

SCIENCE, FANTASY, AND SCIENCE FICTION THE FANZINE OF FACTS AND FICTION

Vol. 2, No. 1

April 1949

20¢ per copy

The Official Organ Of
THE FANTASY ARTISANS CLUB



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SCIENCE, FANTASY, AND SCIENCE FICTION

Vol. 2, No. 1

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INTERIOR DRAWINGS AND ILLUSTRATIONS BY

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"SCIENCE, FANTASY, and SCIENCE FICTION"

A quarterly fanzine, 20¢ a copy, 65¢ a year, this fanzine accepts and publishes articles of both science with a futuristic trend and those of and about fandom itself. Also accepted and published are short and short-short stories not over 2500 words, and poetry, of fantasy or science fiction. Contributions of such are requested, in return the contributor receives a copy of the issue his work appears in. (See Page 11 concerning all stories.)

Advertising rates and particulars for future issues may be found on Page 10, dimensions of same are: for Full Page 5 7/8" high by 4 1/2" wide, Half Page 3" high by 4 1/2" wide, 1/4 Page 3" high by 2 1/4" wide, and 1/8 Page 1 1/2" high by 2 1/4" wide. As closely as possible all material should be set up roughly in the desired layout, from which we may work. Please enclose remittance with advertising material.

Deadline for the next issue is June 15th., said issue having a guaranteed circulation of 300. Deadline for the following issue August 1st. All subscriptions, material and advertising should be sent to S.F. & S.F. Amateur Press, P.O. Box 696, Kings Park, L.I., New York, make checks and money orders payable to Franklin M. Dietz Jr. (Include 10¢ extra on checks for Bank fee.)

Page 1



A Chat with the Editor

As this is being written we still find the size of the issue undecided; without any fiction this issue however we believe we'll end up with 28 pages again. No doubt you noticed we had only 28 last issue too, in comparison with 32 in former issues; it was due, unfortunately, to a lack of material; articles, fiction and variety in artwork. And as it is right now we're operating on a slim margin, each issue all but takes every available piece of work. It has been this way since we started...will it continue?

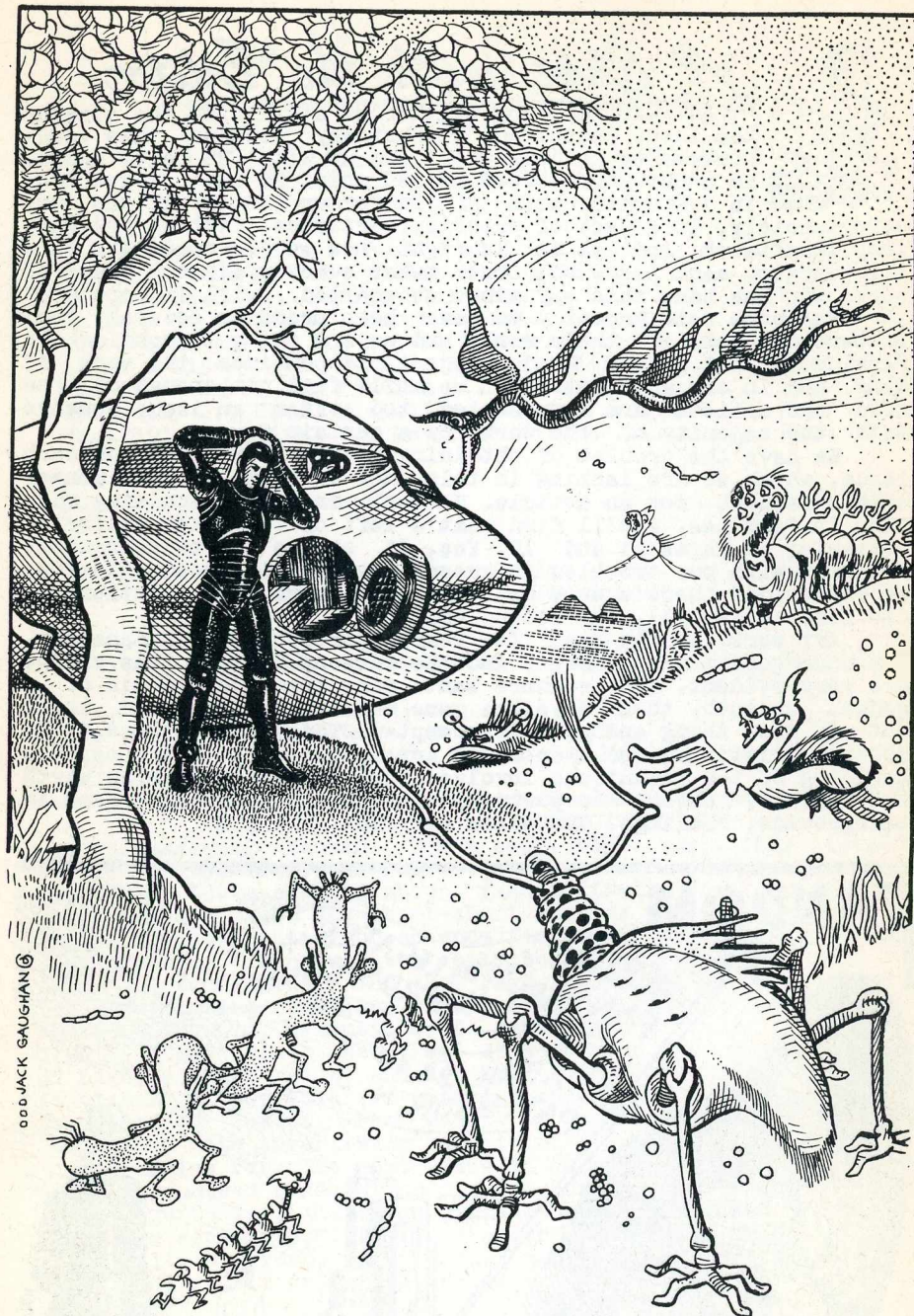
We hope not. Recently we have been prodding several good writers for some of their work, and we are going to continue. A fanzine is not a sole Fan's project, it combines the work of many. And in our art department we still feel not enough of the good fan artists are represented, too often an issue appears with the majority of the work by a certain few.

We have the problem of obtaining good fan fiction for each issue, which we are lacking in this one. We wrote Wilkie Conner with a request for an article. He sent in one, discussing fiction in fanzines, you'll find what's left of it after editorial polishing on Pages 14 and 15. Yes, it set us to thinking too; and what with our troubles in presenting you with good fiction, we've decided there's only one way to get such. Our solution you can find on Page 11, our second editorial.

Art work, in the past few years, particularly in fanzines, has undergone a vast change. And the reasons behind this change are very evident. You readers want more than just a pic of a gadget or such; them days are gone when an artist could knock out any old thing and get it accepted. Today the stress is on modern SFictional and Fantastic art; good work with capable handling of the techniques involved: the subject something worth the time and effort to portray; with new and unusual ideas in backgrounds, shadings, symbolism and such.

(Continued on Page 15)





© JACK GAUGHAN

PROBLEMS OF SPACE

PART FIVE

GRAVITY

In the centuries through which man has inhabited and grown up on the Earth he has encountered and successfully overcome thousands of different plagues, each one caused by some new or mutated rapid-growth disease germ. Each of these plagues has taken its toll in life, leaving only those whose natural resistance was strong enough to let them survive. And more recently, in the past few decades which mark the amazing advances in medical sciences, a majority of the stricken have been saved by quick action in discovering the disease germ and an antidote.

Thus through the centuries on this planet mankind has become immune to these thousands of diseases which we come in contact with every day; in our blood we have the antibodies to fight each one. Or, in the case of the several which still are common, our medical science has perfected or is working on a cure.

In man's first contact with other worlds, first our moon, then either Mars or Venus, he is going to meet new, entirely alien diseases. On the moon's surface will probably be thousands of different germs which floated through space untold centuries before being captured by the gravity of that world. Many, as we can imagine, will find exposure to our environment absolutely unhospitable. But others, if permitted, could become so much at home, and get out of hand so fast, that our space travellers would be dead long before they even knew what germs were killing them, or how. These alien disease germs become such a menace as to be almost uncomprehensible.

To give you an idea of the problem, suppose we land on Venus and find its atmosphere enough like ours to support hydrocarbon life forms similar to ours. The problem is - before we can step out of our ship without an air-tight suit we must isolate each germ on the planet, study it, and perfect an antidote to fight it when it enters our body. An antidote which is harmless to us too.

To calculate the period of time this would take is useless, at present it couldn't be done. And, until the countless months or years have passed, and we have a complete knowledge about the diseases on Venus, (if, a remote chance, it is thought worth while to do all this research into Venus' disease germ population) we would continue to wear our air-tight suits whenever out of our insulated buildings.

Would all this be worth the end result? Or would our pioneer space travellers just take the chance of no deadly diseases being present? I myself vote for just plain air-tight suits, with complete antiseptic precautions. Don't you?

THE END



LETTER

TO THE EDITOR

Mr. Lloyd Felmly, Editor
The Newark Evening News
215-221 Market St.
Newark, 1, New Jersey

Dear Mr. Felmly;

I always enjoy your editorials, even when I disagree with them, and for a long time have intended to write telling you so. In particular I enjoy your cogent presentations of city problems, and am delighted to see you devote space to such things as the discovery of unknown or unpublished manuscripts by such literary names as Nathaniel Hawthorne and James Boswell. As a life-long devotee of science fiction, I took particular interest in your editorial in the March 16th. "News" titled "Moon's Little Sister". Aside from the subject matter which was "old hat" to me, I took ironic humor from another aspect of the editorial.

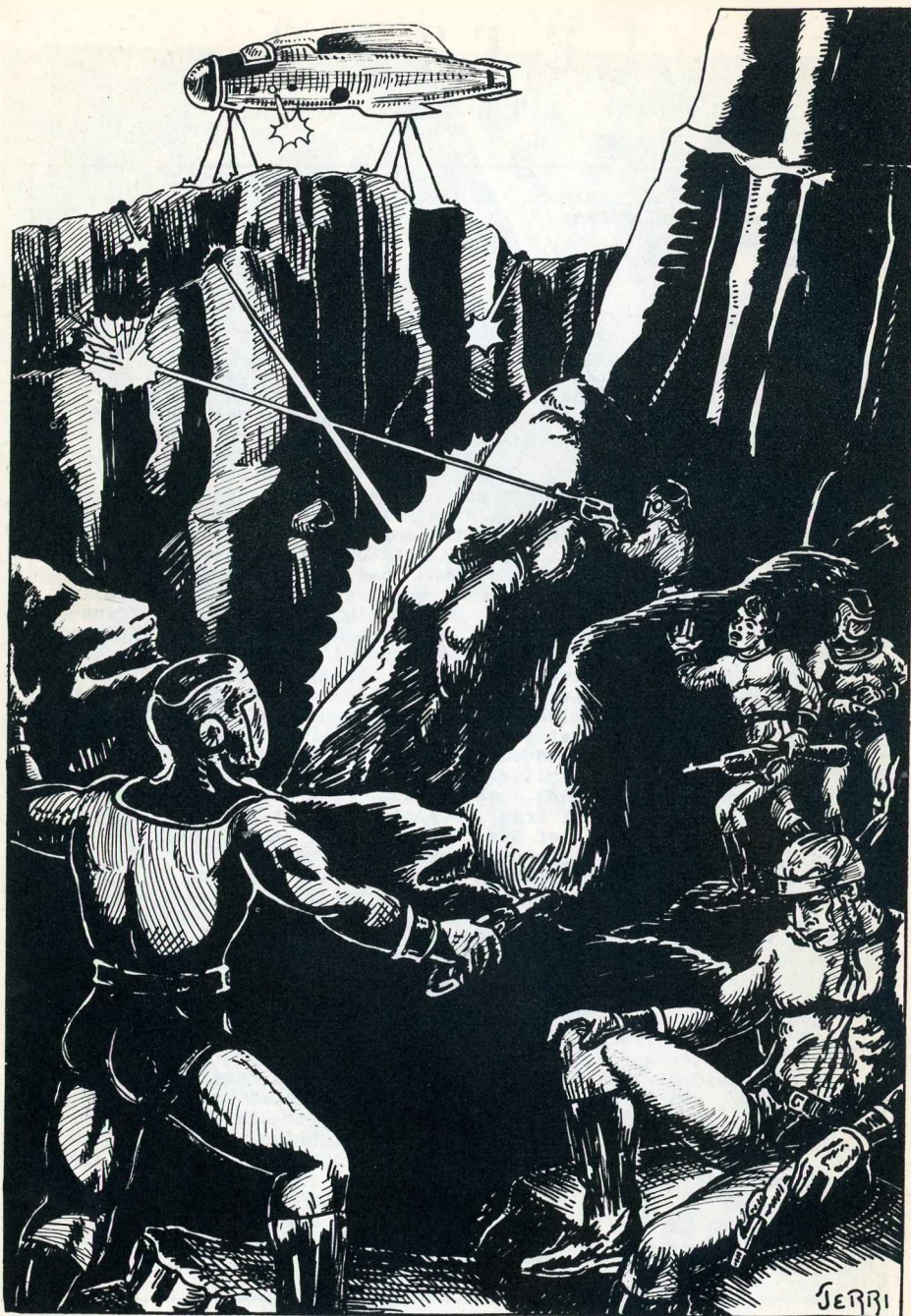
It has been said that "the other pastures always look greener", and indeed here was the editor of the Newark Evening News, editorializing at great length upon the assertions of a German scientist named Riedel, who had spoken for a gathering 3,000 miles away. His statements were news. Less than one mile from the Newark News office, or ten minutes car or bus transport away, Sunday, March 6th., more than a full week before Riedel spoke, at Newark's own Slovak Sokol Hall, Willy Ley spoke before the annual convention of The Eastern Science Fiction Association. Willy Ley, internationally famous authority on rockets, who helped plan, construct and successfully fire Germany's earliest rockets, the groundwork of Germany's later "Buzz" bombs. Who skipped out of Germany when offered a job by the Gestapo. Who has written what is regarded as the most authoritative work on the past, present and future of rocket power: "Rockets, The Future of Travel Beyond the Stratosphere", and has another, "The Conquest of Space" due shortly, and who was a consultant to the United States government on rocketry.

And what was he talking about? He was talking in detail about the "Wac Corporal" rocket that was fired into space and disappeared. He was telling us that the next big step in rocketry would have to be a station in space, which would circle the Earth like a satellite and be used as an observation and refueling station. He was telling us that flight first to the moon and then to the planets was sure and would be achieved in our life-time. He was explaining the problem in detail and answering all questions directed at him. He was speaking with scientific authority, but apparently he was not news, even though a New Jersey resident. But then, I don't get The Los Angeles Examiner regularly, and it's entirely possible they quoted him at length. Possibly Dr. Riedel gained inspiration from his talk, for he sent his personal regards through a mutual friend.

Please don't accuse me of sarcasm, but you undoubtedly can see some of the same type of humor I saw in the editorial.

Best Wishes

Sam Moskowitz



April Showers

By *Robert Stokman*

ILLUSTRATED BY JON ARFSTROM

"So keep on looking for the
Blue Bird....."

AMAZING STORIES is 23 years old. When the April 1926 issue was born, it was a whopper of a baby, and its proud papa - Hugo Gernsback, Father of Science Fiction - had given to STF-starved fans a veritable Blue Bird of Happiness to feast upon. In the hallowed, now time-yellowed pages of #1, embryonic STF fans found part one of Verne's "Off on a Comet", Wells' "New Accelerator", G. Peyton Wertenbaker's "Man from the Atom", Geo Allen England's "Thing from -- 'Outside'", Austin Hall's "Man Who Saved The Earth", and "The Facts in the Case of M. Waldemar" by Poe.... illustrations by Paul. Its first year was memorable for such stories as Leinster's "Runaway Skyscraper", "Mad Planet" and "Red Dust", such great serials as "Station X", "Columbus of Space", "Second Deluge" and "Land Time Forgot" - plus Stribling's "Green Splotches" and Merritt's "People of the Pit". The second year was notable for "Moon Pool", "Colour Out of Space", "Machine Man of Ardathia" and "Revolt of the Pedestrians" - stories that are still finding favor in reprint magazines and hard cover anthologies.

By 1928 AMAZING was depending much less on reprints, and this year and the succeeding several were rich years indeed for the progressive publication of sugar-coated science. Bob Olsen was busy acquainting readers with the fascinations of the 4th. Dimension, Francis Flagg was doing his best work, "Skylark of Space" leapt light-years ahead of the interplanetary yarns, Jack

Williamson appeared as an acolyte of Merritt, and A. Hyatt Verrill, Harl Vincent, Edmond Hamilton, Stanton A. Coblentz, Dr. Keller, Miles J. Breuer and Capt. SPWeek were names to conjure with. In Jan. 1930 a young author made his debut - JWCampbell Jr. Paul and Wesso reigned supreme in the art department.

The years rush by - Depression years - Gernsback's facile mind leaves Amazing to elderly T. O'Connor Sloane (the science fiction editor who publicly flaunted his disbelief in the possibilities of space flight) and eventually the magazine fossilized. About 10 years prior to the lurid Lemurianism which was to be featured in Amazing, a sober series entitled "The

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23rd. ANNIVERSARY ISSUE

April 1949



Vol. 1. No. 1

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FANTASY IN REVIEW

By SAM MOSKOWITZ

Perhaps the single book that did the most in a literary sense to advance the cause of science fiction was Groff Conklin's anthology "The Best Of Science Fiction", with its competent selections and excellent editorial and explanatory material. Reviewed in almost every important book review medium in the country, the book attained best-seller sales and inspired the promotion of the greatly inferior "Treasury Of Science Fiction". Here are quotes from what some of the reviewers said about "The Best Of Science Fiction".

P.M. (the suspended New York newspaper) devoted an entire page, the feature review by its book editor Roger Pippett. We quote a few paragraphs:

"With rare exceptions, such as the prophetic stories of H. G. Wells, science fiction has not been accepted in the canons of reputable literature. For most of us, it helped lighten a passing hour, and that was that. But the coming of the atomic bomb, which has already upset many of our reading conventions and will upset many more, has blasted science fiction to the fore.

Magazine tales which, only a year ago, would have been dismissed as fantastic thrillers, now take on the significance of a page one story. They work on the world's main nerve. Witness; "The Best Of Science Fiction".

The first seven tales in this collection give you an uncanny feeling. They deal with the mighty atom and with atomic energy, and even their most romantic passages put a sort of spell on you. You find yourself laughing less and less and looking over your shoulder more and more....There is "Davy Jones' Ambassador", in which a young submarine explorer...unwittingly, brings back a highly philosophical fish with him....those with homes along the Delaware will be relieved to know that man finally won his war against the vicious ivy that snaked and twisted and pulled itself across that territory...in David H. Keller's "The Ivy War"....The tales of interplanetary travel are especially attractive...in the 785 closely packed pages sex hardly ever raises her lovely, unscientific head."

THE NEWARK EVENING NEWS, April 15, 1946

A 785 page account of 40 flights of fantasy - mostly into the future, but some of it already in the past that was foreseen by the more imaginative writers. Conklin has included some old-standby prophets of the weird and seemingly impossible, such as Poe, Wells, Doyle - Verne is missing, but Frank R. Stockton is present, one is glad to see. For most, however, it is contemporary writing whose stories appear here - under six headings, "The Atom", "The Wonders of Earth", "The Superscience of Man", "Dangerous Inventions", "Adventures in Dimensions" and "From Outer Space". Amazing, astounding, overwhelming are some of the adjectives that will occur to readers as they read these tales; sometimes the epithets will, however, be revolting, repulsive and

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glad-it-ian't-true. Conklin has assembled an unusual collection of stories, much better than its only rival, Donald Wollheim's "Pocket Book of Science Fiction".

CHEMICAL AND ENGINEERING NEWS, July 25, 1946

"All of the stories are of the type in which the authors seek to construct dramatic situations and spectacular effects which do not appear inconsistent with the laws of nature and reasonable extrapolations. Writers of science fiction serve as poets of science supplying an enhancing imagination whose product need not coincide with later developments but which may function as an intellectual catalyst. This collection of stories should serve to broaden the horizons of those who are mental prisoners within limited laboratory walls.

Their literary quality is much higher than the new reader in this field would expect...."

John J. O'Neill
THE END

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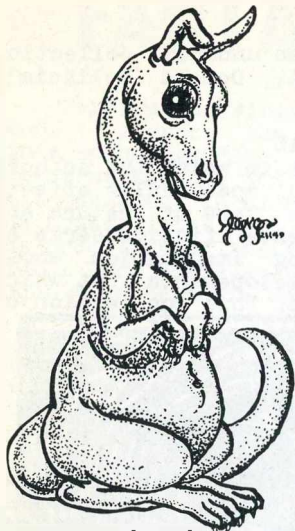
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1/8 Page: Type only \$.50
+ Cut up to 1 sq.in. .75

Next Issue
Deadline June 15, 1949
Garaunteed Circulation 300



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old CRANKCASE oil

Ravings From The Editor's Cage

As mentioned earlier, in our first editorial, we seem to be plagued with troubles in obtaining good super-short and short stories by fans for each issue. And we referred to Wilkie Conner's article in this issue about the type we want. To quote him, we want "Out of the ordinary, off-trail, experimental fiction." To some this may seem like a large order, yet if you have read, or if you will read Wilkie's article, you will then see the points behind the whole thing; not only are the fanzines the training ground for the hopeful author, not only do they give an audience who will criticize the work to help make for better next time, not only

do they show how readers will react to an author when he makes the pros, and not only do they help an author to become "known" even before he gets in the pros, but in addition to all this the fanzines provide the territory for experimental fiction of new and untried story trends.

The truth is self-evident, and we desire, in any way possible, to present fan fiction worthy of the space it takes. Tho we have had it before, we no longer want any more hastily scrawled stuff. The best possible effort of each author is our goal.

How to get this is another thing. It seems, from the editorial chair, that stimulation must be provided, we have to offer something besides just a free copy of the 'zine for a good piece of fan fiction. Our answer is to award every three months (June 15, Sept. 15, Dec. 15 and March 15) a bonus of \$1. to the author of the best piece of fiction we receive in the interval between each award, which story will then be published in the issue which appears subsequently.

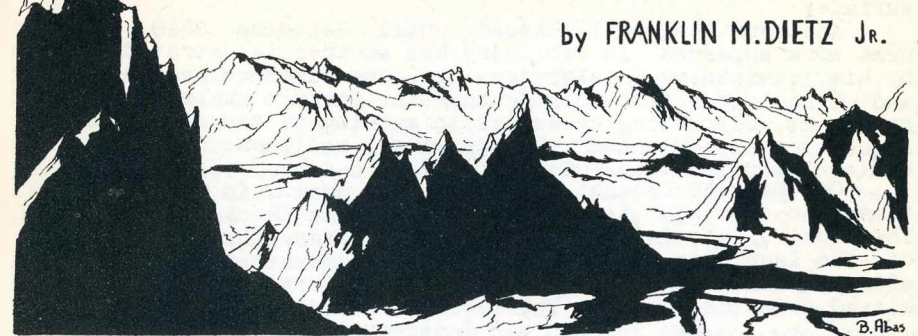
Word limits are for super-short stories 1,500 words, short stories not over 2,500 words. Unless return postage is included with each story sent, they will be given automatically to either the RFF Manuscript Bureau or some fanzine requesting such. All stories should be typed.

With this small, yet important goal in mind, what can you loose, Mr. Author? Someday you may become a top Pro author. Why not try? Start now.



ALIEN ARTISTRY

by FRANKLIN M. DIETZ JR.



It has been brought home to me, all too clearly, that in fandom's circles, and particularly where the love of art is present, that one phase of STFictional illustrating has, and is being overlooked. This particular phase I speak of is the occasional work of Chesley Bonestell in such magazines as Pic, Coronet, Collier's and, on one issue's cover, Scientific American.

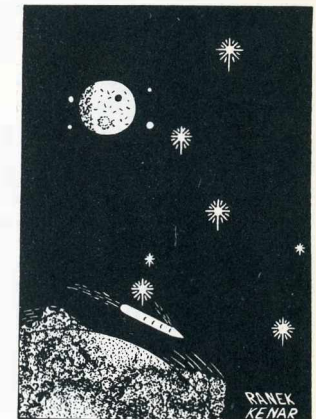
We all have seen the covers of his that occasionally grace Astounding Science Fiction. I won't comment on them too much, but for the most part they are not a true example of Bonestell's work. They are just that - covers for a magazine - and thus must suffer from the color schemes necessary. Only one do I actually recall as being his good work, the cover of the July '48 issue.

And it's probably because of this that an unknowing fan, when told of Bonestell's work in the slicks, just shrugs his shoulders and forgets. No real lover of STFictional drawing and illustrating should do so without investigating.

Chesley Bonestell's first scientific illustration outside the STF prozines was, to my knowledge, in Coronet Magazine. He has had only two pieces in that magazine, one titled "By Rocket to Mars in 18 Days" (Coronet August 1946), which was composed of 9 drawings with accompanying explanations, the other was "The End of the World" (Coronet July 1947), a series of 8 drawings with explanations. These two sets of his drawings introduced me to Chesley Bonestell, and in all fairness I can say I wanted more. Looking back now, they are still as excellent as I found them, in comparison to his later work they show only a slight loss of beauty which was brought on by the reduction necessary for Coronet.

Bonestell's next appearance in the slicks came in October 1947, in that issue of Pic. The illustrated piece was called "Coast-to-Coast in 40 Minutes".

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ILLUSTRATED BY BEN ABAS AND RANEK KENAR

and consisted of 8 drawings, the article part being under-the-picture text, also by him. These 8 drawings were his usual full-color work, showing, from a height of 500 miles, the Earth's surface.

Another long wait ensued, until September 1948, when his next work appeared in Pic. Here was another illustrated article by him, containing 6 color drawings, one black and white drawing and 2 photographs. Text and under-the-picture explanations were excellent, describing obstacles in getting to the moon, and subsequent conditions. And the drawings, well, one couldn't find better lunar landscape scenes.

October '48 brought Chesley's work again, in Collier's this time, two drawings illustrating an article (Rocket Blitz From The Moon) by his friend Robert S. Richardson. The first drawing, of the launching base on the moon, is somewhat identical to the aforementioned SF cover for July '48. But it shouldn't be dismissed so quickly, where the cover suffered from reduction, his drawing in Collier's did not. And it is superb. The other drawing also, in color, is a technically accurate drawing of New York City with atomic bombs destroying it.

In November he appeared twice, first on the cover of that month's issue of Scientific American, a full-color drawing of "The Sun From Mercury", which not only showed the sun in all its glory, but also the astounding landscape of Mercury from the night-side on into the sunward side. This cover was done in connection with an article therein titled "The Sun", written by Armin J. Deutsch.

His second appearance in November was again in Pic, a drawing of an immense meteorite falling onto a city. It accompanied an article by Harry Neal called "Heavenly Cannon Balls". And in December's Pic his last drawing to date appeared, of an unknown planet's coast line, lit by a red sun, with a supposedly strange dwelling of an alien race. The accompanying article was, nicely enough, by the well known John Campbell, Jr., of Astounding Science Fiction fame.

This has been a review of the work of Chesley Bonestell in the slicks, which many of my fan friends have been told of, but who dismissed them as not worthy of the search. Let it be a warning to you others, someday you may see these superb drawings belonging to somebody else, and wish you'd made a collection for yourself, to brighten your own fan den.

A NOTICE TO SUBSCRIBERS

FLASH!! S.F. & S.F. Amateur Press is now considering the purchase of a printing press, which will serve to bring you a larger and better 'zine and probably in colors. If this is done a complete change in format will result, as well as the necessity of skipping the next issue.



The Question of Fan Fiction

By WILKIE CONNER

The number of good stories - I mean really good stories - printed in the fanzines that have come my way the last few years could be counted on the fingers of one hand. There was one in Vortex by EEEvans, written before he made the pros; there has been one in Spacewarp written by Redd Boggs; and I have read one or two more whose title and author I can't recall at present. Of course there may have been others in fanzines that I haven't as yet had the opportunity to see, but I can only speak of those that have crossed my ken.

In view of the fact that so many of the 'zines generally run excellent articles, it is pitiful that so few of them are able to obtain adequate fiction. One can not expect the amateur magazine to compete with the professional in quality of fiction, since the lure of the dollar is strong indeed. But if the amateur editors were a bit more particular, they could get better fiction. Nothing is as awful as some of the juvenile junk in the magazines published by fans. They are plotless, the characters are copies of those favored by the pros ten or twenty years ago, and the writing style is almost exactly like a B minus theme written by a disinterested high school student.

Fanzines should strive to use fiction of a type not obtainable in the regularly established prozines. It should, if anything, be of higher literary quality than the commercial fiction sought by professional magazines. Something out of the ordinary, off-trail, experimental fiction. Not just any grouping of words that Joe Phann happens to put on paper. An editor should insist upon each author sending him the best effort possible to put into a written work.

I know of no better media for the training of tyro authors than the fanzines. They can do for the hopeful STF author what the "literary" or "little" magazines do for writers of other fiction. Through these amateur publications the writer finds an audience for his brain children. He finds a critical audience and he discovers how readers will eventually react to his efforts if they should one day see commercial print. He gets a chance to analyze his work after it has grown cold. He benefits by the editor's changes and he sees the value of editorial polish.

Not only are fanzines a training ground for the tyro, but they serve too, as I mentioned before, to provide experimental territory to develop new and untried story trends. In the first issue of Chronoscope, Liliith Lorraine has described her magazine "Different", and in doing so, says:

(next page)



ILLUSTRATED BY JOE CROSS

"In my own magazine, "Different",....I have published several science fiction yarns....These stories typify the sort of science fiction we want....(that is, the kind that should be used by fanzines, as well as Miss Lorraine's literary quarterly)the kind that is not one dog-fight after another, that does not follow the stereotyped, regimented plot and that dares show up, under the guise of satire, the evils of our day, not for the purpose of moralizing or crusading, but simply to stimulate thought that can expand into wide channels and reach upward to the stars."

This type of fiction is what the fanzine editors should require. If fanzines strive to improve the brand of fiction we love, the commercial 'zines will eventually fall in line. And they will be even better, because the writer appearing therein will have served his apprenticeship in the amateurs and he will bring what he learns there to the money market.

Think it over, fanzine editors. Better send a slim 'zine to your subscribers, or even miss an issue, than to load up with any drivel that happens to float in 'over the transome'. And think it over, you writers. Before sending the editor of your favorite fanzine your latest effort, be sure it is the best you can turn out. Try to write the kind of story you would pay money to read. Appraise your story the same way you do the pros.

I hope to read some excellent amateur fiction during 1949. Also, I hope I write some of it. How about you?

EDITORIAL

CONTINUED

Except for an occasional slip-up here and there, and getting stuck once or twice with not-too-good work, we've tried to present the best available, with better and better as time goes by. Being the organ of The Fantasy Artisans Club, why shouldn't we have good work? With the aid of you readers, your opinions and such, we can gladly say we've improved, it's aptly illustrated by the reviews in Startling by Sam Merwin - for our second issue he really jumped on us for our "mighty poor artwork". Now, in his review of the third, he paid us a very nice compliment, praising our "Outstanding artwork".

Our only comment on the work in this issue is of Sam Moskowitz's letter to the editor of the Newark Evening News, it replaces the regular, expected account of the 4th. Anniversary Convention of the Eastern Science Fiction Association. We hope you'll like it and the rest of the material this issue.

Speaking of art, as we did before, this is being written as the "Fan Artists Folio" is being published, the contest for the winning drawings has been decided. And it should have appeared in your mail box (those of you who ordered a set, or won the contest) one week before you see this. A couple of the non-winning drawings will be in here, you'll find them on Pages 5 and 19. A prevue of the excellent work in the Folio for those who haven't seen it.

Which winds up the editorial for this issue. And, between now and the next we hope to hear from you, your critical analysis and comments on this issue.The Editor



By David H. Keller, M.D.

Assuming that further intensive investigation of telepathy will make it possible to determine the wave length of individual cerebral activity, it may be of interest to look into the future and consider the various advantages (or disadvantages) derived from such knowledge.

Radio, television and radar function through the ability of electrical impulses passing through the air carrying with them various forms of communication. These wave lengths are measured and so accurately differentiated that by simply turning to a certain number on a dial the desired program can be obtained. In other words the reception machine can be perfectly tuned to the transmitting machine.

As stated in a previous article telepathy can be placed on a definite scientific basis provided one brain of a definite wave length can send a message capable of being recieved by another brain possessed of the same wave length and thus capable of recieved and understanding the message sent by the first brain.

The primary need to make the use of air waves possible for the transmission of thought is some yardstick which can be used to determine the wave length of the electrical currents generated in the individual brain. Such yardsticks are now used in radio and television and it does not seem impossible that science will be able to invent a specific yardstick for mental processes.

Once this ability to measure thought waves of the individual is discovered it may be found that these lengths are as varied as finger prints or they may fall into definite groups of not too great a number. For the sake of argument let us assume that there are twenty major thought-wave lengths. All brains will come into or near one of these twenty cycles. There will be some who do not fit into any of the twenty cycles; others will not perfectly adjust but near enough to allow their thoughts to pass over one of the currents.

Once this yardstick is perfected the brain waves of every person can be measured and the information recorded in a central office, as finger prints are now recorded and filed. A national law might require every brain to be recorded though such a law has never been passed for finger prints. Certainly all criminals and public officers, as well as members of the armed forces, would be measured and indexed.

All thoughts of all persons would be constantly sent through the air, not because the sender wishes it but because he cannot help it. How would such messages be recieved? It is possible, but highly improbable, that every state and every large city would have reception operators for each wave length who would do nothing but sit, recieve and record information recieved. But this would demand as many reception operators as



wave lengths, and three times as many if the intelligence centers worked on a twenty-four hour schedule.

Obviously the solution would be found in a specially constructed receiving machine capable of transferring the messages (thought) of a special wave length and recording them on a teletype machine. The record could then be read and the important portions separated. It would be of no local or national interest to learn that Mrs. Jones was thinking of surprising her husband by having chicken for the coming Sunday dinner, but if it was learned that a prominent Communist was thinking of blowing up a battleship, then that knowledge would be worth while.

An ultimate refinement would be the ability to dial in and record the thinking of criminals, and public servants suspected of subversive activity.

Such a program would be vigorously opposed by various classes of the population who would not care to have their thoughts become public domains. The politician, skilled in double-talk, would be vexed if his actual thoughts were known to the public. The criminal would resent his crimes becoming known to the F.B.I. and his law-breaking plans revealed before he could put them in operation. The preacher would not care to have the public discover the difference between his sermons and his actual thoughts.

The entire process of law would have to be changed. Once a criminal was arrested his twenty-four hour thinking could be recorded. This would form a confession far more truthful than any spoken or written confession he would make. Would such a telepathic transcript be accepted as evidence? Certainly not by the present legal code.

The influence on politics at election time would be interesting. All a candidate would need would be a number of transmitting machines sending thought messages to the voters twenty-four hours a day, who, whether they wished to or not, would have to receive them. If two candidates used the air for propaganda purposes the voter might become so confused that he would not vote. But the scientist would say, "Don't believe what you think" instead of "Don't believe all you read or hear."

The influence of applied telepathy might be devastating as far as marriage is concerned. Would men seek mates with similar wave lengths with the hope that perfect martial harmony will result? Would they marry women of an entirely different wave length thus securing privacy and the ability to live without their mate knowing all the time where they were and what they were doing and thinking?

It is believed that if science ever controls telepathy as much harm as good will be the end result as far as the individual is concerned. The invention of the telephone, radio and television has increased our intelligence but there is nothing to show that we are any happier.

Scientific telepathy may prove to be a two-edged sword.

HOPE

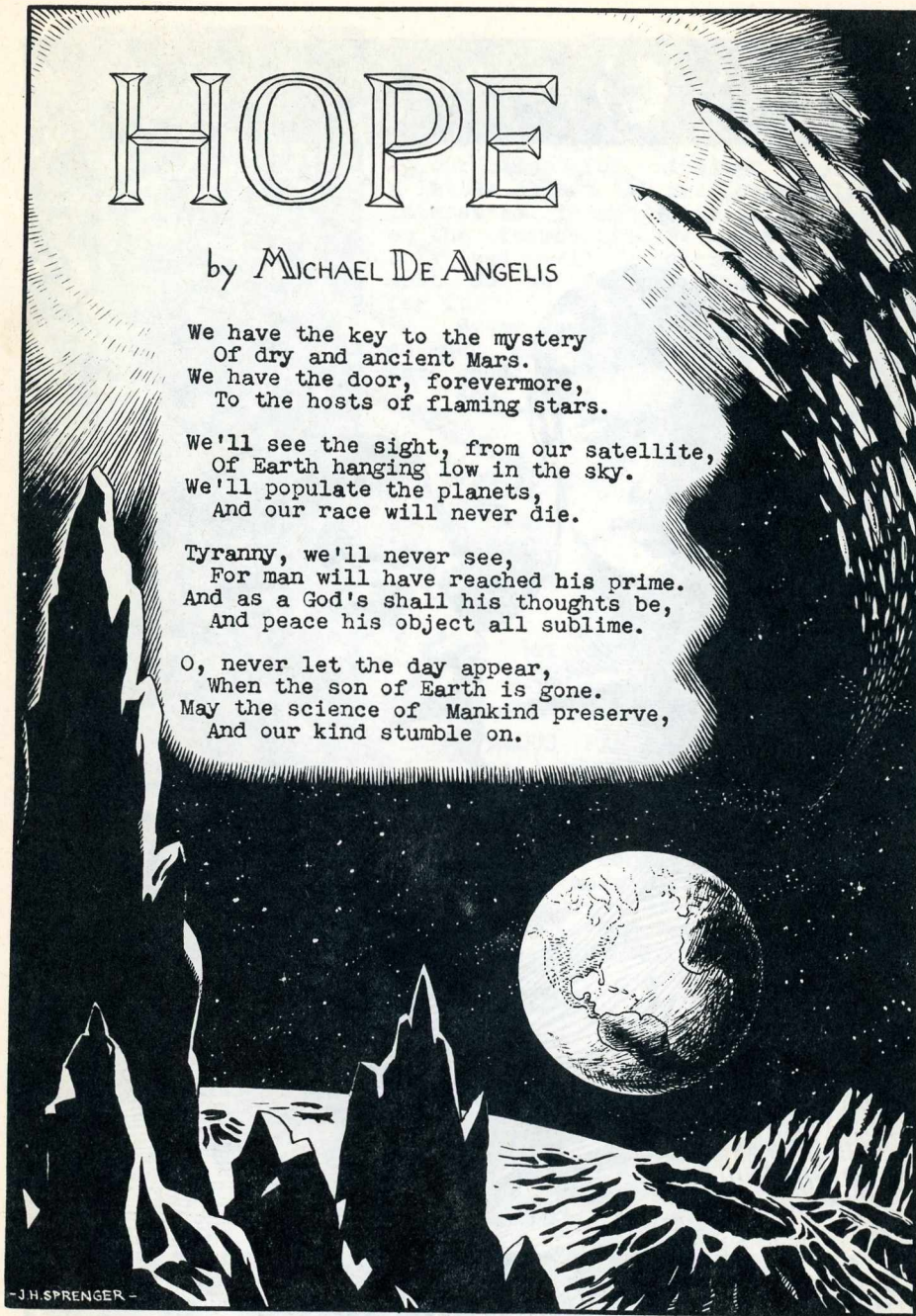
by MICHAEL DE ANGELIS

We have the key to the mystery
Of dry and ancient Mars.
We have the door, forevermore,
To the hosts of flaming stars.

We'll see the sight, from our satellite,
Of Earth hanging low in the sky.
We'll populate the planets,
And our race will never die.

Tyranny, we'll never see,
For man will have reached his prime.
And as a God's shall his thoughts be,
And peace his object all sublime.

O, never let the day appear,
When the son of Earth is gone.
May the science of Mankind preserve,
And our kind stumble on.





What Did You Think?

We had the wonderful idea of putting a letter column here, which a number of you have requested. So we looked in our files for missives to use. (For a letter column we are naturally only interested in an analysis and opinions on the former issue's work, that's the only way we'll even consider it.) But what do we find....nothing practical for it.

Seems you guys who want this column so much had better write and send in some good, constructive letters.

How about it?

A

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April Showers

(Continued from Page 8)

Lemurian Documents" was to be favorably recieved. Starting with the Jan. '33 number there were 7 symbolic covers which were perhaps too far ahead of their time to be appreciated. And with the Oct. '33 issue AMAZING was reduced to the small size it has retained to this day.

For 5 years it dragged along - senile and decaying, a dinosaur that was dead but without brains to lie down - then it got a shot in the arm when a popular fan, Ray Palmer, became editor. The shot in the arm was to become a shot in the head to some fans in the ensuing decade, who grieved to find the Aristocratic mentor of their malleable years substituting pseudo-science for science fiction and glorifying the American crankpot. AMAZING, with its introduction of Shaverism, became a kind of "True Amazing Stories" à la True Confessions, its pages slanted toward dericism and a new "underground movement".

But many condoned the editors' commercialization of STF for the results: Fat issues, featuring an outstanding series of back covers by Paul and some fine Finlay interiors. To its credit, AMAZING has come up with an excellent variety of covers recently, and made a bid a year or so ago for fan favor by inaugurating a fanmag dept. But the editorial columns remain one Brobdingnagian brag about the magazine's authors and stories - hacks and yarns which rarely are to be found with a magnifying glass in any popularity poll conducted in fandom. The magazine does, however, in the past 10 years, have to be congratulated on such memorable stories as "New Adam", "I, Robot", "Priestess Who Rebelled", "4-Sided Triangle", "Star Kings" and "The Brain".

I have read AMAZING since 1926 - correction: bought it since that time - and, of course it is only "one fan's opinion", but I find it inferior today to what it was during the early days of its publication.

The April Showers have dampened and bedraggled the Blue Bird of Happiness; my wish for the future of AMAZING on its 23rd. Anniversary can only be for a return to first principles by its 25th.

THE END

Wanted

A "Perfect Condition" copy of these mags:

AMAZING - July, August & September 1926

STARTLING - November 1939

FAMOUS FANTASTIC MYSTERIES - Feb. 1942

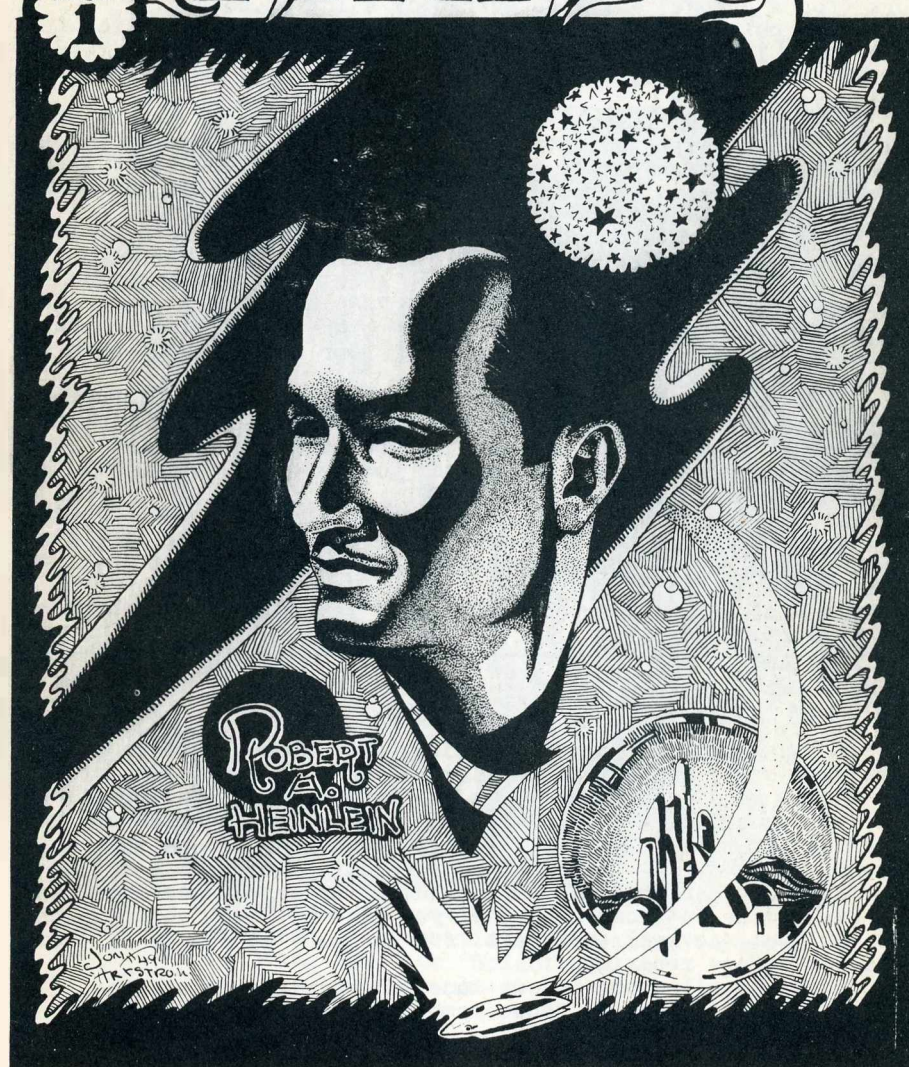
PLANET - Fall 1940

(Dept. 3, Box 696, Kings Park, N.Y.)



PORTRAITS in FANTASY

NO. 1



"fantasy artisans"

CLUB DEPARTMENT OF THE FANTASY ARTISANS CLUB

CONDUCTED By JERRI, EDITOR

Here we go for the third time around, and I'm starting out with some good news. I'm stenciling up a "Club Directory" for you birds - and you can thank the members who wrote me for other members' addresses I didn't know. I finally decided I'd get to work (for a change) and save everybody a lot of bother.

So I put the "bite" on Frank, who came through with the addresses. I'll get them mailed out very soon, I promise. (Maybe you'll have them by the time this is out - oh, you optimistic fools, you!)

A little something I'd like to bring to your attention - all of you who wish to contribute artwork, unless Frank has requested it from you please submit it to me, at 22200 Lemon Ave., Hayward, California. (I won't use that vulgar prozine term "unsolicited", reminds me of my last rejection slip.)

Full page drawings should be either 5 7/8" high by 4 1/2" wide, for same-size reproduction, 8 3/4" high by 6 3/4" wide for 1/2 to 1 reduction. Half page drawings should be 2 3/4" high by 4 1/2" wide, half page column cuts 5 7/8" high by 2" wide. And small 1/4 page cuts should be 2 3/4" high by 2" wide or less. (Note: These sizes are effective as of our next issue, when we change to a printed format - Ed.)

Hey, Artisans! You can get to work on some Cinvention Exhibition drawings! I have it "straight from the horse's mouth" as it were, that a table has been "successfully bargained for" at the Cinvention, and if we've got a table, we've got an Exhibition, haven't we?

Naturally all of us going to the big "C" will want to meet as a group and chaw a hack-writer or two to bits; so a club meeting has been set, at approximately 7:00 P.M. Sept. 2, 1949 at the Hotel Metropole.

And, before I close, let me remind you to send your buck to Don Ford right away.

The President Says:

In the past, up to and including this issue, we have at one time or another requested an illustration or so from each of you who can do good work, because we are interested in seeing all of you represented in Your club organ. And a good number of you have replied with the work, several above and beyond that necessary. For which I thank these several; among them I can list Jon Arfstrom, Ben Abas, Joe Gross, Henk Sprenger, Jerri Bullock and Sol Levin. But some others of you have not been so efficient and helpful, several even wait for an issue to appear in their mail box before replying.

Which wasn't good, but we made out alright as at the last minute we asked one of those members we could depend on, and

Page 23

they came through. But now, as of the next issue, your organ is becoming a printed 'zine, this last minute stuff is out!! Because in a printed magazine each illo must be made into a plate, a printing cut, made by photo-engraving. Which takes time.

We still desire to see all of you represented in your club organ, and sometime may again request an illo from you; the sizes for our new, printed format Jerri has given you above. But we must have an immediate answer to a request; can and will you do the illo and have it to me by the deadline or not? A postal and 15 minutes is all it takes to answer, many hours or days may be lost if you don't answer right away.

We ask you, those members who are not seen regular in the 'zine, yet who we desire to see here occasionally, if you receive a request for work, please answer that day - not the following week. Regular postals can be used for those within 300 miles of this office, the new 4¢ air-mail postals can be used by those further away. Thank you.



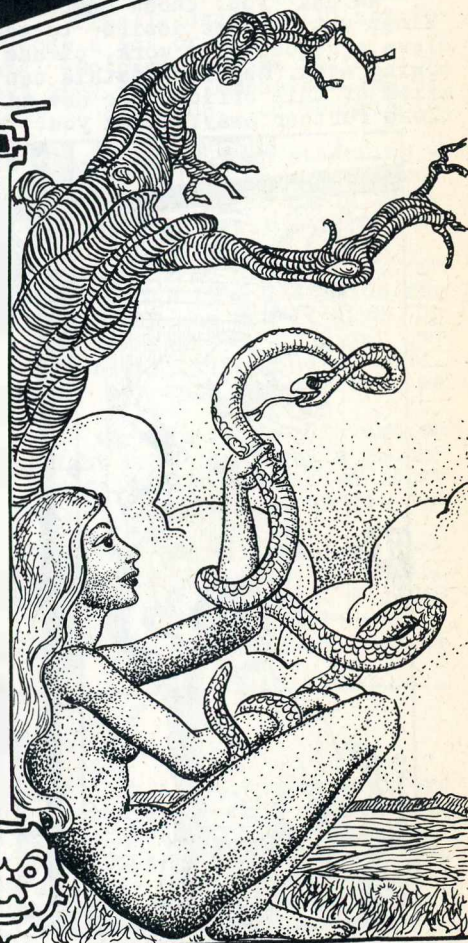
Here we present the second of the unique "Jon Arfstrom-Jack Gaughan" collaborations (the third drawing we understand is being done for "Scientifantasy"). Jon. in difference to the first one, started this drawing, Jack finishing it.

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NUMBER 4 PRESENTING A OF A SERIES JOGROS

THIS PRETENTIOUS FELLOW WAS BORN ON NOVEMBER FIRST, 1929, IN ALLENTOWN, PENNA. SINCE FANDOM DID NOT OCCUPY HIS PRE-ADOLESCENT DAYS, WE SHA'N'T, EITHER.

JULY 1946 WAS THE MOMENTOUS OCCASION. HE PICKED UP A COPY OF "POCKET BOOK OF S-F." THIS WAS FOLLOWED BY A DIP INTO THE PRO-MAGS AND THE RESULTANT AVIDITY LED TO THE JEST OF BEING "THE MOON MAN" AMONG HIS CLASSMATES. HE GOODNATUREDLY KIDDED ALONG AND THROUGH THIS, LLOYD ALPAUGH, JR. LEARNED OF HIS EXISTENCE.



FANTASY ARTISAN

HE SOON BECAME AN ACTIFAN, AND LATER WAS INDUCTED INTO THAT FAMED CIRCEE, THE SLOWEST GROWING ORGANIZATION IN FANDOM, THE "SPECTATORS"

WITH THE ASSISTANCE OF MESSERS ALPAUGH, RON CHRISTENSEN, GEORGE FOX, PHIL FROEDER, RON MADDOX, JOE KENNEDY, AND JOE SCHAUMBURGER, HE BECAME WISE IN THE WAYS OF FANDOM.

IT WAS THROUGH FRANK DIETZ, JR. AND THE AID OF A BUCK THAT HE BECAME A FAN ARTISAN.

AND OH, YES, HE HAS SUCH LOFTY AMBITIONS! ARTIST, SCULPTOR, AUTHOR, AND ALL-AROUND LADIE'S MAN. HE HOPES HE SUCCEEDS.

