out mimeographed journals ("Fanzines"). Fanzines offer opportunities for amateurs to publish their their writings - in fact,I have two offers now to publish this manuscript! Avid fans also correspond with other fans all over the world.

I have written this research paper as a background to a detailed study of modern sf which I hope someday to do. By trading the development of science fiction, I am defending myposition as a reader, a collector, a writer, and a devoted fan, of the best in this unique field of literature.

INTRODUCTION

It is impossible to present the thousands of years of the development of science fiction in a paper limited to a few thousand words. Consequently, I will deal only with the main trends in the genre and with its outstanding and most influential writers and writings. Thispresentation, therefore, precludes the whole fascinating field of fantasy, which is often grouped with sf and with which it is constantly being confused by the layman (1)

I have arranged the development chronologically. The first period is a long, amorphous one of three thousand years in which the roots of sf were forming. It was not until the "century of three" that real sf began with erne and Wells, those writings flowered into modern sf, a genre worth studying as a branch of literature.

For those readers of this paper who are not sf fans, I submit the following list of twenty-five books which I feel should be in the library of anyone interested in reading the best of science fiction:

1. Across the Sea of Stars, A.C. Clarke
2. Adventures of Time and Space, ed. Healy and McComas
3. The Astounding SF Anthology, ed. J. W. Campbell, Jr.
4. Best Of Science Fiction, ed. G. Conklin
5. Brave New World, A Huxley
6. City, C. Simak
7. A Connecticut Yankee in King Arthur's Court, by Mark Twain
8. The Dem olished Man, A. Bester
9. Foundation, I. Asimov
10. From the Earth to the Moon, J. Verne

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(1) Fantas y either denies the real world in toto or makes the prime basis on one or more admittedly false premises (fairies, talking mules, Mickey Mouse).

Science Fiction always accept all the real world and all human knowledge (no matter how seemingly fantastic) as the basis for fictional speculation.

11. Gladiator, P. Wylie
12. Gulliver's Travels, J. Swift
13. The Humanoids, J. Williamson (pseud)
14. A Journey to the Center of the Earth, J. Verne
15. More Than Human, T. Sturgion (pseud)
16. 1984, G. Orwell (pseud)
17. The Portable Novels of Science, ed. D. A. Wolheim
18. Seven Famous Novels, H. G. Wells
19. The Short Stories of H. G. Wells
20. Strange Ports of Call, ed. A. Derleth
21. The Treasury of SF Classics, ed. H. W. Keubler
22. To the End of Time, O. Stapleton
23. Triad, A. E. Van Vogt
24. 20,000 Leagues Under the Sea, J. Verne
25. When Worlds Collide & After Worlds Collide, Wylie & Balmer

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Throughout the centuries science fiction has developed concurrently from three main roots (1) the strange adventure tale, written solely to entertain the reader; (2) the utopia, written to stimulate intellectual concepts and/or to satirize existing cultures and mores; and (3) the science story, written to extrapolate the physical and/or social sciences.

The first root, the strange adventure tale, began with Homer's Odyssey (1200 B.C.). This story concerned the encounters of Odysseus with strange cultures (the land of the Lotus Eaters) and stranger monsters (the one-eyed Cyclops, Sculla, and Charybdis) as he returned from the Trojan Wars, although this epic had no real historical basis. As the "forerunner of the space opera," (a)today its influence can be seen in such stories as Van Vogt's The Voyage Of the Space Beagle. Indeed, if Odysseus were placed in a rocket ship and the islands he visited were changed to planets, the Odyssey would be the greatest space opera of them all.

The second root, the utopia, began with Plato's Republic which, for the most part, was not written as fiction. It contained Plato's proposal for an ideal state "ruled by philosopher-kings, defended and maintained by soldiers, and supported by workers." (b) Aristophanes' The Birds continued this tradition but introduced fiction and satire into the utopias. His play was a burlesque on two men who became disgusted with Athens and sought an ideal existence in the land of the birds, Naturally, the purpose of the play was to satirize Athenean customs and mores. Even up to the present time, utopias are written by authors who are discontented with the injustices of the society in which they live and so visualize one in which conditions are such as they desire.

The third root, the science story, began with Lucian's True History (about 120 A.D.), a comic novel that set up superheroes to shame all former Greek ones. The super-heroes arrived at the moon on a shift that had been blown there by the wind. On the moon they met the first extra-terrestials, women who were grape vines from the waist down. Since Lucian "stressed the need for some mechanical agency as a prerequisite of space travel," (c), True History presented the first logical approach to sf, as opposed to former imaginative ones.

(a) "Homer," Universal Standard Encyclopedia (1957 ed.) vol. 15, p. 4374.
(b) Buckner B. Trawick, World Literature (New York, Barnes & Noble, Inc., 1953) pp 85-86
(c) Sam Moskowitz, "Two Thousand Years Of Space Travel," Fantastic Universe, 11 (Oct., 1959), p. 83.

Those early endeavours in the field of sf were followed by a long gap of thirteen hundred years. Then the three basic roots reappeared, first with Sir Thomas Moore's Utopia (1516). Patterned after the Republic and The Birds, this book told of an island with an idea society. Intended as a dry satire -- Utopia meant nowhere - the story was honestly believed by many Englishmen, who "urged the Crown to have missionaries sent there" [1] Today, its most important contribution to sf is that it gives a name to the "idealistic state" so frequently pictured.

With Shakespeare's Tempest (1610), the strange adventure tale returned. This play is the precursor of several modern sf elements: the stereotyped "eccentric-scientist-plus-beautiful-daughter" plot that the Grace C movies offer and also one of the first examples of a mutation (the human being in a changed shape).

New Atlantis (1627), by Francis Bacon, closely followed the Tempest. Bacon's posthumous book united for the first time the utopia and the science story, using the knowledge of the new advances in science as a basis for an island utopia with airplanes and submarines. These two Renaissance writings with sf elements provide a contrast in method of presentation:

> Bacon's New Atlantis, furnishes an interesting counterpart to Shakespeare's Tempest. One is the supreme presentation of the Scientist's idea of an imaginary island, as the other is of the poet's, and consequently the essential differences between the scientist's mind and the methods and those of the poet's could hardly be better illustrated than in those of these two pieces. Bacon's island is not the creation of a poet. It has no such delightful creature of the imagination as Ariel, of such a monster as Caliban. Instead of magical voices we have telephones... and loudspeakers... Solomon's House is no place of magic but a matter-of-fact laboratory of scientific research. [2]

New Atlantis opened the door of scientific thought. "It was New Atlantis that led to the founding of the Royal Society, which has been a powerful influence in the progress of Science." [3] With this new outlook, freed from much of the ignorance and superstition of the dark ages, scholars accepted the ideas formerly presented in De Revolutionibus Orbium Celestium (1534), by Nicolaus Copernicus, by Galileo Galilei, a contemporary. These books swept away the idea of the Roman Catholic Church that the earth was the center of the Universe and that the sun revolved around it.

The Impact of this theory which moved the world, can clearly be seen in Johannes Kepler's novel Somnium (1634). Kepler used the Copernicus idea as a frame on which to build. As in Ludovico Ariosto's Orlando Furioso (1532) of a centry before, Kepler's method of transporting his hero to the moon was not very scientific. Ariosto used heavenly saints, and Kepler used demons as the power source. But the important fact about Somnium was that it noted the physical aspects of space Travel. It stated that as one leaves earth, air becomes rarefied and breathing can only be carried out by sponges moistened and applied to the nostrils. This book also gave a fairly accurate description of the moon, although it assumed water, air, life as present.

Suddenly, in 1634, Lucian's influence joined that of Copernicus. Francis Hickes translated into English the True History. Now the Writers began to worry about how to move their characters around the Copernicus system in a vehicle which would see m mechanically logical.

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(1) Richard A. Alcock, World Literature Made Simple (New York, Made Simple Books, Inc. 1960,), pl 63.
(2) Francis Bacon, "from New Atlantis, "in The College Survey of English Literature, ed. by B. J. Whiting and others (New York, Harcourt, Brace and Company 1945,) p. 315.
(3) John Macy, The Story Of the World's Literature (New York, Garden City Publishing Company, 1925), p. 272.

Reflections of these multi-scientific influences continued in Bishop Godwin's Man in the Moone, A Discourse of a Voyage Thither by Domingo Gonsales (1638). Gonsales reached the moon on a raft drawn by wild Bansas (Lucian's influence). This time the moondwellers had higher morals than earthmen - and all who did not were deported to earth. The ordinary vent for them is a certain high hill in the North of America." [1] Gonsales suffered a weight loss upon leaving the earth (Kepler's influence), and his earth went around the sun (Galileo's influence).

Godwin's contemporary, Cyrano de Bergerac, presented in his books Voyages to the Moon and Sun the most ingenious use of natural forces - the rocket. After the failure of the first voyages on which hischaracters drew their motive power by vials of dew around their waists (as the sun sucked up the dew in the morning, it would carry the men up with it!), Godwin used the "flying chariot," driven by firecrackers. He was the first to think of rockets as a propellant medium for a space vehicle. His voyages demonstrated the theory that the earth and planets revolve around the sun - and this, only sixtee n years after Galileo, on his knees before the Inquisition, recanted the "heresy" his telescope had con firmed. De Bergerac is acknowledged as the greatest sf writer of his century, mainly because of his efforts to free sf from the burden of utopias and superstition.[2] He insisted that there is a logical reason for everything and then tried to give it. Because he had no real understanding of the forces he was trying to describe, he was not always too per ceptive. However, he showed the courage to face scientific problems logically, rather than to side-step them as former writers had often done. In every sense the Voyages to the Moon and Sun were the first "thought-variant" sf tales, intending to instruct but demanding th t the reader think for himself.

In Gulliver's Travels (1726), by Jonathan Swift, many of De Bergerac's ideas reappeared. This book set the point of departure for much contemporary SF - the point where strange adventure tale and social criticism meet. The strange things which happened to Gulliver made fascinating reading in themselves, but to these, Swift added powerful satire on the politics of the times. Gulliver's Travels is clearly an ancestor of modern sf in that the author took great pains to describe minutely the story details in order to keep the reader's disbelief in some state of suspension.

It was with Mary Shelley's Frankenstein (1818) that all three roots - the adventure tale, the utopia, and the science story - which had frequently differentiated sharply in the past joined. Frankenstein proved to writers that it was possible to blend and enrich these roots with a single purpose and turn out a work of fiction both entertaining and thought-provoking. Rather than have the monster appear as a product from some witch's pot of bats' eyes, etc, the Author explained his existence as the result of a scientific discovery that revitalized dead matter. By doing this, she could build the monster in human form from parts of cadavers and bring it to life, with the result that the reader thought that this thing could actually happen.

The amalgamation of the three roots of sf in Frankenstein has influenced a long line of writers, beginning with Poe, Verne, and Wells, and continuing through the whole field of modern science fiction. Upt to this time, for the most part, philosophers, scientists, clergymen and statesmen had used sf as "a tool to dramatize more effectively their various theories on life, science, and nature."[3] They were not consciously writing sf, and were not aware of the implications of their techniques. But in the period which extended from 1833 to 1936, science fiction was molded into a distinct form of literature, mainly through the efforts of three writers.

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(1) Bishop Godwin, Man in the Moone, quoted by Kingsley Amis in New Maps of Hell (N.Y. Harcourt, Brace & Co, 1960), p. 29. (2) Sam Moskowitz, "The Sons of Frankenstein," Satellite, 2 (August, 1958),pp 112-121.
(3) Harold W. Keubler, The Treasury of SF Classics (New York, Boubleday and Co, Inc., 1954), p. viii.

In October, 1833, Edgar Allan Poe won $50.00 for firstprize in the Baltimore Saturday Visitor's short story contest. The short story was "The Manuscript Found in A Bottle." It was a gruesome tale of a weird ship and an unpreventable doom, a tale existing mostly on mood. This story was his first sf and also "his first notable success and marked his emergence into fame."[1] A deluge of sf tales followed: notably, "A Descent into Maelstrom" (1841)[2] "Hans Phaall - A Tale" (1835) - a flight to the moon in a balloon, perhaps the closest Poe came to straight sf;[3] The Narrative of Arthur Gordon Pym of Nantucket (1837); "A Tale of the Ragged Mountains" (1844); and "Mellonta Tauta" (1849). Poe was important for developing sf in the short story which is its forte today, for trying to explain his sf Stories logically, and for laying the foundation of a bridge away from political utopias, Gothic horror, and fantasy.

Fourtee n years after Poe's death in 1849, Jules Verne, a Brilliant lawyer but a some what undistinguished writer, published Five Weeks in A Balloon (1863).This was followed by a series of novels that "clearly exagerated the possibilities of science, and gave versimilitude to narratives of wild adventure."[4] Among them were A Journey to the Center of the Earth (1864), From the Earth to the Moon (1865), Twenty Thousand Leagues Under the Sea (1870), and The Mysterious Island (1870).

Verne's claim to fame is not based on his prose; rather "the story and the ideas were the things" [5] By VERNE's own admission he had "written a novel in a new form"[6] and this form was science fiction. Verne expostulated the science of his day "insisting, as a categorical imperative, that everything must be scientifically plausible."[7] His stories invariab ly had as their wonder ingredient true or phophetic science, ingredients which arouse the imagination. Gernsback states, "These novels of Jules Verne are dreams come true, dreams of subm arines, airplanes, and television; they look forward, not backward. Therefore, they are the books of youth.[8] As a great visualizer of things to come, he was years ahead of Wells, Doyle, and Huxley. He operated on the theory that "what one man can imagine another man can do." He had TV working before radio had been invented (phono-tele photo), the helicopter a half century before the Wright brothers, and derigibles before Zeppelin. There were few twentieth century wonders that he did not forsee; neon lights, moving sidewalks, air conditioning, skyscrapers, guided missiles, tanks, electrically operated submarines, and airplanes.[9] Greatly influenced by Poe, Jules Verne built the bridge of science fiction as a separate form of literature, a link between present and future.

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(1) Edgar Allan Poe, "Introduction," in The Works Of Edgar Allan Poe, ed. by Harvey Allen (new York, Black's Readers' Service Co., 1927), p. x.
(2) This tory was finished in 1833 but was not published until 1841. It was printed in the May issue of Graham's Ladies and Gentlemen's Magazine.
(3) Most of Poe's short stories were written primarily for mood, with science added to attempt to validate the story. But in "Hans Phaal - A Tale" the story was primarily sf.
(4) Jules Verne, "Universa l Standard Encyclopedia (1958 ed.), vol 24, p. 8950.
(5) Amis, p. 35.
(6)Sam Moskowitz, "Jules Verne," Science Fantasy, 15 (April 1961) p. 86.
(7)Ibid, p. 83.
(8)Hugo Gernsback, "Guest Editorial," Amazing Science Fiction Stories, 35, (April 1961), p. 5.
(9)George Kent, "Mr. Imagination" Sat. Review of Literature, xxxvii (june 5,1954) p. 9.

Within the "century of three" an interlude occurred during the years 1870 and 1900, which marked the greatest crop of utopian novels -- all by lesser-known writers - that the world has ever seen. The Coming Race (1870), by Lord Lytton, noted today primarily for its mention of a force similar to atomic energy, started the trend. Following this trend were Samuel Butler's Erewhon (1872), a novel greatly influenced by Swift and which, in turn, anticipated the two famous anti-utopias, Juxley's Brave New World and Orwell's 1984;[1] Edward Bellamy's Looking Backward (1888), in which the author awakened his hero in 2000 A.D. in an ideal socialistic future; Ignatius Donnelly's Caesar's Column;(1890), which dealt with the masses against a Jewish oligarchy; and Lt. A.M. Fuller's A.D. 2000 (1890), in which his awakening here found electric clocks, a New York subway system,[2] and a National newspaper printed by " a sympathetic telegraph" in the year 2000. Although these novels were primarily devoted to long treatises on the authors' personal political, religious, and social opinions, they surprisingly enough did foreshadow many things to come.

The last and perhaps the greatest in the "century of three" was H.G. Wells. Any one of his short stories has suggested dozens of variations. It is true that he often neglected from for message, but he could sweep the reader away from every day life with a "sense of wonder" that has rarely been equalled. With The Time Machine (1895)he introduced and exhausted almost all the possibilities of time travel; with The Invisible Man (1897) he gave scientific reality to invisible beings; and with The War Of the Worlds (1898) he depicted a realistic Martian invasion and fathered the BEM (Bug-Eyed Monster). Wells popularized sf to such an extent that the world was ready for a sf magazine. The world was ready for Hugo Gernsback's Amazing Stories of "scienctifiction".

Amazing Stories appeared on April 5, 1926. Its publisher, Hugo Gernsback, proclaimed in his editorial a new kind of fiction magazine. Nothing even remotely approximatin g a sf magazine had ever appeared before. This magazine was devoted entirely to sf, and allowing for six stories per issue, seventy-two sf stories could be published each year. Beca use of the poverty in the field at this time, the early editions contained reprints of Wells and other writers. Only gradually did young writers develop whose field was sf exclusively, for now financial security was possible. He also originated the term "science fiction" in 1929 in Science Wonder Stories. "I started the movement of science fiction in 1908 through my first magazine Modern Electrics. At that time it was an experiment. Science Fiction authors were scarce. There were not a dozen worth mentioning in the entire world."[3]

In Amaz ing Stories and in the following Science Wonder Stories, Gernsback submitted all stories to scientific authorities in their related fields. These authorities - associate editors in astronomy, botany, electricity, mathematics, medecine, physics, radio, and zoology - approved them or disapproved them as unsound or unfeasible. In his magazines he fully exploited the coming of space - space craft, rockets, space men, satellites, and space stations. "Science fiction never wavered in its mission to instruct the comparatively small band of believers."[4]

In a recent article, he set down his ideas of what sf should be. First, it must be a trail blazer to herald new ideas and trends. Third, it has a sacred mission in the future progress of the world.[5] Gernsback has never stopped pioneering in this genre. He encouraged more sf movies, tried to organize a National SF day, formed the SF League, introduced outstanding German and French translations, experimented with the first SF comic magazine, and recognized "scientifiction fans". It is no wonder that the achievement awards at sf conventions are called "Hugos"!

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(1)Samuel Butler, Erewhon, quoted by Kingsley Amis in Erewhon (N.Y. New American Library 1960), back flap. (2) L. Sprague de Camp, "Where Were We?" Galaxy,43, (Feb.1952) p. 7. (3)Hugo Gernsback, "Science Fiction vs Reality," The National Fantasy Fan,19(Dec.1960), p. II. (4) Ibid, p. III. (5) Ibid, p III.

The Gernsback era ended abruptly in 1937, when John Campbell became editor of Astounding. Between the years 1939 and 1945, he created what sf fans call the "golden Age" of twentieth century imaginative literature. Campbell had started writing sf in the grand "space opera" style, but then something happened. Under thepseudonym of William Stuart, "he began a one-man literary revival which made that (gadgetry, fast-moving, cosmic-scaled science fiction in the E.E. Smith tradition) obsolete."[1]

However, in 1937 John Campbell became editor of Astounding Stories of Super Science, which title he shortly changed to Astounding Science Fiction. "..during the pre-Campbell era the emphasis was on the science and the devil take the fiction."[2] Campbell shifted the emphas is to science fiction. In 1941 he introduced "social science" fiction. He demanded perfection of his writers. "If... you were writing about a civilization of the far future on a Venus-type planet, he demanded an infinite variety of detail on such everyday minutiae of life, as clothes, weather, eating habits, food, speech, housing, sports, money, politics, and the like."[3] Under this system Campbell molded and developed these writers:

1938- H . L. Gold, Ray Palmer, Ray Cummings, Lester del Rey, E. Ron Hubbard, Malcolm Jameson, H enry Kuttner, Clifford Simak, Robert M. Williams.
1939- Isaac Asimov, Robert Henlein, Theodore Sturgeon, A.E. Van Vogt.
1940- Leigh Brackett.
1942- Anthony Boucher, Frederidk Brown, Cleve Cartmill, Hal Clement, E. M. Hull, G. O. Smith.
1943- Raymond Jones, Frtiz Leiber.
1944- A. Bertram Chandler.
1946- Arthur C. Clarke.
1947- Poul Anderson
1950- James Blish, C. M. Kornbluth.

He shifted the trend from thought-variant to the mutant and then to the philosophical "...Campbell saw that the field was growing up and would only be handicapped by the symbols of its pulpwood infancy; he deliberately built up a readership among practicing scientists and technicians...."[4]

He brought about the destruction of his own "monopoly" in the field of magazine publishing. By 1949, a massive group of readers, their interest whetted by Astounding and the resultant sf movies, books, radio and TV shows, was clamoring for more, quickly other magazines a ppeared in the field. In fact , the magazines tripled, and these were edited by his pupils. In 1949 the Magazine of Fantasy and Science Fiction was founded by one of Campbell's proteges, Anthony Boucher. From the beginning its mature blend of fiction earned it the title of the most literate sf magazine. In 1950 another Campbell protege, H. L. Gold, founded Galaxy. Galaxy published social sf stories of the future world -- mechanics, housewives, and salesmen.

Then in May 1950 Astounding published an article called "Dianetics... An Introduction to a New Science," by Ron Hubbard.[5]

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(1) Damon Knight, In Search Of Wonder (Chicago, Advent Publishers, 1960) p. 20.
(2) Raymond Hea ly and Francis McComas, Adventures in Time and Space (New York, Random House, Inc. 1957), p. xii..
(3) Ibid, p. xii.
(4)Knight, p. 26.
(5) Diametics is supposed to be: A technique of psychotherapy which will cure any insani ty not due to organic destruction of the brain; a Technique that gives any man a perfect indelible, total memory, and perfect errorless ability to compute any problems; A basic answer and a technique for curing -- not alleviating- ulcers, arthritis, asthma, and many other non-germ diseases. A totally new conception of the truly incredible ability and power of the human mind. Evidence that insanity is contagious and is not heriditary.

Campbell heralded it as one of the most important articles ever published. It marked the beginning of Campbell's interest in the occult sciences until today he is called a "genius running amok"[1] The era of Campbell was over. The age of contemporary science fiction had begun.

The last decade had seen what sf fans called the "boom" and the "doom". The boom years during which sf expanded with unbelievable rapidity, were from 1950 to 1954. Interest in the missiles, rockets, and atom bombs of World War II attracted many new readers into the field. The work of Gernsback and Campbell had paved the way for a tremendous upsurge of interest. The boom began with the advent of the sf Anthologies, which enabled the public to read the best of sf gathered together in one volume. Also, at this time many small semi-professional houses which published nothing but sf sprang up. Even though many of these did not last, they played a strong role in persuading commercial publishers to take up sf for the small but intensive group of readers who wanted this genre. The most noticeable boom occurred in the paperback book and in the magazine field; new titles smothered the newstands and presented a bewildering variety of good and bad to the confused public.

Naturally, with so many writers rushing to get into print to make money while interest was at its peak, much sheer trash appeared. The field became overextended, for there is a limited reading public to which sf appeals. And so in 1955 the "doom" set in- the sf "boom collapsed. Its structure had for five years climbedprecariously higher than its foundation could support. Many magazines and publishing houses failed, as readers, satiated with inferior sf magazines, paperbacks, movies, TV and radio shows, and comic strips, deserted the field.

Since this date, sf has had its good years and its bad. Interest of the general public has fluctuated, although the loyal band of devoted fans of the genre have remained steadfast. In the few years several hopeful signs have appeared. The quality of writing has improved within the field, and writers from the main stream of literature have been attracted to sf. The reading public is definitely more mature. sfStories have been appearing in the "better" magazines, and several authoritative histories and crtiques are now available.

Today sf continues with the rocket ships and the alien planets, with robots, mutated monsters, and strange inventions, with utopias and anti-utopias; but theprimary emphasis is the field of human behavior. "Where emphasis was once on the mechanical sciences, it has shifted to the psychological; where the scientific progress was once the unquestioned goal, the more usual objectives now is to question just what sort of progress might offer the most satisfaction for human needs."[2]

Today, primary emphasis is on the human problem of man in conflict with a thousand possible new environments. From the trends evidenced in the leading magazines, it is apparent that the sf of tomorrow will deal more and more with the social sciences and the pseudo-sciences and less and less with the physical sciences. These fields will include religion, psychology, sociology, philosophy, biology and anthropology. The writers of today who wish to keep pace will have to adapt to these predicted trends, as the writers of yesterday have done. For those who cannot adapt, new writers will spring into their places. Some old fans may desert the field, but new fans will always replace them. Science Fiction will always be a source of entertainment to its readers, and as long as the world advances, it will seek man's problems and will attempt to solve them.

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(1) Personal letter from Seth A. Johnson, head of Fanzine Clearing House, to Charles Waugh, April 8th, 1961.

(2) Judith Merril, SF, The Years'Greatest Science Fiction and Fantasy, New York, Gnome Press, 1956), pp. 343-344.

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June 25, 1961.

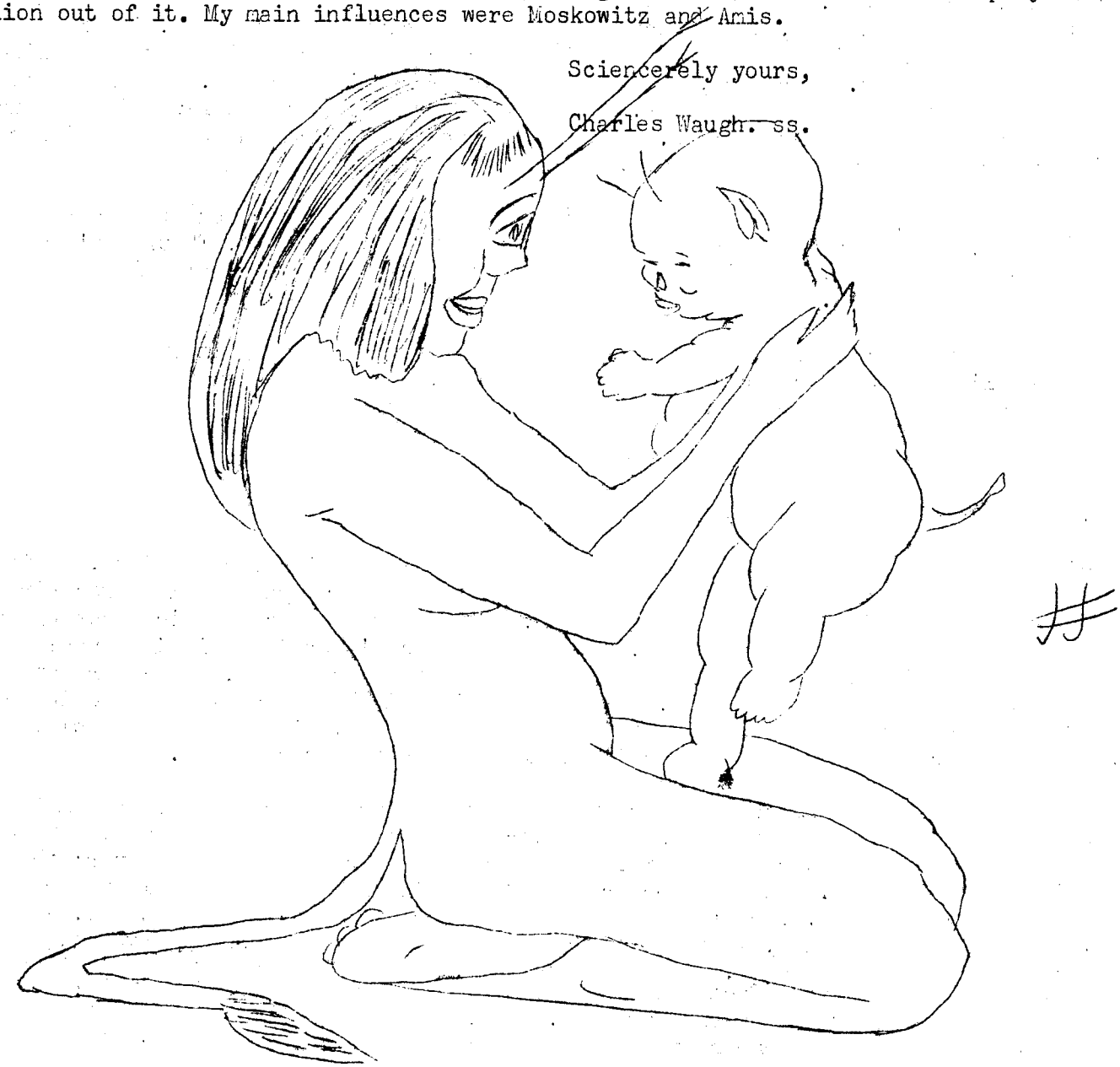
Dear Art:

My English Teacher had a fit when she heard how long my paper would be. I was forced to cut it by almost one fifth. I would like this back when you are through with it. The list of 25 best was used in Polhode.

This is a research paper, it is not a regular article. I tried to keep my own opinion out of it. My main influences were Moskowitz and Amis.

Sciencerely yours,

Charles Waugh. ss.



SCIENCE FICTION ART - A CHALLEN GE.

PROLOGUE. by TimDumont.

Science Fiction art, along with science fiction itself, is now at an all-time low. Periodic recessions in the publishing field, of course, are to be expected, as in any field. Fearful publishers, however, are resorting to commercial gimmicks and money-saving techniques to compensate for their losses, instead of concentr ting on trying to attract larger audiences via improvements in their product. Many other titles have been suspended from publication entirely.

Subsequently, much of what remains in the field ofSF, at this writing, is neither impressive nor attractive. Naturally, there are a few old standbys who have not slackened in quality. These, nevertheless, have shown the repercussions of the setback in readjusted schedules, size changes, and in several cases, price changes. The point, however, is that they have managed to stay alive, minus the gimmicks and cheapening policies in art and fiction resorted to by a great number of the less dependable publishers.

Art plays a big part in determining the success of a publication. Take the Saturday Evening Post, for example. Its value would be greatly decreased if it were to stop using art. But although attractive, well-executed art is appreciated by everyone, it digs deeply into the profits. It is one of the most vital factors in the budget of every publishing houses that exists. Therefore, when a publishing recession strikes, panicky publishers immediately cut allotments for art.The inevitable result is a lower-quality product, due to poorer and fewer contributions. Most artists are in the obvious position of working only in proportion to what they are paid.

In order to make a substantial living, they have no other choice but to adhere to this postulate. So the magazine or book suffers in the final analysis. Though it's not a pleasant task to admit it, that is a phase through which we are now passing in the field of imaginative literature.

This two-part essay will comment on this subject, and other very important aspects of the specialized art of science fiction illustration, probing into some seldom-realized facts that make it the unique topic of interest that it is.

* * * * * * * * * *

PART I.

Science fiction art is a difficult illustrative medium by its very n ature. It is an exacting art which demands more than artistic proficiency on the part of its executors; it also requires a vivid and active imagination, some measure of scientific accuracy,and a believability of presentation as welll The artist who can't project his imagination into out-of-the-ordinary situations is eliminated from the very start, no matter how impressive his talent with the brush is. At the same time, if he is unable to describe his scientifically based theme within a certain degree of realism, his whole effect will be lost, and his function as a science fiction artist will not be recognized.

This has happened frequently in recent years as some art directors have attempted to grab onto run-of-the-mill artists who will work for lower rates because at least they realize that they are not worth any more. These unfortunate come and go, however; they just don't make the grade. Take three-quarters ofGalaxy's artists over the last nine years as specific examples. Very few have emerged to become well-known elsewhere. Ed Emshwiller, it can be safely said, is the only Galaxy alumnus who has really carved a permanent place for himself elsewhere. You may want to cite Wallace Wood as following in Emsh's footsteps, but consider these facts: Wood was an artist long before he joined Galaxy, while Emsh began his career with the magazine. Also, Wood is accustomed to receiving lower rates, having spent a number of years in the relatively unprofitable comic-book

field. In addition, Wally has interests in a number of other quite successful ventures, including MAD magazine, all of which compensate for any lack of financial reward as a Galaxy regular.

The science fiction artist, therefore, must not merely be an excellent and effective craftman; he must also be a technician par excellence. He has to be two people: artist and pseudo-scientist, at least inasmuch as anyone illustration may require. The many degrees of complexity in the magazine range make the "scientist" aspect a variable; but nevertheless it must be regarded as an integmal part of the artist's constitution.

Which brings up another point. The illustrator who wishes to specialize in science fiction must be extremeley flexible, to be able to adjust to the changing standards in the field, as well as the multitudionous policies of the various publishers and art editors. Each feels that one and only one type of pictorial matter will satisfy the particular kind of audience he is aiming at. Thus, a Kelly Freas cover from Astounding will hardly be similar to one of his from the late- and senational- Super-Science Fiction. Astounding aims for a heavy technological connotation or for a strong problem or character point, while Super overdid the Beast-and-Girl situation.

The changing standards in the writing end of science fiction are bound to effect changes in its contemporary artwork. FrankR. Paul and Edd Cartier, although still held high esteeem by all fans, no longer illustrate science fiction. The main reason is obsolesce nce. The type of art they fostered is now too fanciful for modern-day sf. Their difficulty was that they couldn't adapt to keep pace with the times. Virgil Finlay, a veteran of almost twenty-five years in the business is an exception. His occasional attempts at "heavy" science fiction illustration are quite dated and fanciful, but because of his overall excellence as an artist, he is able to hold his own in fantasy and the less technical areas of science fiction.

Thus we have seen what constitutes a science fiction artist: he must be talented to begin with; he must be at least a little scientifically inclined; he must have more than active imagination; he must take his art seriously and be dedicated to it; there must be some plausibility to his work, so that the very nature of his art will be taken seriously.

Now we come, briefly, to the subdivisions of science fiction art. There is the realistic, that illustrates something in particular; some one aspect of a story that stands out as a representative segment of that piece. Then comes theme art - a broad category wherein may be portrayed in realisti terms the vastness and scope of a book, for example, in one scene. On the other hand, there is a more subjective kind of theme art which appeaols to our aesthetic sense, such as the painstakingly executed fantasies of Richard Powers on many paperback books. These generally display total alienness, and thus serve to lend a mood appropriate to the nature of the contents of the book. They convey the essence of science fiction by means of colour, form, and design, rather than situation. We might call this "symbolic abstraction". Abstract or realistic, there is a great deal to explore in fantasy art if one has an inclination to learn more about it.

PART II.. Conclusion. * * * * * * * *

This is the conclusion of this article devoted to science fiction art. The first several paragraphs contain a general synopsis of the preceding instalhment, as well as some additional points of interest on the previousdy discussed topics.

If there is one notable characteriztic in all specialized publishing fields, it is that it's becoming increasingly difficult to put out a magazine which is intended to appeal to only one kind of audience. There is an important reason behind this fact: perio dic publishing recessions strike the small titles the hardest, so it becomes difficult to maintain standards of excellence in a publisation without taking the risky steps of price raising or cutting allotment for art and fiction.

Therefore, the usual result is that thequality of the magazine plunges. Not only does the incoming art become poorer because of lower rates, but the layout also suffers at the same time. Instead of well-designed illustrations which complement a particular arrangement of type, the drawings are crammed into either side and kept, conseuqnatly, generally rectangular. This is acceptable up to a point, of course, but beyond that point the policy causes illustration to lose eye-appeal.

A sort of rigidity is building up into the overall scheme of design. By this I mean that inspiration is being replaced by the unlaudable but common-sense theory that an artist's degree ofproficiency must be determined by the prices offered him. To put it in a nutshell, science fiction art doesn't pay much generally, and the artists who participate in it produce accordingly, in order to allow for more profitable ventures elsewhere.

The two most oustanding and far-reaching effects of this attitude are:(1) With time and money the predominant factors in the artist's business constitution, most art is beginning to conform to a general tasteless trand; one which fosters illustration for sake of doing a job, not for the sake of art itself.

Despite these somber views, there are numerous validpoints to be made prasing some science fiction artists, not only those which find fault with some others. My point can best be expounded in a brief evaluation of the artists most in the public eye.

EMSH. is a remarkable young artist who has contributed much to the furtherance of SF art in the close to nine years he has been illustrating it. He is principally a technician, focusing much attention on gadgets and structures, buthe is also an excellent character artist, able to paint the most realistic and diversified faces to be found any where in thefield. His action scenes also surpass those of most others in realism and spontaneity. His best work embodies ultra-realism in its handling, and he has a subtle and appreciable sense of humor when such is required.

FRANK KELLY FREAS by nature is a satirist, and is as successful in his endeavours as O. Henry was in the literary end. Freas is not quite as versalite in the handling of characters as Emsh, but he has a polish greater than the latter's, as a result of farther reaching and longer experience. In general, his work lacks the overall reali sm of Emsh, though that is seldom the case with extreme facial studies.

VIRGIL FINLAY is a puzzle. He has a valuable talent, but it is limited in a very peculiar way. He has more skill with pen and ink than most other illustrators in the country, and his detail can be almost photographic in effect. However, when he attempts to paint he shows an amazing lack of realism, ability, and sometimes even sense of color. His paintings are almost all mediocre. They hint at his ability with the pen but are una ble to stand on their own. His forte is fantasy and light science fiction, rather than the denser, more gimmicked kind of science fiction art.

EDWARD VALIGURSKY is an exact contemporary of Emsh, but there the similarity ends. Differences in interests led Val to specialize in such areas as aeronautical and rocket illustration, and other mechanical types of art. Therefore, the realism of his human figures sometimes suffers, and their quality varies. He is excellent, however, in bringing out the oustanding scene of a story and presenting it in a fresh and interesting composition.

MEL HUNTER and CHESLEY BONESTELL are alike inasmuch as both are capable of executing magnificent space scenes and rocket paintings, but neither is capable of drawing people to any degree of acceptibility. Hunter, in the meantime, has the edge over Bonestell in rocketry design, and he is well-known for his work in this and related areas. Chesley B onestell's scientific visualization of alien landscapes are unsurpassable,and this aptitude has given him the opportunity to create the special effects, settings, and rockets for the motion pictures on several occasions. Currently, he is in command of the

special effects for CBS television's "Men Into Space", filmed by ZIV studios.

There is another broad group of artists which is composed of those who somehow have managed to stay at least semi-active in the field over the years despite their inadequacy, and those who have been thoroughly outdated.

PAUL ORBAN is an artist of dubious skill and a none-too-spectacular style, who still pops up in the field once in a blue moon. He would be far more effective in the mystery books, and has contributed little of any consequence to science fiction.

VAN DONGEN is an artist whose talent with the brush varies fantastically from very good to very bad. In black-and-white, however, he displays very little versatility and no major characteristics of interest. His extreme weakness is human figures, and their crudeness frequently tends to throw off an otherwise effective picture. His strong point is generally good lighting technique which he employs in scene-painting, and an ability to make these scenes look natural, both in paint and in black-and-white.

LEO R. SUMMERS, currently of Ziff-Davis and Astounding, is a sketcher par excellence, but unfortunately never seems to go beyond that stage. His colour work as well as his interiors always seem to possess a feeling of having been done in haste, and is very commercial in appearance. His composition and subject matter are original, nevertheless, and he has a good sense of streamlined design.

FRANK R. PAUL, the deam of SF artists, is frankly the head of a large group of SF Alumni who have long since bitten the dust as the field gradually overhauled itself and became the streamlined medium of expression that it is today. Paul had a smooth style and was versalite within his means, but had to branch off into other fields (more profitable ones, it's gratifying to know) in order to make a living.

EDD CARTIER was generally in the same boat as Paul. His c rtoonish style of painting was probably influential in his abandonment of fantasy and SF, as was the lure of greener pastures.. His black-and-white style was thoroughly good, however, and he is credited with having brought the line drawing back into its own in science fiction.

JOHN SCHOENHERR maintains an unusually somber and sub-realistic atmosphere in his work. Exageration is his keynote, and he plays strong black areas against contrasting ahd equally powerful whites. He details lavishly, generally employing scratchboard, a medium which allows the artist to scratch away portions of black ink for highlighting or texture effects. Schoenherr is seldom seen in SF circles, his other interests ranging from Sprts cars (he has an MG) to semantics, just to name two. (This information courtesy of Larry Shaw of the late lamented Infinity).

JOHN MARTINEZ is an artist of varying quality, whose chief inconsistency is the drawing of faces. He is very good at idda interpretation, though, and uses a number of media to their best advantage.

WALLACE WOOD is perhaps the best artist to hit science fiction sinceEmsh. His specialty is elaborately shaded wash illustrations, the technique over which he has com plete control. He also dabs in off-beat, heavily-contrasted line drawings in brush and ink, and is at home with any of several technical artistic media. He is a fine craftmans, well-versed in story concept. His only real drawback is his limited ability at characterization. The fades he draws are too general and unvarying.

You're undoubtedly aware by now th t there is more to illustration than meets the eye. The public expects a smooth correlation of story and art. This has been demonstrated repeatedly in letter columns over the years. It is the publisher's duty to supply what his readership demands to the best of his ability, and only the publishers and artists working together can bring this to fruition.

So, what can we expedt in the future from the established professionals? I think we can expect them to do the best under the conditions granted them. Price, of course,must determine to some extent the quality of the submitted material, but for the sake of art , the illustrators must not abuse their abilities. They must also be expected to do their best under the restrictions set upon them. They must design accordingly and be faithful to what they know is expected of them.

The nwer arrivals, we hope, will maintain the apparent enhusiasm which brought them into the field to begin with. This may, therefore, eventually overcome some of the commercialization that has saturated science fiction art. Thus originality and expression may once again be the stimulus for excellent fantasy art.

If these expectations are realized, then we can expect a lot from science fiction art when there comes another upsurge of popularity in thebusiness of imaginative fiction- and that, my friends, is a sure thing.

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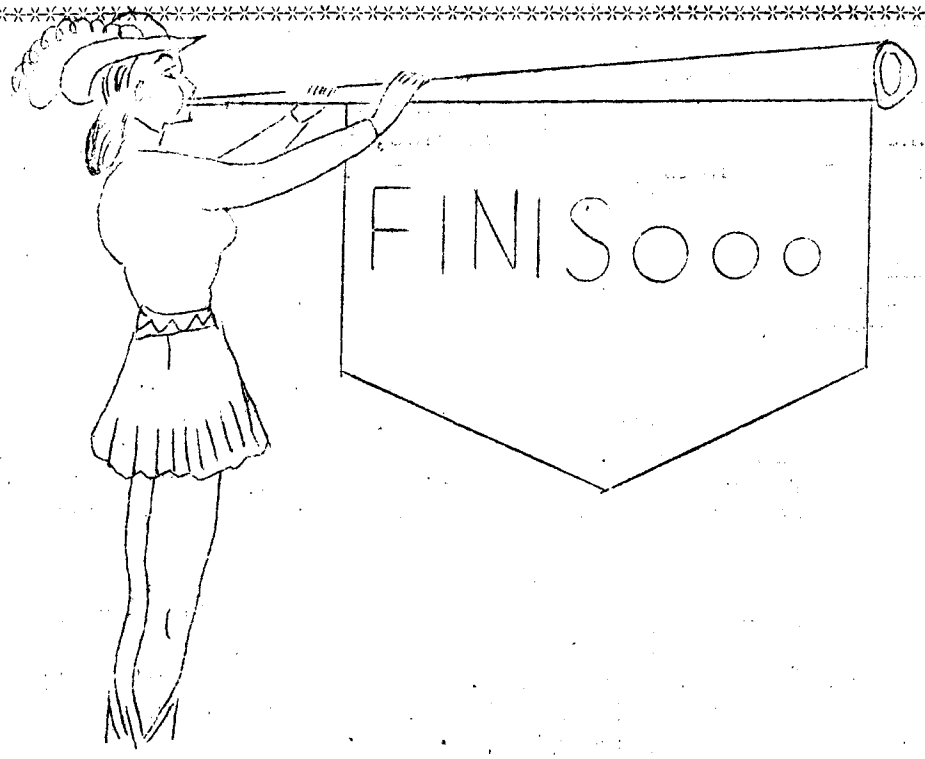
Editor: This article has appeared in a Jahzine once before. The excellent analysis of Science fiction stories as presented by Charles Waugh, seemed, in my mind, to make it important that this analysis of the artistic side of science fiction be presented today, to the different audience that ROVER now has.

TimDumont:- Specializing in Commercial Artistry, he was the First President of the Fan Artist Group, the group that held the successful Pittcon Art Show. While most ofthe credit for the PAS must go to B jo and her cohorts, still, Tim was an important part of the underlying organization behind thePittcon Art Show.

At the Pittcon Art Show, Tim Dumont won theAward as one of the most promising Artist, an award sponsored by the N3F.

Even though Tim's article is not on the evolution of Science fiction art, as was the case in the Waugh article, still, I think the two will, together, present an interesting basis for thought.



SYNERGETIC WORKSHOP REPORT.

ART Coulter.

This is a report to Fandom on the Fifth National Synergetics Workshop held inColumbus Ohio, June 23-28. In particular, it is a report of the "synergetic Stable" who came there.

Synergetics, as many of you know, is a new science of human development. Basically,it is analogous to the field of programming by which modern electronic digital computers are put through their paces. In synergetics, we program the human mind, which is far superior for its purposes - to any computer yet built.

The programs of synergetics are designed to evoke a new mode of function in the human mind - which we call the "synergic mode" of function. It is difficult to describe the syn ergic mode without resorting to the technical language of synergetics, but we can describe its effects. The overall effectiveness of the mind is greatly enhanced. Perceptions become hyperacute, with flash grasp of complex situations a not uncommon phenomena. Thinking becomes amazingly fast and accurate and CLEAR. Actions acquire an aptness that is delightful. They are synergic - promoting several functions at once. Emotions come under nearly complete rational control. There are no emotional problems, no reactions to threats to self-esteem; there's freedom from the fee ling of frustration and inadequacy and loneliness that beset so many in our time.

The workshop was especially exciting because a new synergetic stable had emerged.(A Stable is a person who has stabilized in the synergic mode) This was not the first stable but he was the first to decide to identify himself publicly - to come to the Workshop and submit to testing and questioning.

His "moment of truth" came Saturday, the night of June 24th. After a brief introduction, the stable told of his achievement,then opened himself to questions.

He spoke in a quiet, confident voice. His air was outgoing, warm, understanding. He radiated a feeling of strength and good will and affinity. You sensed he could read you like a book, but always in a friendly, never in a derogatory manner.

There were about two dozen people present from various sections of the country. They were highly intelligent - average I.Q. about 130, mostly college graduates, including two M.D.'s and one PhD. Some obviously had emotional problems, but there were no crackpots present such as one might expect from such a gathering. Some of the best synergetic coaches in the country were present. Their attitude was not hypercritical, but they weren't buying a pig-in-a-poke either. They were friendly, curious, but reserved. Their questions were thoughtful and probing. They knew what they were looking for.

At the end of the meeting each was asked for his evaluation. Many accepted him as a stable. Others reserved judgement. Only one expressed "disappointment", and she later changed her mind. All who had known this man before were aware that a wonderful change had occurred. Whereas before he had shown a tendency to be authoritarian and domineering, now he was quiet, relaxed, participating on a basis of mutual respect and affinity. All who had not known him before, were impressed. Many had "pegged" him as the stable even though his identity was w itheld the first day of the works hop.

Let it be clearly understood; a synergetic stable is not a superman. He cannot heal at a touch or a glance, he does not know all there is to know, he is not perfect, he can make mistakes. His memory is excellent but he does not have instantaneous total recall. He is not a cold, robot without emotions; on the contrary, he is free to use emotional expression to a far greater degree than ever before. His resistance to disease is high but he can become sick. He would make a dangerous opponent in a fight(and he will fight

for survival if necessary) but he can be hurt and killed. His chances for long life are probably well above average buthe is not physically immortal. His abilities are far greater than they were before, but he is not superior to all men in every field.

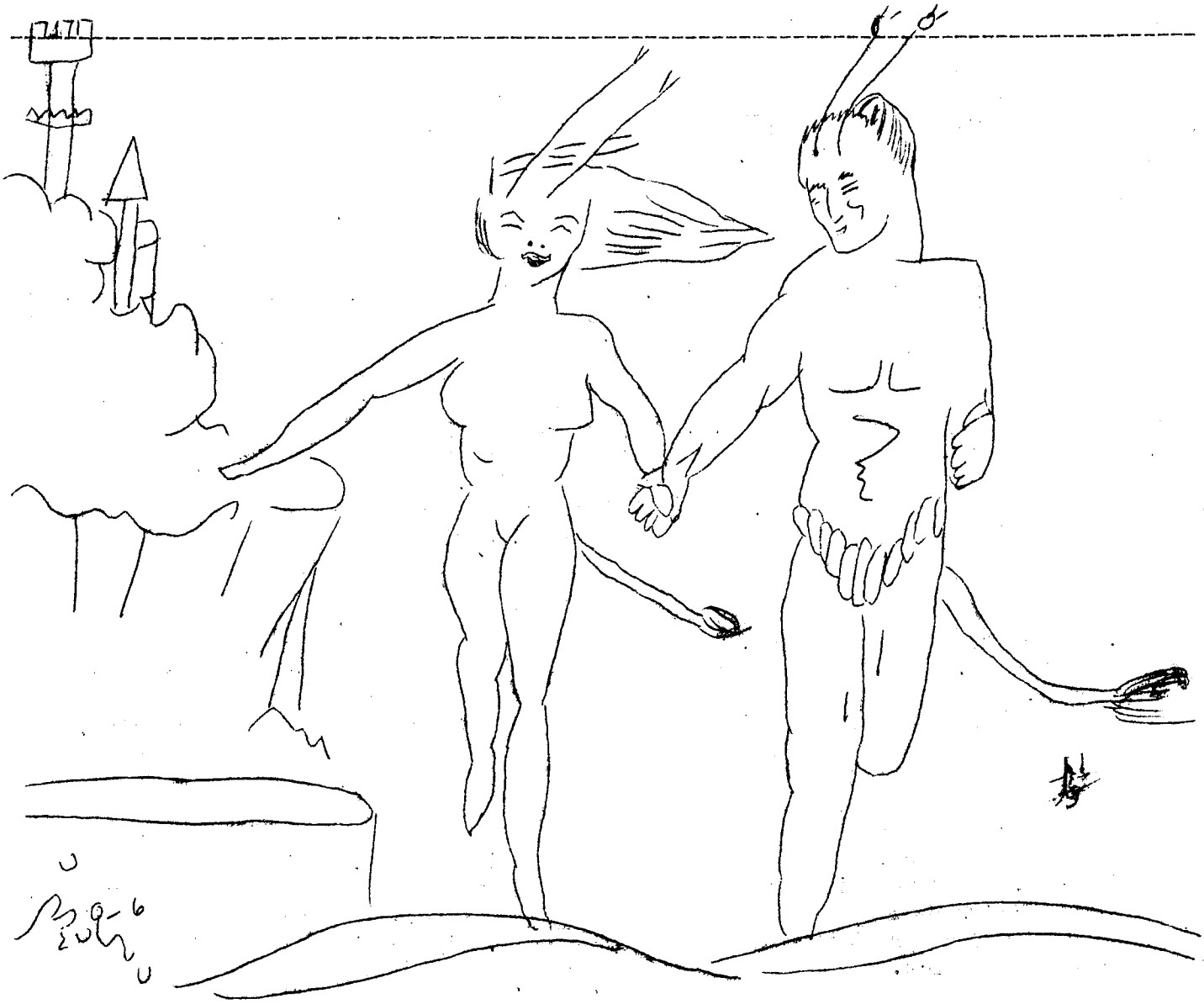
Of key importance: he has not lost the capacity to react (in a negative, "dysergic*" manner.) This occurs rarely but it does occur. The important thing is his response to this reaction. He no longer reacts in a push-button manner each time a particular stimulus is presented. He responds by immediately evaluating the reaction as a challenge to further growth. He is a dynamic stability, not a static stability.

Finally, all stables have reported that stabilization is not an end but a beginning; not a summit of a mountain, but a milestone along a road. Thw Workshop stab le expressed the feeling that he had graduated into a kind of kindergarten. There seem to be no limits to synergic evolution.

A tape recording was made of this meeting. If quality is o.k., a transcription of it will be reproduced.

Although this was a high spot of the Workshop, it was only one of several. Full details will be published in CHANGE, the synergetic zine.

The stable's name, incidentally, is Lew Mortensen. He lives in East Petersburg, Pa. That is all the address that is needed.



M I M E O G R A P H.

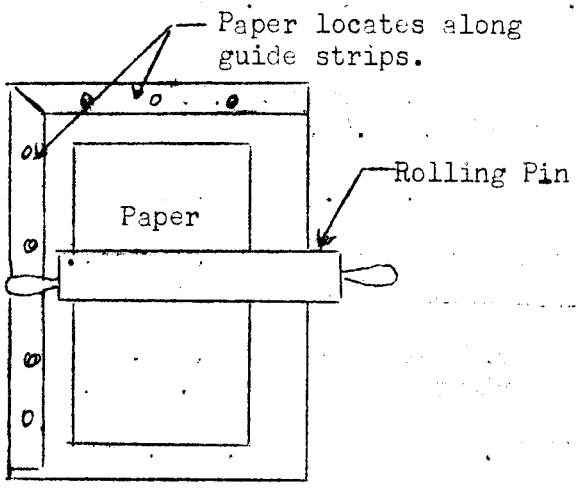
(Ed..We do not recommend even trying to make this flat-bed mimeograph, though anyoh e who does, and who is successful, should let us know about it. This short article is intended to show the simplest form that a mimeograph can take, and thereby illustrate the principles of mimeography.)

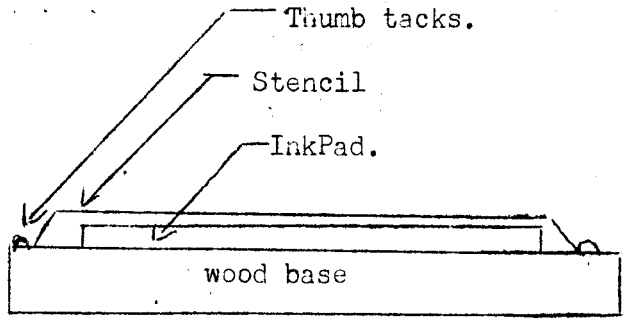
We will try to explain a simple procedure on howto produce mimeograph work with a few inexpensive materials. First, take a smooth board, approximately 1" thick x 16" long and 10" wide. This will actually be the bed of the printing press. Make an ink pad out of some kind of soft absorbant material, such as cheese cloth, sugar sacking, felt or a piece of flannel. Fasten this to the bed of the Press by means of tacks or glue.

Then take two strips of smooth wood approximately $\frac{1}{4}$" thick x $\frac{1}{2}$" wide and fasten them to the top and the right hand edge of the bed, as shown in the diagram. Try to keep the inside edges of the strips of wood squared and at right angles to each other as this will be the means of locating the paper in the exact position every time an impression is made.

Ink the pad, using a brush and mimeo ink. You do not have to ink the entire pad. Just ink the portions of the pad where the image of the cut stencil will show thru. Fasten the cut stencil over the ink pad. Locate your paper against the fence and take a roller of some sort (an ordinary kitchen rolling pin will do) and roll the pin over thepaper using a firm even pressure. Remove paper and you will have a mimeographed piece of work. This will work for from 6 to 12 copies. Then one end of the stencil will have to be lifted, and the pad re-inked. This is a very crude method but it can be done and if you wish to take the time you can produce from a dozen to a couple hundred copies in this manner.

PRESS BED DIAGRAM.





Guide strips notshown in this view.

These two diagrams will show you the basic idea of what can be done. You can use your own ingenuity to improve on it.

FANEDS ON PARADE

Comments, so far, on this method of Fanzine listing have been favourable. Last issue saw a modification in which I designated via a code, information in regards to size, reproduction and my opinion of thezine. This code takes the form of three letters. The first deals with duplication, on an "A" to "E" basis, "A" being the best. The second deals with size and thethird, also on an "A" to "E" basis, "A" being best, indicting how well the publication impressed me.

SIZE:- "A" Monsterzines over 50 pages.
"B" - 35 to 50 pages "C" - 20 pages to 35
"D" - 10 to 20 pages "E" - under 10 pages.

The last issue, however, listed some zines in a doubtful category, and some readers requested that a bit more information be included. Where possible, I will list the latest issue I have on hand.

****

AD ASTRA #4
CCC — Ed Bryant,jr. R.R. # 2, Wheatland, Wyoming. Quarterly - mimeo - Trade contributions, good LoCs or 15¢ ea. 8/$1.00

BUG EYE #7.
CCD — Helmut Klemn, 16 uhland St. Utfort/Eick, (22a) Mrs. Moers, W. Germany. Bi-monthly - German & English. LoCs, Trade (on an All for All basis) or review, but not by subscription. Mimeo.

BULLZINE — Art Hayes. Available only to members of the N3F Welcommittee.

CACTUS #6
AC (? ((Not read)) — Sture Sedolin, Valingby 4, Sweden. Mimeo... Irregular. Ditto Illos. America:- 10/$1. To seth Johnson, 339 Stiles St. Vaux Hall, N.J. England:- 10 for 7/ to Alan Dodd, 77 Standstead Rd. Hoddesdon, Herts.

CHIGGER PATCH — R.A. Farnham, 506 2nd Ave. Dalton,Ga. Mimeo.. Irregular.. Available for contributions.

CINDER #4
BCB — Larry Williams, 74 Maple Rd. Longmeadow 6, Mass. Ditto - Trade - 15¢ each or 7/$1. bi-monthly.

CONVENTION ANNUAL #1. ABA — Frank R. Prieto, jr. R.D. #1, Box 255, Warners, N.Y. 20 pages of con photos, plus 30 pages of information. $1.50.

B ANE — Vic Ryan, 2160 Sylvan Rd. Springfield, Ill. 15¢ ea. 4/50¢

DAFOE #4 — John Koning, 318S. Belle Vista, Youngstown 9, Ohio. Mimeo.. Irregular Trade - Contributions and Intelligent LoCs. or 2/15¢

FANTASMAGORIQUE
AC(?) — Scott Neilsen, 731 Brookridge Dr.Webster Groves 19, Mol Mimeo - Published LoCs... Trade or contributions, or 15¢ ea. 8/$1.

ESOTERIQUE #5
AC(?) — Bruce Henstell, 815 Tigertail Rd. Los Angeles 49, Cal. Mimeo - LoCs-Trades.

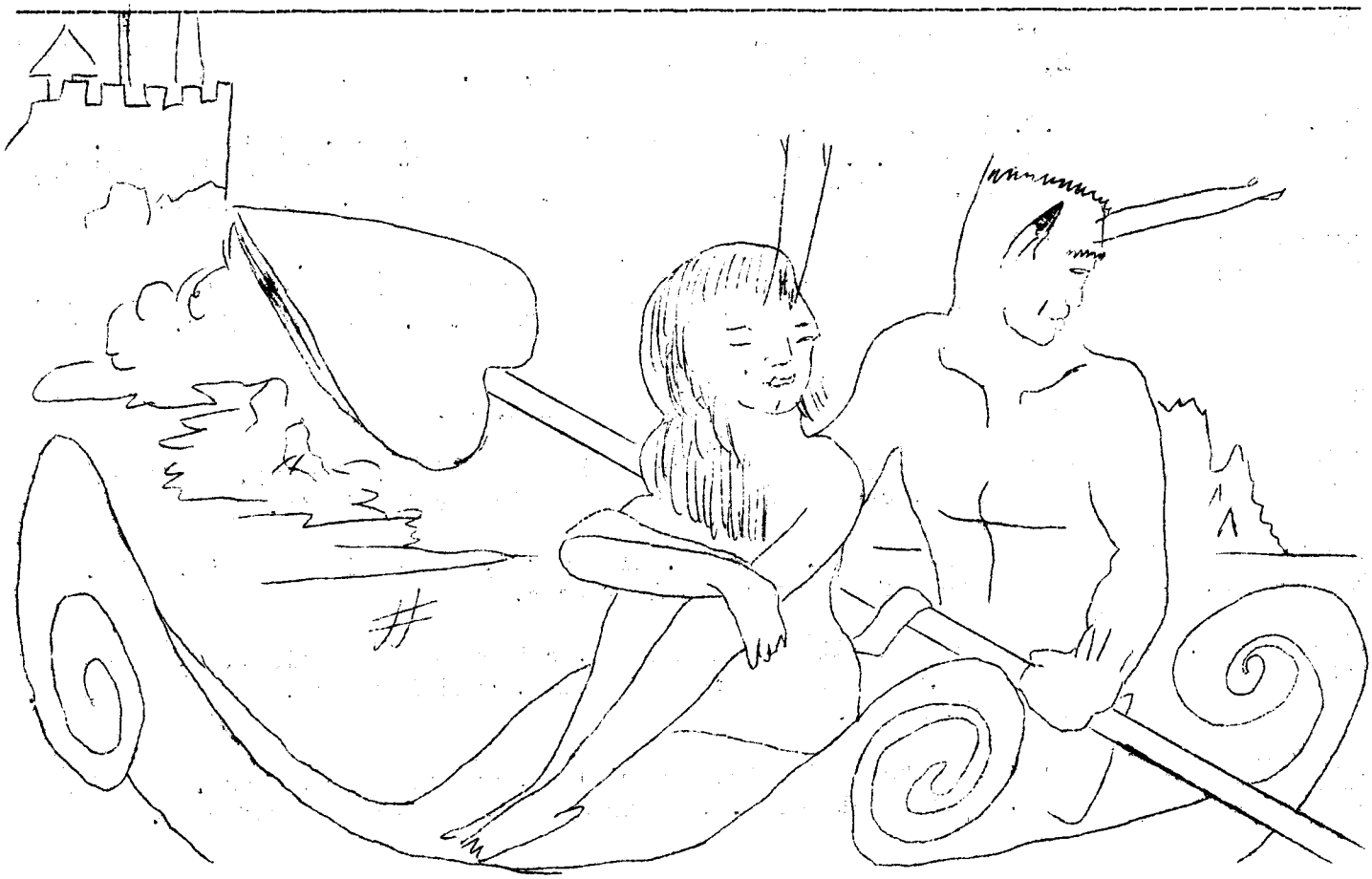
FANAC # 75 — Walter Breen... Until Aug. 13th.. Basement, 163 W. 10, New York 14. After: 1205 Peralta Ave. Berkeley 6, Cal. 4/50¢ - 10/$1.00 England:- A. Mercer.. 434/4 Newark Rd. No. Hykeham, Linc. 6 for 4/ or 18 for 10/.

FANTOME #1
CED — Les Sample, 2735 Willingham Dr. Columbia,S. Carolina. Irregular - Mimeo - Trade- contributions - Intelligent LoCs or 2/15¢

GAUL June AC(?)	Gaul, 2790 W. 8th St. Los Angeles 5,Cal. Mimeo - Available for trade - Locs - or 15¢ each.
HA (May) ADC	Eva Firestone, P. O. Box 515, Upton, Wyoming. Mimeo.
HABBAKKUK ABC	Wm L. Donaho, 1441 8th St Ber keley 10, Cal. 50¢ each. bi-monthly. Available for SOME LoCs and sometimes for Trade.
MAELSTROM # 6 CCB	B. J. Plott, P. O. Box 654, Opelika,Alabama. Mimeo - Trade, Good LoCs-contributions or 15¢ each.
MONDAY EVENING GHOST #10. AAB	Bob Jennings, 3819 Chambers Dr - Nashville 11, Tenn. Six-weekly - Mimeo - Available forSOME LoCs - SOME Trades - 15¢ ea. 10/$1.50.
NONCONN #3 AC(?)	Alan W. Boatman, 2422 Barnard St. Saginaw, Mich. Mimeo - Irregular - 20¢ ea. Contributions, LoCs and sometimes for Trades.
ORION #27 BAB	Ella Parker, 151 Canterbury Rd. W. Kilburn, London NW6, Eng. Mimeo. B ritain:- 1/ ea. to Ted Forsyth, 11 Ferndale Rd. London SW4. USA:- Betty Kujawa, 2819 Caroline South Bend 14, Ind. 15¢ ea.
PASTELL	Bjo, 2790 W. 8th St. Los Angeles 5, Cal. 00 of the Fan Artists Show. Available to Artists, contributions of cash, labour, and sometimes for mere interest.
PARSECTION #7. ADC	G. C. Willick, 856 E. St. - Madison, Ind. Multi-lith, Every 45 days. 8/$1. Trade - Free for published LoCs.
ROVER #12	Art Hayes. This is it.
SEACON	Sept. 2-3-4- Send $2.00 to Wally Weber, Box 1365, Broadway Br. Seattle 2, Wash. Registration on attendance, $1.00 more.
S.F. TIMES AE.A	S.F. Times, B ox 115, Solway Br. Syracuse 9, N.Y. Twice monthly. England:- H.M. Johnson, 16 Rockville Rd. Broad Green, Liverpool 14, 9d each. 7/6 for 10. 15/ for 20. USA: 10¢ ea. $2.40/year.
SHANGRI-L'AFFAIRES #56. AC(?)	Bjohn Trimble, 2790 W. 8th St. Los Angeles 49, Cal. Mimeo - LoCs-Trades, contributions, preferred, but available for:- 25¢ ea. 5/$1. England:- Archie Mercer, 434/4 Newark Rd. N. Hykeham, Linc. 1/8 each. 5 for 7/.
SO WHAT #7	Fred Norwood, 111 Upperline, Franklin, La. - Mimeo.
SPACE TIMES #7 AA?	Jugen Molthof, 194 Ulmenstrabe, Dusseldord, W. Germany. - Ditto - All German, cannot understand rules for availability.
SPECULATIVE REVIEW 3/2. ADB	Dick Eney, 417 Ft. Hunt Rd. Alexandria, Va. - Mimeo- 3/25¢, LoCs. England:- 3 for 2/ to: Archie Mercer.
SCRIBBLE #6. BDD	Colin Freeman, Ripley Rd. Ward 3,Scotton B ank Hospital, Knaresborough, Yorkshire.6 d ea. USA:- Bob Pavlat, 6001 43rd Ave. Hyattsville, Md. 10¢ each. Mimeo.
THE TWILIGHT ZINE 1/2. BCC	Jon Ravin, box 4134, 420 Memorial Dr. Cambridge 39, Mass. NOT FOR SALE. LoCs sometimes o.k. Contributions and Trades preferred.

TAFF..	Send a minimum of 50¢ to DonFord, Box 19-T, R.R. #2, Loveland, Ohio. or 2/6d to: Eric Bentcliffe, 47 Aldis St. Great Moor, Stockport, Ches. Accompany your contribution with a ballot. If you want a ballot, ask me for one, I'll send you one. This must be done before Sept.30/61. Trans-Atlantic Fan Fund.
TAWF	Tenth Anniversay Willis Fund. Send contribution or pledge form to:- Larry Shaw, 16 Grant Place, Staten Island, 6, N.Y. Pledged must be paid up before April 1st, 1962.
TIGHTBEAM	Circulating Editorship. Available only to members of N3F.
TNFF	Ralph Holland, 2520 Fourth St. Cuyahoga Falls, Ohio. OO of the N3F.
Thru The Haze -E-	Rider alternating between TNFF and TIGHTBEAM. Available ohly to members of N3F. Art Hayes.
VAHANA #1 ACC	Les Niremberg, 1217 Weston Rd. Toronto 15, Ont. Canada. 8½ x11 Offset. 25¢ ea. or 5/$1. Eng: 1/9 ea. or 4 for 7/ to Joe Partizio, 11 Ferndale Rd. London SW4.
WRR3/2 AC(?)	B. O. Pfeifer, 2911 N. E. 60th St. Seattle 15, Wash. Mimeo - bi-monthly LoCs - Trades, and contributions.
YANDRO #101 AC(?)	Robert Coulson, R. R. #3, Wabash, Ind. - Mimeo, Available for 20 ¢ ea. 12/$2.00. England:- 15d each. 12 for 12/ from Alan Dodd.

The question mark in the classification code indicates that I haven't had the time to read, therefore cannot hold any opinion as to how it impressed me.



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George Johnson,
4544 24th Ave. N.
St.Petersburg 13, Fla.

May 14th., 1961.

Greetings F(r)iend:

You ask me what I have to show for winning, if I win.

I have nothing. Someone once asked me why I drag race, since I get ho money and the wear on my machine is terrific. I can only answer that I am "mad for that gold". I live... I win nothing, just that "gold" that is my share of whatever insane glory is left to a man who is a fool in the eyes of the majority. I play the game for no real reason other than that I feel the call somewhere inside me to do something, to raise some bit of hell. I can compare it to the question of why one rides a cycle when one is safer in a car. Most cyclists say that it is the sport, but I once wrote a story in which I said:

"There is no reason for them to kill themselves like this,there is no intelligent ca use that makes a man smash himself to smithereens at over a hundred on a cycle, no reason at all. But they all hear deep within them a cry, a beat, a sound of a distant, different drummer who plays the tune of their tormented lives, who calls them to obey.

"When they are on cycles, each is a different person, each is himself and damn the rest. A cycle is not for sport or for tooling around with your girl on back, it is yourself, and for your desires. When you are on a cycle, when you blast the throttle and the carbs feed raw gas into the fifty horsepower engine beneath you, when you fee the frame vibra te with hellish stresses, you suddenly know that YOU, for a few brief moments, are an individual, that You are free from the foolish laws of gods and men, that you have clutched in your hands the power of life..... and death."

I showed this to a couple other cyclists and they agreed, they felt that they had the same reasons, they heard the same drummer.

You say that you might get carried away with your own "self-righteousness" but I disagree. It is not self-righteousness, you are merely being yourself, you are merely heeding your own "distant drummer" and you step to his tune. It is only logical that we should be at poles with each other.

You say your majority is mundane, to us it is moribund, we are the living, the quick and you are not amongst us. We see ourselves as the only ones left, the only ones who "live". When we die we do not ask to be canonized, we do not wish to be made gods of our revolution, as it were. We ask only that we be allowed to rest in peace, to be recognized as individuals who did what they thought right, who tried to do their best in their cause.

I see it this way, why die only for a long, toilsome life that does no good, why die in the prime of life, when one is still tasting the fruits of glory and when Rome is still glorious. Why wait

"By Brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade."

G. Johnson..

I can see no cause. If I am to die, as all men must, why must I die old and a fool? It is better by far to die with deeds undone, but with the laurels of my workings still fresh the leaves dewey with newness.

I think I am patterning my life after Alphonso de Cabeza, Marquis de Portago. He is best known as Fon de Portago. He was a sort of man whom one hears of once in a lifetime, the sort of man who was expert at everything, the sort of man one could best see in the lost days of Medici. He died in 1957 in the Italian Mille Miglia, a race across most of the nation. He died after 950 odd miles of speed, less than fifty miles from the finish. To me, hisname cannot be just said, his name is not a word, but is a battle-cry, a cry howled from the tracks of the world, from the ruins that are left, a harsh, loud, damning cry of, " PORTAGO!"

Shalom Aleichem.

I did not, cannot, will not, condemn George and his group, his race. One cannot condemn logically, what one does not understand. I do not have the feelings that go to make up the PORTAGOMAN. I do, however, come much closer to understanding, after reading the above letter.

For you, read the above letter slowly and think.

Art. Hayes.

David G. Hulan,
132 Goss Circle, 9b,
Redstone Arsenal, Ala.

May 24th., 1961.

Dear Art:

I got a copy of the Jan 61 ROVER the other day along with some TNFFs and the other natural consequences of my joining N3F, and I took such violent exception to Wayne Dickey's article that I felt need to haul out my trusty typer and go to work on him.

I'm in the missile business myself (as the address no doubt indicates), and if no one will take up the cudgels to defendour pretty birds against the ghouls of the Air Farce,I will.

Why was the B-70 gutted? Because, nice as a missle-bomber "mix" sounds on paper, a bomber going down in flames doesn't do your side a great deal of good. Even granting that the manned bomber has all the advantages he mentions - recall, diversion, multiple target operation and selection, quick reaction time, and any others he might have had in mind as "etc.", the fact remains that in order to be any good, a bomb-delivery system has to get the bomb and the target to meet with a loud bang and resultant destruction. This the manned bomber is incapable of doing. Without getting into classified material, a few obvious facts can be pointed out as to why. An anti-aircraft missile can be built, just as fast and maneuverable as the state of the art permits (and this is pretty good even now - it can only improve), while the accelerations any manned aircraft can take depend on the rather low resistance of one individual, human type. Thus, even if the B-70 had the capability to evade any present defense, nothing is surer than that in a relatively short time it would be as obsolete as the B -29 is now. Note that the speed per se of the aircraft has little bearing on the question - you could dn F-104 down with an M-1 rifle is you could predict exactly where it would be far enough in advance to give the bullets time to arrive at that point with the plane. A rifleman doesn't have these facilities, but air defense missiles do - provided that the missile can be maneuvered as

fast as the plane. Missiles don't tail-chase their targets.

Now if the B-70 were redesigned for troop transport,I would be all for it. The army could use something like that very well. It wouldn't give the Air Farce much glory,though so I doubt that they'll fight for it very hard.

Manned aircraft will have two principle uses in future wars - transport, and close-in ground support. At present, little of the Air Farce budget goes for the former, and none for the latter. They haven't had an effective ground-support aircraft since the last F-51 was phased out. Asky any GI who was in Korea - jets are great for fighting other jets and showing off, and they're useful to keep hostile jets off the backs of the planes that are really doing the work, but the only ground support given in Korea was from Corsairs the Marines were flying. Jets are too damn fast - when they try to support front-line troops, they're just as likely to hit their own as they are the enemy. Needless to say, they weren't too popular among the rank and file - though the Air Farce has managed to keep most of that little story hushed up.

Enough of this. If I haven't made my point, I'll wait and see why.

Jan Brodsky,
1814 N. Evanston,
Tulsa 10, Okla..

June 28th., 1961.

Mr. Hayes:

You're gonna have to change your convictions. (a) The first time Space Lane tries to "shield my tender ears", in Chicago, I'll box his.(b) In a nearly 100% male School of Law, a young girl can acquire a vivid Vocabulary of expletives and (c) I was weaned six months ago at least - use only use dry Correc-to-type now, no longer use Corfly.

B y the way, here's your family tree... (as amended by ye Editor.. Art Hayes)..

Grand Parents:- Esther R. Miles MacAlpin.

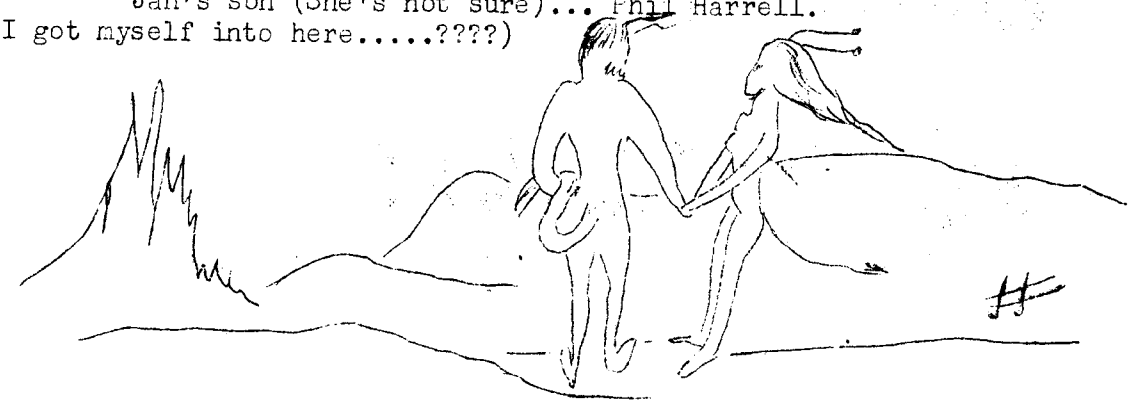
	You
Daughter	Jan Brodsky
Son-in-Law	Space Lane
Son	Clayton Hamlin
Daughter-in-Law	Marijane Johnson

Jan's cousin(does that make him 2nd cousin to me?) Paul Rehorst.

Daughter (???)	Joni Cornell
Son-in-law	..... (secret)

Jan's son (She's not sure)... Phil Harrell.

(Ed... What have I got myself into here.....????)



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Art Hayes,
Bird's Creek,
Ont. Canada.

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