pm Su 50

THE BEETLE HORDE & BROOD OF THE DARK MOON & SLAVES OF THE DUST & EARTH
THE MARAUDER & THE HAMMER OF THOR & WHERE FOUR ROADS MET & SHORTWAVE
CASTLE & MY LADY OF THE TUNNEL & INDE ARCTIC ICE & WHITE INVADERS &
HAWK CARSE & THE MAN FROM 20 THE HEAVISIDE LAYER & VAMPIRES
OF SPA MORAL SOL AZ ON PLUTO & THE LOTUS EATERS
& RAI THE TE TH THE GALACTIC CIRCLE & SHIPS
THAT RTED UNIVERSE & A MENACE IN
MINI COLOSSUS ETERNAL & A LEAK
IN T TRAIL & HE FROM PROCYON &
RE OF THE TOC-TOC BIRDS & THE
S & CRATER 17, NEAR TYCHO
D HOUGHT & THE RED PERI &
CI NOT GOD & CENTAURUS II
& & THE BLUE SPOT & DEATH
& O MOON & W62 TO MERCURY & FOG
OF SUN DIES & FLIGHT ON TITAN
T NVINCIBLE & RADIO MIND-RAY
I THE GLORY & THE TERRIBLE TENTACLES
SO OF GENESIS & THE FLAME MIDGET & AT
MIC EST MACHIN ELLHOUNDS OF THE COSMOS & THE END
KNOW & HYPERPILOSITY & STARDUST GODS & A
E IN THE ENSION & ANCESTRAL VOICES & THE GOD BOX & THE
STRANGE CITY & WATER FOR MARS & THE LAST SELENITE
& GODSON OF ALMARLU & PROCESSION OF SUNS & EN ROUTE TO PLUTO & NIGHT &
THE SKYLARK OF VALERON & HE NEVER SLEPT & VANDALS OF THE STARS & SPACE
ROVER & THE MAN FROM CINCINNATI & WANDERER OF INFINITY & THE ACCURSED
GALAXY & THE JOVIAN JEST & SEA TERROR & PROXIMA CENTAURI & THE REIGN
OF THE LONG TUSKS & TIME WANTS A SKELETON & DOUBLE! DOUBLE! & BEYOND
INFINITY & PHALANXES OF ATLANS & THE COPPER-CLAD WORLD & THE SHAPES &
ALAS, ALL THINKING! & THE MOLE PIRATE & FINALITY UNLIMITED & EARTHSPIN
& THE GREEN DOOM & LOOT OF THE VOID & PRISONERS OF THE ELECTRON & "WHO
GOES THERE?" & DAWN-WORLD ECHOES & THE BOTTLED MEN & HEADS OF APEX &
WINGED MEN OF ORCON & TOMORROW'S CHILDREN & SPACESHIP IN A FLASK & RE-
LEASED ENTROPY & AT THE CENTER OF GRAVITY & PHANTOMS OF REALITY & THE
DARK SIDE OF ANTRI & THE MECHANICAL MICE & PANDORA'S MILLIONS & LIAR!
& DAVEY JONES' AMBASSADOR & OUT OF THE DREADFUL DEPTHS & ISLANDS OF
THE SUN & OTHER TRACKS & GREATER THAN GODS & WALDO & MATHEMATICA PLUS
& INTO THY HANDS & ANGEL IN THE DUST BOWL & DRAGON'S TEETH & SIDEWISE
IN TIME & SET YOUR COURSE BY THE STARS & THE UPPER LEVEL ROAD & HEAVY
PLANET & HUDDLING PLACE & OPENING DOORS & AND THEN THERE WAS ONE & SOS
IN SPACE & INFRA-UNIVERSE & THE HOUSE THAT WALKED & THE SUNKEN EMPIRE
& AGE & THUNDER AND ROSES & MEN AGAINST THE STARS & SPAWN OF THE STARS
& 2,000 MILES BELOW & THE MACHINE THAT KNEW TOO MUCH & ETERNITY LOST &
THERE SHALL BE DARKNESS & STRATOSPHERE TOWERS & TRYST IN TIME & BEYOND
WHICH LIMITS & THE SON OF OLD FAITHFUL & THE EINSTEIN EXPRESS & JASON
COMES HOME & BELOW -- ABSOLUTE! & STRANGER FROM FORM HAUT & WINGS OF
THE STORM & BURIED MOON & TWO SANE MEN & EXIL RATOSPHERE &
CREATURES OF THE LIGHT & FORGOTTEN PLANET & ME DREDGE
& THE MULE & FLIGHT OF THE DAWN STAR & WHEN THE LEGION
OF SPACE & REDMASK OF THE OUTLANDS & IF THE EVER WAS
& SPAWN OF THE RED GIANTS & THE CONTRBAND CO ED & AN
ULTIMATUM FROM MARS & DOWN THE DIMENSIONS & RM & THE
HARMONIZER & GREATER GLORIES & FLIGHT INTO D US ISLAND
& THE TRAIN THAT VANISHED & AT THE MOUNTAINS AY OF THE
EARTH & SAURIAN VALEDICTORY & THE GRAY PLAGUE & D OF PERIL
& COLD LIGHT & REVERSE UNIVERSE & A LITTLE GREEN CE AROUND
THE MOON & THE MORONS & MAN OF THE AGES & SOLAR MAGNET & TO THE STARS

SKY HOOK

2d
Ann-Ish

". . . . . ."

> "She on skis is part of these:
>   The wind in pines
>   The bird on wing
>   The swirl of snow
>   The moving cloud
>   The curve of hill
>   The shout of space
>   The pulse of earth
>   And vibrant sky..."

-- M. Lorrine Finley.

"There were two 'Reigns of Terror,' if we would but remember it and
consider it; the one wrought murder in hot passion, the other in heart-
less cold blood; the one lasted mere months, the other had lasted a
thousand years; the one inflicted death upon ten thousand persons, the
other upon a hundred millions; but our shudders are all for the 'hor-
rors' of the minor Terror, the momentary Terror, so to speak; whereas,
what is the horror of swift death by lightning compared with death by
slow fire at the stake? A city cemetary could contain the coffins
filled by that brief Terror which we have all been so diligently
taught to shiver at and mourn over; but all France could hardly con-
tain the coffins filled by that older and real Terror -- that unspeak-
ably bitter and awful Terror which none of us has been taught to see
in its vastness or pity as it deserves."

-- Mark Twain.

"...It is important for the public not to expect too much of sociology
as the science of society, since, like all sciences, it must necessar-
ily be limited in its capacity to understand or to explain all things,
or to alter the course of human development. The public does not de-
precate biological sciences because they cannot explain and cure all
disease, or psychology because it cannot explain all the intricacies
of love or the vagaries of human behavior; or chemistry because it
cannot explain all matter. No more should the public expect sociology
to do the impossible."

-- Howard W. Odum.

"Science fiction bought and kept."

twippledop

THE CRAZIEST DREAM.

I had a very strange dream the other night, and this was the dream: A rich uncle she didn't even know she had died back in Ohio, and left Dorothy Coslet a wealthy company that ran a system of fruit stands in the middle west. Dorothy's late uncle was a sloppy bookkeeper and there was no way to tell just how extensive the fruit-stand system had become since the will was made out years ago.

So, driving back from Ohio, where they had met the executors of the estate, the Coslets decided to see just how far the string of fruit stands extended. They found the first stand on a busy highway intersection outside Norwalk Ohio, and the second near Gibsonburg. The third was at Holland, and the fourth was over the Indiana line at Steubenville. They marked each as they sped along in their Crosley. The fruit-stand trail into Chicago, and out of it, across the states of Wisconsin and Minnesota, and into North Dakota.

"Maybe the system extends clear to Helena," conjectured Coswal as they whizzed along in their Crosley. They were now in western North Dakota. "But, Great Towner! Look at the gas gauge. We're almost out of gas. Where are we? What does that sign say up ahead?"
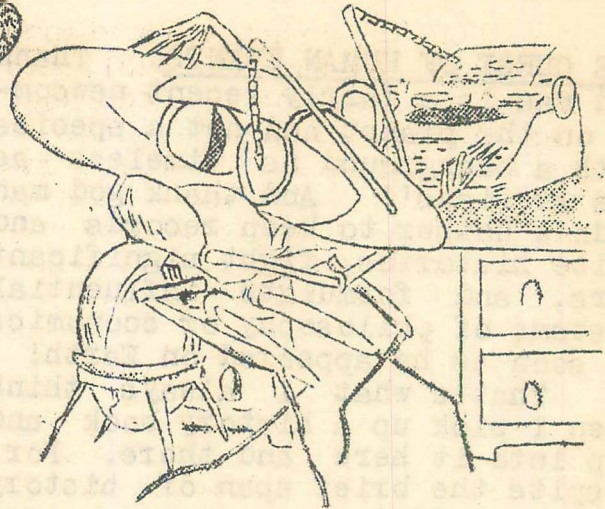
Dorothy Coslet peered through the dust. "A-a-agh! I don't believe we'll need anymore gas, Walter. Do you know what that sign says?"

"Sure, I can read. It says, 'Little Big Horn.' But why don't we need any more gas?"

"I've got a feeling our quest is at an end," said Dorothy.

Walter looked quizzical.

So she explained.

BIG CONTEST!

Everyone who figures out the point of the above story, and sends to Sky Hook the correct punchline --- namely, what Dorothy Coslet said to Coswal -- together with a statement in 25 words or more on the subject, "What I Liked About Sky Hook #9," will receive a genuine certificate bestowing upon that person a charter membership in the Faps-Have-More-Fun-Than-People Club. Act today!

ANNIVERSARY.

This issue, and particularly the front cover thereof, commemorates three significant events which celebrate anniversaries at this time. They are: Astounding's twentieth birthday; Sky Hook's second birthday; and FAPA's 50th mailing. Although this issue is being put together too late to appear in a postmailing to that 50th mailing, the golden hue of the cover symbolizes that golden anniversary mailing.

The cover itself is a special one. It is an approximation of the cover on Sky Hook #1, and it names various stories from Astounding's 20 years -- with, I might add, emphasis on the Clayton era, since the first SkHk cover imperishably enshrined many of aSF's later yarns thereon.

This is also the biggest, and perhaps the best, of Sky Hook's 9 numbers, as befits an ann-ish.

THE CURSE OF HUMAN EVENTS. Thank
god man is a fairly recent newcom-
er on the planet and not a species
with a background as timeless as
the Arisians'!   And thank god man
didn't bother to keep records and
write histories, fight significant
wars, and formulate influential
systems of philosophy or economics
as soon as he appeared on Earth!

    That's what I always think
when I pick up a history book and
dip into it here and there. For,
despite the brief span of history
-- a mere 3000 years or so -- man
has done so much that there is al-
ways something in the most elemen-
tary history book that I haven't
heard about before. I have studied
history now and then, and I have
found it interesting enough to
read as recreation when I am not
studying it.   But there's so much
about history of which I don't
know a damned thing!

    People like Kenneth Gray, the
MFS's eminent historian, always
amaze me with their comprehensive
knowledge of things historical.
For me, any attempt to view his-
tory comprehensively results in a
mental chaos -- history becomes a
kalideoscope of dates, wars, move-
ments, with a confused pattern
glimpsed but never comprehended in
the overall picture. Each new
fact I learn blurs the picture ev-
en more than before. To a man of
virtù, this is very frustrating.

    I have finally come to the
conclusion that I, at least, am
no Toynbee or Kenny Gray, who can
view history in one vast continu-
ous roll, or scroll. If I'm going
to be able to enjoy history to the
full I'm going to have to special-
ize.   I'm going to have to choose
one period or one phase of history
and become an expert on that.

    The question is, what part or
what phase of history should I be-
come an expert on?   American his-
tory is too familiar in its broad
outlines to lure me to concentrate
on it exclusively. Egyptian his-
tory? No, nothing much happened
in Egypt for 3000 years (Kenny
will dispute this, I am afraid,
but that's the way Egyptian his-
tory impresses me!).   Greek his-
tory? The best idea so far.

    But I think the period that
appeals to me most strongly is the
Renaissance. Especially the part
of it some historians call the
High Renaissance -- what a blazing
and resplendent phrase!

    The difficulty is, even the
High Renaissance is a mighty big
slice of history to become a real
expert in without devoting a life-
time to studying it. Perhaps I
could specialize in one phase of
it -- the history of humanism in
the High Renaissance. But this is
still a peculiarly turgid bite to
swallow with savoir-faire.

    Probably, I'll end up expert-
ing on something like the history
of Biblical Humanism in   Cologne
from 1473 to 1475.

    I should be able to become an
expert on that segment of history
within the next 20 years. In 1970,
just ask me any question at all
about Gansfort or Pupper!

MILTON J. CROSSEYED.   There's a
radio announcer on a local station
who, in handling a program of
opera music the other day, spoke
first of that great opus, "La
Triviata," and then mentioned the
"courtesian" in Offenbach's "Tales
of Hoffman."

EXPANDING UNIVERSE. Although, be-
ing a fan, I'd like to buy every
book issued in the science fiction
and fantasy field, I am not able
to do so, and I usually end up by
purchasing only those books that
reprint especial favorites of mine
-- The Man Who Sold the Moon -- or
those that contain stories that I
don't have in my magazine files --
Triplanetary. But there are other
book I like to buy, too.   Non-
fantasy books.

    My non-fantasy library is
easily increasing at a faster rate
than my fantasy library (exclusive

of magazines), despite the fact that what I spend for non-fantasy is less than what I spend for fantasy. The reason is that many of the non-fantasy books I buy are inexpensive reprints, often paperbacks. Most bibliophiles b u y pocket books only for completism's sake, but I not only feel unconcerned about the lack of snitzy binding, I definitely welcome the paperback to my shelves. Since my bookshelves are crowded, I like a book that takes up little room -- and costs a paltry sum in the bargain.

I buy books to read, and save only those books which I want to read again some day. Of course, I have my own ideas on what books are worth reading and keeping. When I got out of the army I decided the time was ripe to begin to accumulate a personal library, and at that time I made out a list of books I wanted to buy. That list, of course, has been modified since then, but quite a portion of the original list has been bought. The thing that surprises me was that it was possible to buy so much of it very inexpensively.

Take some of the authors I had on my original list. Thomas Wolfe, for instance. All of his novels are available in inexpensive editions, and "The Story of a Novel" appears in a paperback. Isak Dinesen's Out of Africa and

Seven Gothic Tales appear in the Modern Library, and I picked up Winters Tales for 35¢ on a remainder counter. Mark Twain's Huckleberry Finn, Tom Sawyer, and Connecticut Yankee are in Pocket Book editions, and there is a Twain omnibus available, surely a bargain at $2.95, that contains these and other Twain classics under one cover, but it is a heavy book and not built for relaxed reading.

Of course, I like some of the classics, too. The Plays of Oscar Wilde; The Autobiography of Benevenuto Cellini; Walden; A Christmas Carol; The Return of the Native; Emerson's Essays (I have two collections of these -- one purchased mostly to obtain the essay "Self-Reliance," not in the other book); Rebecca -- or I guess that that's not a classic.

Then, too, I've got a pretty comprehensive collection of books by such writers as Ernest Haycox, Luke Short, Erle Stanley Gardner, and Frank Gruber --

But this is enough about my library for now!

LISTEN HERE, TOWNER!

"AND IT'S HIS OWN TECHNIQUE, TOO!!   A couple of quotations from the #7
                                     SKY HOOK:

    'A 230-pound bully kicked sand in my face.' -- p. 4.
    'A 230-lb fullback...with the muzzle velocity of an anti-tank
        gun.' -- p. 21.

I wouldn't give a nickle for a man who didn't daydream about 230-pound boys!!"

I wouldn't give a nickel for a man who didn't sometimes misspell it as "nickle"!!

"You Are Semantically Confused!"

by KEN TUTTLE

"YOU ARE semantically confused!"

If those are not fightin' words, they ought to be, for they are a serious accusation to all of us who are interested in our ability to think clearly and accurately.

Their seriousness is not lessened by the fact that all too often the phrase really means that its user feels that his opponent is obviously and unmistakably wrong, but that no sufficiently crushing argument to annihilate his wrongheadedness seems to be available at the moment.

Then too, it is unfortunately true that the accusation may just possibly be valid; the situation which the phrase "semantically confused" purports to describe actually does exist. We may, literally, "not know what we are talking about." Possibility of difficulty of this sort arises as soon as we leave the point-at-it level of reference. We have these troubles because we cannot break down the notoriously slippery higher order abstractions into their more explicit lower level components, among other reasons.

All these things are particularly true of the social sciences and of psychological matters. They are much less true in the physical sciences.

In our dealings with the physical universe for the last three hundred years or so, we have learned pretty well how to keep away from major complications of this nature by applying two principles.

The first of these is that we can talk meaningfully only in terms of directly measurable quantities, or other quantities which we can derive from these explicitly. The prime example of this is the ether. Einstein's thinking destroyed this concept, as to physical utility, merely by showing that if his postulates were justified we could never devise any means of detecting the existence of the ether. We are still at liberty to use the concept, if we choose, but we now do so after having been warned that we have no way of ensuring that what we say will have any meaning.

The second principle is based upon the fact that our minds appear to be like a rather poor juggler: one can keep no more than two or three things, at the most, in the air at any one time. Just as soon as we try to trace out the effects of several causes operating simultaneously, just that soon are we in danger of confusion, unless we use some sort of symbolism which will more or less automatically systematize things for us.

22 Sept 1950: Sent letter, to following effect, to Boggs:
Nowhere in the article is it clear what these methods are good for. Actually, the ideas seem to be inspired by Rashevsky's "Mathematical sociology", where it is suggested how the methods of mathematical physics might be applied to sociology. But the proof is in the eating. Can Rashevsky claim any results??? Physics became, with Newton, mathematical, because

To cite an authority on this point, contradicting as it does the common notion that we should be always very much aware of what we are doing, let us quote Alfred North Whitehead, the eminent mathematician, logician and philosopher. What he has to say is directly in point:

"It is a profoundly erroneous truism, repeated by all copy books and by eminent people when they are making speeches, that we should cultivate the habit of thinking what we are doing. The precise opposite is the case. Civilization advances by extending the number of important operations we can perform without thinking about them. Operations of thought are like cavalry charges in a battle -- they are strictly limited in number, they require fresh horses, and must only be made at decisive moments." (A. N. Whitehead; An Introduction to Mathematics, New York: Oxford University Press, 1911. P. 61.)

In the very early days of the physical sciences, it rapidly became evident that the customary symbolism of words was neither brief nor perspicuous enough to do the job that had to be done. With this discovery began the mathematization of the physical sciences which is still proceeding successfully today. Repeated efforts to apply this second principle in the same form to the social sciences and to psychology have often been made in the past. Most of them have had no particularly outstanding success over more conventional methods, however.

This may very well be because the second principle alone is not enough, but needs the aid and guidance of the first; and it is only comparitively recently that the realization of the importance of talking only in terms of observable quantities has begun to enter deeply into the thinking of those concerned with these sciences.

Today, however, there seem to be some extremely good reasons for hoping that the simultaneous application of both these principles will soon permit clearer and more valid thinking about some of our chief causes of semantic confusion than has ever before been possible. This new revolution of thought started in the field of biology, but has rapidly spread into sociology.

It began as an attempt to produce a mathematical physics of the living organism, which would stand in the same relation to conventional biology as does mathematical to experimental physics. Very great advances have already been made in this field; N. Rashevsky, one of the pioneer workers in mathematical biophysics, in revising his standard text on the subject, found it necessary to enlarge the contents of the volume to the extent of making it several times larger in size, and he apologized in the preface because he was compelled to abbreviate the discussion of much of his material far beyond the point of maximum intelligibility.

The first spilling-over of the new subject was directly into psychology, that is, into a consideration of the neural apparatus by means of which we think. At this point the new science enters into intimate relations with cybernetics. The success of the attempts to

it was able for the first time to predict quantitative & qualitative facts of great variety from a handful of principles - actually the same sort of success in the social & psychological fields has never occurred - with the sole & outstanding exception of von neumann's theory of games.

rationalize biology also soon echoed by application of the method to sociological thinking. It seems probable that we can see here most clearly the relation of these new methods to the problem of avoiding "semantic confusion."

As an example, let us consider now the concept of freedom. In the normal course of events, such a discussion leads almost immediately to definitions and to disputes about the validity of the definitions. Much of this no doubt arises from varying connotations of the terms in the minds of the disputants.

Within a short time we may expect to hear: "You are semantically confused!"

Let us see what the mathematical approach through observable quantities may be able to do for us in this unhappy situation. First of all, we ourselves have a job to do: So broad a notion as that of freedom has many aspects, and we must decide in advance which of them we wish to discuss. Our mathematics cannot do that for us, nor can we expect it to do so. We can demand, however, that once we have settled this point for ourselves, the symbolization take over from there.

One possible content of the concept "freedom" concerns itself with economic freedom, that is, with the amount of time which we must spend in getting our living. This seems a comparitively simple aspect; let us discuss it first. Of course, we must first define the symbols which we shall use. We shall define them verbally here, but we must try to do so in such a manner that the quantities they represent are unambiguous and are directly and objectively measurable.

For this purpose, let us take the symbol W to mean the maximum amount of physical labor which an individual can perform per unit time. We may not know, nor be able to measure what this is at the moment , but it seems clear that it is a quantity measurable directly by some objective means.

Let us then take the symbol w to denote the actual physical work performed by the individual to provide himself with the necessities of daily life. Again this quantity is directly and objectively measurable, at least in principle.

Various objections may arise at this point; it may be said, for example, that the work done will vary from day to day. To this the answer can be made that we can then speak of the average amount of work, obtained by observation over a sufficiently long period. It may be objected that the definition of the symbol w begs the question, that we do not know what the "necessities of life" are; but a very broad answer, which indicates the general way of meeting such objections, is available to this. We merely reply that we are speaking of a given individual, and we can find out what the necessities of life are, for him, by observing just what is required to keep him alive and no more.

Given these two very simple things, W and w, then, we may now propose the following definition of "economic freedom":

(margin note: energy? poor choice. Better to use entropy.)

$$F_e = \frac{W - w}{W}$$

It is easily seen that this does the right sort of thing, at least qualitatively. If the individual under discussion must do the maximum work of which he is capable to gain the necessities of life, $W = w$, and his economic freedom is zero.

For the present, we shall let this particular way of regarding the concept of freedom rest here, except to remark that if we wish to know more about F_e in any particular case, we should have to observe that it depends upon other things than those we have mentioned explicitly in this simplified and purely illustrative example. For instance, the quantity w will depend upon the productivity and the means of distribution of the society in which the given individual lives. However, this gives rise to no essential difficulty; a more complete study would require that we determine such things about the society in order to specify w, and hence F_e would vary with them, but there is no reason why we could not apply the same type of approach to these.

It may be added that this has already been done to some extent by those working in this field, and there exists a mathematical theory which shows us how w varies with the class in society to which the individual belongs, under rather broad assumptions as to the structure of that society.

Just for the sake of showing that this general way of thinking applies to a somewhat more complex type of "freedom," let us look at a rather different aspect of that

ROTSLER

concept. Our previous definition of freedom concerned itself only with the proportion of an individual's total possible work per unit of time, which was necessary to provide him with subsistence. However, it may be that we are interested not only in this, but also in what our guinea pig can do in his free time, as a further measure of his freedom. Since we shall here be considering the activities which he pursues, let us refer to this aspect as "activity freedom," to distinguish it from the previous case.

We must say something at once about the society in which our test case lives, but in order not to restrict ourselves any more than we have to, let us merely specify that this society makes a certain number, n, of activities possible to its members, and that all these activities are equally available to all those living in that society. It is true that this is not very realistic; however, we must creep before we can walk. Again, the simplification is the cause of no essential difficulty, and more detailed analyses have already been carried out elsewhere.

However, though all these activities may be available, the individual we are studying will not care for all of them. Let us say he likes m of them, and therefore dislikes the remainder, n - m, in number. For present purposes, it is not essential that we say anything about exactly how these m activities are chosen from the entire list; let us merely say instead that there is some number, M, of ways of actually choosing them (*).

It is also necessary for us to say something about how many other individuals of this society share his liking for exactly these activities. To avoid unnecessary complexity, let us assume that these likings are distributed among the individuals entirely at random; that is, for a given activity and a given individual, it is just as likely as not that it will be an agreeable activity for him. (It is quite possible to arrive at valid conclusions for other, more complex distributions, but the mathematics quickly gets more messy, and for the purposes of illustration the simplest assumption is here the best.)

On the basis of this assumption, it would be easy to prove that a fraction, 1/M, of all the members of that society will like exactly m particular activities, and those alone; let us merely accept this statement without proof.

We shall now have to think about the proportion of the time during which our individual comes into social contact with others. If the average number of individuals per unit area of the earth's surface in the region where our guinea pig is -- that is, the population density in that general area -- is denoted by N, he will come into con-

_____

(*) For the benefit of those who may be curious about it, the formula which connects M with n and m is as follows:

$$M = \sum_{m=1}^{n} \frac{(n)(n-1)(n-2)\ldots\ldots(3)(2)(1)}{(m)(m-1)(m-2)\ldots\ldots(3)(2)(1)(n-m)(n-m-1)\ldots(2)(1)}$$

$$= \sum_{m=1}^{n} \binom{n}{m} = 2^n; \text{ wrong!}$$

Correct: $M = \binom{n}{m} = \frac{n!}{m!\,(n-m)!}$

tact with others with a frequency aN per unit time, where a is some constant fraction less than one, depending on such things as means of communication and other considerations external to this discussion.

Now for a few more symbols: Let us call by the name T the average fraction of unit time which our individual spends in contact with others. We shall take the symbol t to mean total time in contact with others. Then it will be true that $t = aTN$.

Now if we use the symbol T_f to mean free time, the proportion of the total time which our individual has entirely to himself, we can say at once that: $T_f = 1 - aTN$.

Now, finally, bringing "activity freedom" into the discussion, we see that by our definitions, during the time T_f, our individual can do entirely as he pleases, if and only if he is with others who enjoy the same activities. Under the assumption of random distribution of preferences, t/M may then be spent in activities of his own choice, which he holds in common with others.

Now let us define F_a, activity freedom, as the total proportion of time during which he is able to pursue activities pleasing to him. Then we find that:

$$F_a = T_f + \frac{t}{M} = 1 - \frac{M-1}{M} a T N$$

There are several conclusions which may be drawn from this relation; however, it was here introduced primarily to illustrate a more complicated method of derivation than that of the first example, and to show a second definition to be possible. We shall therefore merely remark that a glance at the form of the expression resulting for F_a shows that this type of freedom decreases of necessity as the population density, N, increases!

These are just illustrations, of course, and are considerably simplified, but they do show that even so slippery and notoriously difficult a concept as that of social freedom may be handled easily by appropriate mathematical tools, if only we are careful to restrict our thinking to observable quantities.

It is also true that the approximations made in these derivations are certainly no worse than those of weightless springs, inextensible and perfectly flexible ropes, and perfectly rigid bodies of mathematical physics, which have contributed so much to our present control over our physical universe.

Perhaps this way of removing "semantic confusion," both actual and merely alleged, will do as much for our control of our social environment, if we are wise enough to try it -- and if we have time left in which to do so.

THE END

"–The Melody Lingers On"

AFTER CUTTING THE STENCILS containing the article "This You Must Believe" in Sky Hook #8, I suddenly decided to do some research on the question of interpreting "The Song of Solomon," the book in the Bible discussed in the article.   My discoveries would have somewhat altered the original article, if they had been made before the stencilling had been completed, and in any case they seem interesting enough to fit in this issue as a sequel to "This You Must Believe."

Since "This You Must Believe" concerned itself primarily with the interpretation of "The Song of Songs which is Solomon's" as published in an edition of the Vulgate annotated by Bishop Challoner, I went first to the <u>Catholic Encyclopedia</u> (Robert Appleton Co., 1908).   The article on "The Canticle of Canticles" therein (3:302-5) lists various allegorical and symbolical meanings advocated by the Jewish synagogue, by the Catholic church in the time of St. Gregory of Nyssa, etc.; and by various Protestant commentators. The writer, Gerard Gietmann, S. J., feels that allegory in this case is necessary: "As long as the effort is made to follow the thread of an ordinary love-song, so long will it be impossible to give a coherent exposition. . . . The proper connection of scenes and parts can only be found in the realm of the ideal, in allegory. In no other way can the dignity and sanctity befitting the Scriptures be preserved...."

Gietmann's interpretation differs somewhat from Bishop Challoner's (as outlined in "This You Must Believe") but takes essentially the same tack: "By the Spouse should be understood human nature as elected...and received by God. This is embodied, above all, in the great Church of God upon earth.... It is plain that the Canticle of Canticles finds its most evident application to the most holy Humanity of Jesus Christ, which is united in the most intimate bond of love with the Godhead, and is absolutely spotless and essentially sanctified...."

In the <u>New Schaff-Herzog Encyclopedia of Religious Knowledge</u> (Funk & Wagnalls, 1911), 9:1-4, Conrad von Orelli, PhD, ThD, writes that the Song of Songs is "clearly a love song, but whether to be understood of earthly or spiritual love is the question." After this unpromising start, Orelli proceeds fairly to enumerate various interpretations -- that the Schulamite heroine of the poem is in love, not with King Solomon, but with a shepherd lad of her own home, and the poem demonstrates that "love is unconquerable, inextinguishable, unpurchasable"; that the poem is merely an unconnected anthology of marriage songs having to do with a wedding among peasants in which the bridegroom plays the part of the "king," by which title he is addressed in the week following the nuptuals; that the poem is simply a textbook of Palestinian-Israelitic wedding customs; etc.

Orelli concludes: "How the Song is to be understood the last act teaches. It is the love of a bride with its longings and hopes, its search and discovery, its disillusioning and surprises, the pure love

which as a divine spark suffers nothing unpure, and through its might
overcomes all earthly obstacles, set forth here in rare completeness.
... This object is in itself not unworthy of the Bible, all the more
that the opposition to a simply sensual or sham affection works out in
the poem. Were there not something lofty and mysterious in the love
of a bride for her husband it could not elsewhere be used as the pic-
ture of the holiest relations."

The Encyclopedia of Religion and Ethics (Scribner, 1908), 1:331,
mentions various people of the past -- Bernard of Clairvaux, Thomas
Aquinas, Luther, etc. -- who have interpreted the Canticles allegoric-
ally, but notes, "Generally speaking, the allegorical method has in
modern times fallen into disrepute."

A work compiled by the Anglican church, The Holy Bible...With An
Explanatory and Critical Commentary (John Murray, 1882), interprets
the Song of Songs, proceeding "on the assumption that the primary sub-
ject and occasion of the poem was a real historical event...the marri-
age of Solomon with a Shepherd-maiden of Northern Palestine..." Though
quoting the very same blurbs at the head of each chapter that appeared
in the Vulgate edition I mentioned in "This You Must Believe," the an-
notations here, by the Rev. T. L. Kingsbury, M. A., explain the pass-
ages somewhat differently from those of Bishop Challoner. For in-
stance, chapter VII, verse 7, "This thy stature is like to a palm
tree, and thy breasts to clusters of grapes...." is said to mean,
strangely enough, "The King now addresses the Bride, comparing her to
palm, vine, and appletree for nobility of form and pleasantness of
fruit...."

On the other hand, the Universal Jewish Encyclopedia (Universal
Jewish Encyclopedia, Inc., 1943), 9:648, reports that the Song of
Songs "is read by many pious Jews every Friday morning, because of its
religious idealism as interpreted by tradition, Israel becoming here
the bridegroom, and his bride being the Sabbath." The article con-
tinues: "So profoundly devotional has the book been considered through-
out the ages that the ancient rabbis found an acrostic for the month
Elul (the period of penitent preparation for the high holy days) in
the phrase "Ani ledodi vedodi li" ("I am my beloved's and my beloved
is mine") since the letters Aleph, Lamed, Vav, Lamed, form the Hebrew
word Elul, and the passage signifies allegorically, if not mystically,
that Israel is the beloved of God."

The Jewish Encyclopedia (Funk & Wagnalls, 1905-09), 11:466-7, in
an article by Emil G. Hirsch, PhD, LLD, says, "The oldest known inter-
pretation of the Song (induced by the demand for an ethical and relig-
ious element in its content) is allegorical: the Midrash and the Tar-
gum represent it as depicting the relations between God and Israel.
The allegorical conception of it passed over into the Christian church
and has been elaborated by a long line of writers...the deeper meaning
being assumed to be the relation between God or Jesus and the Church
or the individual soul. The literal interpretation of the poem as
simply a eulogy of married love had its representatives in early times
...but it is only in the last hundred years that this interpretation
has practically ousted the allegorical. The Song is now taken, almost
universally, to be the celebration of a marriage, there being, in
fact, no hint of an allegory in the text."

Dr. Hirsch's article concludes: "/The Song7 is a collection of pieces in praise of the physical delights of wedded love." Amen! It is as simple as that, but Dr. Hirsch was the first of all the writers I consulted to mention the fact. The others were too busy -- as one FAPA member, who shall be nameless here but not unidentifiable, remarked after reading "This You Must Believe" -- "turning a pillow conversation into a chalk-talk for God."

All of which is just another proof, if one were needed, that the race of fugghead is legion.

THE END

INCIDENT

And thinking of blue winter,
a man with snow on his ears,
scowl deep and frozen,
never the last of all.

And kicking a flower's head
wherever the Mantis weeps:
says what's the good of it all?
Not the last that weeps in vain
the Mantis stabs its life
into the earth.

Or punishing delinquent frogs;
a writhing jar that cannot swim,
blank eyes, indomitably wide;
scarcely the last to sob.

And muddy ripples see no glass;
the jar drowns and the Mantis
melts beneath the sun.
Only the last to stare up,
back into maddened eyes.

— Con Pederson

I JUST HAD A SCOTCH AND SODA MYSELF (HIC!) DEPT.

"It is well established among drinking men that the liquor to drink in any given locality is liquor made from plants native to that soil and climate. If you want to keep your broad-minded, but conservative, grandfather from seeing pink elephants in the tropics you don't serve him beer. You serve rum. A good glass of Irish whiskey which would serve to stave off chill and cold on the Emerald Isle would probably knock you into a cocked hat in the middle of the Sahara."

                                        -- Thomas Calvert McClary,
                                           in an article in ASF,
                                           August 1938.

Not-So-Famous FANTASTIC FLICKERS

IN 1941 the workers of the writers' program of the WPA in New York City, together with the Museum of Modern Art film library and the H. W. Wilson company (publishers of numerous periodical indexes such as the Readers' Guide to Periodical Literature), issued The Film Index. In this 733-page book there is one section of particular interest to fantasy fans -- the section on Fantasy and Trick films. According to the introductory note, this is a listing of various "films of the imaginary world of fancy, legend, prophecy and the macabre, and magic or trick films." Among such familiar movies as "The Cabinet of Dr. Caligari," "Metropolis," "Things to Come," "The Man Who Could Work Miracles," "The Phantom of the Opera," and "King Kong," there are a number of films I have never seen mentioned in the fan press.

Below I have listed some of these films. I have omitted most of the merely "trick" films whose whole point depends on camera trickery, and have included mostly those which are to some degree true fantasy. Many of these, too, also depend on trick photography. Indeed, most of the fantasies from the era of 1908-14 were probably filmed in the first place mostly to show off some new trick the producer had thought up. Film makers were intrigued by trick effects in those days, and what better way to make use of them than in fantasy?

The Airship (1908, Vitagraph, U. S.). A depiction of future air travel, in which an air-cycle and prankish flyers are shown, as well as the antics of a Hebrew who in his individual flying-equipment takes flight, crashes into the sea, is swallowed by a whale, and is finally rescued by sailors.

Ashes (1913, Reliance, U. S.). This is a two-reeler about an old gentleman who, sensing his impending death, has a banquet table set with five bouquets, each symbolic of a past love affair. Each bouquet conjures up a vision of the girl it represents.

A Blind Bargain (1922, Goldwyn, U. S.). This film portrays the gruesome activities of a mad scientist who schemes to extend human life by injecting longevity serum derived from anthropoid apes. From the novel The Octave of Claudius by Barry Paine, the film starred Lon Chaney.

The Brass Bottle (1923, First National, U. S.). Taken from the Arabian Nights story, this picture shows how the genie performs numerous feats of magic when released from his imprisoning bottle.

The Dream of a Rarebit Fiend (1906, Edison, U. S.). This brief film tells of a man who, after dining too well, dreams of a wild midnight journey through space. Adapted from Winsor McCay's cartoon, "The Dreams of a Rarebit Fiend," and directed by Edwin S. Porter, this film was made at a cost of $350 in only nine days.

Fantastic Heads (1909, Pathe, France).   In the form of a ballet, this picture depicts a decapitated man wandering through fantastic patterns of assorted heads, attempting to select a suitable one for himself.

The Ghost of Granleigh (1913, Edison, U. S.). The ghost of the deceased owner of a country estate effects a reconciliation between a male heir and the latter's wife, after the latter has decided to run off with another man.

Hercules and the Big Stick (1910, Gaumont, France). Hercules de-feats the Nemean lion and the hydra-headed monster, captures the wild boar of Erymanthus, and abducts Queen Hippolyte.

How They Work in Cinema (1911, Eclair, France). A film director defeats a strike at the studio by using superscientific electrical de-vices and an all-robot cast to finish his picture.

If One Could Look Into the Future (1911, Ambrosio, Italy). This film tells how a mother whose son has died is consoled by a visit from Death, who reveals to her the sordid experiences her son would have met with if he had lived.

Isis (1910, Pathe, France). A retelling of the Egyptian legend, in which a prince rejects the girl chosen for him by the moon goddess, Isis, who punishes him by appearing before him in human form and tor-menting and frustrating him through the power of love.

The Lacemaker's Dream (1910, Lux, France). The dream of a girl that supernatural forces make rare laces for her and her grandmother to sell is magically fulfilled.

The Latest Style Airship (1908, Pathe, France). A messenger's bicycle suddenly takes wing and transports him high over the city. Directed by Ferdinand Zecca.

Legend of Orpheus (1909, Pathe, France). A color film retelling the myth of Orpheus' descent into Hades to rescue the lost Eurydice.

The Legend of Scar-face (1910, Kalem, U. S.). An Indian who has been scarred by an encounter with a giant bear is cured of his deform-ities by bathing in magic waters.

Looking Forward (1910, Thanhouser, U. S.). A scientist drinks a rare potion, sleeps one hundred years, and wakens to find that the world has become a matriarchy. However, the lady mayor whose hand he eventually wins promises obedience, as well as love and honor.

Love and Marriage in Poster Land (1910, Edison, U. S.). Two fig-ures from a billboard step into the animate world and achieve marital happiness through the magic power of love -- and trick photography.

Lured by a Phantom (1910, Gaumont, France). The king of Thule embarks on a mystical pilgrimage after renouncing his throne and worldly goods.

The Magic Mirror (1908, Pathe, France). A scientist applies a miraculous fluid to a mirror, whereupon his image emerges from the glass to mimic all his actions. Another film directed by Zecca.

A Mirror of the Future (1910, Pathe, France). The magic mirror sold by a street vendor reveals to a pair of young lovers their future amusing experiences.

The Mystical Maid of Jamasha Pass (1912, American, U. S.). Two young men sleeping in the pass waken to behold a beautiful apparition before them. They quarrel over the phantom girl and one is killed. The other is lured over the cliffs by the apparition.

One Glorious Day (1922, Paramount, U. S.). In the limbo where souls wait to be born and enter the world, one impish soul decamps prematurely, entering the body of a timid professor and changing him for the better for a brief time. Directed by James Cruze, this film featured Will Rogers, Lila Lee, and Alan Hale.

The Prehistoric Man (1908, Urban-Eclipse, France). An artist draws a prehistoric man, who comes to life and pursues him until the artist conceives the idea of drawing a prehistoric monster which also comes to life and devours the club-wielding savage.

Siegfried (1923, Decla-Bioskop - UFA, Germany). A Fritz Lang film, this German triumph was based on original sources of the Nibelungen saga, adapted by Thea von Harbou, and utilizing Wagner's music. This film was hailed as "the first...to challenge the supremacy of the older arts" by the Manchester Guardian, 30 April 1924.

The Story of the Blood Red Rose (1914, Selig, U. S.). A beautiful maiden uses magic to protect herself from an evil king and, eventually losing her battle, is united in death with her true lover, a humble huntsman.

A Strike in the Make-Young Business (1911, Eclair, France). Undergoing mechanical treatment to have his youth restored, a man is the victim of a strike which reverses the machinery.

A Trip to Jupiter (1909, Pathe, France). In a dream, a king journeys through space to Jupiter, and wonderingly contemplates the universe.

A Trip to Mars (1910, Edison, U. S.). A professor travels fantastically to Mars where he battles with half-human tree-monsters and a giant Martian. The latter's breath freezes him into a snowball, which explodes and hurls him back to Earth.

The Vampire (1913, Kalem, U. S.). A vampire in the guise of a wood nymph lures a young artist to his death.

The Vision (1926, Educational, U. S.). A Technicolor film about a young and beautiful lady ghost, doomed to haunt an old castle, and a

EYE TO THE PAST
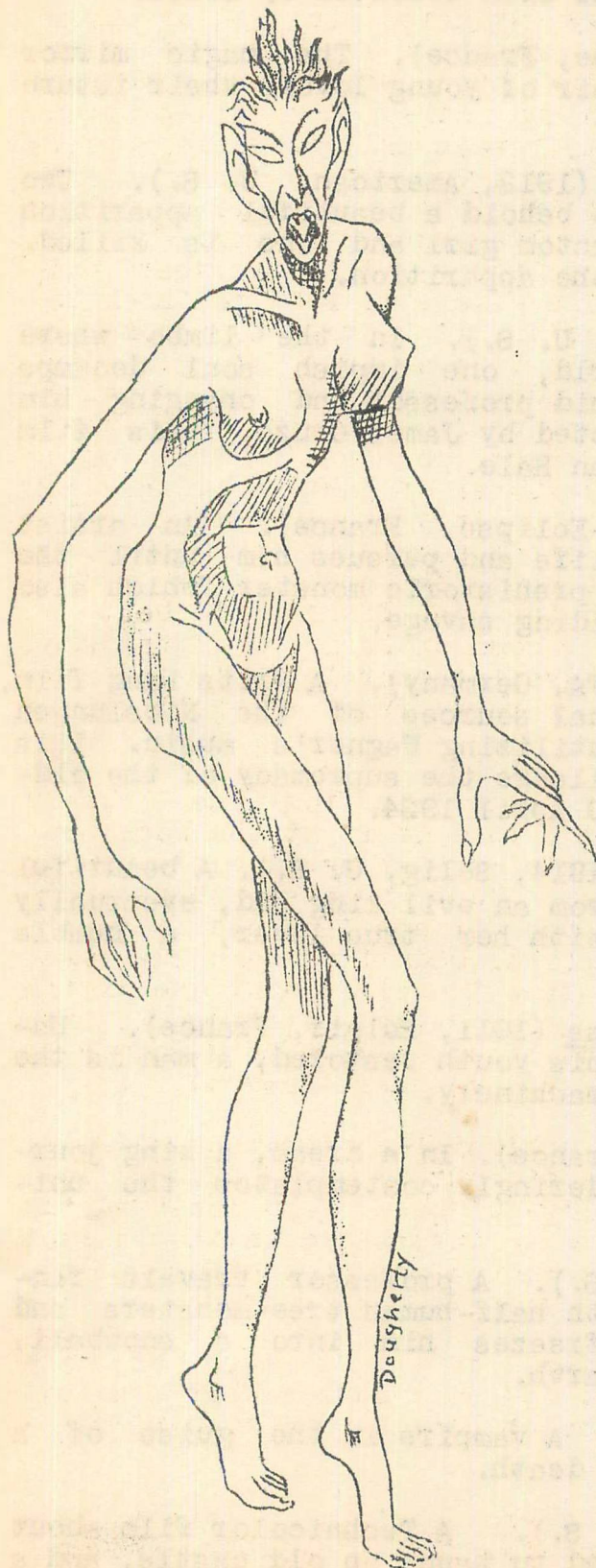
LAST TIME I promised to review two last postmailings to the 48th FAPA mailing and, despite their lateness, here are those reviews:

Sketlios.   Are you kidding about the play over the St. Louis county radio station? It occurs to me that Samuel D. Russell had, or almost had (I forget which), a fantasy play presented over the University radio station here when he lived in Minneapolis. This news is only 7 or 8 years old. # "Class of '49" amused me, but revealed how little you know about the fapate. Tabbing me as a future senator is about the ultimate! I rather enjoyed the item about Burb becoming New Yorker editor and sending review copies to the Saturday Review, though.

Cygni. Well, the Seagram Seven cover was clever.
                    * * *

COMMENTS ON THE 49TH FAPA MAILING

Fan Rocket. Noted.

Fantasy Fountain.   Interesting, but of little utility, the way it is arranged and the way incorrect and incomplete information is included.

Fan-Dango.   If "The Cortico-Thalamic Pause" was about Al Ashley, it would be one of the best of the Ashley Chronicles. But of course it wasn't. # Marijane deserves consideration in the FAPA poll as a humorist for "Fission at Lakeside." # Towner's "If I Had A Million" is one of the best articles in the mailing, and of course it inspires one to write a parallel pipe-dream article. Now if I had a million dollars I'd spend a lot of it for such things as sponsoring radio programs or angeling legitimate plays or motion pictures that interested me but had little chance

of obtaining financial support because of their lack of popular ap-
peal. Of course, I'd like to use my money to buy up tenament dis-
tricts and erect modern apartment houses, and to set up scholarships
at various colleges. If I had a really unlimited supply of green
stuff, I'd like to establish a medical lab about as big and well-
staffed as the atomic research group that produced the a-bomb and
turn this lab loose on cancer research and other medical problems
that need solving. I don't mean to imply that philanthropic matters
would be my sole concern, but I think I'd have just as much fun sho-
veling money into a worthwhile project like the multimillion dollar
Foundation for Medical Research as I would sunning myself on the
Riviera. # What's wrong with provincialism -- if that's what col-
lege spirit is a manifestation of? These days we tend to think too
much in terms of the nation and the world. It is hard to become the
best football team in the U. S., and the odds against it are dis-
couraging, but it is not so hard to be the best team in southern
California or New England. Local or provincial rivalry in football
may well carry over into other fields where, perhaps, it will once
again play the role it did in the city-states of ancient Greece and
the Italian Renaissance -- developing a healthy rivalry among neigh-
bors, in which many are encouraged to enter merely to outdo those in
the next state, without worrying about being the best in the world.
As Bertrand Russell points out, art in the past flourished best in
an atmosphere of local rivalry in small communities. # Intermural
football? But most colleges already have intermural football pro-
grams -- which are supported by money earned from intercollegiate
football.

Horizons. I intend to borrow The Art of Plain Talk from the library
when I get around to it, but from what I read of it at the bookshop,
it resembles Language in Action. If he's against using words nobody
has seen since Merriam last met Webster, just because that's the
"right" word, I'm for him. I thought the Chinese language was al-
most as elaborate and intricate as English. Didn't de Camp say some-
thing to this effect in "Language for Time Travelers," or one of the
articles he wrote for Astounding? # Look, Harry, Horizons is al-
ways wonderful, but every issue without "When We Were Very Young" is
a slight disappointment. Couldn't you revive this feature?

Mindwarp. When Henry Wilcoxen was here publicizing "Samson and Deli-
lah," local columnist Will Jones asked him why de Mille didn't fol-
low the Minoan custom concerning the low-cut gown, and received the
obvious answer. Wonder why people were so interested in that aspect
of the Minoan culture? After all, there must be some other aspects
that de Mille didn't make completely authentic. # Courzen is a lot
more apprehensible in "basic" English, but as rewritten, his article
is almost as hard to read as the original, due to the lack of con-
nective phrases and smooth continuity. # "Old Mother Who?" was ex-
cellent parody throughout, with particular praise due to part #2 --
Sneary? -- and #3 -- Courzen?

Bu 8798 B -- which might better be called Pro Session -- was a good
idea, even if there seems little reason for reviewing stories nearly
two years old. Let's get up to date!

1   2   3

Moonshine. Sneary was best reading here, although Woolston's rumina-
tions were (according to my notes, though now I can't remember what
he said) generally very interesting.

Phanteur. Much as I like college football, I don't think lack of it
would permanently affect the pros, no more than the unemphasized
form of baseball played in colleges affects big league baseball. The
pro scouts would merely have to comb the park leagues and sandlots
instead of the campuses. There would be a temporary drop in ability
of recruits, until the pros built up a farm system, but I don't
think the cost would be prohibitive, because without college foot-
ball, the pros would draw millions more fans than they do now.

Spaceship. The emphasis on fan science fiction is unfortunate, but
items like the humorous "Multiple Choice" and "Saul's Spot" give
promise that someday this fanzine will do an _Horizons_ and grow up
into an individzine worth reading. Good luck.

Light. "Light Flashes -- where the editor toots his bugle!" Must be
a new-fangled musical instrument invented by Spike Jones. # "Mimeo
Ink in My Veins": the tirade about the banning of a _Light_ from a
mailing by a long-ago OE is surprising, especially when one reflects
that it probably was banned because of post office restrictions on
revealing the secret "that woman are different from men," not be-
cause of the OE's prudery. # I agree that the FAPA constitution
should be amended to allow officers to succeed themselves.

Faparade. Very absorbing and useful as a reference.

Damballa. This strikes me as a very good example of an individzine
devoted to ramblings. Welcome back and come again soon.

Prism. Rasch was his usual interesting self in the genial discussion
of "Finis." # Wonder where Al Laney got his inspiration   for the

Ray Nelson

The Criminal

poem "Congo Square"? # I'd still like to see more words delivered
direct from the "Ebony Tower" in this magazine.

Late Night Final. Cinvention coverage was the best part of the Coswal-
zine this time. # Gad, what brought on all the cracks concerning
Ackerman? There must be half a dozen in this one issue -- more than
appear in many issues of Fan-Dango!

POSTMAILINGS

Sky Hook. Mentioned, as is traditional, merely for the record.

Doodad. Good, but superficial.

Fantasy Collector. "A Few Notes on H. Rider Haggard" was more inter-
esting to me than all his novels combined.   I've never been able to
read any of them, though I skimmed through a few of them by forcing
myself to pay attention. # The item on bookbinding fired my am-
bitions anew to learn this handicraft -- but how about some tips?

QUOTE — UNQUOTE

THAT'S THE WAY EVERYBODY ELSE IS DOING IT.

Ray Nelson
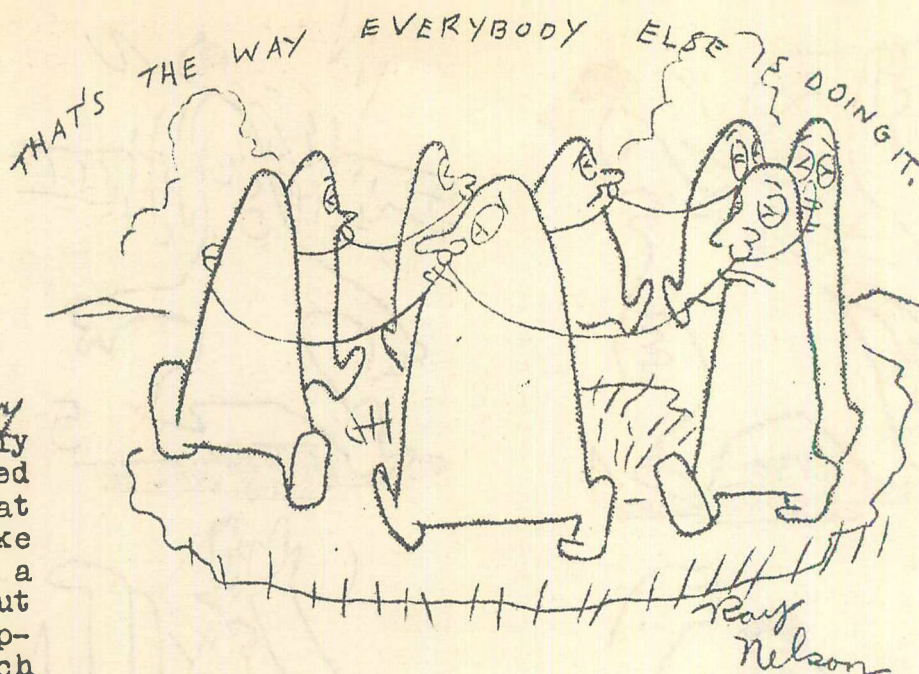
Marion Z. Bradley
<u>reports</u>: I saw a lovely
shade of bright gory red
at your statement that
all Ed Cox needs to make
him a better fan is a
little knowledge about
even - edging and slip-
sheeting. There is such
a thing as too much at-
tention to format and
too little to content, and to my knowledge and belief Sky Hook falls
into the category of a beautiful job of publishing with nothing in it.
I haven't the faintest idea why you go to the trouble of dummying,
making double columns and even edges, for the amount of purely person-
al idiocy which you pack into Sky Hook as being interesting. I'm in-
clined to be of the opinion that I'd rather read a magazine as snafued
as the recent <u>Spaceship</u>, if it had something in it, than a beauty like
Sky Hook, which contains almost nothing but a group of personalities
and egoboo for yourself and other faps. Sorry, that's an honest opin-
ion. If you'd leave out the mailing reviews and Twippledop, and con-
centrate on your really excellent selection of articles, such as the
one on the Douay Bible (I've lived in Catholic homes and have been
mightily amused at those "notes" myself), and your Sky Hook Book Nook,
you'd have a Fapzine with something more than ephemeral interest.   As
it is, I just stick it away with miscellaneous fapazines. In my opin-
ion it's on a par with the recent one-shots -- hardly more than an
open letter informing the faps that you are still around to inflict
((!!! Ed.)) your personality on their consciousness. My honest advice
would be, forget your dummying, slip-sheeting, forget your hefty edi-
torializing, and start being an EDITOR. (Look up the dictionary defi-
nition of that word, why don't you?) # As another comment, your maga-
zine has a cynical cast which, unfortunately, spoils it for me. I'm
afraid you'll wind up where <u>Fan-Dango</u> is. # You <u>can</u> publish a good
zine; I saw that with <u>Tympani</u> and the much-lamented <u>Chronoscope</u>. But
the change from Redlance Press to Gafia Press seems to have indicated
a change in your frame of mind. (Box 431, Tahoka, Texas.)

The question is, I think, whether SkHk is dull, not whether it is
ephemeral. "Top fanzine today -- cold crud tomorrow" as an almost
universal principle. # And here I've been thinking SkHk has
been running too many articles and too few "hefty" editorials!
For after all this is not a subscription fanzine, but rather an indi-
vidzine. # I agree with you as to the relative importance of format

and material.   My remark about Edco was occasioned by his query as to the even-edging and slipsheeting procedures, not by the lack of either in his publications.

RA Bradley admits: I'm not sure that you're entitled to two comments on only one copy of Sky Hook, but here it is: Excellent appearance and makeup.   One expects to find a number of interesting items between the covers and is sadly disappointed on reaching the last page without discovering a reason for the expenditure of time and energy.   Surely you're not publishing a fanzine for no other reason than one of fulfilling your subscription contracts?   #   Your article on the Douay Bible, "This You Must Believe," is a case in point. Your facts are straight enough, but why play them up from that particular angle? Why not go to the root of the matter and point out wherein the modern church is following out the pattern set them by the Jews, and are quite apt to wind up in a similar predicament?   Wasn't it Moses who took the Ancient Mysteries and personalized them by crediting everything to the name of his God? Doesn't the Douay Version (as well as all other versions) carry out that same pattern by crediting everything to the name of Christ?   But this is no reason for discarding the Bible as worthless.   If you will dig around in ancient literature you will be able to uncover their true meanings -- and then ask yourself if this would be possible if the apparent errors in the Bible hadn't worked toward keeping the issues alive until they could be restored to their original simplicity. # I suppose there are lots of fans who have a keen interest in the sort of material you use in Sky Hook, but I just don't happen to be one of them.   To put Sky Hook on my "must" list you'll just have to give up superficials and get down to fundamentals.   (Box 431, Tahoka, Texas.)

Perhaps the article "The Melody Lingers On" in this issue is more down your alley; however, not being Erasmus, I'm not primarily or particularly interested in restoring the "true meanings" of biblical literature, but only in pointing out the fallacies of present-day interpretations.   Why is this purpose less laudable than the one you suggest? # I don't "discard the Bible as worthless."

William Berger longhands: Sky Hook (Fall 1949), which arrived today, deserves a few comments. It's a fanzine worth waiting for. # "Lovecraft is 86" was an interesting critique, in spite of its loose strings. If Laney thinks he'll destroy any Lovecraft hobbyist, he's sadly mistaken. Perhaps making his debunking-piece longer could have strengthened it, but as it was, it made me think he would have been wiser to write a sentence like "I detest that H. P. Lovecraft." To mention his flaws and hope to convince anyone on such a foundation shows he is overlooking the fact that most great authors were guilty of some imperfection. Now, I'm not a Lovecraft worshipper, but I consider the personality that hits you on the pages of Lovecraft's tales a fascinating one. Let's not discourage those who want to keep the memory of Lovecraft alive. Maybe he was a psycho; regardless, I repeat, fascinating, and a lot more than the average psycho. Mr. Laney knows the maladjusted are sometimes very fascinating.   So, keep Lovecraft alive and keep showing him to everyone through the further ages.

\# "In My Mind's Eye" asked a highly meaningless question, "What does a year look like?" Writers on general semantics would shake their heads at such a statement. The guy who wrote this article seemed to be taking the reader through a verbal jungle. I was glad to accompany him. \# The rest of your fanzine was meaning, in all its overpowering glory. "Eye to the Past" (you love eyes!) was what I like to see in fanmags. Sort of gives you a literary flavor (the critics criticized a critic criticizing a critic, etc., etc. Only they are so serious.) Thanks for such a thought-moving mag. (912 East 140 St., Cleveland 10, Ohio.)

I do not think HPL could be called a "psycho." \# Mr. Laney is an authority on the maladjusted, but he has not indicated that as of 1950 he finds they are fascinating. \# Write again. And that goes for all SkHk readers. Comments are especially welcome from non-publishing fapates and subscribers. This department will appear regularly, if sufficient mail is received.
                                                                                       -- Ed.

NOT-SO-FAMOUS FANTASTIC FLICKERS

romantic young invalid who follows her into the shadows, believing she is his dead lover.

When Soul Meets Soul (1912, Essanay, U. S.). An Egyptian prin-cess, spurned by her lover, stabs herself to death before a statue of Osiris, vowing revenge in a future life. When she is brought as a mummy into the study of her reincarnated lover, now a modern-day pro-fessor, she fulfills her vow. The film starred Francis X. Bushman.

Willie's Magic Wand (1908, Urban, Great Britain). A sorcerer punishes his young son for stealing a magic wand by turning him into a girl.

                                        THE END

◯ Your subscription has expired.   ◯ Complimentary or review copy.

◯ Exchange copy for your mag.   ◯ Sample copy -- how about a sub?