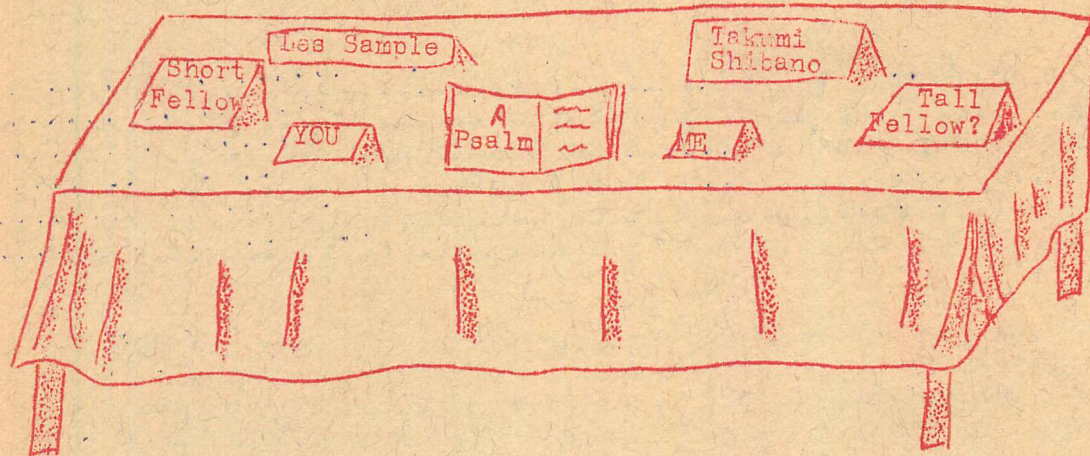


The LASFS Picnic



The Endless Stream



In the parlance of the craps shooters a Seven is a "natural"--sometimes. This unnatural item, however is the Seventh DYNATRON, a fanzine of sorts which appears every other month--also sometimes. DYNATRON is edited, more or less, by Roy Tackett who is presently ensconced at Iwakuni which is in the Land of the Rising Sun. The editorial address, in case you'd care to write, is as follows:

MSgt L. H. Tackett, USMC  
H&HS-1 (Comm), MWHG-1,  
1stMAW, FMFFac,  
c/o Fleet Post Office,  
San Francisco, Calif., USA.

DYNATRON is published by Chrystal Tackett at 915 Green Valley Road, NW, Albuquerque, New Mexico, Estados Unidos America. DYNATRON is available for cash (15¢ each or 8 for \$1), for fanzine trades, for contributions of material, and for letters of comment. Cash and trades should go to Chrystal, letters and contributions to ye editor. German reprint rights are assigned to Franz Solcher and Japanese reprint rights to Takumi Shibano. This is a Marinated Publication and I know four people who will get the next issue no matter what they do.

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(Publishers Note: Due to circumstances beyond our control the cover for thish did not arrive. Rather than delay publication, I whipped up this cover. Beginning with ish #8 your eyes will be delighted by some excellent covers already contributed, run off and awaiting future publications of DYNATRON.)

September, 1961



XXXXXXXXXXXXXXXXXXXX  
X MARINATING X  
XXXXXXXXXXXXXXXXXXXX

RESPONSE to the report on Japanese fandom has been quick and gratifying. Letters indicate that fans in all parts of the world have joined in welcoming Japan fandom to the microcosm. Thanks to all of you who responded. The Japanese fan appear to be slightly amazed that fanac is so widespread throughout the world.

Here are two more names to add to your lists:

Noriyoshi Saito  
1180 Kurosui,  
Musashi-machi,  
Iruma-gun,  
Saitama-ken, Japan

Tadashi Kousai  
46 Tatsu-machi, Maebashi-shi,  
Gunma-ken, Japan

Noriyoshi, as I recall, is an airport GCA man. He is attempting to become proficient in the translating of Japanese stories into English. I have read his translation of "This Egoistic Earth", a sf story by Yoshio Yamada, and must admit that he does a pretty good job. There is, as Redd Boggs points out in connection with the works of Gio Scognamiglio, just enough of the "touch of strange" in Noriyoshi's English to give it a flavor that is delightful.

Tadashi Kousai is a recent Economics graduate of Keio University. Besides sf his interests are photography and motorcycling. Tadashi writes short stories and has offered to translate some of them into English for me. They will appear in some future DYNATRON.

GOMENASAI. Takumi Shibano points out some errors in my review of SF MAGAZINE which appeared in DYNATRON 5. Specifically, the five most popular books turn out to be not books but stories that had appeared in SF MAGAZINE during the past year. And, to clear up the mystery, here are the original U.S. titles: (1) Rescue Party by Clarke; (2) Time Patrol by Anderson; (3) The Wind Blows Free by Oliver; (4) The Menace From Earth by Heinlein; (5) Elsewhen by Heinlein.

I think you will enjoy Takumi's article on Japanese sf which appears in this. I found it quite interesting. His comments on the original Japanese reaction to the "new" post-war science-fiction indicates just how much the field has changed in recent years.

GROTCH, grotch, grotch. The cover of DYNATRON 5 was NOT upside-down.

Zeta Lyrae is a rare quintuple star system. I can think of one other somewhat closer at hand.

ONE OF the more serious type fan-zines recently reported that British studies of Venus had produced a new figure for the Astronomical Unit. Another one? Last time I checked that subject I found that there are eight different measurements of the AU now in use. All have been made with the greatest of care and accuracy, of course, and all are the "official" measurement in some agency or other. I think there is still some doubt about the length of the inch, too.



THE LASES PICNIC

or

Whither Wabash?

THE CAST OF CHARACTERS (And it is hard to find bigger characters than these)

ART RAPP - A Birdwatcher

M. DECKINGER - A mysterious bread collector

FIVE Red Indians

FOUR Red Chinese

THREE Red Martians

TWO Red Herrings

ONE Red Boggs (How many more do you want?)

CURT NEWTON - A former Captain

LEN MOFFATT\* - A former Moonshiner

The Population of Upton, Wyoming

JOHN M. BAXTER - His nephew

E. E. EVANS - A ghost writer

KIMBALL KINNISON - "x" (his mark)

ROBERT A. HEINLEIN - A Guest of Honor

WEIRD TALES - A Guest of Horror

Various fannish ghods such as Roscoe, Ghu, Willis.

(Note: Harry Warner, Jr. will demonstrate his famous "falling down the stairs routine." If you're hip, this will break you up.)

ACT III

(The first two acts were rather dull. We sent them to the blacksmith's shop to have them sharpened. He thought they needed new handles. I thought they were handled very well but decided not to use them anyway.)

Scene: The setting is ancient Atlantis which is no longer setting but settled beneath the sea. For realism, however, the action takes place in a smoke-filled room in Chicago, Illinois. There enters from the front of the stage a Cohort of Xerxes and a Somewhat Nebulous, Ectoplasmic, And Rarified Yezidi. They bow to the audience and then stare fixedly at the FIFTH row:

C.O.X.: Behold, out there, the strange appearance of the younger brother of yon amazing old aristocrat.

S.N.E.A.R.Y.: It is fantastic!

CURTAIN

\*Len Moffatt refuses to appear in this play.

(Go on to the next page)



I THINK HE'S GOT IT. I ran across a UPI story the other day concerning the progress being made with the process of translating Russian to English by using computers. It seems that there are only a couple hundred competent translators in the U.S. and most of them are over 60. Add to that the fact that the best of them can only translate about 400 words an hour and it becomes obvious that there isn't much Russian being turned into English these days. However, computer work is progressing nicely and at the present time is managing to turn out about 60000 words per minute. All of which is interesting, I'm sure, but is only the lead to what comes next. Naturally.

The story told very briefly that the Russian words were turned into a complex code tabbed to dictionary meanings, the code fed into the machines and (got ready, here it comes) "in the swift Buck Rogersish world of computers, too technical to describe here" came out of the machines as the English equivalent.

Ah Ha! Note the quoted phrase. This may be a clue as to why the readership of science-fiction has been declining. That crazy Buck Rogers stuff is getting too technical for people to understand.

Some of you have been kind enough to inquire as to what effect the current crisis has had on my future. None so far. The laws authorizing the extending of enlistments apply only to those whose active duty tours expire before 1 July 1962 so they miss me by a couple of months. The Marine Corps indicates that it has no plans to implement involuntary extensions anyway as voluntary recruits are more than filling the quotas. (I knew that Public Information program would pay off.) As things now stand I'll be back in the states about the first of March.

Am I nervous? Of course not. I'm scared.

Nextish will have the twice-postponed article on Samurai Swords (Alan Dodd is already waiting for it as his mailbox.). And a cover by RIF Schultz. And maybe even some interior art. The material file is, as usual, empty and contributions are invited.

The Yale people in New Haven have put their computer to work studying superstition and the supernatural. Some 20,000 separate pieces of information about the supernatural were fed into the machine for analyzing. The computer chewed the information, shuttled it from tube to tube, and announced that ghosts are usually capricious, punishing, non-material, informal, travel through the air, and are derived from dead persons.

Egad. The wonders of science never cease.

Robin Wood's new address: A2c Robin Wood, AF19655527, Box 133, 53rd TCS, APO 57, New York, N.Y. And he's been promoted, too. Congratulations.  
ROY TACKETT

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L. A. ONCE MORE -- IN SIXTY-FOUR (If it's still there, that is.)  
-----



A PSALM FOR FEN

(What the Heart of the Old Fan said to the Sercon)

by  
H. W.\* SHORTFELLOW\*\*

Tell me not, you scornful grumblers,  
"Fandom is a way of Life!"  
And that Neffers all are bumblers,  
All engaged in pointless strife.

Fandom's just a ghodammed hobby!  
Hugo-winning's not our goal,  
As you'll learn in bar or lobby  
Of the con hotel you poll.

We still have our Sense of Wonder,  
Though it's not for yesterday's  
Splitting atoms all asunder;  
It's for people--and their ways.

Lives of others all remind us  
Fans are humans and not slans,  
Though mundania defined us  
As "crazy Buck Rogers fans".

In the microcosmic hobby,  
In the crifanac of life,  
Be neither ashamed nor snobby!  
Be a ghood fan in the strife!

Tolerance and Sense of Humor  
(Better weapons than a knife)  
Help dispel the Nasty Rumor:  
"Fandom is a way of Life!"

Fanzine pubbing, prozine reading,  
Letter-hacking (ignore Fate);  
If my advice you are heeding,  
You will never gafiate!

\*Not Harry Warner  
\*\*Not Harlan Ellison

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Who wrote it? Was it Art Rapp? Don Franson? Len Moffatt? Bruce Peig?



## A RANDOM HISTORY OF JAPANESE SCIENCE-FICTION

by

TAKUMI SHIBANO

### I.

It has sometimes been said that Japanese literature and folklore are without any element of fantasy. It is true that they are not as rich in stories of fantasy and imagination as are the literature and folk-tales of the West but these elements are not completely lacking. Our mythology, like that of the Occident, contains the story of Creation and is filled with tales of the lives and exploits of the gods in heaven, on earth, and in Hades. We also have our fairy tales which, like those of the western world, contain some stories having fantastic elements.(1) Of course I do not want to say that these stories are unique. They serve to illustrate that fantastic tales were accepted by the Japanese people of olden times.

In the 18th Century, when the government of the samurai was at its height, we had several authors with great imagination and a flare for fantasy. Bakin Takizawa(2) and Kyoden Santo were typical of them. Their works were commonly called "Kibyōshi" (Yellow Covered Book) and dealt with the weird and mysterious and the supernatural but they were not the usual ghost stories. They were, rather, pure products of the imaginative and wondering spirit.

However, it was at the end of the 19th Century that the scientific novel began to develop in Japan. In 1878 "Around the World in 80 Days" by Jules Verne was translated into Japanese. I do not think that there were many skillful translators in those days but, nevertheless, the works of Verne were translated one by one shortly after they were written.

We can find in the background of the popularity of these stories the development and change in Japanese society. Japan at that time was emerging out of the feudal society of the past into a modern capitalistic nation. The inflow of science and technology of modern civilization created an interest in things of a scientific nature. Japan's status at that time was rather near to that of the European countries which produced Verne.

At the beginning of the 20th Century Japanese writers themselves began writing original scientific novels. Perhaps the most representative of this group was a young writer named Shunrō Oshikawa (1877-1914) who also edited a magazine titled BOKEN SEKAI (The World of Adventure). His main works are Kaitai Gunkan ("Undersea Battleship"), Kuchū Hikōtei ("Flying Ship of the Air"), and Shin Nippon Tō ("A New Island of Japan"). This period is considered a classic age of Japanese science-fiction.

Ruikō Kuroiwa, an excellent translator, created a vogue for foreign literature at this same time by his ability to translate them into very smooth and elegant Japanese. Among his many translations were three scientific novels. These were The Time Machine by H. G. Wells, The End of the World by Simon Newcomb and one novel of space travel the original of which none of us in Japan are able to identify now.

The 1920s were the dawning of original Japanese science-fiction as distinguished from scientific adventure stories. During these years, Fuboku Kosakai, a doctor of medicine, wrote SF which was mainly con-



cerned with physiology. Taruho Inagaki became a famous fantasy writer and wrote "One Thousand and One Seconds" among other tales. Kenji Miyazawa, a writer of tales for children, was not famous in his own lifetime but after his death his works were recognized because of their very good imaginative writing and scientific prophecy.

In 1930 there appeared the greatest writer in the history of Japanese science-fiction. This was Juzo Unno. He was born in 1898. He was a graduate of Waseda University and worked as an electrical engineer for several years. Then he began to write SF. He wrote both for children and for adults, stories that were purely scientific and very fantastic. Unno also wrote mystery and detective stories but most of all, until his death in 1949, he was the greatest author in the science-fiction field in Japan.

The magazine SHIN-SEIMEN(3), first published in 1920, was at the time the best outlet for detective stories and science-fiction. Like Fuboku Kosakai, Unno had his first stories published in this magazine. However, he soon expanded his scope and became a popular writer. I think some of his short stories are as good as those produced by major SF authors in the U.S. and England. I would like to give a brief summary of some of his stories.

18-ji no Ongakuyoku (Music Bath at 18 O'clock) is a novelet of a future country under a dictatorship. The dictator requires all of the people to visit a neighborhood drug store at 18 o'clock each day where they are required to spend a few minutes in a vibrating chair. The vibrations are tuned to remove all spirit of revolution from the psyche and keep the population docile.

In Dai 5 Hyōga-ki (The 5th Glacial Epoch) increased volcanic activity throughout the world fills the sky with great clouds of volcanic dust which forms a curtain and screens the earth from the rays of the sun thus bringing on another ice age.

Tawan Ningen Hōshiki (The Patent of the Multi-Handed Man) is a humorous story about an old inventor who develops a means of installing mechanical arms and hands on human beings. The story concerns his efforts to get his invention patented.

Hai-Otoko (The Fly Man) is the nickname of a criminal who has artificial arms and legs. He is a superman of crime because his metabolism increases in efficiency since his body has no need to feed his arms and legs.

That Unno's "idea" stories were written at that particular time is rather a miracle. He was ahead of his time. Now that he is dead we Japanese have no leading spirit in the SF field.

At about the same period with Unno we had two other SF writers of note. Ikujiro Ran wrote several good "idea" stories and Mushitarō Oguri contributed stories of unknown and mysterious places. Both are now dead. Other writers, such as Takataro Kigi, Udaru Oshita, and Komatsu Kitamura(4) also produced some good science-fictional works although they were not primarily SF writers.

In the field of foreign SF, before the 2nd World War, we mainly read Jules Verne and H. G. Wells. The works of very few authors other



than these two were translated. In 1929, Karizōsha Publishing Company published a book which contained both "20,000 Leagues Under the Sea" by Verne and "The War of the Worlds" by Wells. This book attracted many boys and girls in Japan and now, whenever SF fans who are more than 30 years of age gather they talk about the great impression made on them when they read this book for the first time.

In comparison to these two authorities, we SF fans in the world have no leading spirits, do we?

## II.

The next step in the Japanese SF field came when the 2nd World War was over and the paperback books read by the allied force soldiers filled the second-hand book shops.

This was a period of change, too, for American and European SF which were just casting off the skin of westernlike space opera on the variations of ghost stories and achieving a special place as a new type of literature. The main flow of science-fiction, which had begun with the praising of scientific civilization by Verne, passed through a period of critique of that civilization, now arrived at a period of serious and deep doubt about that civilization. This phase was studied and accepted by the SF fans in Japan.

It was only natural that the editors who fell in love with this new form of literature should be enthusiastic to introduce it to the public. However, the first attempts at SF publishing were rewarded with complete disaster--it did not sell.(5)

Most of the Japanese readers could not accept the new stories as science-fiction. The stories appeared so fantastic and reasonless that the older fans were hard put to find something concerned with "science" in them. However, after some study the new stories were accepted as a natural result of the development of science-fiction and as time went by serious novels, such as Nevil Shute's "On the Beach" were welcomed one by one. The first publishing venture which really succeeded was the series of "Hayakawa Fantasies" brought out by the Hayakawa Shobo Publishing Company beginning in 1957. About 30 books have been published in this series so far, mostly reprints of well-known American stories. The most popular books in Japan are "The Puppet Masters" by Heinlein, "Martian Go Home" by Brown, "The Illustrated Man" and "The Martian Chronicles" by Bradbury. "On the Beach" and Fadiman's "Fantasia Matnematica" are also popular.

Several good Japanese science-fiction writers have developed since the end of the war but none have yet reached the popularity of Juzō Unno although some of their works have come up to his in quality.

Shigeru Kayama wrote the original version of the movie "Godzilla" and his works are mainly concerned with monsters (such as men with tails and women with wings) rather than being true science-fiction.

Kimifusa Abe is a communist writer who has written many fantastic critiques of society in a future setting. His main works are "Dai-shi Kamyōki" (The 4th Interglacial Period) which concerns a scientist who predicts the coming of the 5th Ice Age and of another group of scientists working in secret to produce a race of men with gills so that people can live in the sea; and "Namari no Tamago" (A Loaden Egg).



This latter is the story of a man who was stored in cold sleep in a container made of lead for many years and awoke in the far future to find the world apparently ruled by vegetable men. He is told that human beings are kept as slave animals. He escapes from the vegetable men and discovers that the humans are the true rulers of the world and that the vegetable men are merely a social experiment.

Shin-ichi Hoshi is our most popular writer of SF now and works mostly in the short-short story style. He has had two books published, "Jinzo Bijin" (A Man-Made Beauty) and "Yokoso Chikyū-san" (Good Morning, Mr. Earth) each of which contains 30 or more of his short-short stories. Hoshi has also written a non-fiction book which illustrates life and is considered to be very heretical. He quoted much from the SF field in this book.

Masao Segawa writes science stories for children but his works are noted for their scientific accuracy. His main books are "Kasei Ni Saku Hana" (The Flowers of Mars) and "Hakuchō-za 61-bansei" (61 Cygni). Segawa is also a noted illustrator and has written a non-fiction book about science and the Astronauts.

Others in the field who are now writing professionally or developing into good writers are Jōjiro Okami who is an air force test pilot and has written some SF movies, Tetsu Yano who first introduced post-war American SF, Tetsuo Saito, Jōichi Hikage, Michio Tsuzuki, Takashi Mayumura, Yō Sano, Toshitaka Tsutsui, and Ichirō Kanō.

In an effort to provide a place for the development of original Japanese SF writers and to provide story-hungry Japanese fans with tales by Japanese writers I began publishing the fanzine UCHŪJIN ("Cosmic Dust") in May, 1957. The magazine was welcomed by more than 100 fans throughout the country and now our Uchūjin Club is the largest SF Club in Japan. We have sent several writers, including Shin-ichi Hoshi, into the professional field and about half of those listed above are now members of the club.

Another remarkable club was recently established in Osaka. This is the Null Club which has about 30 members. The club's fanzine, titled "Null" is itself a very pretty one. "Null" was first published in May, 1960, and is issued four times a year. The editor is Yasutaka Tsutsui.

The first professional SF magazine published in Japan was named SEIUN ("Nebula"). It appeared in December, 1954, and the first issue contained four reprints and three original Japanese stories. There was no second issue. It is said the magazine failed because it was then too early for public acceptance of a magazine devoted entirely to SF.

In February, 1960, Hayakawa Shobō Company which had succeeded with the "Hayakawa Fantasies" series of books brought out SF MAGAZINE which is the Japanese reprint version of the American FANTASY & SCIENCE FICTION. The editor is Masami Fukushima and the magazine has been successful so far. Although SF MAGAZINE consists mostly of American reprints it does provide a small outlet for original Japanese writers by publishing one or two original stories each month. Some of the general magazines occasionally print a science-fiction story but we have no prozine devoted solely to the publication of Japanese SF.



Science-fiction in Japan is still very poor. But I believe that it is developing and that we will find a Japanese Gernsback before long, someone who can help the field develop and grow. I, for one, will continue trying because I cannot find pleasure in life without science-fiction.

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FOOTNOTES:

(1) Typical of these fairy tales are Urashima, the story of a fisherman who was carried to an undersea paradise on the back of a big turtle and, when he returned to his seashore he found that 300 years had passed. Kaguya-himi (A Brilliant Girl) is the story of a girl who came from the moon, was brought up as the daughter of poor parents, and became rather comically involved in some romances with the Emperor and other members of the nobility before returning to the moon.

(2) I have read one work of Bakin Takizawa which closely resembles Swift's "The Journeys of Gulliver."

(3) SHIN-SEIMEN ceased publication in 1950, however, the magazine HOSEKI (Jewels) which was first published in 1946 is very similar to it and is a good vehicle for detective stories and some SF.

(4) Takataro Kigi is the penname of Takashi Hayashi, a prominent medical doctor. He is also famous as a mystery writer. Udaru Oshita is known mainly for his detective stories. Komatsu Kitamura is a dramatist and was famous during the days of the war for his novels about aviation and air battles.

(5) The first attempt at re-print publishing after the war was made in 1950 by Seibundo Publishing Co., which brought out a series of books containing selections from AMAZING STORIES. This series stopped after seven books due to lack of sales. There were some minor attempts after that but the next major effort was made in 1956 by Gengensha Publishing Company which brought out the following books:

Return to Tomorrow by L.R. Hubbard  
The Puppet Masters by R.A. Heinlein

What Mad Universe by F. Brown  
Out of the Deepes by J. Wyndham

An Earth Gone Mad by Roger Dee

Dark Dominion by David Duncan

Fahrenheit 451 by R. Bradbury

A Man Obsessed by A. E. Nourse

Untouched by Human Hands by R. Sneekley

The Martian Chronicles, Bradbury  
Earthlight, A. C. Clarke

Man from Tomorrow, W. Tucker

Brainwave, Poul Anderson

Revolt in 2100, Heinlein

The Green Hills of Earth, Heinlein

Out of the Silent Planet, Lewis

The Big Jump, Leigh Brackett

Slan, A. E. Van Vogt

I think the main reason this particular series failed to sell was due to bad translations. Six more books were scheduled when the series was discontinued and two of them, Conklin's Science-Fiction Terror Tales and McComas' Adventures in Time and Space were later published by Tokyo-Life-sha.

TAKUMI SHIBANO

XXXXX  
Some Notes on Pronunciation: Consonants in Japanese have generally the same sound as in English, except that "g" is always hard. Vowels are pronounced as in the musical scale: a as in fa, i as in mi, e as in re, o as in do; u is like oo in boot. Syllables have equal stress. Vowels marked with an overscore such as "ō" have about twice the value of unmarked vowels--that is they are held about twice as long.

XXXXX

RT



Apparently they haven't caught him yet. Here is

THE PSYCHO WARD

by

Les Sample

Nostalgia is a rather depressing thing when carried to extremes. Any day now I'm expecting to pick up a fanzine with an article about FAMOUS FANTASTIC FUGGHEADS MAGAZINE, featuring Tom Swift and his Flying Wheelchair or something similar.

Anyone wishing to become a charter member of the Committee For The Denouncement of the Publication in Fanzines of Articles Devoted to Old Pulp Magazines and Comic Books is invited to communicate directly with me. Plans are to enlist the aid of an army of deros to help combat the menace, which threatens to completely overwhelm fandom. Anyone for deros?

When I decided to purchase Fred Brown's latest collection of short stories, Nightmares and Geezenstacks, I noted with some distaste that Bantam had hiked the price up to 40%. Ace has followed suit with their "Double Novels."

Dell Comics are not to be outdone, though. They now charge 15¢ for a 32-page magazine that no one in his right mind would pay even a dime for. Unless the American people are even crazier than I have always assumed, UNCLE SCROOGE won't have a circulation of 1,000,000 very much longer.

After reading in XERO 5 that Sturgeon's Some of Your Blood was based on an actual case history from an Army neuropsychiatric hospital, I'm beginning to wonder if my choice of jobs was particularly wise. I don't think that there are any patients quite that bad on the ward where I work, but.....

According to my calculations, you might--or might not--be interested to know 137 different fanzine titles have been published this year, not including one-shots and apazines. Anyone know the figures for years in the recent past? A comparison might be interesting.

SF and politics do mix! Karl E. Mayer's The New America, subtitled "Politics and Society in the Age of the Smooth Deal", features a chapter on utopias. Among the books mentioned are Brave New World, 1984, Messiah, Player Piano, Fahrenheit 451, and The Space Merchants. The rest of the book is pretty interesting, too.

The most obscene word in the English language is "re-enlist".

People are funny, aren't they? It hasn't been long since Henry Miller's Tropic of Cancer was published in the U.S. for the first time, but it has already become a financial success, judging from the best-seller lists. The funny thing about it is this: I'd be willing to bet that the people who were the loudest and quickest to denounce it as obscene were the first to rush to their local bookstore, plunk \$7.50 on the counter and creep stealthily home for an evening of spicy reading.

I read Tropic of Cancer about two years ago and found it to be entertaining and realistic although it does tend to overemphasize sex somewhat. I wouldn't pay \$7.50 for it though. It's no bargain at that price.

Help stamp out reality. Attend the church of your choice this Sunday.

LES SAMPLE

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7. THE ENDLESS STREAM -

HALFANTHOL #1. Don Fitch, 3908 Frijo, Covina, Calif. Irregular. Available through the usual methods or for four 4¢ commemorative stamps. This addition to the flood of fanzines was not entirely unexpected and, as expected, it promises to be a good one. Don's fellow Lasfsians have been waiting for him to give birth to a better-than-average fanzine and he hasn't disappointed them. The layout is good and the material is interesting. Particularly amusing are the quotes of Lasfsian conversations. And, among other things, BoboLight records his publishing ventures and Ron Haydock explains West Coast Zines. (This business of specialty fmz seems to be spreading. Part of the new pattern of fandom, I guess. Wonder who will be first to bring out a fmz devoted to Captain Future?) The influence of the LASFS is apparent in the contents and reproduction of HALFANTHOL. Club members really have it made.

HKLPLOD #1. Mike McInerney, 81 Ivy Drive, Meriden, Conn. Irregular. No price listed. From the LASFS to a White Slave in two fmz reviews. An average firstish with interesting Bnob Stewart artwork. There is a poem by one Pilar Diaz who, Mike says, is unknown in fannish circles. It is probably just as well. A long fiction piece by Bob Warner and a crossword puzzle by ~~Jack Skelley~~ Mike McInerney. Ummm, Mike, corflu costs only about two bits per bottle.

GARBAGE is an anonymous one-shot put out by someone who is a Neffer and has been around for quite a while. Postmarked at Upton, Wyoming, and that doesn't tell me a thing. This is a pot-pourri of comment on this and that along with a joke or three. All in all, somewhat amusing. Dunno who put this one out but he's presumably on the mailing list. Come out from behind that GI can and identify yourself.

KARMA #2. Earl Noe, 3304 E. Belknap, Fort Worth 11, Tex. Irregular. 15¢ or the usual non-cash methods. This contains a longish article on one of my favorite forgotten people--Nikola Tesla. Tesla's name usually brings a blank look from people even when his accomplishments are enumerated. Hector Pessina discusses Argentine fandom. Is there a fmz devoted to international fandom? We seem to be getting rather wide-spread these days (No, BettyK, I mean around the world not around the hips. I haven't even seen the Memory book.) and it would seem that a fmz that chronicled the str/fannish doings in various parts of the globe would serve a worthwhile purpose. Nice layout and reproduction, Earl, but that particular typeface on that dark blue paper is murder to read.

POISON #2. David Crossen, 44 Perry St., New York 14, N.Y. Irregular. No price listed. Manning Draco in a fanzine? I always knew he'd make good. Seth Johnson and Tom Harper discuss stfzines, present and past, and I find myself in general disagreement with both of them. Tom says that GALAXY's style and intent make it literary which presumably offsets that magazine's increasing dullness. Seth Johnson praises the RAP AMAZINGS. Maybe the deros took over GALAXY. Something ought to.

As usual, the fanzines listed herein do not even make a noticeable dent in the stack of those received. No need to say that I enjoy them one and all but it is impossible for me to comment on them all and still stay within the page limit I've set for myself while overseas. Chrys sends me fmz by the pound. It's like an a-pa mailing. RT



Input to the Dynatron

+---+---+---+---+---+---+  
- SIGNAL VOLTAGE +  
+---+---+---+---+---+---+

ED COX

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APT. 224  
LOS ANGELES 4, CALIF.

It is no doubt, in your eyes, with disgusting haste that I am writing a letter of comment on DYNATRON #6. Inasmuch as it arrived here yesterday, the 12th, and I am writing to it today, it is a matter of grave concern. Like, what is wrong with me that I am answering so soon.

Guilt feelings. ~~X~~I thought maybe it was gin feelings. RT~~X~~

I got a big kick out of "Marinating" this time. By Anne's system of fining for puns, you have run up a sizable sum.

I liked the cover. You ought to get Nancy Rapp to do a cover for you. She is more than slightly interested in things Japanese. She's done some good stuff under her name and under a Japanese name of Kabu.

The article by Den Yoshimitsu sort of tantalizes. I'd like to see English translations of the work of Juzo Unno. They sound like real Sense of Wonder type stories and with the wonderful Japanese artistry of a silk screen or ivory carving, the flavor of Japanese science-fiction ought to be marvelous.

Somehow, the article by Ed Gorman doesn't turn on any flow of counter or supporting invective. Or anything. I don't quite see the importance of the argument. Maybe I should've read the Bester review in F&SF. I just looked thru 2 recent issues but found it not in those. Frankly, I don't know whether to disagree with Bester or Gorman. The crux of the matter seems to be DISTORTION. Of the real world. What is the real world? It is different to everyone of us. Nothing of the real world is more distorted than what we see on television for the most part, and until recently, most all of Hollywood type motion pictures. The real world is essentially different to each person. Through his senses, into his brain, what there is is his uniquely. There are vast overtly similar areas in societal acceptance of ways of life, behavior, societal interaction. But each person may have an entirely different, sometimes diametrically different, interpretation and reaction. If it goes too far afield they break down because of the frustration and inability to mesh. So I doubt if Bester's statement holds up. What is more individualistic in form of expression than poetry? So why does prose have to be restricted? Any story has a basic, recognizable foundation acceptable to the bulk of the readers. From there, as in, say any mystery or historical novel, it transcends the experience of the reader. He has to accept it no matter what happens...and does...because all he knows is what the writer is saying or what he's read by other writers.

Each person operates uniquely to personal reaction situations from flat tires to love affairs. Sure, everybody changes the flat, if he can. But what goes on in his mind, the way the flat affects the immediately subsequent events, etc, is different. Why should a story have to fit any particular stereotyped set of "realness"? And science-fiction, whose foundations are more free than any other outside the realm of poetry, should not be tabbed as "distorted". I'd have to see what stories are supposed to have been distorted to work into this in more detail. But take Starship for instance. What distortion there? What world could be more distorted from ours? In a way it is distorted in that the basic ideas of eating, living, sleeping, loving, fighting, fighting to gain goals, are the same yet vastly changed from the way we do. Why? The environment was utterly different. Yet we have to accept the world Aldiss made in his story. And the way he made it is completely accept-



COX, cont'd

able, logical and believable as far as anything like that can go without actual experience.

This I use for an example. I guess, now that I think of it, that I agree with Gorman. I guess the part in which I disagree is that science fiction and fantasy are not dependent on exaggeration and distortion as necessary crafts to the working in the field. Or something like that. It gets quite jumbled. Mainly, I think that in each story, the world created is in the round, complete in itself and is as much like life as it need be. For life, even as we know it, is entirely changing, different, distortion from the way it was not long ago. It just goes back to the old incessant Law: CHANGE is always there. There are alternates to every possible scene. Stories are/should be equally free as forms of expression as poetry. Or am I getting too muddled?

That owl-like creature which is not a picture of me does get some reaction in this house. Anne collects owls. She loves owls.

Ok, Ok, so who is Rex de Winter? Something tells me that it is somebody named something other than Rex de Winter. At any rate the mechanics of the story weren't bad. Dialog handled well enough and all that, but when Gerald asked for a chemistry set the day Bobby's big brother bashed him ALL was revealed. But I'm for more stuff like this. Serious attempts at fiction.

Right now, I've got to stop while we go see Gary Cooper's last picture, "The Naked Edge" and the co-feature, "Journey to the Center of the Earth" with, goshwow, Pat Boone! Wow. Yes.

It is now the next day and we are 324 kilometers down in the caverns. And our pocket-transistor radio just went out. How we gong keep up with the baseball scores now?

#Rex de Winter has two heads presently separated from each other by about 7,000 miles. And a neck like that will put any giraffe to shame. #Bob Mills recently asked for suggestions for stories for F&SF and since he's already reprinting from the French version of the magazine maybe we can get him to pub a few Japanese stories, too. I've sent a letter suggesting that and if a few more people do the same he might look into the situation. RT#

LELAND SAPIRO  
c/o DEPT OF MATHEMATICS  
ORANGE COUNTY STATE COLLEGE  
FULLERTON, CALIF.

I cannot express my disappointment in you, personally, after seeing your comment appended to Jon White's review in the latest Dynatron. I mean, specifically, your remark that "...I should have sent this back

with the other stuff."

Actually JW's article was superior to many of the items appearing lately in Dynatron--e.g., your own thought-deadening remarks about "literature" in the January issue (page 41)--but in any case, if you disliked it, you were at liberty not to print it. Once having printed it, however, you could have been courteous enough to omit the malicious comment.

Surely, the meanness of such an action reflects more severely on the editor than on any particular contributor.

#One of the disadvantages of the printed word is that remarks made in jest are often misunderstood since verbal inflection cannot be reproduced on paper. No malicious intent in my comments on White's review--if I had really thought it bad I would not have printed it. As to my own "thought-deadening remarks about literature" (Egad, Dynatron not only kills mimeographs, it is also fatal to thoughts), I refuse to take credit or blame for anything that appeared on the 41st page of an issue which contained only about 28 pages when I mailed it. RT#



CRAIG COCHRAN  
467 W. 1ST ST.  
SCOTTSDALE, ARIZ.

After I decided to sorta get away from it all the fanzines kept coming in. Some of them I read but most went into a drawer. Most of those read were just filed away (if you want to call it that) but sometimes I feel an urge to do something rather than just loafing around. But the main reason I'm commenting on your zine is that, due to approaching school, I'm getting all nervous over the fact that I must work for nine months. So rather than bite my fingernails down to mere claws, I decided to relax by reading Dynatron. Of course, now I end up racking my sceedoodle over this letter of comment. Which means I'll end up without another night's rest. But it's for the betterment of the world, and I must attempt to help Secretary of State Rusk in bettering foreign relations, and I must aid Secretary of Defense MacNamara in keeping our lonely servicemen overseas happy by writing them letters. You've gotten me so worked up that I think I'll run as a liberal for the U.S. Senate. I mean, who've I got to oppose me except Barry Goldwater and Stewart Udahl?

You seem to be taking after Ted Pauls in having certain copies different than others. How many times now have people come up commenting on articles and stories that never so much as appeared inside or outside the covers? I do believe, sir, that it's getting out of hand for you, and as the Arizona Highway Patrol says, "There's absolutely no excuse for losing absolute control over your" fanzine.

I was wondering if there happened to be anything resembling fandom in Japan and now here you come around to reveal everything. You're lucky they haven't arrested you, but then I hear they take public baths in Japan anyway. This fandom, though, seems to be sparkled with enthusiasm and originality which exceeds what seems to be going on in Germany, even.

Pennie Palmer: Do I know you from somewhere? Dja ever live in Arizona, maybe? I'm wondering if you're serious about discussing annelids, chordata, and mollusca. I find the Echinodermata far more fascinating than either of those phyla. After all, what's an ol' shellfish? Perhaps you're interested in Mahayana Buddhism, though?

I notice that you are having somewhat of a time keeping your columnists in line; I hear that Dorothy Kilgallen is looking for a new outlet to her writing abilities. I suggest you contact her. She's regular (except during her vacations) and every column she's written has been as hilarious as "The Lone Ranger."

Things do seem to be getting a bit out of hand. I'm beginning to wonder just what does happen to Dynatron after I post it. People who aren't on the mailing list write me comments on material I didn't run quoting pages that don't exist. If this goes on it might get confusing. Dynatron, the variable fanzine. RTX

RICK SNEARY, ESQ.  
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I sort of agree with your complaint about too much trivia in reports in fanzines. It is too bad in a way, in view of the cases you cite, as I think Johnstone has a really fine writing style. His trouble being that he does put everything into his reports. But it all boils down to my own sad complaint that there is just too many fanzines. Almost anything by anyone can find print. I suspect that some fans spend so much time writing that they never get to read at all. Maybe it's just me, and I've become jaded again. But how do you tell the difference between boredom and surfeit?

In view of your remarks about the Japanese version of F&SF, I wonder if it would be possible to publish a magazine in English over there and



SNEARY, cont'd

and import it into this country. I suspect there must be to high a duty or something or this doge would have allready been used by some of the shoe-string outfits.

Gad, argements about who is the biggest letterhack. Oh, I can remember the day when letter-hacking was a real Art. Little do these neo-fans know the joy and effort that we had when Letterhacks were Pros. Or at least you wrote for the pros. I don't see how anyone could tell who is the biggest hack in fanzines...for who can be sure of getting them all. I'll bet even Warner misses a few. One thing the LoC payment policy has done, though, is force a lot of old timers into activity. Of course, anyone getting a letter from a Pro uses it so many a Pro is appearing in fanzine letter columns.

#I agree that Johnstone has a fine writing style and I enjoy reading his work. It could use some trimming, though.

#Letterhacking for the prozines was an art--one that took a lot of effort. The competition was terrific and getting a letter printed was something of an achievement. RT#

REDD BOGGS

2209 HIGHLAND PL, NE  
MINNEAPOLIS, 21, MINN.

So soily. My first thought, when I beheld the cover of Dynatron #5, was that you, like many another impressionable fan, had fallen, chopsticks over pigtail, under the Mysterious Influences of the East. Of course I did not suppose you had joined a Zen study group, or had written fan fiction in the form of a Noh play, or had painted a delicately pornographic monochrome on porcelain. I supposed, rather, that you had published another of those Orientalized fanzines that read (to western eyes) from back-to-front. Closely resembling, I fancy, a spitting image of Maitreya, the Laughing Buddha, I merrily opened the fanzine with the logo rightsideup at the bottom of the page. And found myself trying to read print that was upside-down. Well, sir, I tried to carry on indulgently, like a loyal reader should. Naturally I supposed that back-to-front and upside-down was the latest Subud fad in exotic old Iwakuni. But after two or three hours of silent struggle I found my spitting image slobbering into that of Shakyamuni, the Sleeping Buddha, and had to give up. #Moffatt solved the problem by reading Dynatron 5 while standing on his head. RT#

Yes, I finally had to read everything in Dynatron #5, except the front cover logo, in the dreary old conventional way, rightside-up and front to back. But it read pretty well that way.

It was a pleasure to find Chrystal, at least, residing at a nice, sensible location, even though I'm a shade doubtful whether there is a green valley in the whole tawny, dusty sweep of territory known as New Mexico (a state which nevertheless I love).

Well, MSgt L. H. Tackett, you may have a point (keep your garrison cap on, and it won't show) about the recital of "dismal trivialities" in con reports and such. But, as Peaches Browning, I think it was, once said, "De gustibus" (and a few other things too, that I have forgotten). I thought Terry Carr's Boycon report, catbox and razor blades and all, was a far more entertaining piece than Ron Ellik's account of his New York trip, which you praise. This is no criticism of Ronel, who has matched Terry in the con report department on numerous occasions, but I don't think the lack of "dismal trivialities" in the Ronel report improved it any. After all, a reporter has a nearly infinite variety of details to choose from, and he naturally selects those that impinged with a readily remembered sting on his sensibilities. If they happen to be the "dismal trivialities" of that particular time and place, that fact alone has certain significance, for why should trivialities jut up that way?



BOGGS, cont'd.

There must be some reason. If the writer can isolate the reason, his work may contribute to the solution of the riddle of life; anyway, the attempt has fascination in itself. And if the writer can describe to us his response to whatever details of his space-time sojourn that buzz in his memory, it doesn't matter much whether the stimulus was a sweaty moment over missing airline tickets or a golden hour of egoboo during which one is presented with two (count 'em) Hugos, for the best fanzine and for the best sf novel of the year. Convey that response in all its freshness and immediacy to the reader, and the reader will be satisfied no matter what the occasion.

I agree, of course, that most writers, in or out of fandom, are likely to turn in a better job of describing their reaction to the receiving of two Hugos in an hour. And maybe trivialities ought to be avoided for that reason. But it is the response, and the delineation to the response, that counts, and not the particular stimulus. A dirty bus stop can be captured in words that will bring a reader up short, feeling all the sensations of a dragon walking up your spine and breathing white fire on your scalp. Damn it, nothing is "mundane" if you open your eyes and your pores and let the sensation beat against you and through you. Dickens' London slums in Oliver Twist must have been horrifying to live in, but to read about are more wonderful than anything you will meet in 193 books of verse by Victorian ladies about butterflies and buttercups.

Gio Scognamiglio writes very well; his article would do credit to one whose native tongue is English. Only a few inaccurately used idioms intrude noticeably: for example, some of Maurice Renard's science-fiction "are, by all means, good stories." I suppose he means that they are, "in any case" or "at any rate," good stories. But such small touches add a flavor I like, and I trust Gio doesn't omit them; that would be a loss, by all means. It would be tempting to derive some conclusions from Gio's remarks on De La Hire, Renard, and Rosny to the effect that science fiction on the Continent ran closer to traditional lines, those of the "lost world" travelog, because science and technology on the Continent hadn't been raised to the level of romance in the popular mind, as they were in the U.S., despite Jules Verne's work. But after all these French sf stories must be very much like many of the stories in the Munsey magazines of the same era. Still, we had Frank Reade, and I wonder if there was such gadgetry in any popular Continental sf? Even Verne, despite his submarines and balloons, sticks largely to travelog and relies on the setting to provide the "wonders."

Rex de Winter is the first writer since Van Vogt to say an encouraging word about people with third-eyes in the middle of the forehead. Of course, unlike Mr Mauery in this yarn, I don't wear a hat, but I keep my hair combed low in front. Thanks to Rex de Winter I'm going to the barber's tomorrow and ask for a crew cut. From the use of a couple names for off-stage characters in this story, I suspect that it was written by Moffatt himself perhaps, or maybe MSgt L. H. Tackett.

At this late date I'm suddenly struck by a wonderful idea about a perfectly hilarious scene that could have taken place when you visited the LASFS. Knowing you have something to do with radios, one of the LASFS members could have mentioned Kuttner's "The Twonky" and said, "Gosh, just imagine a console radio that does the dishes!" And you could have replied, "Why, that's nothing. I've got a Chrystal set at home that not only does the dishes but does my mimeograph work while I'm out of the country."

✕You can put a nickle in the kitty for that one. Egad, I didn't think you were old enough to remember Peaches. RT✕



d like to run all letters received but, if I'm going to keep to 20 pencils I'll end up with a letterzine. Condensed Comments: DICK FINCH suggests one of the smaller communities in LA County for 64 due to the parking problem in LA proper; wonders about Japanese rocket experiments. B-stagers are being used for weather research; have reached 100 km.... KEN GENTRY testifies that DYNATRON is waterproof. A rainstorm turned his copies of YANDRO and XERO to soggy masses by DYNATRON shed the water. No longer printed on swamp grass paper, Ken, we've gone to cactus fiber paper...DON ANDERSON wants to know how long it takes the average Japanese reader to earn \$150 to purchase SFMAG. About 1 to 2 hours, Don, it depends on several things...DON FITCH makes triple sure of receiving future Dynatrons by subscribing, trading, and LoCing...BETTY KUJAWA suggests an itinerary for the Isle of Man mermaid including TV appearances and the like; disagrees with Alan Burns on the Black Mass; and tells Paul Shingleton that the material with the greatest strength to weight ratio is a Playtex Living Bra...LES SAMPLE liked the de Winter yarns, says FANTOME 2 is about ready to roll, and quotes a del Rey article concerning the cumulative effects of radioactivity in the atmosphere concluding that I'll never live past the age of 75. Right now I'm wondering if I'll reach 37. His address: PFC William Leslie Sample, RA 14737569, MedDet(3416), Valley Forge General Hospital, Phoenixville, Pa...SETH JOHNSON liked Gio's article and the de Winter fiction; finds Ellington's letters a refreshing change, and suggests that Alan Burns join the Rosicrucians...DOROTHY HARTWELL curtsies to Al Lewis for his comments, wants more de Winter yarns (there will probably be a few more) and reports that she has fallen down, suffered 101 gnat bites (you been visiting South Carolina, Dotty?), and has managed to successfully smash her new glasses...LEN MORFATT liked the two-color cover on #6 and says that the Hiroshima item in #5 is even more shuddery in view of the current crisis...ROBIN WOOD has been posted to Germany thereby leaving the Great Swamps completely devoid of fen; wonders about Gerfandom. Contact Franz Solcher, Pfarrkirchen, Bergstrasse 10, Postfach 50, or Helmut Klemm, 16 Uhlandstrasse, Utfort/Eick, (22a) Ars. Moers, Robin...YNGVI is a louse.

XXXXXX

"Juanita is reading the latest FAPA mailing and hiccuping...some of those mailing comments are pretty strong." Buck Coulson

XXXXXX

A couple of recommended books. Meeting at a Far Meridian by Mitchell Wilson is the story of a cosmic ray physicist on the verge of gafia. Very good. (By the way, a group of Japanese physicists and an MIT team report that all cosmic rays appear to be coming from the direction of the Great Andromeda Galaxy rather than from all directions as has been previously thought.) Man, God, and Magic by Ivar Lissner should appeal to anyone interested in anthropology. Lissner attempts to prove, in this book, that ancient man was monotheistic. His proofs do not come off too well but his descriptions of the Taiga, that vast wild area of forest and marsh and frozen plain in Northeast Asia, and of the Orochons, Tungus and other ancient peoples who inhabit this inhospitable area, are fascinating. Stf authors have dreamed up some strange worlds in their quest for the fantastic but it is difficult to think of any stranger than Sol III where high technological civilizations exist almost side by side with groups only slightly removed from the Palaeolithic. RT

XXXXXX

Which winds up the 7th Dynatron. #8 should appear in November. Hmmm, I just realized that this one's Dynatron's first anniversary. Goshnowboyoy-boy and all that.

XXXXXX



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