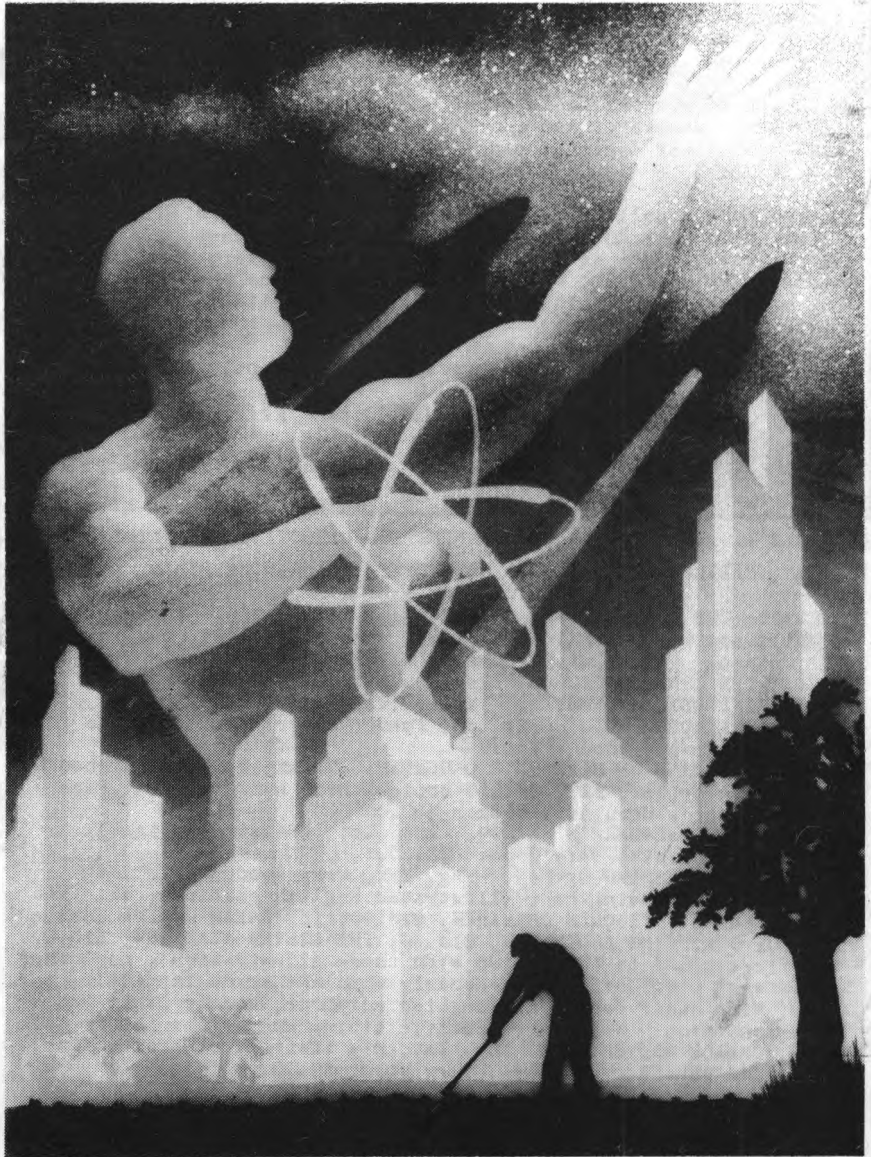


V5.2

Fantasy Advertiser

15¢



June 1951

DO YOU READ OR COLLECT MAGAZINES?

If you do, send us your want list. We specialize in furnishing magazines of all kinds, and may have the very issues you need. Our prices are reasonable, and we will promptly refund the purchase price of anything bought from us that is unsatisfactory for any reason. You will like dealing with us because you take no chances of loss or dissatisfaction. For more than 20 years we have been supplying book and magazine collectors by mail.

Although we specialize in weird and fantastic publications, we also carry stocks of and can supply adventure, western, detective, and other types of magazines, dating back to 1915 and before.

Do you have a collection of books or magazines you wish to sell? If so, send us a full description of what you have, its condition, price, etc. We buy thousands of items every year in this manner. We prefer to buy entire collections or very large lots, but will be glad to discuss the sale of your items with you, no matter how few.

Let us hear from you. All correspondence promptly answered.

Booklovers' Bargain House
P.O. Box 214, Little Rock, Arkansas

FOR SALE -- AN EXCEPTIONALLY INTERESTING SELECTION OF FANTASIES BY
DUNSANY, CABELL, POE, LOVECRAFT, MERRITT, MACHEN, EDDISON, & Others

* * *

LOVECRAFT, THE OUTSIDER AND OTHERS, Sauk City, 1939. Shaken, cover lightly spotted, bookplates removed none too neatly, but internally clean. Priced with generous allowance for defects, at \$20.00
EDDISON, THE WORM OUROBOROS. English 1st ed., shaken, \$17.50.
MERRITT, THE SHIP OF ISHTAR. 1st ed, very good. \$12.50.
MERRITT, THE MOON POOL. Orig. ed, former owners' names inside cover, otherwise good: \$5.00.

DUNSANY, THE KING OF ELFLAND'S DAUGHTER. Front. by Sime, signed by author and artist, #172 of 250 copies, 8vo, half vellum. Fine 1st edition; a beautiful book. \$30.00.

DUNSANY, THE CHARWOMAN'S SHADOW. Eng. 1st, backstrip slightly damaged, otherwise very good. \$3.50.

DUNSANY, THE BLESSING OF PAN, Eng. 1st, very good. \$4.50.

CABELL. The following Pape illustrated English editions, all fine and unopened. FIGURES OF EARTH, \$16.50; THE CREAM OF THE JEST, \$15.00; SOMETHING ABOUT EVE, \$13.50; THE SILVER STALLION, \$13.50. The first named is the 1st ed with these illustrations; the other three were published simultaneously with the trade 1st eds.

CABELL, Nine other books, all English editions, mostly 1sts, in good condition. Write for specific titles and prices (\$1 to \$4).

MACHEN, DREADS AND DROLLS. Eng. 1st, d/w stained, otherwise fine, \$15.00. /\$7.50.

MACHEN, THE TERROR. Eng. 1st, very good, \$7.50.
POE, TALES OF MYSTERY AND IMAGINATION, illustrated with 24 plates by Harry Clarke. Eng. 1919, hinge cracked, d/w torn, otherwise clean and sound. \$10.00.

CHAMBERS, THE KING IN YELLOW. 1916 reprint, Eng., good. \$3.00.

WRIGHT, THE WORLD BELOW. Eng. 1st, slight foxing and fading, \$5.00

Order from Box SM, 1745 Kenneth Road, Glendale 1, California.

Fantasy Advertiser is published bi-monthly as a service to fantasy readers and collectors everywhere. All contributions, advertisements, subscriptions, and publications for review should be sent to the address given below. Reasonable care is taken to ensure fair dealing through these pages, but no such responsibility can be accepted by the magazine or its publisher. Payment for articles and reviews is on publication at the rate of one dollar per page.

Published at 1745 Kenneth Road, Glendale 1, California

Fantasy Advertiser

The Science Fiction Bookman's Journal

June 1951

Table of Contents

VOLUME 5

NUMBER 2

Price Per Copy

15 cents

8 pence

Yearly Subscription Rate

75 cents

3s.6d.

NOTES FROM THE EDITOR.....	4
A SHORT ESSAY ON LONG.....	5
Arthur J. Cox	
BOOK REVIEWS.....	10
Malcolm K. Ferguson	
Carolyn Gaybard	
Jack Kelsey	
Russell A. Leadsbrand	
ALFRED KORZYBSKI: A TRIBUTE....	12
Neil Austin	
ANTIQUARIAN BOOKSHELF.....	14
R. G. Medhurst	
QUOTABLE CORRESPONDENCE.....	20

OUR COVER this issue is **WORLDS OF CONTRAST** by Morris Scott Dollens, reprinted by permission from his portfolio, **APPROACH TO INFINITY**. Interior drawings by Neil Austin, Ralph Rayburn Phillips & Dollens.

ADVERTISING FEES

\$15.00	Center 2 Pages	3/15/0
10.00	Back Cover	2/10/0
6.00	Full Page	1/10/0
3.25	Half Page	16/0
1.75	Quarter Page	8/9
.50	Column Inch	2s/6d

Special ad rates to publishers:
double all above rates.

Send copy and remittance to
1745 Kenneth Road
Glendale 1, California

British advertisers and
subscribers remit to:

DELL'S

209/211 Kirkgate Market
Bradford, Yorks.

Prepared advertising copy should conform to the following full page dimensions (exclusive of borders):

4½ x 7½ 6-¾ x 11
5-5/8 x 9¼ 7½ x 12½

Quarter page ads and smaller
should be usable in the 4½ x 7½
and 6-¾ x 11 page sizes.

Our price for complete preparation of copy varies from 50¢ to \$2.50 per page, depending upon the quantity of wordage and amount and difficulty of special layout desired. There is no charge for necessary simple retyping of smaller ads.

CLOSING DATE for copy to be in
the next issue: **AUGUST 4th**

Notes From the Editor

On this page in each issue and from time to time elsewhere in the Advertiser, I have identified myself as "the editor" of the magazine. And on each such occasion I have been troubled by an awareness of how little actual editing - in the sense of making selections - has gone into the issue.

I would say that my greatest activity has been in the pre-editing stage. That is to say, in deciding what is to be in the issue without benefit of reference to what is available (for, more often than not, when I inspect the manuscript file for emptiness, I find great quantities of it). The success of this doubtful process, of course, is dependant upon that of my follow-up efforts to acquire material of the nature decided upon.

I have been most noticeably handicapped here by my near-abstinence from all science fiction activities (with especial reference to those of s/f "fandom") - a condition which has endured now for about 12 years and has resulted in my being in the not-to-be-unexpected state of having virtually no friends in fan circles to whom to appeal. Those few, let it be stated at once, have been most generous whenever called upon.

However, let be noted the partially compensatory factor that the pages of FA have been graced by the contributions of a not inconsiderable number of individuals who, notwithstanding their being unknown to the inner circles of "fandom", are obviously possessed of a comprehension of the field entitling their critical writings to serious consideration. That is to say, the cogency of their statements makes the novelty of their viewpoints an asset rather than otherwise.

Material from today's well-known fan writers has always been welcomed, though little has been received during my editorship. But in the meantime, a small group of "outsiders" have in these pages been displaying justification for their growing reputations as honest, penetrant critics.

After which self-congratulation (for which I hope there is some basis), let me return to what seems to be becoming a dissertation on "The Problems of Editing".

But even when the "pre-editing" has been effective, there remains the problem of balance. This magazine, as I see it, should carry advertising in at least half of each issue. (Many subscribers would say all of the issue, I know. But when that becomes the magazine's policy, I'll resign and look for a job that offers more fun for the money - my money. At any rate, I publish all the ads I get -

and about 20% of those that appear represent a large amount of behind-the-scenes cajolery, brow-beating, and other forms of intimidation.)

The remaining half of the issue (a maximum decreed by economics), I think, should include reviews of all the significant new books (as well as warnings, where appropriate, about the non-significant); at least one fairly long article, and a number of shorter ones - or columns, departments, and/or what-have-you's.

Now these latter items should be so collected in each issue as to afford some sort of balance among a number of various subject-types - including material of a nature to be of value to the newer as well as to the veteran reader, and, of course, the mere collector must in some portion be given his due.

Whereupon it begins to become apparent that any balanced selection that is to contain sizable portions of all the desired ingredients must be considered over a period of two, three, or even four issues. Viewed in this light, I find that the past year of FA seems to me to be not entirely inadequate. To me, and I assume to almost as much extent, the subscribers, balance per issue is a matter whose importance can wait until the magazine has tripled in size.

Decisions as to picture choice have in most cases been referred to Euclid, which practice can lead to interestingly incongruous effects when the requirements of geometry are not given consideration in a page's initial planning.

I want to offer a blanket apology - with absolutely no intimation of a promise to do better in future - to all those whose letters to me have gone unanswered. In most cases where some action on my part has been indicated, I have done that which seemed reasonable, often without replying to tell what had been done or why it hadn't. The downright preciousness of "spare" time is, of course, to be blamed for this discourtesy. The Commicidal business has been booming (may I go so far as to say, "regretably", without becoming the subject of an investigation?), providing me the opportunity of working longer days and more days per week. This retrogression of my standard of living has increased my earnings to a quantity detectable outside a laboratory, and the Advertiser must contribute to the fund of time being sacrificed to its publisher's love of money.

The enlarged copies of Stirling Macoboy's cover drawing for the April issue will not be available. This is because of the - to me - unexpected price of doing the sort of job on it

(Continued on page 20)

A Short

Essay on Long

by Arthur J. Cox

Frank Belknap Long is a marginal writer in the world of science fiction; he exists upon the borderline of popularity. I believe that this is so not only because of the infrequent appearance of his fiction, but also because of its uneven quality, strange characterization, disconcerting imagery and, during one period of his development, obtuseness of meaning.

But this is a coin which is easily reversible; latent in these "defects" are those same characteristics that elevate Long's work, at its best, to a level of uniqueness not often achieved in pulp science fiction.

Long's work divides itself fairly easily into three periods. The first of these was his apprenticeship as a fantasy writer in the twenties and early thirties. He was an admirer of Lovecraft, a member of that writer's circle of friends, and his stories were deeply influenced (in subject matter, if not in style) by Lovecraft's work in *Weird Tales*, the magazine in which much of his own early fiction appeared.

This was a time of self-conscious artistry for Long. He was intensely concerned with the quality of his writings; seemingly, his stories seemed to be read, yet throbbled with embarrassment at being exposed to the public eye. This passage appears in the earliest story by Long which I have read, "Death Waters", in *Weird Tales* December, 1924:

"His last comment seemed melodramatic and unnecessary, and we suddenly realized that the veter-

eran was not an artist. He lacked a sense of dramatic values. We turned wearily aside and puffed on our long pipes. It is difficult to forgive these little defects of technique."

This paragraph was probably meant as a defense of the body of the story which followed, as it was narrated by "the veteran", yet it so unavoidably and effectively calls sardonic attention to the writer's own style that its intent seems masochistic. Similar interjections appear in others of his early stories.

As the years went by, the self-consciousness of technique disappeared, apparently as Long became more confident, but it has remained in another form - the extreme self-consciousness of his characters, an almost invariable aspect of his stories.

A self-description of his work, of what he had been trying to do, appeared in one of Long's stories almost twenty years after "Death Waters", in the same magazine; "The Peeper", March, 1944:

"...he had written stories like dew-drenched spider-webs, prismatic and strange and with a little gruesome wrench at the end which made people happy deep down inside. Very sensitive and imaginative people, of course, because only such people deserved to be made happy in precisely that way."

"The Peeper" relates of the "murder" of one Michael O'Hara, fantasy writer and poet, at the hands of Mike O'Hara, hack and gossip-columnist. But one morning, Mike O'Hara was found

dead in his newspaper office under strange circumstances, and in his typewriter a sheet of paper is found, on which these words are typed:

"Look for Michael O'Hara below the cliffs of Inishowen, where the silver lark takes wing. Look for Mike O'Hara here, where he shall run from the reaper and be cut down."

Perhaps this is an autobiographical account of a tragedy - Long's work didn't acquire that heckish feel it so often had until the forties - but, if so, we must callously shoulder it aside; we are not concerned much in this brief essay with the great body of his work, and can touch but lightly upon that which we are discussing: his better science fiction.

This divides itself neatly into two groups: his science fiction in *Astounding Stories* in the nineteen-thirties (which had, stylistically, its fantasy-equivalents in *Weird Tales*) and his stories in *Astounding Science Fiction* in the nineteen-forties (which, stylistically, had its fantasy-equivalents in *Unknown Worlds*).

I

Long's stories in the *Tremaine-Astoundings* are among the best and least-heralded pieces in science fiction. I herald them here - for they were beautiful gems of simplicity, both in construction and prose.

About half of these stories were situated in the remote future, in the twilight period of mankind. Three of the pieces - "The Last Men, The Great Cold, and Green Glory" - have a connected background: They take place in an era in which mankind is dominated under, on and above the earth by insects - ants and bees - and under the sea by barnacles, this last reversal being the cruellest irony of all. Mankind is resigned to its lot, yet takes pride in the tradition of its former greatness - "it was more than a legend" - though their insect masters hold them in as little regard as we hold their present progenitors.

But the situation is more than a simple reversal of power; Long has effected a subtler transposition: Mankind seems to have lost that spontaneous impulse to individual self-preservation which seems so natural to us, and in its stead we find that mechanical disregard for death possessed by the ants and the bees, the individual existence of one of them being such a small percentage of the swarming total that its continuation has no biological importance to the species as a whole. For men of Long's remote age, death held no terror; they were not contemptuous of it, for contempt implies more consideration than they gave it.

In "Green Glory", *Atasmas*, dweller in subterranean tunnels, servitor to the ants' exalted creed of world conquest, is chosen for a mission. He is to carry a tiny green spore, a virus-fungus, in a cylinder to the hive of the enemy bees; he will then plant it and the fungus will spring forth in a green explosion, overwhelm the great hive and destroy all life in it. He is carried to the hive of the bees by a flying insect, which is then supposed to depart, but the insect chooses to wait, asking *Atasmas*, whose death is supposed to mark the completion of his duty, to plant the spore and return swiftly to him, without waiting to see the spores blossom. This action is inspired by admiration for *Atasmas'* tiny courage. But--

"*Atasmas* was stunned and frightened. He started back in amazement and looked dimly up at the great shape. 'Why do you disobey the great mother?' he asked, with tremulous gestures."

"The winged form replied: 'We who fly above the earth do not obey the small ethics of your little world of the tunnels. We have seen the barnacles in their majesty and the bees in their power, and we know that all things are relative. Go, and return quickly.'"

In the great hive of the bees, *Atasmas* meets a creature he has never seen before, a woman - "one of the night-shapes which visited men in their dreams" - who saves him from the devouring maw of a bee grub. With her, he discovers new emotions he did not know before, but the old loyalties are not easily extinguished. Despite the woman, despite his opportunity for escape, he plants the spore and he and the night-shape are transformed in an instant into vegetal things, "covered forever with a shroud of deepest green", while far away the great winged shape waits with thrumming wings for a man who will never return.

Only in one story does there appear a brief burst of defiance: in "The Last Men", *Maljoc* goes singing into the homorium of the females to choose his mate. He has been counseled not to select too-beautiful a creature for men and women of singular physical appearance were frequently "lifted from the little slave world of routine duties in the dwellings of the masters and anaesthetized, embalmed and preserved under glass in the museum mausoleums of *Agrahan*", just as the ancestors of men had captured beautiful insects, impaled them with slivers of steel and arranged them in boxes in neat display. Despite this warning, desire overcomes caution. The two are seized by a master and swept away into the sky

until Maljoc, with a strange defiance that transcends his instinctive obedience to the masters, injures the giant creature and deliberately releases the women and himself from its hold, so that they fall, held tightly together, to the earth far below.

"But in that moment of swooning flight that could only end in destruction, Maljoc knew that he was mightier than the masters, and having recaptured for an imperishable instant the lost glory of his race, we went without fear into darkness."

(This ending has given me a thought which I would not mention if it had not been advanced to me by another person, just as hesitantly as I am advancing it to you. And that is, that Maljoc and his mate consummated their marriage in their flight earthward - something which Long could hardly state explicitly in a pulp story, but which might possibly represent another exchange of characteristics between man and insect, suggested to him by his natural-science hobby; for many insects mate in flight - as an example, the firefly, the male sweeping the female aloft and both bobbing against the darkness, a bifurcated beacon of miniscule love, until the completion of the act, upon which their lives and lights are figuratively and literally extinguished.)

The third story, "The Great Cold", ends as does "Green Glory and The Last Men", with the small, brief spark of coupled tragedy-and-triumph against the great dark of the remorseless future.

In these three stories we find nearly all those qualities, both stylistic and thematic, which characterized Long's work in the thirties. "Lost Planet, The Blue Earthmen, Vapor Death, and Exiles from the Stratosphere" are similar in atmosphere and, though different in background, contain also the themes of fierce pride in race and tradition. In what is perhaps his finest story, "The Flame Midget", we find again the consciousness-of-size motif, as we do in "The Lichen from Eros" and, in an inverted fashion, "Spawn of the Red Giants" (as well as "Giants in the Sky", in *Weird Tales*). In "The Flame Midget" we re-discover also the preoccupation with flight-and-death in which Richard Ashley is carried into the stratosphere and set spinning like a pinwheel in fiery splendor by the spaceship which had been berthed in his right kidney.

II

During the forties Long's stories acquired a different air than that which they had possessed in the previous decade. Perhaps the most obvious change was that the child-like naivety was replaced by a grow-

ing sophistication and increasing complexity of outlook. His science fiction stories of the Tremaine era had had a charming simplicity of style, strongly reminiscent of fairy-tale writings; now, apparently, a counter-reaction had taken place, the stylistic pendulum swinging in the opposite direction.

As suggested in my previous paper on Clifford D. Simak, there is less of a difference between extreme simplicity and extreme complexity, from the viewpoint of effect, than would seem at first thought; both are usually more or less desperate attempts to achieve the same effect; that of seeing things as if for the first time - seeing them in a new way.

In various ways, complexity of prose or lack of it aside, Long has succeeded in his objective; he has often achieved the goal of seeing and presenting accustomed things in unusual light. To choose at random a carefully-selected example, there are the neanderthals in "Bridgehead" who, like the posteriors of baboons, are colored red and blue - for, after all, there is no reason why they should be as monotonously and dully colored as we present-day whites, negroes, orientals, polynesians, and so on. Then, there's the following description from a recent story of Long's of some animals discovered by our hero on an alien planet:

"The creatures walked upright and were vaguely lizardlike, but with a raw-skinned aspect of face and limb that made me repudiate the idea that they could be true reptiles. Embryonic! It's tricky, but there's a certain flabby pinkness which suggests the unformed, the monstrous."

If you read the passage again, editing out the disgust connotations, you may recognize the species he is describing.

And the love of seeing things afresh, the desire to escape the dullness of familiarity, expresses itself openly in Long's work - as in this other passage from the same story, "The Unfinished".

"My hands were steady on the controls, but for a moment I felt like a badly scared giant killer swinging down from a beanstalk that would have spanned the gulfs between the stars. I really did. Star rovers are linked to the world of childhood in a variety of ways, for they see the same strange hues everywhere they turn."

As the reader might suppose from the above examples, Long's complexity-of-style does not lie so much in any deep, involuted prose, but in peculiar construction and presentation.

His stories of the forties have drawn more expressions of puzzlement and confusion from readers than per-

haps those of any other writer (with the likely exception of A. E. van Vogt, and with this last it is a different matter, having more to do with "plot-complication" than with presentation). As the classic example, we might begin with the first of the new "series", "To Follow Knowledge", which Mr. Campbell called, "A completely strange story". The method of construction used in "To Follow Knowledge" appeared to a certain extent in "Alias the Living, Bridgehead and Census Taker" (which, though it appeared in Unknown Worlds, is science fiction if we use the definition of "stated or implied naturalistic explanation for phenomena"). It appeared

definitely in "Filch" and "The Trap", and somewhat in "The Critters" and "Guest in the House". "Step Into my Garden" and "It Will Come to You", fantasies in Unknown Worlds, also seem to belong to this group.

In many of these stories, no explanation worthy of the name is given; rather, the meaning of the stories becomes recognizable only when we realize that they are elaborations on analogies. The core of one of these stories is not an explanation, as with most science fiction stories, but a metaphor. We might compare "explanation" to a blueprint and a metaphor to a model, a description in three dimensions - like the bodiless images of the soldiers in Long's "Alias the Living", which are projected ahead in the attack to draw the snipers' fire.

This must remain merely a suggestion; but if our analogy does hold true, if a Long story of this period is essentially an inflated poetic image, then it's conceivable that events in such a story would not appear in a sequential pattern - perhaps there would be blurred transitions between bits of action and dialogue. I'm stacking the cards. For such certainly appears to be true of "To Follow Knowledge" and, to lesser extents, of "Census Taker", "Filch", "The Trap", "Bridgehead", and the fantasy, "Step Into My Garden". Of course, some of this blurred transition, this non-sequentiality, might be explainable on the grounds that several of the stories have time-travel as their subject-matter - "Census Taker" and

"Bridgehead", to be specific; and "To Follow Knowledge" concerns multi-possible worlds. But such an explanation isn't totally satisfactory; first, it doesn't explain the stories which don't fall into the time-travel category and, secondly, it doesn't explain why Long is so fascinated with the theme - even interjecting it, apparently unnecessarily, into his fantasy, "Fisherman's Luck". It might be suggested that the chaotic-order of time-travel appeals to him, as it bears some correspondence to his own creative processes. The business of curious transition appeared again, confusingly, in Long's latest story in Astounding, "Prison Bright, Prison Deep"; this story is concerned with a mystery and at various points in the story, the characters arrive at explanations, with no more trouble and effort than that by which the reader arrived at the same explanation - because it was printed there on the page before him. There is a blur, and one of the protagonists is acting up strangely, to the bafflement of the reader, because of some subterranean thought-process that suddenly took place inside him.

Whatever drawbacks Long's method of story-telling has had, and there are several, it has one major virtue: He has been able to handle delicate ideas as story themes, which otherwise are too fragile to be usable. For example, "The Trap" is based upon the association that perhaps just as life takes strange forms, it, itself, might be a form or pattern. Stated this way, it not only sounds like nonsense (which is probable) but very awkward - which it isn't, under Long's handling.

In his most recent fiction, the writer seems to have abandoned the style in which he wrote "To Follow Knowledge" and the stories which immediately followed. Those stories of his which I have read the past two years seem to be hackneyed and uninspired (including the above "Prison Bright, Prison Deep"), with an exception appearing now and then (such as "The Unfinished"). Long would seem to be a very "spotty" writer, but I believe that it's worth reading his poor work in order to read his good.

References: The stories which are most mentioned and the magazines and issues they appear in -- "The Last Men", Astounding Stories, August, 1934; "Green Glory", AstS, January, 1935; "Great Cold", AstS, February, 1935; "The Flame Midget", AstS, December, 1936; "To Follow Knowledge", Astounding Science Fiction, December, 1942; "Fisherman's Luck", Unknown Worlds, July, 1940; "Census Taker", UnkW, April, 1942; "It Will Come to You", UnkW, December, 1942; "Alias the Living", AstSF, January, 1944; "Bridgehead", AstSF, August, 1944; "Filch", AstSF, March, 1945; "The Trap", AstSF, May, 1945; "The Critters", AstSF, November, 1945; "Prison Bright, Prison Deep", AstSF, August, 1950; "The Unfinished", Super Science Stories, January, 1951. The phrase, "my previous essay on Clifford D. Simak", refers to "Rustic With a Cosmic Sense" in Shangri-La, number 25.

Book Reviews

Beyond This Horizon

by Robert A. Heinlein
Grosset & Dunlap, NY, 1951, \$1.00

If you're an expert on genetics, you'll want this book, for you'll see your subject expanded to its logical attainments. If you've had a course in genetics you'll be interested in learning what the course was all about, and you'll find yourself working out Punnett squares to check up on Heinlein. If you've never heard of genetics you'll enjoy the novel for the liberal education it'll give you. If you furthermore never want to hear of genetics you'll still enjoy the book, for Heinlein's science never leaps at you from the printed page.

The same is true of philosophy. If you're interested in hearing of an attempt by a group of scientists to prove or disprove the existence of life beyond this life, then this novel is for you. If you aren't, simply skip these portions. To this reviewer's taste, the book is improved by the addition of a little deep thought, but if you think differently...well, it's a good yarn without it.

It is interesting to note that Heinlein has again produced a story which, though it is pure science fiction, retains a strong tie to the present; a bridge, so to speak, over which we may cross. This he does by retaining normal characters and normal problems, even though his setting be to us abnormal.

The story concerns the young genius Hamilton Felix, end product of five generations of controlled breeding. Rather than being a mad genius, Felix is a quite normal person. Like any young bachelor, he enjoys his freedom and intends to keep it...until, one day, he meets a girl...THE girl. Like any young man suffering from awareness he is troubled by the perplexities of life. He is so troubled that he refuses to continue his genetically perfected line until Mor-dan, the Genetics Moderator, can prove to him that there is a reason for the continued propagation of the human race. If there is something after this life, then this fact in itself is an answer, but if life ends with death there is no point for continuing the race. What normal youth has not questioned thusly, searching for the "why" of it all? But being normal, Felix' love for the girl overwhelms his questions and he decides to lay aside his doubts and become a

husband and a father. In true Heinlein tradition, the answer comes from an unexpected source, Felix' own children.

With this "normalcy" as his bridge, Heinlein succeeds in vividly picturing Felix' world, its mores and its problems. As in his "future history" series, Heinlein is not satisfied with merely building cities in the air, so he also gives a startlingly realistic account of this future society, adds a band of self-appointed geniuses who decide to rule the world, an "ancient" who had been placed in suspended animation in 1926, a telepathic child and a few minor threads of plot, and behold, a fascinating, meaningful yarn arises!

Carolyn Gaybard

City at World's End

by Edmond Hamilton
Frederick Fell, 1951, \$2.75

A "super a-bomb" detonated in the first attack of what presumably becomes a war temporarily transports intact Middletown, a city of 50,000, to a far future. The twilight Earth is cold and possessed of no surface moisture. The moon is much nearer, the sun cooled and dimmed, but the Earth's rotation period is apparently unchanged.

The inhabitants of Middletown discover some great dome-enclosed cities, products of an advanced civilization, but no intelligent life. To escape the cold they migrate, with great emotional upheavals, to one of the cities from which a heating shaft penetrates to the Earth's core, also cooled.

Using a 20th century gasoline-driven generator to power one of the city's transmitters these people seek contact with the future men whom they hope survive on Earth. None do, but the signals reach an Earth-born civilization across the galaxy, whose emissaries arrive to study and govern.

John Kenniston, a young scientist who had been employed in secret military research in Middletown and who has assumed a position as sort of councilman to the mayor, is taught the future-men's language (an evolved English). The stage is set for the story's climax when the Federation of Stars' envoys tell Kenniston that the entire New Middletown population will be removed from the city to which it has, with difficulties, been able to adjust, to a more suitable planet.

Legal struggle, political intrigue, and an insurgent attempt to revitalize Earth follow.

Years ago Ed Hamilton was nicknamed "World Saver", and once again he performs his act of salvation. He has provided himself no interstellar warriors to repulse this time, but he does effect a revolutionary change in galactic politics in the process.

This is an interesting yarn; fast moving without violent action, and embodying a reasonable amount of novelty. Its physics couldn't withstand scrutiny, and I found parts of it annoying from sociological and psychological standpoints - but Hamilton puts the story across anyway.

Jack Kelsey

Four-Sided Triangle

by William F. Temple
Frederick Fell, 1961, \$2.75

I note, not without pleasure, that Temple's yarn goes along with the trend in science fiction; that is to say, "Triangle" is literature as well as science fiction! Or perhaps one should say that Temple has returned to the old methods, for surely the habit of good craftsmanship is apparent in such older works as Beresford's "Hampdenshire Wonder" and Arlen's "Man's Mortality", both examples of literature at its modern best.

"Triangle" in its earlier, briefer form (Amazing Stories, November, 1939) is the perfect portrait of science fiction as the poor cousin of modern literature, while the present novel exemplifies science fiction as inspired storytelling equal to the best literature produced in our generation.

Both the magazine story and the novel work from the same basic plot: a triangle of two men and a girl is introduced, then the girl is placed in a "reproducer" which the men have invented and is duplicated, thus making of the triangle a square. Trouble arises when it is discovered that the original and the duplicate, being in reality the same girl, are both in love with the same man. Thus the triangle, supposedly a square, remains three sided. Trouble increases when Bill, the unwanted side of the "square", is killed through his own carelessness and overconfidence in a lab experiment, leaving a true triangle of the two girls and Rob, the remaining man.

But a plot outline and a completed story are two different things. In the magazine yarn four puppets manipulate and are manipulated by a "gadget", while in the novel four living entities struggle to adjust themselves to the effect which a scientific discovery has had upon their lives. It

is this human element which makes the difference. Wheels go 'round, jets blast, Mars is blown to oblivion, and what the devil does it matter so long as no human being is involved...and there's a big difference between a human being and Captain Jinks of the Space Marines... Yet when an author introduces a living character and says "Look what happens to him when he faces this new gadget", then wheels turning and jets blasting and Mars exploding take on meaning.

The technical explanation of Bill and Rob's "reproducer" is retained in the novel, even expanded, but now, instead of using the descriptive method, Temple allows his two young scientists to explain in their own words the intricacies of their discovery. Thus he brings to life an otherwise "slow" passage and at the same time uses their own conversations to contrast the impatient, fiery-haired Bill with the orderly-minded Rob. The result is the bolstering of characterization and the intensification of the science theme. Throughout the entire novel Temple shows that he has now learned his craft well, writing in a flowing, unrestrained style, and almost unconsciously following the advice of those writers before him who formulated from experience the rules of good literature.

It is the following of these simple rules based on sound logic that makes this novel worth reading. I fail to see what the attraction has been for science fiction writers to commit wholesale slaughter upon these literary rules. It is not necessary for a writer to bow seven times each morning toward these gems of wisdom, but it does seem that it is necessary for him to realize that they are based upon trial and error, upon hundreds of years of applied logic, and that he might just as well devote himself to breaking the law of gravity as to breaking these laws of sound writing. Aristotle stated that a hero in a tragedy must fall thru a tragic flaw in his own character. Mr. Temple applied this statement to his young scientist Bill, and the story is good not because Aristotle believed in the principal, not because Mr. Temple believed in it, but because it is proven truth... It was true long before the birth of Aristotle and will be true long after "Triangle" has been covered with the dust of the centuries.

Why, since science fiction is by its own admission attempting to claim citizenship in the world of fiction, does it fight so desperately to remain a literary law unto itself? Why should it be considered necessary to do away with characterization, local color, the tragic flaw, and all attempts at craftsmanship in order to add science to a short story or a novel? Why is

it impossible to intermingle the laws of literature with the laws of science? Mr. Temple and men like him are at last proving that such is not the case, and their works are gaining, not losing, from this intermingling. Thru their efforts science fiction is slowly making a "comeback" and is finally taking its rightful place in the world of literature.

Carolyn Gaybard

Dreadful Sanctuary

by Eric Frank Russell
Fantasy Press, 1951, \$2.75

If you're looking for a fantasy that has plenty of suspense and yet is credible, with characterization handled to suit adult tastes, with idiom and jargon kept within reasonable limits, try "Dreadful Sanctuary".

It's a good blend, with just a few of the tones of "Brave New World" - not put in for effect, and not played too strongly, but apparently expressive of the author's views, and consistent with those of the protagonist. As I say, the taste is not too heavy, so if you don't care to contemplate the sardonic philosophizing of the Huxley-Orwell school there's plenty of action to concern yourself with.

The yarn's set in the year 1972 - near enough to the present to permit the use of familiar phrases, ideas and concepts with occasional changes rung on them. This trick isn't overplayed either, as it often is by s/f writers.

The plot concerns efforts to send experimental rockets to the moon, with complications furnished by an international secret society. The hero's squaring off with these hombres make a suspenseful detective yarn of the novel.

Malcolm M. Ferguson

The Day of the Triffids

by John Wyndham
Doubleday, 1951, \$2.50

I tried this first when it appeared in Collier's in a somewhat condensed form and didn't like it. Now, several months later, I have just finished the book - and have revised my opinion upwards.

It reminds me vaguely of two stories I read years ago, when they first were published (both have since been reprinted): "Rebirth" and "Side-wise in Time". This story is even more discomfoting, however.

The "triffid" is a perambulating, oleaginous, vegetable with a lethal stinger. An aerial accident scatters "triffid" seed all over the globe and in a few years the people take for

granted the odd, walking plants that sometime grow to the height of ten feet. When the plants' "stinger" is exposed and fatalities result, open season is declared.

There is a night long fantastic display of brilliant green meteoric explosions. This display, so bright, so fantastic, is viewed by nearly everyone in the world. The next day each member of this vast audience is blind...and prey to the triffid.

Only a few sighted people remain...some try to care for the blind...others look out only for themselves...all have to wage a constant struggle against the deadly vegetables. Decay, social and physical, quickly appears.

This is a discomfoting book... in these days when so many horrible futures seem possible. This possibility - "The Day of the Triffids" - is not pleasant.

The book is recommended reading...it presents much food for thought.

Russell A. Leadabrand



Beginning next issue and thenceforth I would like to publish among the book reviews a number of short comments about each of the new books.

Every subscriber is invited to contribute to this section - which, I'm afraid, will be called "Micro Reviews" - as frequently as he likes. A single sentence citing the quality of the book most impressive to the contributor is preferable. From one to fifty words will be the suggested limits. Payment? I'm afraid not for these briefs. Mailing dimes to perhaps thirty contributors would be a nuisance. How about doing it for the fun of it...and the value of such a consensus? Postals are OK. editor

Alfred Korzybski: a tribute by Neil Austin

The following passage from "Science and Sanity" was selected by Mr. Austin to accompany his drawing at right.

"The prevalent and constantly increasing general deterioration of human values is an unavoidable consequence of the crippling misuse of neuro-linguistic and neuro-semantic mechanisms. In general semantics we are concerned with the sanity of the race, including particularly methods of prevention; eliminating from home, elementary, and higher education inadequate aristotelian types of evaluation which too often lead to the unsanity of the race, and building up for the first time a positive theory of sanity, as a workable non-aristotelian system. The task ahead is gigantic if we are to avoid more personal, national, and even international tragedies based on unpredictability, insecurity, fears, anxieties, etc., which are steadily disorganizing the functioning of the human nervous system. Only when we face these facts fearlessly and intelligently may we save for future civilizations whatever there is left to save, and build from the ruins of a dying epoch a new and saner society.

A non-aristotelian re-orientation is inevitable; the only problem today is when, and at what cost."

FANTASY MOVIE STILLs

Available in 8 X 10 glossy or 11 X 14 matt with or without salon mounts. Some of our titles are:

"The Cabinet of Dr. Caligari"(1919), "Destiney"(1921) "Seigfried"(1923), "The Thief of Bagdad"(1924), "Metropolis"(1926), "Frankenstein"(1931), "King Kong"(1933), "Things to Come"(1936), "Dead of Night"(1946) "Beauty and the Beast"(1947), "Destination Moon"(1950), "Rocket Ship XM"(1950), "Man from Planet X"(1951), "Five"(1951). Many more. Send for free list with scene description. Write us your wants.

FANTASY MOVIE SALON

History of science fiction and fantasy motion pictures presented in 11 X 14 stills in 16 X 20 salon mounts ready for exhibition. Ask for descriptive literature.

"MARS, A FANTASY TRAVELOGUE"

16mm sound film for home or group rentals. Write for details to: HISTORIC CINEMA SERVICE
272B Hyland Street
Cresskill, N.J.



SANDALWOOD AND JADE

Poems of the Exotic and the Strange, by Lin Carter

NORM STORER, Lawrence, Kansas: "I'm reminded of Robert Louis Stevensona gaudy skein of word-pictures...splendor and pageantry...exotic.. the typography is excellent....all in all, really worthwhile."

MICHAEL J. ANGELIS, Brooklyn, New York: "The quality of the verse was of the best....the selection of the poems (was) as nearly representative as possible....I hope that the book is as well received....as its quality demands."

"Sandalwood and Jade" is a professionally planographed, profusely illustrated collection of thirty poems of the imagination. Fifty cents per copy, from Lin Carter. Limited edition of 200 copies.



THE SIGN OF THE CENTAUR, Publishers



1734 Newark St.,
St. Petersburg, Florida.



The Antiquarian Bookshelf

A department which explores the little-known by-ways of fantasy's past,

subtitled **Collector's Crevice** by **R. G. Medhurst**

this issue's only contributor.

1. I suppose that one ideal of fantasy collectors is a huge volume listing all the fantasies that were ever published, in any language, with lavish notes on content and merit by a very superior Collector of infallible taste and judgment. Nothing like that will emerge from this column. However, if the "Crevice" becomes a regular department of Fantasy Advertiser, we may from time to time produce some information that will come in quite useful for the compilers of such a volume, as and when they come to light.

I am hoping brother (and/or sister) collectors will write in with their discoveries (c/o the editor or direct to me at 126, Finborough Road, London, S.W.10, England) and their questions. With the latter I shall do my best, or, failing, shall publish for those better equipped to deal with. Fantasies (and especially science fiction) published in England are, of course, more in my line, but it is not out of the question for me to be of use in the American field.

Needless to say, I shall often have cause to mention Everett Bleiler's remarkable "Checklist of Fantastic Literature" (Shasta Publishers, Chicago, 1948) which will for ever after be referred to simply as "Checklist".

I shall probably have to apologise for a certain scrappiness in this first instalment. The excuse is the not uncommon one of having to beat a deadline.

2. Two fantasies by a gentleman calling himself Godfré Ray King, not mentioned in Checklist, are:

"Unveiled Mysteries", Chicago, Saint Germain Press, 1934, pp260, frontis. "The Magic Presence", same publishers, 1935, pp393, frontis. & one coloured plate. These constitute vols. 1 & 2 of a series, vols 3 & 4 being "The 'I am' Discoveries" and "The 'I am' Adorations and Affirmations." While I have not seen them, it seems doubtful whether the last two could come within our scope. Perhaps someone can supply information on this point, and also anything else of interest that Mr. King has produced.

These volumes purport to be an account of Mr. King's experiences with an "Ascended Master", St. Ger-

main. It appears that one is intended to take them as seriously as Shaver's Lemurian episodes. During the course of the narrative we are confronted with a welter of electronic and chemical inventions, a visit to a city in a fertile Sahara of the remote past, communication with Venus and so on. The writing is not of a high order (Mr. King claims this as a positive virtue) but we are assured that everything described is literally true. The uniform beauty of the characters becomes oppressive.

3. An item that is worth having for completeness (though I wouldn't suggest spending any large sum on it) is Richard A. Proctor's "The Borderland of Science". My copy was published by Wyman & Sons (London, 1882, pp438 + Xll), but this is only a reprint of the original edition (Smith, Elder & Co., 1873). The book consists of essays originally appearing in the "Cornhill Magazine". Two of them, "A Voyage to the Sun" and "A Voyage to the Ringed Planet" are in fictional form, the journeys being performed by some not very clearly specified form of "astral travel". The sun episode is quite vividly described; it concludes, as do most popular astronomical writings of the period, with a word of praise for the Almighty. The Saturn episode suffers, of course, from the then current idea that Jupiter and Saturn were incandescent worlds. On the strength of this, most of the Saturnian moons are described as inhabited, the Mimasians, in particular, being talked about in some detail. Proctor turned out many "popular science" essays, mostly of a purely journalistic interest. I have not found any others in fantasy form.

4. The following is, as far as I have been able to discover, a complete listing of the fantasies and possible fantasies of Charles Dudley Lampen.

a) "The Dead Prior" - Elliot Stock, London, 1896, pp 221, not illus.

b) "The Queen of the Extinct Volcano: A Story of Adventure" - Society for Promoting Christian Knowledge, London, 1898, pp 224, illus. by Leonard Lindsay. (Reissued by Sheldon Press, London, 1929.)

c) "Mirango the Man-Eater: A Tale of Central Africa" - SPCK, London, 1899,

pp248, illus. by Ernest Prater.

d) "The Stranding of the 'White Rose': A Story of Adventure" - SPCK, 1899, p 221.

e) "Barcali the Mutineer: A Tale of the Great Pacific" - R. A. Everett, London, 1900, pp 312, illus. by Harold Piffard.

f) "O'Callaghan the Slave Trader" - Digby, Long & Co., London, 1901, pp 312, illus. by C. Dudley Tennant.

g) "The Frozen Treasure: A Tale of Arctic Russia" - SPCK, 1902, pp 248.

Items (a) and (b) have only a very slight fantasy content. The first has a single ghostly apparition, occupying only a couple of pages or so. The second is concerned with a "native" race, only vaguely described, inhabiting the interior of an extinct volcano on a Pacific island, complete with a "white queen". Items (c), (e) and (f) are, however, essential for a complete collection. They all have a "lost civilization" theme. (c) involves a lost white race, of Egyptian descent, in Central Africa, worshipping "Isis and Osiris" and blessed with a King Oimenephthalah. (e) a surviving Roman outpost on a Pacific island and (f) a "Lost City of Zen" in West Africa. I have not been able to find any information about (d) and (g): I cannot even guarantee that they have any fantasy element.

As for the quality of these things, I think I can safely say that I have not read anything in hard covers quite so unadmirable. The style is very crude: there is not merely little plausibility, but even little consistency from page to page in these outpourings. A sort of bull-headed crassness shows up constantly in Mr. Pampen's work. All coloured people are "niggers" of course, and "foreigners" are something sub-human, either loyal and dog-like or shifty and shiftless. It is not easy to imagine what "knowledge" the S.P.C.K. thought it was promoting, unless perhaps it had in mind the not always rewarding researches of the toiling fantasy collector.

5. I don't feel so happy about the David Lindsay position as Checklist appears to be. Bleiler segregates two Lindsays, one responsible for the remarkable series of novels from "A Voyage to Arcturus" to "Devil's Tor" and the other, called "David T. Lind-

say", for the series of air adventures and thrillers published by Hamilton of London. This appears to be on the authority of Mrs. Jacqueline Lindsay, widow, presumably, of the first David Lindsay.

One or two preliminary points may be noted. One (quite a slender one) is that in the case of some of the earlier Hamiltons, the "T" is omitted from the author's name. Another is that the British Museum catalogue confidently ascribes all the Lindsay productions to the same man. This suggests to me that the Museum authorities had some positive evidence: they seem usually quite cautious. There certainly seems no internal evidence of style or characterization to suggest that two men were involved. Though the subject matter of the two series of books is very different, I had no doubt when I read, for example, "The Ninth Plague" that this was in fact written by the original David Lindsay.

I wonder whether it should be surprising, supposing that only one David Lindsay produced all these books, that his wife would suggest the contrary. The Hamilton novels are undoubtedly pot-boilers, though not without merit. The earlier series, on the other hand, remarkable productions as they were, seem to have been financial failures. It is surely possible that if an author were forced to turn out trivial works, having failed to find an audience for his important writing, he might well have conveyed to the people around him a feeling of dislike for his association with such stuff.

This is, of course, all conjecture. Perhaps in time to come we may produce more solid evidence.

Considering Lindsay's relatively small output, it seems a pity that Checklist did not stretch a point and list the volume referred to in the introduction under its (presumably) American title "A Blade For Sale". The data on the English edition are: "Adventures of Monsieur de Mailly" - Andrew Melrose Ltd., London & New York, 1926, pp319. This, though much slighter than "A Voyage to Arcturus" and the others, is quite an exciting adventure story with, as Checklist points out, just a touch of not very relevant fantasy.

Editor's note: I concur most enthusiastically with Mr. Medhurst's suggestion that other readers of the Advertiser contribute to Antiquarian Bookshelf (I think we'll retain that department title rather than using Mr. Medhurst's proposed "Collector's Grivice" - "TAB" is somewhat more to the point when you consider that the entire content of FA is directed to the collector). You may send your contributions of out-of-the-way and otherwise little-known bibliographica to either of us; acknowledgment will accompany each printed item. The editor (whose choice, as it happens, will be the deciding one) will be partial to notes about science fiction as opposed to (other?) fantasy, and to those about books that may be recommended to readers over those that are of other interest only.

**Over twenty
spine-tingling stories
representing the best
in science-fiction**

Possible Worlds of Science Fiction

Edited by GROFF CONKLIN

Groff Conklin is the editor of three of the most popular science-fiction anthologies. In this new value-packed volume he has collected over twenty stories from science-fiction magazines—none of which have appeared in book form before. The stories are by A. E. Van Vogt, Ray Bradbury, Isaac Asimov, Robert Heinlein, Murray Leinster, Hal Clement, Theodore Sturgeon, Clifford Simak, and many others. At all bookstores. 384 pages. \$2.95

THE VANGUARD PRESS
424 Madison Avenue
New York 17

**Please mention
Fantasy
Advertiser**

WANTED

following pulp magazines:

offer **\$1.25** each

Thrill Book

Horror

Terror

Spicy Detective

Spicy Western

Spicy Mystery

Spicy Adventure

50¢ each without covers.

DeFreitas Book Store
373 - 12th Street
Oakland 7, California

WANTED

Books on old armor.
Also issues of old
Blue Book Magazine
containing d. Bedford-Jones
articles on Arms and Men.

Roy Hunt
1258 Race Street
Denver, Colorado

will exchange early CORONETS
for gaps in my collection of
ELLERY QUEEN MYSTERY MAGAZINE.
I have complete first four years
CORONET, most in excellent cond.
I need 14 ELLERYS, in '41, '42,
'43, '44, & '45.

Will exchange want lists.

RALeadabrand, 1505 Topeka St.
Pasadena 7, Calif.

WANTED

WONDER STORIES 1929 - 1935
AMAZING STORIES 1926 - 1934
Quarterlies & Monthlies
AMAZING STORIES ANNUAL 1927
AIR WONDER, Vol. 1 no. 5

She Who Sleeps - Rohmer

ALL AROUND MAG. Feb., 1916

FOR SALE OR TRADE:

Ltd. ed. Weinbaum memorial
leather bound

Ltd. no. E. R. Burroughs
English editions

1 copy only - The Man
Eater - E. R. Burroughs
Original Newspaper copy.

Dr. J. Frank Aubrey

302 MCBURNETT BUILDING
SAN ANGELO, TEXAS

No collection is complete
without

A HISTORY OF THE NECRONOMICON
by HPL

copies for sale at \$1.00 each

Ed Martin, 43 Sumner St.,
Hartford 5, Conn.

BACK ISSUES

FANTASY ADVERTISER

most issues from Vol I no 1
thru vol 3 no 5 are available
at 10¢ each from:

Gus Willmorth
2943 S. Normandie
Los Angeles 7

* * * * *

January 1950 (v 3 no 6)
November 1950, February
and April 1951 may be had
for 15¢ per copy from
FA's present address:
1745 Kenneth Road
Glendale 1, Calif

110 ASTOUNDINGS

Nov., 37 Feb., April, May, June '41
April, July—Dec. '42 All '43 & '44
All but Nov. '45 All '46
All but March '47 All '48, '49 & '50
Jan.—April '51

All in fair to good condition.

\$35 for the lot, postpaid in U.S.

37 UNKNOWNNS

All but Feb. and Oct. '40

All in fair to good condition but back of
first issue has been reinforced with blue cloth.

\$45 for the lot, postpaid in U.S.

SOLD ONLY IN THESE TWO LOTS

With first shipment will be included twelve odd
copies of other magazines, including 4 FFM.

William M. Danner
720 Rockwood Ave.
Pittsburgh 34, Pa.



Prelude

from "Approach to Infinity" by
Morris Scott Dollens

FANTASTIC NOVELS. 1939-July (#1) #12,
 Sep, Nov #1; 1941-Jan, Ap #1
FFM. 1939-Sep-Oct (#1) #12, Nov, Dec
 #1; 1940-Jan, Feb, Mar, Ap, May-June,
 Aug, Oct, Dec #1; 1941-Feb, Ap, June,
 Aug, Oct, Dec 85¢; 1942-Feb, Ap, June,
 July, Aug, Sep, Oct, Nov, Dec 75¢; 1943-
 Mar, Sep, Dec 75¢; 1944-Mar, June, Sep
 65¢; 1945-Mar, June, Sep, Dec 50¢; 1946-
 Feb, Ap, June, Aug, Oct, Dec 40¢; 1947-
 Feb, Ap, June, Aug, Oct 40¢
WEIRD TALES. 1937-Dec (no fr. cover)
 50¢; 1938-Aug, Dec 75¢; 1939-Mar, Ap,
 Sep, Oct, Nov 65¢; 1940-Jan, Mar, May,
 July, Sep, Nov 65¢; 1941-Jan, Mar, May,
 July, Sep, Nov 50¢; 1942-Jan, Mar, May,
 July, Sep, Nov 50¢; 1943-Jan, Mar, May,
 July, Sep 40¢; Nov (no bk. cover) 30¢;
 1944-Jan, Mar, May, July, Sep, Nov 40¢;
 1945-Jan (no bk. cover) 25¢, Mar, May,
 July, Sep, Nov 35¢; 1946-Jan, Mar, May,
 July, Sep, Nov 30¢; 1947-Jan, Mar 25¢
 All prices include shipping. 10%
 off on \$10 or more; 20% off on
 \$25 or more.

W. Tucker: The Chinese Doll 30¢
 J. Merrill: Shot in the Dark 30¢
 Write for free catalog of pocket
 size reprints from 25¢ up.
 W.H. Groveman
 1900 Newkirk Avenue
 Brooklyn 26, New York

Two bits brings you grabbag style
 four stf - fantasy yarns excerpted
 from the older stf-zines and oth-
 ers such as Argosy, Bluebook,
 WT. One "novel" with each order.

Lee Baldwin
 Box 187, Grangeville, Idaho

* * * * *

SCARCE ITEMS FOR SALE

DARKNESS & DAWN, good.....\$10
 MAZA of the MOON, good..... 3
 DELUGE, 1st, several copies; ea. 1
 TARZAN TWINS, Volland ed, gd, ... 5
 LAD & THE LION, 1st ed, good. 4
 GIRL FROM HOLLYWOOD, good.... 4
 JUNGLE GIRL, good..... 4
 Paul Latimer, 4151 Greenwood
 Oakland 2, Calif.

* * * * *

COMET STORIES, July, 1941 -- The Vortex Blaster, E.E. Smith
 THRILLING WONDER, June, 1939 -- Robot Nemesis, E.E. Smith
 ASTOUNDING S F, March, 1943 -- Clash By Night, O'Donnell
 ALL RECENT thirty-five cent ASTOUNDINGS (from 4 states)
 Good Condition Essential -- Lowest Offer Will Be Accepted
 George T. Pubols, 5249 No. 26th St., Arlington 7, Virginia

WANTED

WANTED

WEIRD TALES FOR SALE

Jan to Dec, 1938 - very good
 Jan to Dec, 1937 - fine cond.
 Jan to Dec, 1935 - fine cond.

Best offers 30 days after this
 ad. No single copies.

Chester Payfer
 568 St. Bernard Street
 Port Huron, Michigan

* * * * *

ASTOUNDINGS WANTED

1946-48 - 30¢ 1942-45 - 35¢
 1939-1941 - 50¢

specify condition

Robert L. Hawkins
 3816 N. 32nd Street
 Phoenix, Arizona

* * * * *

WANTED

TROS OF SAMOTHRACE - MUNDY
 THE LAD & THE LION - BURROUGHS

M. B. Wolf, M.D.
 7324 W. Berwyn Ave.
 Chicago 31, Ill.

* * * * *

WANTED

ALL-AROUND MAGAZINE: 1915-1917

Darrell C. Richardson
 6 Silver Avenue
 Covington, Kentucky

* * * * *

MAGAZINES FOR SALE

42 assorted magazines, 1924 to
 1945. All with covers and in
 good condition. AMAZING, AST-
 OUNDING, WONDER, etc. Worth a
 lot more but first \$14 takes
 them, ppd.

Charles D. Ferguson
 258 Home Avenue
 Graham, N.C.

TRADE TRADE TRADE TRADE

MACHEN, A. The Caerlon Edition
of The Works of Arthur Machen...
Nine volumes. London 1923. Ltd,
numbered, autographed rarity....
Well printed. Fine binding. MINT.
UNCUT. Dust Wrappers. Pub. at \$75
Will trade for Mint. D/W. copies
of Lovecrafts, "The Outsider"...
and, "Beyond The Wall of Sleep".

Gill Margraves

1511 Cooper ST

B'klyn, 27, N.Y.C.

FOR SALE

3 fine crisp copies

February 1925

WEIRD TALES

\$2.50 each

Malcolm M. Ferguson
The Brookfield Bookshop
Sanbornville, N. H.

FOR SALE: 1st ed. of SLAN
(Arkham House, 1946). Has
bookplate, otherwise very
good in dust wrapper. \$5.
R. A. Squires, 1745 Kenneth
Road, Glendale 1, Calif

STICKER ART

YOUR OWN PERSONAL STICKER
DESIGNED BY THE FAMOUS
ULTRA WEIRD ARTIST, ALSO
BOOK PLATES, ETC; EVERY
TYPE OF ART



PRICES
VERY
REASON-
ABLE

STICKER &
BOOK PLATE
PRINTING
ARRANGED
FOR IN
PORTLAND

RALPH RAYBURN PHILLIPS
1507 S.W. 12th AVENUE
PORTLAND 1, OREGON



WANT TO 'SELL'??

If you're planning to sell
your science fiction mag-
azine or book collections,
send me a list of what you
have and prices you want.
Or ask me to quote you a
price. Write today!

Gerry de la Ree
277 Howland Avenue,
River Edge, N.J.

Advertisers in these pages would find it helpful if re-
ply postage were enclosed with enquiries. A friend of
the editor who is conscientious about answering all re-
plies lost money on a recent small ad (even though he
sold everything offered) because of postage costs.

CLOSING OUT COLLECTION OF NEW FANTASY BOOKS---CASH WITH ORDER (no checks)

ALL BOOKS IN EXCELLENT TO MINT CONDITION, WITH D/W

WITCHHOUSE---Walton	\$1.75	SKYLARK OF VALERON---Smith	\$1.50
SOMETHING NEAR---Derleth	2.00	WHEELS OF IF---de Camp	2.00
SPACEHOUNDS OF IPC---Smith	2.00	PILGRIMS THRU SPACE & TIME---Bailey	2.00
BOOK OF PTATH---Van Vogt	2.00	BLACK FLAME---Weinbaum	2.00
SINISTER BARRIER---Russell	2.00	DIVIDE AND RULE---de Camp	2.00
DEATH'S DEPUTY---Hubbard	1.50	TRAVELLING GRAVE---Hartley	2.00
LEST DARKNESS FALL---de Camp	2.00	CARNACKI---Hodgson	2.00
OUT OF SPACE AND TIME---Smith	12.50	THIS MORTAL COIL---Asquith	2.00
SOMEONE IN THE DARK---Derleth	8.50	SOLITARY HUNTERS---Keller	2.00
REVELATIONS IN BLACK---Jacobi	2.00	FORBIDDEN GARDEN---Taine	2.00
GENIUS LOCI---Smith	2.00	EYE & THE FINGER---Wandrei	5.00
THE TORCH---Bechdolt	1.50	JUMBEE---Whitehead	6.50
SIGN OF THE BURNING HART---Keller	2.50	OPENER OF THE WAY---Bloch	3.00
WHO GOES THERE---Campbell	2.00	LOST WORLDS---Smith	7.50
TRIPLANETARY---Smith	2.00	TALES OF THE UNDEAD---Blaisdell	1.50
FOX WOMAN---Merritt	3.00	BEYOND THE WALL OF SLEEP---Lovecraft (D/W torn)	15.00
WITHOUT SORCERY---Sturgeon	2.50	THE MISLAD CHARM---Phillips	1.50
LIFE EVERLASTING---Keller	3.00	AND THE DARKNESS FALLS---Kerloff	1.00
AND SOME WERE HUMAN---del Rey	2.00	SEVEN FAMOUS NOVELS---Wells	2.00
LAST & FIRST MEN---Stapledon	3.00	THE MOONLIGHT TRAVELLER---Stern	.75
WHEN WORLDS COLLIDE---Balmer-Wylie	1.50	WHO KNOCKS---Derleth	.75
TALES OF EAST AND WEST---Rohmer	2.00	33 SARDONICS---Thayer	.75
DARKER THAN YOU THINK---Williamson	2.00	THE DOLL & ONE OTHER---Blackwood	1.00
LEGION OF SPACE---Williamson	2.00	LURKER AT THE THRESHOLD---Lovecraft	2.50
SKYLARK THREE---Smith	3.00	HOUNDS OF TINDALOS---Long	2.00
BEYOND THIS HORIZON---Henlein	2.00	CLOCK STRIKES TWELVE---Wakefield	2.00
CARNELIAN CUBE---de Camp-Pratt	1.50	NIGHTS BLACK AGENTS---Lieber	2.00
MARTIAN ODYSSEY---Weinbaum	2.00	SKULLFACE & OTHERS---Howard	3.00
4th BOOK OF JORKENS---Dunsany	2.00	MERGENTH/WIRKERS LOBLIES---Bond	2.00
SLAVES OF SLEEP---Hubbard	2.00		

Many more books & magazines---Send for complete list---One of each item only

All items subject to prior sale

(NOTES FROM THE EDITOR, cont.)

that the drawing deserves. Remittances have been returned to all who ordered it. I am very sorry.

And yet another of my plans has fallen through. The auction that was announced for this issue. This failure due to lack of response. I will probably try again but will have entries enough assured from local fans before making a general announcement.

I plan soon to make a rather sizable book purchase from Dells, my English agents. In order to build up my credit with them, the foreign subscription rate is now reduced to 3/6 per year and foreign ad rates (see rate card on contents page) are cut to allow 20¢ per shilling exchange rather than the official 14¢. These sub and ad rates will probably apply for a limited time, but will hold until noted otherwise.

Experience has shown the summer season to be noticeably slack in advertising. And inasmuch as an issue with few ads makes greater demands upon my personal funds than I've begrudgingly become accustomed to contributing to an issue, the magazine will skip a month this summer and the next issue will be dated September. Its publication will be timed for copies to be displayed at the convention in New Orleans over Labor Day. Which, I humbly suggest, ought to

-20-

make your ad in that issue more than ordinarily successful - if you get it in, that is.

Quotable Correspondence

No one has yet called attention to the publication of Edward Everett Hale's "The Brick Moon" in book form in his 1873 collection "His Level Best and Other Stories". This antedates the book appearance cited by Bailey and by Bleiler by 26 years; but more important, it means that this interesting space oddie is accessible in another form than had previously been generally announced, and hence may turn up for the seeker... (This in re Arthur Clarke's "Space Travel in Fact and Fiction.") Hale used the name "Ingham" - protagonist in "The Brick Moon" - in other fiction (as "The Ingham Papers"). It was a projection of Hale's first person singular. Bailey reports, it is in Atlantic Monthly 1870-1, but I haven't checked my stock for it...

Malcolm M. Ferguson

Enclosed is a copy of an author index for volume one of Galaxy S.F. If your readers would like a copy they may have one by sending me a stamped, addressed envelope.
A. W. Bendig, 7144 Kedron Street,
Pittsburgh 8, Pennsylvania.

OPERATION FANTAST offers you some books for the student of fantasy connected subjects.....

THE HISTORY OF MAGIC, by Eliphas Levi. § 4.00
Translated by A.E.Waite,D.Litt.; in this work every conceivable aspect of esoteric doctrine and practice is covered. The Kabbalists, transcendental magic, sexual rites and asceticism, the Black Mass, Porphyry, Aquinas, Leibnitz.....the list is limitless.

THE MAGIC ARTS IN CELTIC BRITAIN, by Lewis Spence. § 2.80
This work touches on virtually all known records of mysticism, and occultism, in ancient Britain, and makes order in a field where a real muddle of ideas has long persisted.

THE PHYSICAL PHENOMENA OF MYSTICISM,
by the Rev. Dr. Montague Summers. § 3.30
A discussion of the various physical phenomena, ecstasy, trances, rapt, etc., grouping them round the prominent feature of the stigmata.

THE RIDDLE OF PREHISTORIC BRITAIN, by Comyns Beaumont. § 2.80
BRITAIN - THE KEY TO WORLD HISTORY, by Comyns Beaumont. § 3.30
Predating in publication Velikovsky's **WORLDS IN COLLISION**, these works portray many similar, and yet many contrasting, deductions drawn from the same or associated data. Mr.Beaumont places Northern Britain as the cradle of ancient world civilisations and identifies this area with Plato's **ATLANTIS**

MYSTERIES OF ANCIENT SOUTH AMERICA, by Harold T. Wilkens. § 2.85
SECRET CITIES OF OLD SOUTH AMERICA, by Harold T. Wilkens. § 3.25
Yet another variation on the theme of Atlantis, Mu, and Pan. The titles serve to tell you where Mr. Wilkens locates his 'ancient world'. **OPERATION FANTAST** makes no claims that any of these works are 'true', but we do claim that they make very interesting reading.

THE HISTORY AND ORIGINS OF DRUIDISM, by Lewis Spence. § 3.30
We were uncertain whether we should list this title under the top three, or with the last four above; it has a link to both fields. However, Mr. Spence does not seek to prove any pet theories, but simply records interesting data, and draws from it logical conclusions.

FICTION forthcoming.....

THE DEAD RIDE, by Elliott O'Donnell, Demy 8vo, probably.. § 1.65
A blood chilling epic of Black Magic and sorcery, in which the scene varies from the Gobi, to London and rural England. Written by the author of **HAUNTED BRITAIN**, the vivid descriptions of ritualist activity are gripping in the extreme.

THE SANDS OF MARS, by Arthur C. Clarke. Due September § 1.65
You doubtless enjoyed **PRELUDE TO SPACE**, in a recent **GALAXY-NOVEL**, and so you'll know you can't afford to miss this brand new interplanetary novel by Mr. Clarke.

.....
OPERATION FANTAST and **NFFF** subscribers should send their orders to Philip J.Rasch, 567 Erskine Drive, Pacific Palisades, Calif., or to the **NFFF** Treasurer, to obtain preferential rates. All other orders should be sent with remittance direct to **OPERATION FANTAST**, Markham House Press, Ltd., 31 Kings Road, LONDON, S.W.3, England. Please do not send coins. For amounts up to \$10 enclose dollar bills, or a check drawn on your local bank. For larger amounts ask your bank for a draft on their London Agents, or purchase an International Money Order. These should be made payable to **MARKHAM HOUSE PRESS**.
.....

For news and reviews of s-f and fantasy books, send sixty cents to Mr. Rasch, and have your subscription entered for one year's supply of **OPERATION FANTAST** quarterly, and the **NEWSLETTER**, six-weekly.

For those interested in **ATLANTIS** and the ancient world, we advise a subscription to **ATLANTEAN RESEARCH**, bi-monthly, § 1.80 per annum.

.....-21-.....

Micro Ads

Advertising in this section is at the regular rates: 50¢ for one column inch, etc. Micro Ad copy must be submitted fully prepared. It may be typed (with a reasonably new ribbon, please) or written, printed, and/or drawn in black ink. Copy should be exactly twice the size in each dimension of the magazine space it is to occupy, e.g., a column inch would be 4½ by 2 inches. As always, most copy requirements may be inferred by measuring space and counting characters in the magazine.

Fantasy Advertiser

FANTASY ADVERTISER

(for purposes of reduction)

TWO-BITS! Just 2 bits in coin brings you in grab-bag style 4 short stories plus one "novel" excerpted from such mags featuring sf & fantasy as Blue Book, Argosy, Requisite & others; also from WT, Astounding, Amazing, Wonder & others. Try your luck & send the 25¢ to Lee Baldwin Box 187 Grangeville Idaho.

Wanted: SF Books, mags. good condition and some without covers wanted. Will trade if interested for stamps. 1000 unused China in sheets, catalog value over \$200. 1033 stamps of France, used and unused, value \$40. Many other bargains at good discounts. The Wholesale Directory gives sources of supply for almost anything at 40-75% of retail. \$2.00 or 4 good mags before 1942 or 6 good 43-51. Write Nevin Orndorff, Woodward, Pa.

*I WAS
SAVING THIS
SPACE FOR YOUR AD.
WHAT'S THE MATTER?
D'YA THINK YOUR OLD
COLLECTION IS COMPLETE?*
Squid

THIS SPACE - this one right here - has never been beat as an advertising bargain in the s-f field. For one four bit piece you could have listed here a dozen or more of your wants...and chosen to buy only the best values from all the offers you would've received. WHY ISN'T YOUR AD HERE RIGHT NOW? The writer of the best letter answering that question will be given this space in the next issue. If you can't answer it, you'd better get to work writing up that ad!



ANTIQUES in magazines FOR SALE! The Argosy Aug 28 '93 thru Mar 24 '94 bound in hard cover with gold lettering; contains Halger, Matthew White Jr, Arthur Lee Putnam, Oliver Optic-\$7.50. Also Frank Leslie's Boy's & Girl's Wkly 33 fairly readable issues Jan 8 '76 thru Jul 8 '76, featuring PTBarnum & Bracebridge Hemming-\$5.50. Ten issues of Street & Smith's Good News Dec 18 '90 thru Jul 18 '91-\$4.50. Everything in this ad \$15. Lee Baldwin Box 187 Grangeville Idaho.

1 yr. sub. to Mail Order News, leading mail trade mag. for small dealers, spare time businesses, hobbyists, etc. for \$1.50 (regular rate \$3.) or trade for 6 good SF mag. 3 yrs. for \$2.00 or 14 good mags. Trade nudist mag. for 5 SF mags. Guide to 250 or more FREE books 50¢ or 3 mags. How to Compile & Sell Names 50¢ or 3 mags. How To Make Money With Stamps \$1. or 6 mags. Offers Good until Oct. 1st. Nevin Orndorff, Woodward, Penna.



DESTINY

A 16 page lithoed fanzine of

TOP QUALITY

STORIES : ARTICLES : POEMS : ARTWORK

Sub: 50¢ per year DESTINY
Nos. 2 & 3: 11848 S.E. Powell Blvd.
15¢ each Portland 66, Oregon

Note to all Fan Publishers

Here is an opportunity to obtain a measure of immortality for your publications, your writers, and yourselves.

A thesis is being written about science fiction. Something on the order of Bailey's "Pilgrims Through Space and Time" - but this one will be restricted to modern s/f (specifically, 1920 thru 1950) which Bailey scarcely touched.

The author, whose name and address follow, is much interested in acquiring for reference all of the serious criticism, analysis, history, and other commentary which has been published in the fan press. All fan publishers are requested to submit copies of the issues of their magazines which contain material that might be useful. Comment on the material and other suggestions from the fan editors will be welcome. Where requested, material will be returned. And that which is used will be given full credit in the thesis (publication of which is expected).

Address yourmagazines to:

Carolyn Gaybard, 481 Museum Drive, Los Angeles 65, Calif.

HARD - TO - GET

FANTASY BOOKS & MAGAZINES

Tremendous Stock - What do you Need?

(Always Wanted: Spicy & Horror Type Mags)

Bill Newman, 509 No. State, Chicago

Lovecraft

C. A. Smith

Weinbaum

DAWN OF FLAME, a collection of seven of Stanley G. Weinbaum's best stories, was published in 1936 in a first edition on 250 copies. I offer in unbound sheets the complete text of this rarity's SECOND EDITION, similar to the 1st except for the edition notation. price, ppd, \$50.

In 1938, The Futile Press of Lakeport, Calif., published from hand-set type, on a fine grade of book paper, H. P. Lovecraft's NOTES & COMMONPLACE BOOK. This 1st edition was strictly limited to 75 copies, of which nos. 60 thru 74 (except 66) are here offered, lacking the paper binding, otherwise complete. Per copy, \$20.

NERO AND OTHER POEMS by Clark Ashton Smith, another Futile Press booklet - hand-set type and fine paper, offered in unbound sheets together with David Warren Ryder's "The Price of Poetry" which was printed separately to accompany this edition. Per set, \$5.

THE DOUBLE SHADOW AND OTHER FANTASIES by Clark Ashton Smith. The rarest collection of Smith's stories (and including some of his best). Presentation copy (with autograph inscription and signature), \$10.

Clyde Beck, 417½ Wheeling Way, Los Angeles 42, California

* * * * *

Please mention Fantasy Advertiser when writing advertisers

Approach to Infinity

Symbolic Art of the future presented in this book of actual photographic prints taken from the original paintings recently on exhibit at a leading Los Angeles art theater. A beautiful gift for one interested in Science-fiction, Fantasy, or Art.



An interpretation of Man's emotional relationship to the Universe, and a conception of the coming of rocket travel.

A few copies left of the first book in this series... Fantasy in Art

a collection of paintings and prize-winning photo-montages of science-fiction, fantasy, and astronomical subjects.

Each book is 8x10"-15 titled prints - with introduction, biography, self-portrait; wire-bound, with cellophane jacket.

Limited Editions priced at \$3.75 each while material lasts.

No more when present paper stock is gone. Also in portfolio form.

Distributed by Forrest J. Ackerman, 236½ N. New Hampshire, Hollywood 4, California-- or for personally autographed copies:

Morris Scott Dollens

3771 Motor Avenue, Los Angeles 34, California

Drop a card this way for free illustrated brochures on books.