

It's a hot summer, but the Doubledoubletoilandtrouble Mimeograph and Harry Warner, Jr., are grimly determined to sweat out another issue of Horizons at 303 Bryn Place, Hagerstown, Maryland. This high volume 11, number 4, whole number 43, FAPA number 37, and TALL number 17, always provided that the VAPA holds together long enough to make such enumeration feasible.

In the Beginning

Viewing with alarm the decline in the size of FAPA mailings has been going on ever since I joined the organization a decade ago. This is what happens: A big mailing comes out, or two big mailings appear in a row, followed by a smaller one. Promptly the howls begin, only to end for three or six months when the next mailing or two pick up in size. Goslet's index should give a true picture of how 1950's mailings are stacking up against the past. I don't think that they've been too much smaller than the average since the end of World War Two. The huge bundles during World War Two seem to have been caused by the conflict itself: the FAPA was a wonderful escape mechanism for a lot of us in those days.

There is also this trouble: When we start to scream about the smaller mailings, we let ourselves wide open for charges that we want quantity and to heck with the quality. I don't think the charges are justified. There has never been a decrease in quality as quantity increased in the FAPA; if anything, the mailings that are biggest get that way because of the extraordinary number of fat, carefully planned big magazines.

The situation isn't dreadfully alarming right now. At the same time, it ought to be better. I think the smallness of several recent bundles comes from two causes—we don't happen to have many members who turn out a lot of stuff every quarter just now, as Speer, Rothman, Stanley and a few others were doing five years ago; and postmailings. Not much can be done but hope regarding the first cause. But I'm determined to do something about the way FAPA activity is leaning away from the regular quarterly mailings and in the direction of postmailings.

I think that this organization has lived for a dozen years primarily because of the huge psychological wallop that members get from receiving an envelope bulging with fanzines every three months. Its reason for existence will vanish if the present trend continues. The moribund NAPA finds itself in a slightly different boat: the best publications not only are not distributed in the regular manner, but aren't even postmailed to the full membership.

The FAPA has too many ~~members~~, intelligent members who hang on year after year by squeezing out their eight pages of activity in a postmailing a couple of weeks before they're due to be dropped. (That word shouldn't be broken but I didn't realize it was such a long syllable when the ball rang.) We also have quite a few ~~members~~ at any given time who are even more useless to the organization—those who join, receive four mailings, and drop out at the end of a year, displaying during that period absolutely no activity. I think we could increase annual total activity from ten to twenty per cent by a couple of constitutional changes, and could swing the balance back from postmailings to the regular bundles by another simple change in the constitution. Here are my ideas, which I intend to submit formally for vote unless strong opposition develops. Comments are requested.

(1) Change the third section of the constitution to say: "To be eligible to renew his membership, a member must be represented in FAPA mailings during the preceding year by at least eight 8½"x11" pages or equivalent or by at least 16 8½"x11" pages or equivalent in postmailings." It wouldn't knock any person out of the organization because he hadn't quite managed to complete his publication in time for a mailing. But it would make it twice as hard to meet activity requirements by succumbing to the lure of the postmailing. (It would also get rid of the clumsy "must have published or had published" phraseology in the constitution as it now stands. I think everyone understands that you can be active by publishing someone else's writings or by writing for someone else's publications, and I'm sure that the existing wording doesn't make that clear.)

(2) Add to section five the following: "To count toward activity requirements, a postmailed publication must be distributed by the publication's editor or publisher himself." This would also create more work for the people who insist on postmailing. As things stand now, it's quite as easy to distribute your FAPA publication via postmailing, when some individual announces his intention of sending out a postmailing and invites magazines from other persons to mail under the same cover. This situation hit the point of absurdity when Coslet mailed out other members' magazines intended as postmailings with his own publications and then included at least one magazine--Croutch's Light--which was definitely intended for the following regular mailing.

(3) Add to section two this requirement: "Each applicant must submit when admitted to the organization 68 copies of a publication containing not fewer than four 8½"x11" pages or at least four pages of manuscript for publication by some other member." I admit that this would mean more work for the secretary-treasurer or some other officer, because the prospective member would have to be briefed on the kind of material the FAPA distributes before he had seen a mailing. If the prospective member preferred to write instead of publish, it would be up to the sec-treas or another officer to place the manuscript in the hands of a regular FAPA publisher. Those details could be worked out and needn't go into the constitution, any more than it was necessary to say in the constitution that mailings are distributed by the United States mails rather than by express. This would be the most radical of the three changes that I've proposed. It would undoubtedly cause fewer persons to apply for the waitinglist, and we might have trouble keeping the membership up to the limit of 65 persons. But I see no reason why an FAPA with 60 producing members is inferior to an FAPA with 65 members, only 60 of whom produce.

Memories from Manila

Fantasy Amateur: I hardly think that "spineless" is the right term for Coslet to use for my attitude toward the stupid identicality mess. It should be perfectly obvious that I couldn't very well speak up on the topic, since I'm secretary-treasurer and the question had absolutely nothing to do with that office. It would have been a hard job to voice my opinion, then convince people that I was speaking as a member but not as an officer. In any event, I can hardly imagine anyone objecting to my failure to add

more wasted ink to the dullest FAPA controversy in years. " An 8 followed Stibbard's name in the Fantasy Amateur report instead of the C that should have been there, for the same reason that the same thing happened to Ned Boggs a couple of Fantasy Amateurs ago. I banged the wrong key of the typer for Stibbard, just as Coslet banged the wrong key for Boggs. I hope that in his second year as official editor, Coslet learns the difference between the FAPA matters which are properly threshed out in the FA and other fanzines, and those things which can simply be handled quietly by correspondence among the officers. Should I have devoted space in my secretary-treasurer's message to point out the fact that five members are listed out of numerical order in this latest issue, that one page is duplicated upside down, that the constitution has been violated by including in The Fantasy Amateur material which has not been financed by the FAPA? Of course no one cares about such things, one way or the other; but they're no more trivial than the stuff that has been cluttering up the pages of the official organ. " If the SACS have a rule against distributing material which has been previously circulated, how did they allow the FAPA constitution to slip through? Peace and Olaf Stapledon: One of the best organized, properly detailed pieces of reporting that I remember in the FAPA. If we had laureate awards, this deserves one. Now, then, why can't Sam come up with something like this every three or six months? Surely he must have things of similar interest to say about the fan gatherings he has helped to publish, the books he has helped to sponsor (just reverse the places of those two infinitives, please!), and many another idea for articles. If Sam and a few of our other elder members got busy in this manner, it would be the salvation of the FAPA. " Horizons: Under miscellany, it should say that Paul Spencer is not "renewing his membership, rather than "now renewing." But it doesn't matter, since Coslet has already purchased the magazines. " Green Thoughts: Here's another boy that should cough up with the activity regularly. He could do for New York fandom what Laney did for Los Angeles, I'd judge, on the basis of this article: I'd say that the New York area can take it if Los Angeles took it, and I'd like to see dozens of sequels to Before the Bomb. Contours: Gentlemen, behold the ghost of Jack Speer! This is amazingly like the Sustaining Programs of a decade ago. The scrupulous attention to minor matters, the neat balance between stf. and non-stf. topics, even the typeface and general format resemble the pre-war Jufus. Those who haven't been around so long should rest assured that this is a high compliment to pay to Contour. My principal hope: that Pavlat remains as active for as many years as Speer did. Masque: As the neatest trick of the quarter, I'd like to nominate the beginning of Dr. Keller's article: "In little valleys, tucked among the mountains...live the mountain people." " I had the impression that somewhere in the mailing was a suggestion that the FAPA and SACS combine. Now I can't find it. It sounds like a reasonable idea to me, but I can foresee difficulties from the SACS side. Aren't they set up especially for people who have only a hectograph and can't supply a large number of copies? However, a merger might be managed by discarding temporarily the FAPA membership limit; many of the SACS would probably disappear after a few months in this atmosphere. I'm all for any move which would lessen the duplication of the fantasy arjay groups. The same goes for the VAPA, incidentally.

The Birds and the Beetles

Last issue, I wanted to know why flowers have colors if bees are colorblind. "Ain't nature grand?" asked Joe Kennedy, and forwarded this clipping from the New York Times:

"Flowers did not appear till some 150,000,000 years ago. At that time beetles were the only pollinating insects.

"The modern descendants of these original flowering plants--the magnolia and their relatives--are still pollinated by beetles. The magnolias are composed of numerous, spirally arranged, colorless petals, stamens and seed-bearing organs.

*Unlike bees, beetles do not stick to one variety of plant. Probably the earliest flowering plants were insufficiently pollinated and probably they did not reproduce abundantly.

"All this changed when bees appeared at the beginning of the Tertiary period, about 60,000,000 years ago. Bee pollination is more efficient than beetle pollination.

"With bees doing the pollinating, flowers tended to develop petals in the form of a deep tube or cup, with nectar stored at the base. This relieved the plant of the burden of producing excess pollen and numerous stamens, the flower's pollen-bearing organs. Since bees habitually land on flowers when they suck nectar or gather pollen, the flowers tend to form the lower petals into a long lip to serve as a 'landing platform'.

The color of the flowers was affected too. Bees can see blue or yellow but they are color-blind for red. Most flowers that attract bees, therefore, are some shade of blue or yellow or a mixture of these two colors.

"So the appearance of many flowers today (odor, shape and symmetry of petals and number of stamens) is an evolutionary adaptation. Plants developed tubular flowers, reduced the number of stamens and concealed nectar at the base, where it is available to the long-tongued bees but not to the beetles. The tubular petals carried out a screening process which gradually eliminated the visits of beetles to many flowers and favored the visits of bees.

"Such is the hypothesis of Dr. Verne Grant of the Carnegie Institution Division of Biology at Stanford University. To him the important trait of bees that accounts for the evolution of many flowers is the instinct to visit the flowers of one species of plant so long as nectar or pollen can be gathered from it and not to wander at random from one flower to another. This same 'flower constancy' causes bees to refrain from cross-pollinating flowers that differ in appearance....

[illegible]

This is as good a place as any to express thanks to everyone who was kind and gentle with me during my term as secretary-treasurer. No big arguments over my actions, no one claimed to send me money without doing so, everyone agreed with the way I counted up activity. Let us hope that Burbee receives equal co-operation.

Bargain Basement

Francis T. Laney has come up with the wise remark that it's really unnecessary to pay the full price for many of the things that we buy. It seems to me that the FARA could be used as an information dissemination center on this score, if we shared this knowledge that many of us must possess in fragmentary form. I'm willing to start it off with several outsize hints.

I think it might be well to state the fundamental premises first, however. The articles in question should be sold in brand new condition, they should be guaranteed whenever they are the sort of thing that can be defective, and the saving should be enough to justify the effort--an economy of dollars in each purchase rather than pennies. Finally, it must be a case of mail order. It is no use for Laney to speak glowingly of the Salvation Army's salvage stores in Los Angeles which don't exist in this part of the country.

Paper: There is a bit of the masochist in every man, and the yellow stuff that I use is a fairly harmless way for me to get rid of my share. But most persons want good paper for mimeographing, and in these latter days they pay through the nose for it. If you live in the eastern half of the country, you'll save a lot, and if you live on the West Coast, you'll still save something, by investigating B. Francini, 233 West 42nd Street, New York 18, New York. His price for 50-pound white mimeograph paper, 3 1/2" by 11", is 75¢ a ream when you order at least ten reams at a time. You can get another ten per cent discount from that price if you are willing to order one hundred reams at a time, which might be practical for a few of the larger fan groups. Shipments are made by express, and you pay the shipping charges. You can send cash with order or ask for c.o.d. shipment. If good, white mimeograph paper costs as much in other cities as it does in Hagerstown stores, I think that you'd save around 50% a ream after allowing for shipping charges, if you live in the general vicinity of New York, and slightly less if you're located so far away that express fees would rise.

Photography: I don't know how many FARA and VAPA members do their own darkroom work, but I know that many of us are interested in photography. Those who do their own processing might as well purchase chemicals in quantities. It saves both the job of lugging home cans from the local store and money. Penn Camera, 126 West 52nd Street, New York 1, New York, will supply on request its catalogue, giving quite substantial savings on all standard developers when bought a dozen or more cans at a time. In addition, the same firm has a large stock of brand new camera accessories of all sorts--developing tanks, carrying cases, and the like--on hand at discounts from the list price which range from 25% to 50%. It would break the premises outlined at the beginning of this article if I pointed out that Penn Camera also sells used cameras at prices ranging from 40% to 50% under the list prices. They are sold with a ten-day money-back guarantee bond, and one year of free servicing. Penn Camera asks the customer to pay transportation charges for most of its merchandise. Orders on a c.o.d. basis are permitted if the customer makes a ten per cent deposit.

Magazines: It's frequently possible to practise real economies, even with fantasy publications and with the mundane monthlies, if you happen to know someone who will give you part or all

of his profit as a subscription agent. If you don't happen to know such a person, try Capitol Subscription Agency, Capitol Heights, Md., asking for a list of cut-rate subscription prices. This organization offers a discount at all times on practically all subscriptions, and almost every week it features a "special" on some particular magazine at less than half the regular price per copy.

Records: It's stupid to pay the list prices for longplaying phonograph records, when there are at least a half-dozen stores in the big cities that will sell them at discounts up to 30%. I've done most of my dealing on this basis with Sam Goody, 853 Ninth Avenue, New York, and The Record Hunter, 1200 Lexington Avenue, New York 28, New York. In purchasing, you simply calculate the list price of the discs you order, knock off 30%, and pay for the discounted amount. Goody ships collect for transportation charges, or will ship c.o.d. for a small deposit at the time of placing the order. The Record Hunter will ship collect for transportation, or will pay transportation charges on any order, large or small, for a flat mailing fee of 50¢ east of the Mississippi, 75¢ west of the Mississippi, on each order. Both firms guarantee their records, and will promptly make replacements if you happen to get one with a self-repeater groove or some other defect. They also carry complete stocks, something that you cannot find in most record stores these days with so many new, small companies entering the lp field. The savings are substantial. If for instance you want the magnificent new Cetra-Soria recording of Falstaff, the list price is \$17.85. At either establishment you can have it for \$12.50, and the saving will enable you to purchase a couple of ten-inch Columbia longplays. Both firms also offer huge quantities of 78 rpm records at big discounts most of the time. The Record Hunter issues periodical lists of what is available in line, and will put you on the mailing list upon request. Goody doesn't issue 78 rpm lists, but rather advertises what is currently available in the music section of the Sunday New York Times. I'd estimate that 80% of everything in the Columbia and Victor catalogues has been obtainable from these firms at one time or another during the past year at discounts ranging from 25% to 75%. Goody also was offering for a time a 30% discount from the new, devalued prices on HMV records; I don't know whether that deal still holds good or not. Incidentally, record friends would do well to watch the ads in the Times on Sunday. Hearne sold out a big stock of Musicraft albums for around \$1 an album; just the other week, and John Wanamaker had the fabulously rare, out-of-print volume one in the Hugo Wolf Song Society series at half the list price.

Books: I've never patronized the firms which knock 25% off the list price of any book in print, so I don't recommend any at this point. I hope Laney will tell us more specifically about them. For persons who are interested in remaindered books of a higher quality, get on the mailing list of Marboro Books, 117 East 24th Street, New York 10, New York. During the last year, this firm was offered at extremely low price everything from a ten-volume set of Kipling (\$5.00) to a full orchestral score of Die Walkure (\$1.00). All of its books are brandnew, and its lists contain quite a bit of stuff that won't be found on the soiled counters of your local bookstore. Marboro pays postage except on the smallest orders.

And Gone Tomorrow

If the FAPA is where the old fans go to die, what happens to their empty husks when they drop out of the FAPA? I don't pretend to know the answer, but I want to institute a new series that will insure that the passing of members from our midst shall not go completely unmarked. I hope to do some reminiscing on one disappearing member each quarter, as a requiem and in the hope that it'll supply information to some members who haven't been around as long as I have.

There are two logical victims this time. We'll pick on Forrest J Ackerman. Milton A. Rothman will keep.

Not many of us recall both the beginning and the end of Ackerman as an active fan. The beginning was so long ago that even the old timers must rely largely on back issues of fanzines and chance recollections from this or that person. This complicates the situation because there have been many Forrest J Ackermans, some of whom are unknown to present-day fandom.

He seems to have undergone at least half a dozen major personality or character changes in the course of the years, besides flashing less spectacularly in still other directions. But the principal impression that I receive is that of a fellow who knew exactly what he wanted and loved--fandom--then refused to make the most of the opportunities that the chosen field offered.

That may sound like a rash statement to make about the guy who was voted No. 1 fan so often and No. 2 fan almost as frequently. But when you get down to essentials, what did Ackerman do, after all, during his 20 years of activity in the fan field?

He wrote many letters to the editors of the professional magazines during the first third of that career. Later on he wrote to editors of fanzines on occasion when something aroused his interest or peeved him. For several years he was assistant or contributing editor to a couple of the best early fanzines. For a year he was the guidance behind an excellent general fanzine, *Imagination*; but he never did much fan publishing. Fans who shone in the fan firmament only briefly, like Joe Gilbert or Ron Wright, outstripped him in quantity or quality of publications. He has frequently seemed to be on the verge of becoming a contributor of fiction to the prozines, and succeeded in getting himself involved in collaborations with persons like Francis Flagg and L. Moore, but he never made the extra effort or never had the deciding margin of ability to sell on his own hook with consistency. No one knows how his collection of fantasmiana compares with the other biggest ones in this country but it must have been among the nation's largest half-dozen until he became a rare-book dealer. Yet he never really used it--the bibliographical work, the indexes, the articles on little-known facets of fantasy publishing, the monographs tracing the history of a theme in the fantasy literature of the world, all the things he might have compiled and written, they all remained undone. The only achievement of this type that occurs to me is the H. G. Wells brochure issued immediately after that writer's death. It proved what Ackerman could have done, if he had been willing to work seriously with the field he loved. Instead he took the easy way out, and contributed to fanzines articles of purely transient interest--book reviews, fan meeting

reports, or anecdotes padded out to article length.

The realistic writings of Ianey and Yerke have failed to bring Ackerman to life as a three-dimensional person. Attempting to see him as he is from what he has done and wrote himself is even more difficult. The facets are there, but they create a fourth- or fifth-dimensional gem of a fellow.

There was the Idealist facet, for instance. This was the Ackerman who flew into a shocked rage when he discovered that his correspondent, Lesley F. Stone, was actually a married woman who simply used her maiden name in the sci. field. There was the naughty facet which was distressingly prominent during the year or two that the pitiful series of slurs emerged from Los Angeles lithographs. There was the perfectionist facet which may still exist: for years no one received a letter from Ackerman which contained a strokeover or was improperly centered on the page. There has been Ackerman the reformer. Esperanto at one time was the thing that might save the world, and what Esperanto didn't accomplish, Ackerman intended to clean up by burning all the Bibles in sight. Some years back the starry-eyed youth facet gleamed most brightly, in Ackerman's blind worship of the more celebrated sci. writers and in his less publicized collecting of Hollywoodians. Don't forget the unique editorial ability that revealed itself as another facet only after Ackerman got into the army. He did a much better job editing a serviceman's publication than he ever did editing a fanzine. The facet of Ackerman that concerns the opposite sex is too cloudy and opaque for me to consider; the Moroko and Wigrina cases are embedded somewhere beneath its surface.

And oddly enough, with all his eccentricities and contradictions, Ackerman impressed me as one of the most likeable, normal-acting fans I've ever met. I spent only a half-hour in his presence, but the only unusual thing about it was the determined way in which he clung to a copy of Astounding. Further, no one will deny that Ackerman was beneficial to fandom as a whole over the years. The encouragement that he gave neophyte fans in the form of cheering letters and ~~and~~ will never be fully known.

Finally, the new Ackerman, the Ackerman who seems to have grown out of and away from fandom in his efforts to become an agent. It's pretty hard to reconcile this Ackerman, who determinedly building up an agenting clientele, with the Ackerman who didn't even want to get a job after World War Two because he was sure that The Bomb would drop pretty soon and kill everyone off. (It's equally hard to imagine an agent in the fantasy field attempting to operate in a big way while staying in Los Angeles, when the publishing is so thoroughly concentrated in New York and Chicago.)

Ackerman published *hible* for the FAFSA, although he was a member from the start. *Fantasticonglomeration* was the last of his FAFSA magazine titles, and it lingered on intermittently for five years, I suppose. Glem, Ackerman called the magazine, in accordance with his mystifying habit of thinking up the most complex names, then shortening them and seldom using them at full length. (Voice of the Imagi-Nation: VOM.) I don't know whether there's a psychologist in the house, but if he's here, I think that he might agree with me that this term, *fantasticonglomeration*, suited Forrest J Ackerman better than it did his magazine. He was a lot of fun to have around, and I hope that he eventually returns to the fold just as he used to be.

The Rise of the Hybrid Sciences

Thomas S. Gardner

The early development of science gave rise to the concept that each science should split into finer and finer divisions to cope with increasing knowledge of each field. In the vast majority of cases this has happened. Many sciences such as chemistry and physics have sub-divided into many branches, so specialized that those who work in them often forged their training and nomenclature in the other branches. Of course there has been some synthesis and crossing over, physical chemistry, for example. However, the main trend has been toward further specialization.

But a few very broad syntheses have developed; and contrary to what one might expect, they have forced new concepts to develop. These concepts have changed the face of civilization from a material and philosophical viewpoint, and even influence physical changes. These hybrid sciences, as they are often called, not only utilize data and concepts from many branches of knowledge, but they have also forced new abstractions from old data. This gives an appearance of full development whenever they appear to the general, educated public. This is an error, because the hybrid sciences are based in well established work in many diversified fields. Quite often the synthesis of viewpoints from several fields permits new generalizations that are superior to any of those from each field taken separately. The new hybrid sciences quite often have special journals, and societies are formed for their study, dissemination, and promulgation. I wish to discuss very briefly five of the most important of these hybrid sciences that give the appearance of having developed pyramidically in such a manner that, to get the most out of any step on the pyramid, it is necessary to know something of the steps (sciences) further down. Quite often, each of the sciences is associated with one man at first, and his thesis or book becomes the bible of those who study the field.

A. Mathematical biophysics. This is more than an application of physics to biology. It is also a new way of thinking of the cell and its reactions in a dynamic and quantitative way. N. Rashevsky's "Mathematical Biophysics" is the outstanding book in the field, and he was and is the prime mover of the society devoted to this field. Their series of monographs keeps the members informed of developments. This field is about 25 years old.

B. Symbolic logic. This is a hybrid field of thought in which the disciplines of some fields of mathematics has been rigorously applied to logic with new implications. Symbolic logic is about 100 years old. However, it has become important only since about 1920. It is in 3 and rigorous in its proofs of fundamental theorems. The Boole-Schroder algebra is used in symbolic logic. One prime example of its use is the complete proof of the invention of absolutes which have no reality. Lukasiewicz and Tarski demonstrated that, for instance, absolute truth and absolute falsity are mental concepts only, and that the only real regions exist between these regions. Therefore the absolutes become boundary conditions without reality. A good book is Lewis and Langford's "Symbolic Logic" (Century). There is an association for symbolic logic publishing the Journal of Symbolic Logic. Symbolic logic has left its imprint on every field of human

discipline, mathematics, philosophy, ethics, and the natural and physical sciences. Unfortunately, due to jealousies, the experts in symbolic logic are not on speaking terms with the experts in the next hybrid science to be discussed, general semantics. The feeling is mutual.

C. General semantics. This hybrid science was invented by Alfred Korzybski, and his chief book, "Science and Sanity" (Science Press), is considered the prime directive. It is a synthesis of symbolic logic, psychoanalysis, psychology, psychiatry, neurology, and the physiological matrix of the living organism. It is applicable to all fields of human endeavor. The International Society of General Semantics publishes Etc., a quarterly. Korzybski's book is difficult to study, perhaps due to the European training of its author. However, this defect is also observed in many other books that have materially affected civilization, as in many more that haven't. Examples of the first class are Spengler's "Decline of the West", Darwin's "Origin of Species", Kant's "Critique of Pure Reason", Veblen's "Theory of the Leisure Class", etc. The concepts of time-binding, abstracting, spatio-temporal relationships, etc., developed by Korzybski, are important in associating one's self with the real world of now.

D. Cybernetics. N. Wiener's "Cybernetics" (Wiley) has created a name, a book, and probably a society or journal or both by his work on computing machines, feed-back mechanism, and their possible relationship to the neurological responses of our nervous systems. The philosophical implications of cybernetics have already affected many fields of science. Study groups have been organized at which the relationship of cybernetics with general semantics, psychology, psychiatry, electrical engineering, etc., are discussed by highly trained men. I attended one of these meetings and have reports on several others. They are strictly technical, equal to the post-graduate seminars found in the better universities.

E. Dianetics. This is the latest addition to the hybrid sciences. It was collected and given after experimental work by L. Ron Hubbard of science fiction fame. Hubbard is also known as an engineer and psychologist. The article in the May, 1950, Astounding is an historical introduction and a very brief outline. The full book, "Dianetics, the Modern Science of Mental Health" (Hermitage), contains the experimental work carried out by Hubbard and an explanation of his theories. A great deal is straight general semantics. However, Hubbard has attempted to apply general semantics in a practical manner. I note elements of symbolic logic, psychoanalysis, and neurological physiology. The basis, by extension, is cybernetics in its applications to the nervous system. However, I do not mean to belittle Hubbard, but wish to point out that each man builds upon the shoulders of many others. Dianetics may develop into an important contribution to knowledge. It is too early to tell at the present time. If so, it will be another example of the influence of developing syntheses of human knowledge and of actually applying them instead of just talking about them.

There is no doubt but that dianetics will be modified by further work. Some of the statements do not mean what they say, I feel sure, but their meaning is brought out by relationships
*Just keep on reading

in the text.

It is interesting to speculate on the next step in this particular pyramid of knowledge. Frankly, I do not know, but I suspect the closer integration of this work to the giant mechanical brains will be the first application. It just happens that the particular people I know to be interested in these fields also work in the electronic field, so perhaps I am biased.

It would be a mistake to discount the effect of the hybrid sciences. It is conceivable that they may be the critical developments that may make mankind sane and able to live together in a civilization. This claim has been made by the gs boys, although Korzybski before his death this year stated that he was afraid that it might be too late now. However, we should know more about that in a few years.

A study of this particular pyramid of hybrid sciences is useful for a research scientist. If nothing else, he can kid his associates with it.

l'envoi

July 3.

Dear Harry:

In the short article I sent you, my estimate of dianetics was based on the Astounding article and some conversations with Hubbard. However, after reading the book I find that my estimates are incorrect, and that dianetics not only does not belong at the apex of the pyramid I described, but I have serious doubts if it has any real value whatsoever.

In case you have not set up the article may I have it back for revision? And if it is already on stencil, please attach a note explaining the basis of my opinion and my changed opinion.

Sincerely,
Tom

Warner takes over from this point, to wonder whether the mathematical biophysics might be the "biomechanics" which is supposed to have had such a great influence on the music of Shostakovich. Ivan Martynov's biography, apparently written mostly for consumption of Russian readers, is filled with puzzling references to such things, about which his Russian audience is presumably well versed. For instance, speaking of the Shosty compositions which no one ever hears these days, the ones dating from the time of his second and third symphonies:

"The once well-known system of scenic biomechanics, then prevalent in the theatres, undoubtedly had a telling effect. As previously mentioned, the principles of biomechanics influenced the opera 'The Nose'. This did not escape the attention of discerning musicians. Boris Assafyev, for example, wrote: '...It would not be at all paradoxical to say that to sense the proportions of Shostakovich's music one requires not the time for mental assimilation, for emotion mentally evoked (the time to "feel") but the time necessary for a gesture, a reflex movement, one might say for the "intonation" of the body. That is why his music seems to be permeated with peculiar gesticulation, actions.' All this fits in with the principles of biomechanics. It likewise denied the necessity of emotional assimilation and evolved from the external gesture and movement, regarding this as the alpha and omega of the actor's skill." The rest of the biography makes just about as much sense as this paragraph, incidentally.

Something Ed Hamilton Overlooked

Lots of articles have been written about "fantasy music." But no one has come up with the all-out effort in that direction. It's a composition that was going to end the world as we know it.

Maybe the trouble lies in the scarcity of biographical material on Scriabin. The only biography that is really available is a brief one in "Masters of Russian Music" by Abraham and Calvo-coressi. I know of no full-length biography in print, with the possible exception of one by Alfred J. Swan published in London a quarter-century ago, and a Russian book that probably is untranslated up to now.

About the only things you ever hear of Scriabin's big compositions for orchestra are the relatively simple "Prometheus" and the "Poem of Ecstasy." (Philip Hale once expressed the wish that Scriabin could have remembered that the best ecstasy is the silent type.) You never hear the former with its full intended effect, because it was supposed to be accompanied by a color display which the music would complement.

But what Scriabin really was interested in was a "Mystery." This would be "the final manifestation of the human soul as it exists at present, the point of transition from the old to the new plane of existence." The composer bought a sun helmet, announcing to friends that all this would have to be brought about in India. He also advised interested persons that he was certain to suffocate in ecstasy promptly after the performance of the "Mystery," which was to unite dancing, music, poetry, colors, and odors for its prologue. After this prologue, it would actually start "in forms of which it is impossible to speak," according to D. J. Scharsief. "Then would come the moment of collective creative ecstasy, and in the consciousness of the moment of harmony the physical plane of our consciousness would disappear and a world cataclysm would begin."

Scriabin, incidentally, was a little worried about the insects. It was highly essential for them to be on hand, and he wanted to make sure that they would show up and play their part.

The composer started to think about all this around 1913. He seems to have been delighted when the World War One broke out, because it had arrived in time to purify mankind in certain ways that would help his plan.

Despite his investment in the sun helmet, Scriabin decided that it might be better to start off with a preliminary test run in more familiar surroundings. So he decided on London's thoroughly safe Albert Hall, and wrote a libretto for a "preliminary action". This libretto was suspiciously like the material he had drawn up a few years back for a hero who was a vaguely disguised Nietzsche. However, before people could complain too loudly or start to ask questions, Scriabin developed a carbuncle and died.

It seems to me that this individual is much more interesting to read about than to hear in the form of the surviving music in the survived world as we know it. In any event, if you want to know something more about him, try the Abraham biographical sketch in the volume mentioned above. The recent Seroff biography of Rachmaninoff also contains in one chapter a great deal of relevant material.