

Rhodomagnetic Digest

BEING THE

PROCEEDINGS

OF

THE ELVES', GNOMES' AND LITTLE MEN'S
SCIENCE-FICTION
CHOWDER AND MARCHING SOCIETY

Vol. 1

June, 1950

No. 7

CONTENTS

EDITORIAL: Remember? It's Science FICTION, Mr. Campbell

George Blumenson

Destination Moon

Don L. Fabun

The Best of Short Fantasy Fiction

J. Francis McComas

Fantasy in Music II

George Kelley

"Freedom"? (The Loyalty Oath Question at U. C.)

E. W. J.

Science in Science Fiction

W. W. Wagner

Contemporary Tendencies in Pulp Science Fiction

Leland Sapiro

The "Invisible Little Man" Award Dinner

Letters

In My Opinion

J. Lloyd Eaton

and Other Articles, Reviews, and Features

Price: Twenty-Five Cents

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CONTENTS

EDITORIALS:

Remember? It's Science FICTION, Mr. Campbell	
Notes on Policy	
A Few Notes on "Freedom"?	
Destination Moon	
The Best of Fantasy Fiction	
Fantasy in Music II	
"Freedom"?	
(The Loyalty Oath Question at U.C.)	
Science in Science Fiction	
Contemporary Tendencies in Pulp Science Fiction	
The "Invisible Little Man" Award Dinner	
Book Reviews	
On The Newsstands	
Letters	
In My Opinion	

George Blumenson	3
Donald Baker Moore	4
Donald Baker Moore	5
Don L. Fabun	7
J. Francis McComas	11
George Kelley	13
E. W. J.	17
W. W. Wagner	21
Leland Sapiro	24
	28
Tom Quinn	36
Donald Baker Moore	38
	40
J. Lloyd Eaton	50

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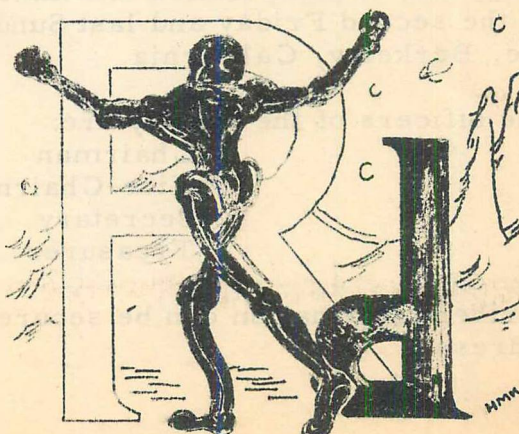
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THE PUBLISHERS OF THE "RHODOMAGNETIC DIGEST"

The Elves', Gnomes' and Little Men's Science Fiction, Chowder and Marching Society is composed of people who are interested in reading, writing, or collecting science fiction and fantasy, in any of its forms. Meetings are held on the second Friday and last Sunday of each month, at 2524 Telegraph Avenue, Berkeley, California.

The officers of the Society are:

Chairman	J. Lloyd Eaton
Vice-Chairman	Gladys Fabun
Secretary	George Finigan
Treasurer	Peggy Wagner

Further information can be secured by writing to the secretary at the above address.

Remember? It's Science FICTION, Mr. Campbell.

by GEORGE BLUMENSON

It looks as though readers of Astounding Science Fiction are in for quite a session as the magazine slowly performs the metamorphosis from a literate magazine of logical fiction to the illogical journal of Applied Dianetics.

Mr. Campbell has a mission. Mr. Campbell is determined to prove to the world that Mr. Freud was a fraud. Mr. Campbell is ready to prove to the psycho - analysts that what they need is to have their heads examined. This type of crusade is nothing new in the world of science fiction. It has happened before, and it will happen again.

But, before these crusades are over, much needless suffering is experienced by the hapless readers of the magazines which the crusaders edit. And eventually, the magazines themselves suffer, if not in actual circulation figures, then in the type of readers, lunatic fringers all, which it attracts.

Witness the disrepute into which Amazing Stories has fallen. True, an engram may be smaller than a dero, but it is no less fascinating than a dero -- and it is no less attractive to that peculiar type of mentality which believes in deros. There have been, in the past, other forms of dianetics, proved just as scientifically, or unscientifically, as the case for dianetics.

Oom the Omnipotent, I Am, and various temples of white lamas and green ghosts and women with purple hair, most of whom flourish in the great asylum which is Southern California promise to do -- and in many cases actually fulfill those promises -- the same things for neurotics and hypo-

chondriacs which dianetics claims it can do for anyone.

The wonderful thing about science fiction has been the balance between fiction and possibility which has existed in that particular form of literature. Readers of science fiction magazines have come to admire the fertile imaginations of the authors who are able to envision their own dreams of life, past, present, and future, and set them down on paper with the same sensitivity as did Coleridge with Kubla Khan and The Ancient Mariner.

Few of us argued with Mr. Hubbard's faulty equations in "To The Stars". We read the story, and we thought that it was either good or bad, as our conscience dictated, but we did realize that it was fiction, and although it might have been founded on a false hypothesis, that did not, in any great measure, influence our judgement of the story.

Those of us who work our typewriter keys down to nubs for a living might logically criticize a work of fiction on the grounds that it does, or it does not, meet with our standards of good writing -- but in criticizing a science fiction story we would have to be quite small indeed to say that the story is poor because of an error which the author has made his basic premise in a work of fiction.

Dianetics, however, as it appeared in Astounding was poorly written, and poorly organized, from this writer's point of view. It was, all 16,000 words of mish-mosh, foisted off on a unsuspecting public which has for long taken the title SCIENCE (continued on the next page)

Remember? It's Science FICTION, Mr. Campbell...(cont.)

FICTION literally. We did not object to an occasional short article of fact, written by experts in scientific fields, which did not take up more than one-fourth of the pages of a magazine of fiction.

Why are we expected to take this article any more seriously than we took the drivel dished up by Shaver in the pages of Amazing Stories? Why does Mr. Campbell, in almost hysterical terms, supported by one man in the field of psychiatry, expect us to swallow this article which has appeared in Astounding Science Fiction, and which, by appearing in that magazine, certainly reduces in stature the importance which may or may not be given to Hubbard's full length work.

Pasteur was no doctor, Einstein no physicist, the Wright Brothers no engineers -- yet they revolutionized the fields of medicine, physics, and engineering. Hubbard, no psychiatrist, may revolutionize the science of the mind. Articles in Astounding Science Fiction will in no way aid in this revolution.

Despite the disparaging verbiage regarding dianetics, we fully realize that we are in no way competent to judge the scientific aspect of the theory. We can judge the appropriateness of the article on the subject which appeared in Astounding, which was passed off as a work by a scientific expert in a particular field.

There is no place in ASF, or in any other magazine of science fiction, for articles which so bewilder the reader that he knows not whether he is reading science or fiction, despite protestations by editors that this is science.

It is the FICTION in science fiction that has made the genre what it is today, Mr. Campbell. Leave Hubbard's "science" for journals of Applied Parapsychology or Dianetics, John. And, incidentally, we feel that the letters from you on dianetics which you so graciously permitted us to print last month were by far the most concise, clear, and logical explanation of what Hubbard was trying to get at, not excepting L. Ron Hubbard's "Dianetics: The Modern Science of Mental Health".

NOTES ON POLICY

by Donald Baker Moore

This is the second issue of the "new and revitalized" Rhodomagnetic Digest. I feel that some discussion of our editorial policy is in order. We have had extensive conferences with the members of the Editorial Board, and have arrived at certain working principles.

The Rhodomagnetic Digest will attempt to publish any article or item which we feel may be of interest to the intelligent readers of fantasy and science fiction. For the most part, such articles will deal directly with matter peculiar to the field. When

the occasion arises however, we shall feel free to examine other subjects of importance.

In this issue we are reporting the Loyalty Oath controversy at the University of California. Our reasons are stated in full later on. Next issue we may include a discussion of an alleged interference of a church with a local science fiction book shop. We shall probably have a statement of the methods and motivations of the Fortean Society, to be followed, of course, with a counter article by a scientist.

It is our hope that readers will submit for possible publication any material that they think might be of interest to our audience. We invite such contributions whether in the form of criticisms or articles. Opinions and letters will be appreciated.

Admittedly, our first purpose is to please the membership of the Elves', Gnomes' and Little Men's Science Fiction, Chowder and Marching Society. More generally, however, we hope to provide a publication which will be of interest and value to that much larger group of readers of fantasy and science fiction who have a somewhat deeper interest than casual reading, and yet have not found anything quite fitting to their taste.

We feel that the ordinary fan magazine has lacked the resources of technical, production, and financial assistance which we are able to draw upon. Since we are essentially the organizational publication of a large science fiction group, we have the club treasury to support our initial issues. We have a large number of

writers, typists, artists, research men, and others to aid us.

Largely then for the above reasons, we should be able to produce a monthly magazine which is somewhat different from, if not equally superior to, previous fan publications.

With the additional support of readers and authors in other parts of the country and abroad, we should be able to produce a magazine which fulfills our greatest expectations.

It appears now that we will produce monthly, a multigraphed Digest of about fifty to sixty pages, that is 25 to 30 sheets printed on both sides, photographs and art work included. At a price of 25¢ per copy or 10 for \$2.25, we should begin to operate on a sound financial basis. With time, we should be able to include many more photographs, two and even possibly three color work, and certain other experimental devices which are possible in magazines running to less than thousands of copies per issue.

R_d

A Few Notes On "FREEDOM"?

by Donald Baker Moore

It has been stated elsewhere that the Digest is publishing "not for the fan, but for the reader". We feel that the facts contained in the article on page 17 are of vital interest to any of our readers, whether as new information or as a summary of scattered bits he has already read.

Consider for yourself the pressing importance of the issues at stake, the present and urgent demand that all thinking people give their consideration to these facts:

1. The director of one of our most important and respected scientific institutions, the National Bureau of Standards, has been carelessly and pointlessly attacked.

2. A theoretical physicist has been denied a scholarship to study and conduct research in certain non-confidential fields. Such an absurdly illogical and unstrategic interpretation, that the national group of scientists acting as advisory board for such scholarships has undertaken to withdraw from all association with their selection and grant.

3. A graduate student in theoretical physics has been dismissed from his position because he refused to answer certain questions at a congressional committee hearing in which he was a witness. (In spite of the fact that he had fully complied with ALL PUB-

(continued on the next page)

A Few Notes On "FREEDOM"?

(cont.)

LICLY STATED conditions for tenure of position, including an oath of loyalty and of non-membership in any subversive organization.)

4. One of the best known and most highly respected physicists in the world has been openly and apparently deliberately attacked in the attempt to discredit him in the public mind.

No, the problem is not one of peculiar interest to the field of science fiction. It strikes at the heart of science itself.

We shall not need to point out in detail the absurdities, the contradictions, the irrelevancies and even illegalities involved. We believe that all our readers require are the facts in this battle, begun so well by Galileo Galilei, to divorce science from religion, politics, and personal opinions.

Since the above material was written, and after the "Freedom" article was printed, a new lot of heated discussion has broken out among the Regents.

Briefly the situation here is as follows; A teaching assistant in the Chemistry Department on the Berkeley campus was discovered by Mr. Neylan to have been ruled a poor security risk by the security board which happened to be headed at the time by Mr. Neylan himself.

The person involved was never told the charges against him, nor allowed to know who was responsible for them. At the time of his hearing he understood that the results of the session were confidential and would not be used except in regard to Atomic Energy Commission employment. Now he finds himself faced with possible dismissal from the University job he holds, and possible prejudice when he applies for future positions.

The following is from the San Francisco Chronicle of 27 May, 1950, signed by Carolyn Anspacher.

"Despite express provisions of the new agreement, which promise hearings and tenure protection to non-signers, Regent John Francis Neylan stormily indicated he intends to seek dismissal of nonconformists.

"Neylan took violent exception to what he termed 'assaults' on the Board of Regents by newspapers, magazines and individuals and then launched into a personal attack on Dean Joel Hildebrand of the College of Chemistry for employing a man held to be a 'bad security risk.'"

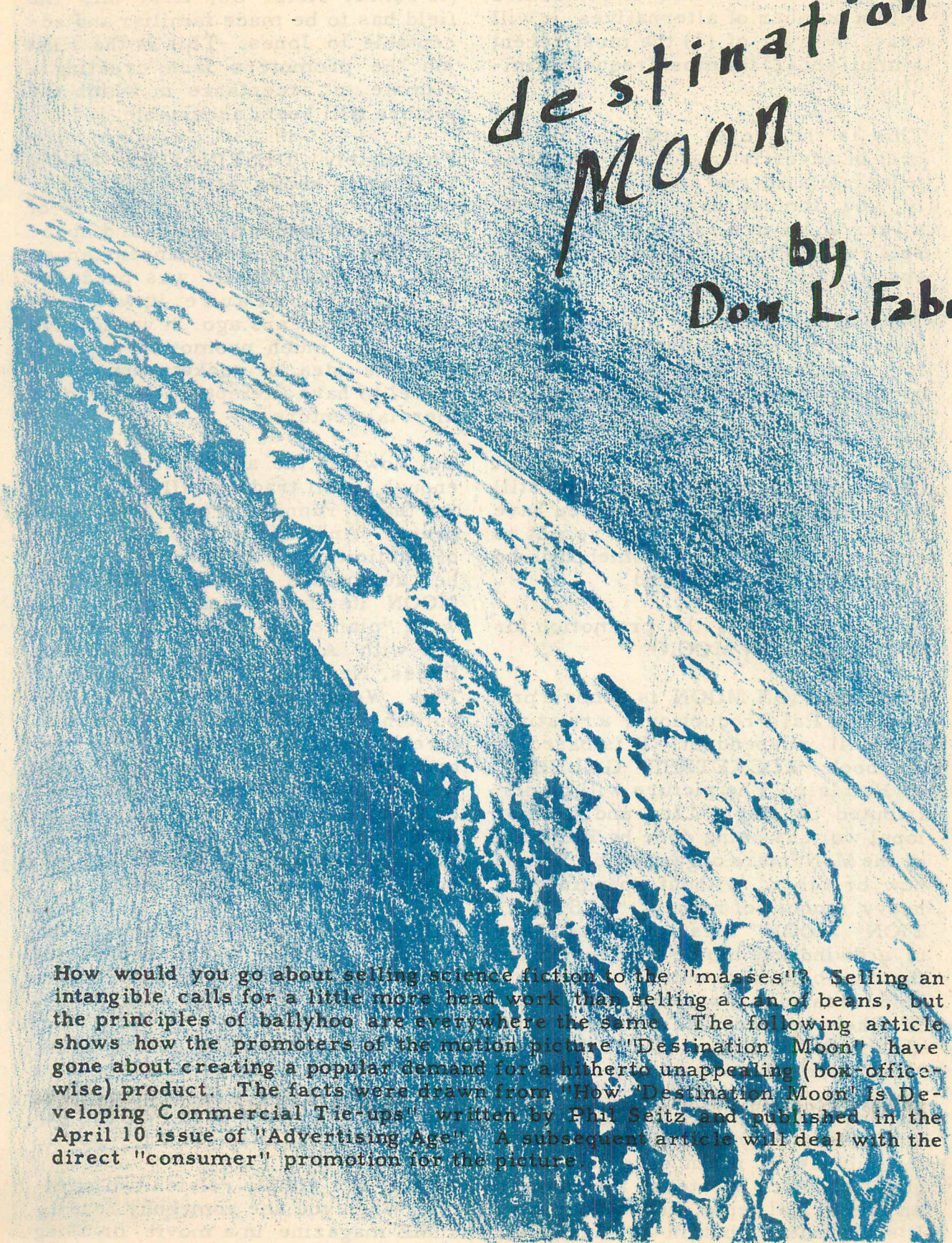
"Neylan's broadside was directed also against the Daily Californian, the University News Bureau, the Saturday Review of Literature for 'printing a hodgepodge of libel, innuendo and slander' and against Dr. Lynn Townsend White Jr., Mills College president, who, Neylan said, was 'so generous with his advice in the beginning, and whose advice he said he 'didn't want.'"

"The 'smear campaign' against the Regents, he said, not alone damaged the university but encouraged non-signers of first the loyalty oath and now the anti-communist contract, to continue in their defiance."

Of 9929 contractual letters mailed last month, 412 have so far refused to sign. Of this number, 94 are members of the Academic Senate and thus ranking professors.

In the same issue of the Chronicle, the teaching assistant under discussion is quoted: "I understood at that time, (of the loyalty board investigation) that the charges and findings were to be secret. I find that is not the case."

Rd



destination MOON

by
Don L. Fabon

How would you go about selling science fiction to the "masses"? Selling an intangible calls for a little more head work than selling a can of beans, but the principles of ballyhoo are everywhere the same. The following article shows how the promoters of the motion picture "Destination Moon" have gone about creating a popular demand for a hitherto unappealing (box-office-wise) product. The facts were drawn from "How 'Destination Moon' Is Developing Commercial Tie-ups" written by Phil Seitz and published in the April 10 issue of "Advertising Age". A subsequent article will deal with the direct "consumer" promotion for the picture.

When the human mind is confronted with a number of alternatives, it will react in favor of (1) the most recent stimuli and (2) the most frequent stimuli.

This is the secret, and the only secret of advertising. If you know this principle and can apply it effectively, you, too can drag down \$50,000 a year and own a ranch on the peninsula, a Cadillac, a handpainted tie, and an ulcer.

The job of increasing the stimuli is fairly simple for a big company with lots of money. You must buy a page, or pages, in as many magazines as reach the people you want to influence, figure some way to fill the page, and you're in. But if you don't have millions to spend, and you still want multiple stimuli, then you have to do it the hard way. You've got to get a free ride from somebody who has got millions to spend.

A case in point is the promotion for "DESTINATION MOON".

DESTINATION MOON is a movie produced by Pal Productions, a relatively small independent. It is based on the book "ROCKETSHIP GALILEO" by Heinlein. The picture will be distributed by Eagle-Lion and promotional work is being done by Ben Babb of the McNamara organization. Somehow or other, without spending any heavy amount of money, "DESTINATION MOON" must grab its share of a dwindling movie audience from the big, blue-chip outfits. This must be done in such a way that when Jones in Sheboygan decides to go to the show, he will pick DESTINATION MOON over the other local fodder.

Getting Jones to pick DESTINATION MOON is no easy task. For one thing, the picture is in an uncertain category; it's not a western, a romance, an historical epic, nor a comedy. It's adventure, but in an unfamiliar

(to Jones) field. So, first off, the field has to be made familiar and acceptable to Jones. This is the first job the promoters face; creating a climate of acceptance in which the picture will seem acceptable.

Fortunately, DESTINATION MOON is what is known as "topical". The newspapers are carrying stories of rockets and guided missiles and space platforms. This is not happenstance. DESTINATION MOON was produced at this time because it was topical. Three years ago, it would have taken too much promotion to instill just the idea of rockets and space travel to have attempted it as a commercial venture.

But now, if the advertising is good enough it will trade on all the publicity that's running around free in the press. And, of course, the amount of publicity running around free can be augmented by DESTINATION MOON itself. So publicity stories were "planted" by professional writers with Associated Press, United Press, New York Times Magazine, This Week Magazine, the Metropolitan Sunday Group, and King Features Syndicate. Additionally, co-operation was given to free-lance writers to help them prepare a bunch of feature stories on DESTINATION MOON, rockets and space travel for the big newspapers. The article you saw in LIFE was one of these.

All of this publicity activity was designed to create an atmosphere of general acceptance; an atmosphere in which Step II was to work.

Step II is aimed toward getting a free ride piggy-back on somebody else's advertising. One way of doing this, and one of the ways used by DESTINATION MOON, is to get "tie-ups".

A "tie-up" simply relates two stimuli. When you see somebody reading TIME magazine in a movie, or using

Morton's Salt, or, in fact, any other recognizable brand of product, you can be sure somebody has made a "tie-up". The manufacturer's advertising agency has arranged with one of several firms who do such things, and the firm has gone to work and for a fee (ranging from \$50 to \$250) has made certain that in Scenario B, Scene 1, the soap used by LaBeaut is Lux and not something else. The soap thus gets added stimulus; it will have been thrown on the retina of however many millions of people see the picture. The picture people may then, in turn, get a plug from the soap company in one of its ads, or in its publicity or in its house organ. That's a "tie-up"; a free ride.

In order to get primary tie-ups, the promotion agency for DESTINATION MOON sent out 8,000 letters, accompanied by photographs and a resume of the story used in the picture, to advertising managers and editors of company house-organs. Here, the hope is that the following sequence will occur:

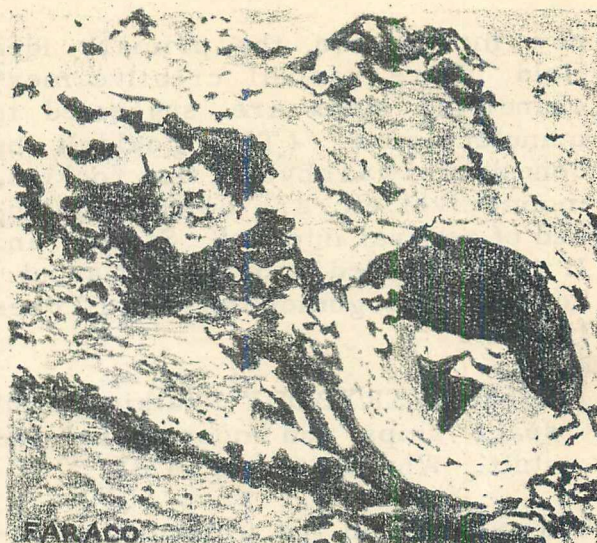
1. Jackson, editor of "Onward and Upward", a house organ for a pipe company, is desperately in need of one more article.

2. He gets the free article and the pictures from DESTINATION MOON and is reminded that "everybody" is talking about rockets and space-travel (Step I at work).

3. He is further told that Super pipes are used throughout the rocket model.

4. He decides to run an article on Super pipes and DESTINATION MOON which eventually appears and is sent to not only the Pipe company's employees and executives, but to many of the Pipe company's suppliers and customers.

5. Someplace among the readers, one may need an idea, may decide that DESTINATION MOON will work for him, and thus brings about another tie-up.



In time, this process works, and it feeds upon itself. The more articles appear, the more topical DESTINATION MOON becomes, and the more stimuli will be impressed upon the potential audience. A field crew is kept busy answering inquiries from interested companies, arranging for tie-ups, and digging up new prospects.

THUS: In DESTINATION MOON;

The actors wear LEE overalls. (maybe LEE will give the picture a plug this summer?)

Photographs were taken of a COCA-COLA cooler placed in a moon crater with the spacemen lounging around it. (Maybe COCA-COLA will pick that up for a billboard!!!)

An AUTO-LITE battery powers the Schmidt camera in DESTINATION MOON. (Might get some industrial plugs here?)

The latest model DICTAPHONE is taken along on the trip to the moon.

LONGINES watches keep track of time during the flight.

A GENERAL ELECTRIC clock is plainly visible on the walls of the control cabin.

Etc., etc.

Those are steps I and II. Step III is more creative. The promotional company for DESTINATION MOON (continued on the next page)

DESTINATION MOON (cont.)

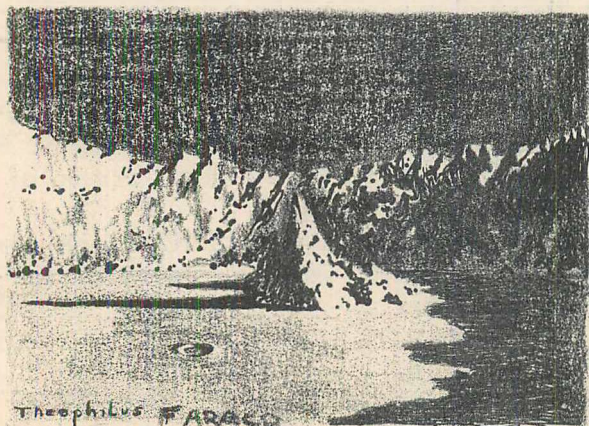
now moves into the primary idea field. Here, actual creative merchandising ideas are suggested to manufacturers. (This couldn't be done until it was obvious that rockets, moon travel, etc. are topical, faddish, and of general interest. Steps I and II were intended to bring that about.) So, now the argument on Step III goes like this:

Look, EVERYBODY'S talking about space ships and moon travel and stuff. Why not get in on it?

This results in the following multiplication of stimuli:

A major costume jeweler merchandising firm is going to produce a full line of "Destination Moon" costume jewelry; consisting of such items as lapel pins, earrings, belt buckles, brooches, charm bracelets, rings, etc. They will use as designs, the rocket ship in the picture, replicas of the moon, and men in space ships.

The clothing outfit that made a killing with Hop Along Cassidy cowboy suits for children is approached and the suggestion is made that the same firm come out with a "Destination Moon" space suit for children. It will be sold through department stores.



Then some fast-talking, persuasive young men start knocking on the doors of the novelty companies. How about, they say, ash trays, cocktail shakers, flashlights and lighters, piggy banks, and salt and pepper shakers--all made with the "Destination Moon" rocket as a central motif?

(The glib young men don't go in "Cold". They carry with them rough designs, art work for window posters and newspaper ads; a complete "package" idea. All the manufacturer has to do is say "yes". And they will say "yes" only if steps I and II have convinced them that the idea is hot.)

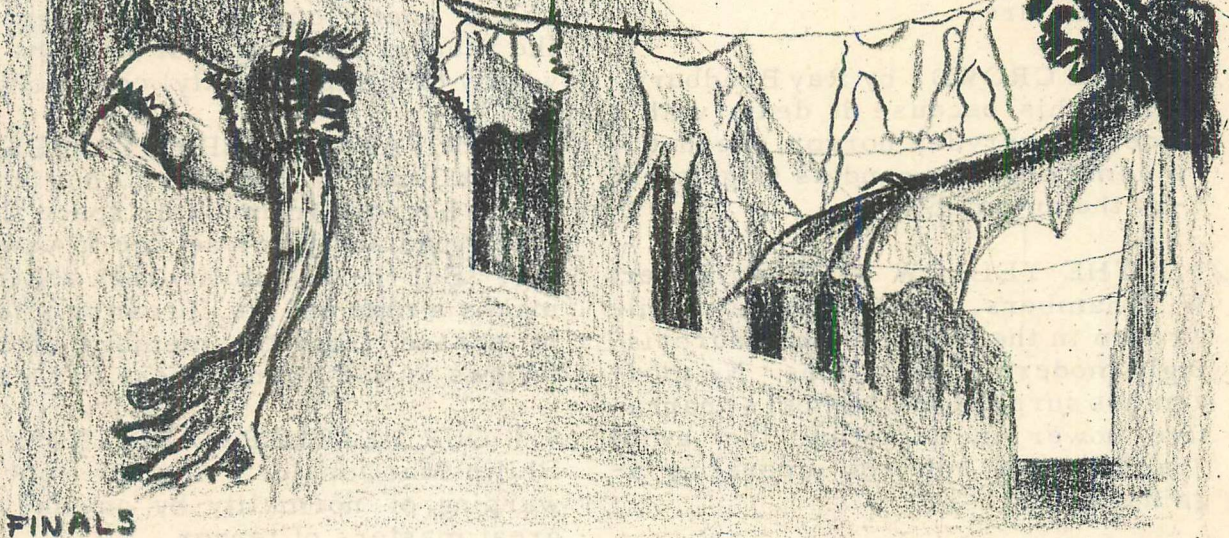
Next come the toy companies. Now actually in the works is a toy rocket ship which has an automatic parachute device, and bears, of course, the designation "Destination Moon". Projected, but not yet in production are balloon rockets (a balloon core, surrounded by a metal part that makes it look like a rocket), a dart game with rocket shaped darts and the moon as the target.

With the completion of Step III, the promoters of DESTINATION MOON have laid most of the preliminary groundwork. If all the steps bear fruit, by the time the picture is ready for release almost every literate person will have heard about rockets, trips to the moon, and many of them might even have heard that space travel is a real possibility. Into this atmosphere will be projected the direct consumer advertising for DESTINATION MOON. \$400,000 has been set aside for this type of promotion. As advertising budgets go, it's a drop in the bucket. However, on top of all the careful groundwork, it may turn out to be the equal of several million dollars worth of magazine space and radio time. We will see more about this in a subsequent article.

Rd

The Best of Short Fantasy Fiction

by J. Francis McComas



FINALS

An introductory note is in order. When I first accepted an assignment from editor Moore, it was to select the fifteen best fantasy stories. Frankly, I found this to be an impossible task, simply because there were about forty-five stories of equal value in literary excellence, but of differing impact on the reader. At one time, the only fantasy story was the GHOST story; there were occasional variations (speaking most technically) in a WEREWOLF or VAMPIRE yarn. And, of course, stories of ~~DIABOLISM~~. Modern writers, such as MacDonald, Cartmill, Sturgeon, Bradbury, Lovecraft, et al have ~~widened~~ the range of fantasy phenomena almost to the infinite. They have created THINGS and EVENTS and EFFECTS that are certainly not ghosts by any definition of the term, that often aren't terrifying but are excruciatingly funny, but are still most definitely fantasy.

So, editor Moore and I decided to break it up. The broad field of fantasy has been given three subdivisions; supernatural horror stories,

ghost stories, and light (or humorous) fantasy stories. Herewith the fifteen best stories of supernatural horror; later will come the fifteen best of the other two subdivisions.

These stories aren't funny, nor do they contain anything remotely approximating a ghost. The selections are purely a matter of personal taste. While I have tried to use the standard tenets of literary criticism, final judgement has been dictated by my own personal preference. While this makes it difficult to quarrel with me, I hasten to add that I'm certainly open to argument. Whatever other objections may arise to the inclusion of the authors listed below, I'm sure that no one can deny that all have achieved, with complete success, that necessary goal of making the impossible absolutely convincing.

(N.B. This listing is alphabetically by author.)

1.) THE WILLOWS, by Algernon Blackwood. The wordy Mr. Black- (continued on the next page)

wood manages to control his pen long enough to do an unforgettable masterpiece of terror in the wide open spaces, a ghastly account of one horror that lurks just behind the "smiling" face of nature.

✓ 2.) THE CROWD, by Ray Bradbury. I chose this because it deals with a modern, everyday horror; one that is as commonplace--and as frightening--as the automobile.

✓ 3.) THE YELLOW SIGN, by Robert W. Chambers. A mad tale that, while written in the Nineties, has surprisingly modern connotations. No modern has surpassed Chambers' narrative power in depicting the awful "randomness" of evil operating against man.

✓ 4.) EVENING PRIMROSE, by John Collier. No such list as this would be complete without something by the master of macabre humor. This shades all others because of its absolute uniqueness of idea and setting; without foregoing a single chuckle, Collier has concocted a final horror that has set timorous customers (like me) to ordering things from Macy's or Gimbel's) over the phone.

✓ 5.) AUGUST HEAT, by William Fryer Harvey. This grim story of doom and destiny is as precise as an etching. Perhaps its chiefest (among many) excellence is its brilliant conciseness.

6.) FEAR, by L. Ron Hubbard. Before the great man solved all the mysteries of the human mind he used to write great stories. A perfect picture of the utter helplessness of man against the spite and malice of evil.

7.) THE DREAM QUEST OF UNKNOWN KADATH, by H.P. Lovecraft. Frankly, I think most of Love-

craft's work was second-rate; his situations, plots, and characters were repetitious to the point of boredom, his effects nauseating, rather than terrifying. "Kadath", however, has a poetic quality that entrances the reader; its catalog of horrors is wholly (and unpleasantly) convincing.

8.) PRIVATE--KEEP OUT, by Philip MacDonald. I'm sorry, but tentacled horrors from outer space that smell bad and titter set me to yawning. But the possibility that all that makes a man and his life can be quietly erased from the memory of his fellows is one I cannot bear to face.

9.) OUR FEATHERED FRIENDS, by Philip MacDonald. Another superb warping of normality by one of the great masters of terror.

✓ 10.) THE WHITE PEOPLE, by Arthur Machen. Machen's realization of the essential spirituality of true evil is best expressed in this story of a girl who could be saved from involuntary damnation by suicide.

✓ 11.) THE HORLA, by Guy de Maupassant. I think this is the most graphic, most detailed account of the individual's reactions to an unprovoked attack from something--outside the firelight. And what a brave--and pitifully unavailing--defense it narrates, right up to the vain use of fire itself!

12.) OVER THE RIVER, by P. Schuyler Miller. The literature of vampirism contains few really fine shorts. This study of a vampire's point of view is not the best of a poor lot, nor is it just adequate, but it is a piece of superlative writing, equalled in genre only by "Jonathan Harker's Journal" from DRACULA.

13.) WILLIAM WILSON, by Edgar (concluded on page 47)

Fantasy in Music

by
George Kelley



Last month you were promised a checklist of the music containing elements of fantasy which is available on records. The complete list was found to contain several hundred different selections, so I have picked out those items which should be especially interesting to the fantasy enthusiast. If anybody desires to know about the other hundreds of pieces, he can reach me in care of the Garden Library.

The comments with each listing are entirely my opinion and no further weight is to be attached to them; the appreciation of music is so personal to each listener that they are offered only as a guide into a field which everybody will evaluate for himself. The catalog number given for each record is that of the version which I consider most worthwhile, but many of them are available in several different recordings. Whenever possible, the selection is of a long-playing record, and that fact is indicated by a star alongside the number.

The names of the recording companies are abbreviated as follows:

A - - - Allegro
C - - - Columbia
Cap- - Capitol
D - - - Decca
ED - - English Decca
FDG- - French Disque Gramophone
L - - - London
M- - - Mercury
V - - - Victor

ADDINSELL C 7441M
Prelude and Waltz from "Blythe Spirit"

Pleasant music from Noel Coward's movie about a sophisticated ghost.

BEETHOVEN C ML 4010
Symphony No. 6
Has acquired associations with Greek gods and other mythological characters through its picturization in Disney's "Fantasia".

BERLIOZ V DM 994
Symphonie Fantastique
(continued on the next page)

FANTASY IN MUSIC II. . . . (cont.)

Very fantastical and not to be missed. Contains, among other things, one of the most effective Witches' Sabbaths ever composed.

BLISS ED 25606, 7, 8

"Things To Come" music

The prime example of science fiction as expressed in music, this score fits perfectly in style with Wells' great picture. Hard to obtain, but well worth the trouble.

DEBUSSY ED A 62

Three Nocturnes

"Clouds", "Festivals", and "Sirens" are the separate sections of this work in which Debussy's imagination is given full play -- with wonderful results. Be sure to hear an album containing the third nocturne; many records have only the first two, but the haunting quality of the sirens as they lure mariners to their doom is the chief attraction for the fantasist.

DEBUSSY V 17700

Prelude to the Afternoon of a Faun

A masterpiece of color, this ballet of nymphs and a faun shimmers with languorous sensuousness.

DUKAS ED A 16

Sorcerer's Apprentice

Another gem from Fantasia, this tells the old story of the young man who started magic that he couldn't stop. Colorful, with lots of vim and vigor.

EASDALE C ML 2083*

"Red Shoes" Ballet

Music for the ballet from the picture of the same name about the dancer who wore a pair of magic shoes and couldn't stop dancing. Effective music, but rather theatrical.

DE FALLA C ML 2006*

El Amor Brujo

This ballet concerns the return of the ghost of a lost love through sorcery. Among other effective weirdisms is

the very popular "Ritual Fire Dance."

FRANCK ED A-20

Le Chasseur Maudit

The "accursed huntsman" chases lonely travelers across wild and desolate moors, in the spirit of the "Legend of Sleepy Hollow". The music doesn't sound very wild, however.

HINDEMITH Cap L-8003*

Mathis der Mahler

Inspired by paintings of Matthias Gruenewald, the third movement of this symphony, "The Temptation of Saint Anthony," evokes all the horrors of Hell.

HOLST V DM 929

The Planets

Four tone poems based on the astrological influences of Mars, Venus, Mercury, and Jupiter, so despite its title this is fantasy not science fiction. Rhythmic and colorful music.

HONEGGER FDG DB--5135, 6, 7

La Danse des Morts

The "dance of the dead" is just what this music is! Modern harmonies and instrumentation make this oratorio very effective for those who can "take it".

HUMPERDINCK C SL 102*

Hansel and Gretel

A beautiful opera based on a favorite fairy tale.

LAMBERT C ML 2083*

Horoscope

You'll find this on the other side of Easdale's "Red Shoes". All I know is that it's a ballet based on astrology. Doesn't equal its companion piece.

LISZT V M 392

Dance of Death

Death cavorts in the guise of a piano all around the solemn old Dies Irae theme. Very brilliant and full of wild effects.

- LOEFFLER** V DM 876
Pagan Poem
Virgil's poem tells of the efforts of a young girl to recall her dead lover to life through magic. Loeffler's music evokes that mood with hauntingly beautiful harmonies.
- MENOTTI** C SL 154
The Medium
A fine modern example of fantasy in opera, this work tells the story of a fake medium who came to believe that she really had spiritual power, and how that caused her undoing. Extremely effective musically and dramatically, "The Medium" was very popular on Broadway.
- MILHAUD** C MX 18
La Creation du Monde
A ballet telling the story of the creation from a Frenchman's version of the Negro viewpoint. One of the early efforts to utilize jazz in serious music, this work is interesting but rather dated.
- MOUSSORGSKY** V 17900
Night on Bald Mountain
Again Fantasia lived up to its title! Wild revels of a Witches' Sabbath portrayed in even wilder music.
- MOUSSORGSKY** ED A-90 or C ML-4033*
Pictures at an Exhibition
A series of little portraits inspired by Hartmann's paintings, including "The Gnome", which echoes his grotesque drollery, and "The Hut on Fowl's Legs -- Witches' Revelry," which tells of the witch Baba Yaga.
- PROKOFIEFF** C ML 4229*
Cinderella Ballet
The best musical version of the Cinderella story.
- RACHMANINOFF** C ML 4196*
Isle of the Dead
A somber tone poem, painting in black and gray the stillness of the island where the dead rest eternally.
- RAVEL** C ML 4153*
L'Enfant et les Sortilèges
This delightful little opera shows you what happens to the mean little kid when the things he abuses begin to fight back. Listen especially for the duet between two cats, glissando.
- RAVEL** V LM 1012*
Ma Mere L'Oye
Mother goose tells five of her favorite stories: "Sleeping Beauty", "Tom Thumb", "Express of the Pagodas", "Beauty and the Beast", and "The Fairy Garden". The music is delicate and charming, perfectly fitting for these tales from our childhood.
- RAVEL** C MX 141
Gaspard de la Nuit
The prime example of fantasy as expressed in piano music, these three pieces are "Ondine", the water sprite, "Le Gibet", which tells what happened near a gallows, and "Scarbo", the will-o'-the-wisp who dances across the moor. Beautifully played by Giesecking.
- RIMSKY-KORSAKOFF** V LM 1002*
Scheherazade
A very popular retelling of the ancient Arabian tales from the "Thousand and One Nights", this music is very lush and oriental.
- SAINT SAENS** V 14162
Danse Macabre
Death tunes his violin and plays a wild tune for the dance of the skeletons -- until the cock-crow at dawn chases them all back to the grave. A very familiar but still effective piece.
- SCRIABIN** A AL 37*
Sonata No. 10 (Black Mass)
Once again the witches revel! This most unusual piece shows just how far the piano can go in evoking the fantastic.
- SIBELIUS** Cap 8-80132
Valse Triste
(continued on the next page)

The dance of a dying woman, in which tortured visions haunt her soul. Sibelius' most popular piece--almost to the point of triteness!

STRAUSS V DM 217

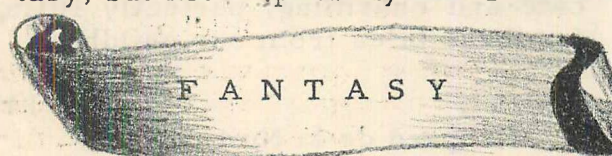
Death and Transfiguration

Strauss also takes the theme of the struggles of the dying and inflates it to a point of grandioseness. Very effective musically, if somewhat over-blown.

STRAVINSKY C MM 653

Firebird

The whole ballet is a beautiful fantasy, but note especially the "Infernal



Dance of the Demons". A mildly modern work, but much tamer than. ...

STRAVINSKY C ML 4092*

Le Sacre de Printemps

A generation after its conception, this is still one of the most overpowering and complex of all scores. Originally the ballet was concerned with a primitive ritual dance-to-death but "Fantasia" transformed it into a science fictional account of the beginnings of the Earth. Strong stuff, but well worth-while.

STRAVINSKY V DM 1197

L'Histoire du Soldat

About how the devil got the better of a poor soldier, this is the Russian version of the Faust legend. The music is scored for a small orchestra, yet is very complicated and subtle.

TAYLOR C MM 350

Through the Looking Glass

Strangely enough, "Alice in Wonderland" has never been treated by a serious composer. However, Deems Taylor takes the second of Carroll's wonderful fantasies and treats it in a manner fully fitting to its glories.

Especially recommended are "Jabberwocky", and the "White Knight".

TSCHAIKOWSKY C ML 4071*

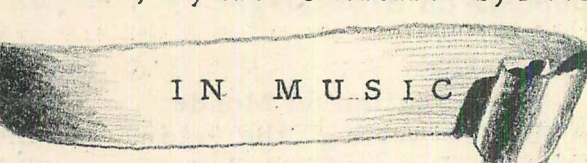
Francesca da Rimini

Based on an episode from Dante's "Inferno", this music tells of a vision of Hades. It's rather long and dull in spots, but is generally one of Tchaikowsky's better but least-known works.

WAGNER M MCL 2*

Flying Dutchman

This account of the seafarer doomed to rove the seas eternally is my personal favorite of Wagner's operas. If you don't want to get this complete version, try the "Overture" by itself,



it captures a good part of the magic of the sea.

There are also several special albums which have fantastic elements. Representative of these are:

POE D DA 479

The Cask of Amontillado

The famous horror story, told as a playlet with added musical effects.

GRAY C MM 794

Music for Films

This includes Gray's "Prelude to Stairway to Heaven", from the English movie about an aviator who pleads for his love before the heavenly tribunal, and Spoliansky's "A Voice in the Night" from "Wanted for Murder", a film about a man who is driven to murder by the spirit of his Grandfather. Both are effective examples of "movie music", and show the influence that fantasy has had on music of this type.

Rd

"FREEDOM"?

by E. W. J.

"If there is any fixed star on our constitutional constellation, it is that no official, high or petty, can prescribe what shall be orthodox in politics, nationalism, religion or other matters of opinion or force citizens to confess by word or act their faith therein."

The Supreme Court of the United States
West Virginia Board of Education Vs. Barnette

(The following article is a collection of appropriate quotations about the Loyalty Oath controversy at the University of California, with particular attention to the Berkeley Campus. For further comment see the editorial section, pages 5 & 6 - Ed.)

There is so much which I might have cited from the millions of words which have been written about the loyalty controversy at the University of California: the various versions of the oath, the "equivalent affirmation", the David Fox dismissal, the firm anti-oath and anti contract stand of the Non-Senate Academic Employees, the long and distinguished list of colleges and universities standing behind the present non-signers with every resource at their command. I might have shown how the oath was born out of fear of the Tenney committee and

For the benefit of those not intimately acquainted with the University of California, the following explanations are provided:

Tenney Committee: A former state senate committee concerned with individual and academic morals, both sexual and political.

Academic Senate: The organization provided for by the University which includes the higher teaching staff; intended to aid the President and Regents in governing the affairs of the University, particularly in relation to academic matters.

a mounting public hysteria, how it became a political football in the Board of Regents.

I might have drawn upon the ample pro-faculty support of Royce Brier and the San Francisco Chronicle, except for the fact that this support did not embrace a tenet which most of us regarded as self-evident only a few short years ago: that a teacher should be judged by his classroom record and not by his personal beliefs, no matter how unpopular they may be.

Not least, I might have quoted someone or other to the effect that nobody has demonstrated that there is one single member of the Communist Party on the Berkeley faculty at the present day. I might have -- but on this point the press is understandably quiet.

(continued on the next page)

Board of Regents: The group of men appointed by the Governor of California under the University Charter to operate and maintain the University; consists of the Governor of the State, the Lieutenant Governor, the President of the University, Chairman of the Alumni Association, and such other members as may be appointed for terms of 16 years.

The Daily Californian: The Berkeley campus newspaper published five days a week during the academic year by the Associated Students of the University of California.

"FREEDOM"? (The Loyalty Question at U.C.) (continued)

This compilation concerns the Academic Senate and its reaction to the Loyalty Oath and the Loyalty Contract.

THE ORIGINAL PROPOSITION

"Whether religious, political, or both, test oaths are implacable foes of free thought. By approving their imposition, this court has injected compromise into a field where the First Amendment forbids compromise."

Supreme Court Justice Hugo L. Black (re Taft-Hartley Law Non-Communist Oath)

AP Dispatch, May 8, 1950

Excerpt From Letter Of The Secretary Of The Board Of Regents:

"The Regents of the University of California have directed me to include in acceptance letters when the 1949 appointments are made, an oath of allegiance---"

University of California Faculty Bulletin, May, 1949

Text Of Oath Issued By The Regents On June 24, 1949:

"I do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution of the State of California, and that I will faithfully discharge the duties of my office according to the best of my ability, and that I am not a member of the Communist Party or under any commitment that is in conflict with my obligations under this oath."

Faculty Bulletin, July, 1949

A COMPROMISE OFFER

"How did the faculty lose its fight? -- The faculty fumbled the ball, never to get it back, in the spring of 1949 when the Regents first announced the

special oath. Instead of flatly refusing to accept the oath or any political test, the faculty sought a compromise and entered into months of futile negotiations, furthermore, the faculty immeasurably weakened its case, both legally and morally, by adopting a resolution which accepted political association as a criterion of academic competence."

Signed editorial by Louis Bell

Daily Californian, May 8, 1950

From A Resolution Adopted By The Northern Section Of The Academic Senate:

"The members of the Academic Senate, Northern Section, although unaware of any conduct which warrants doubt about their loyalty and zeal, have no objection to declaring again their loyalty to the Nation and State of which they are citizens---"

"But the speed with which the new oath is being imposed, and the form of the second half of it raise serious questions in our minds as to a possible conflict with accepted principles of academic tenure and of academic freedom."

"We therefore request that the second half of the oath---be deleted---"

Faculty Bulletin, July, 1949

APPARENT AGREEMENT

Paragraph 6 of Statement Of The Secretary Of The Regents, Sept. 30, 1949:

"Complete agreement upon the objectives of the University policy excluding members of the Communist Party from employment and communist teachings and influence from the campuses of the University was disclosed at today's meeting of the Regents with the Advisory Committees of the Academic Senate. Discussion

turned upon the means of effectively implementing the policy---"

Faculty Bulletin, October, 1949

From Resolutions Adopted November 7, 1949 By The Academic Senate, Northern Section:

"The Senate, NorthernSection, ratifies the agreement described in the 6th paragraph of the statement issued on September 30---"

"The Senate --- emphasizes that it is the objectives of 'impartial scholarship and the free pursuit of truth' which are being approved, not the specific policy barring employment to members of the Communist Party solely on the grounds of such membership."

Faculty Bulletin, November 1949

REGENTS' ULTIMATUM

From Order Of The Board Of Regents On February 24, 1950:

"---Each appointee will be notified that if an acceptance of appointment on the terms stated is not received by the Secretary of the Regents on or before April 30, 1950, he will be deemed to have severed his connection with the University as of June 30, 1950."

Faculty Bulletin, March, 1950

(No official figures were ever released as to how many members of the Academic Senate had signed the oath by this crucial date of February 24. A reliable faculty spokesman estimates that at least 60% of the Northern Section of the Senate had NOT signed. And still the fight was lost ---E. W. J.)

From A Letter From Regent John Francis Neylan Read On March 6 Before 10,000 Students And Faculty At An

Anti-Oath Protest Meeting:

"Why does the Academic Senate not adopt a resolution in plain English unequivocally endorsing the policy excluding the communists?"

Daily Californian, March 7, 1950

FURTHER FACULTY OFFERS

On Resolutions Adopted On March 7 By The Academic Senate, Northern Section:

"The proposal, to be mailed to all faculty members and voted upon, requests that there be substituted for the Regents' loyalty oath, the standard loyalty oath required of officers of public trust in California. Also required would be a statement, to be included in the acceptance of salary and position, that the 'person concerned accepts such position subject to the University policies' excluding communists from University employment.

"Another motion to be submitted to faculty vote is the statement that 'no persons whose commitments or obligations to any organization, communist or other, prejudice impartial scholarship and the free pursuit of truth, will be employed by the University.'"

"The statement continues: 'Proved members of the Communist Party, by reason of such commitment to that party, are not acceptable as members of the faculty'."

Daily Californian, March 8, 1950

"The votes of an overwhelming majority of the faculty yesterday disclosed its official support of the University's anti-communist policy and the proposed substitute for the Regents' oath---20.73 percent of the faculty voted against the 10 year old anti-communist policy --- The faculty's solution to the oath controversy was (continued on the next page)

"FREEDOM"? (The Loyalty Question at U.C.). . . . (cont.)

adopted by a vote of approximately 10 to 1 in favor of the proposed substitute -- (Regent) Neylan, in a statement to the AP, termed the votes a bold and incisive settlement of the issue of 'civilization versus barbarism'."

Daily Californian, Mar. 23, 1950

HEADLINE: 'REGENTS RETAIN LOYALTY OATH; FACULTY RESOLUTIONS ARE TABLED'

Daily Californian, April 3, 1950

OPPOSITION ORGANIZED

HEADLINE: "FACULTY, STUDENTS MAP OATH FIGHT; POSSIBLE LEGAL ACTION PLANNED"

"Be it resolved that the ASUC (Associated Students of the University of California--E.W.J.) Executive Committee go on record as opposing any political oath for teachers and/or students, and go on record as stating that competency and performance alone shall be the criteria for hiring and firing teachers."

Daily Californian, April 4, 1950

"Deans and Department Chairmen yesterday voted unanimously to 'stand firmly behind any faculty member, not a Communist, who might be dismissed for refusal to sign the loyalty oath'..." (The accenting is mine--E.W.J.)

Daily Californian, April 6, 1950

From A Statement By The American Association Of University Professors:

"The teacher should be dismissed because of his acts of disloyalty or because of professional unfitness, and not because he is a Communist". (The accenting is mine--E.W.J.)

Quoted in Daily Californian,

March 11, 1950

From Speech Of Professor Arthur G. Brodeur At Anti-Oath Meeting April 10

"I will never sign the special oath under any circumstances---We must believe in the freedom of the human mind and spirit---No man can be a faithful member of the (academic) profession if he is under coercion".

Daily Californian, April 11, 1950

APPEASEMENT

From Statement Of The Regents Adopted April 21 At Davis

"The Regents of the University of California confirm and emphasize their policy designed to bar members of the Communist Party from employment by the University---The Regents are gratified that the Academic Senate, both Northern and Southern Sections, has concurred in this policy by an overwhelming vote, reported on March 22, 1950---"

Faculty Bulletin, May, 1950

On The Regent's Order Of April 21, Based Upon The Alumni Association Peace Formula:

"The proposed contract (of employment, to be signed by all employees in lieu of the oath---EWJ) reads:

'Having taken the constitutional oath of office required by public officials of the State of California, I hereby formally acknowledge my acceptance of the position and salary named and also state that I am not a member of the Communist Party or any other organization which advocates the overthrow of the Government by force and violence, and have no com-

(continued on Page 46)

SCIENCE IN SCIENCE-FICTION

BY WALTER W. WAGNER

In the last issue of the Digest, Donald Baker Moore set forth the standards which he and I believe should be applied to the science appearing in science fiction stories, and the reasons why we believe that the application of these standards is important to the future of science fiction writing. It will be unnecessary, therefore, to repeat his arguments at any length, but for the benefit of those who did not read the former article, I should like to set forth briefly the more important points of our thesis.

Science fiction is coming into its maturity. It has risen from the pulp magazine level to a respectable literary form, accepted by the publishing world in general, and lately, by the radio, television, and motion picture industries. As it has matured, its readers have matured too, and the adolescents with little technical training who once picked their copies, with some difficulty, from amongst a selection of Spicy Detective, Thrilling Love Stories, and others of that ilk, have largely given way to mature, serious readers who have a greatly increased interest in, and knowledge of science. There is nothing unusual in this transformation. The same thing happened to the mystery story in the '20s and later to the historical romance.

We firmly believe that in order to keep this audience and to add to and improve it, which also means increasing and improving the field of science fiction, more care will have to be taken to base stories on scientific propositions which, at the most, do not run counter to accepted and experimentally provable theories. Lest there be those who take this last statement as evidence of a "science

can do no wrong" attitude, I hasten to explain that I mean no such thing. In the first place, the catch phrases, "science can do no wrong", science is always right", and "science is a sacred cow" are meaningless. I do not intend to enter into epistemological arguments on the nature of truth or the validity of scientific method. I merely contend that the scientific method of observation of phenomena, formulating theories to explain them, and checking the theories by repeated experiment, has resulted in certain rules or laws which have enabled man to build a highly complex, technical civilization.

If a proposition which directly contradicts these laws is to be allowed, then it follows that the laws are incorrect. In that case, it seems to me that the author in question has the obligation to explain how it happens that our automobiles and aircraft are running, and our bridges standing, and all of our gadgets doing what they were made to do. It may be argued that many of the authors are not scientifically trained and cannot be expected to get things right, but after all, what they write is supposed to be SCIENCE fiction, and the least they could do would be to check their facts with someone who does have scientific training. The author of an historical novel who related in detail the defeat of the Spanish Armada and who had Mary Stuart ruling England at the time, would be laughed out of the publisher's office, if he managed to get that far. Yet, scientific errors at least as bad continue to be published. Furthermore, oddly enough, most of the glaring errors given below were committed by men with considerable scientific training. (continued on the next page)

One of the things which annoys me most is the constant use in science fiction of various types of power supply beams. John W. Campbell's "The Mightiest Machine" is a typical example. In this story, the protagonist invents a projector which somehow renders space "a perfect conductor of electric space strain". With this gadget, he is able to use the energy of the Sun, or any other star, to power his spacecraft. According to the story, the power from the Sun is somehow funneled along this beam, and upon reaching its destination appears as electric instead of radiant energy. Once the device is accepted, the hero can do all manner of wonderful things, including propelling his craft with a momentumless drive which operates by manufacturing the type of waves that represent momentum and velocity in quantum mechanics, and thus gives the ship artificial momentum and velocity. This is done by an oscillation between electric, magnetic, and gravitational fields. The inventor sums up his explanation of how the thing works by saying, "I don't quite get it, myself" and that pretty well sums up my reaction, too. But, let's get back to the power beam.

The Sun emits radiations in a wide variety of wave lengths, and some streams of electrons. These radiations and particles travel through space in all directions and a very minute fraction impinge on the earth. As a matter of fact, the receipt of energy is equal to 1.92 calories per minute for an area of one square cm. That is all. There is no conceivable manner in which a projected beam could cause any more energy to reach the Earth. As for the electric space strain, it is difficult to imagine what a conductor for it would be, and there is no evidence that the Sun is at a much higher electric potential than any of the other bodies in the solar

system.

It is true that "The Mightiest Machine" was written in 1935 and that space operas were the accepted thing at that time, but the sequel to this story, "The Incredible Planet" was written some time later and carries on in the same way.

George O. Smith, in his "Venus Equilateral" uses a similar solar power beam, but instead of making space a perfect conductor of electric space strain, he merely has a beam which is propagated at the speed of light squared, which reaches out and picks up, or leads back, thousands of watts of power from the sun. The objections to the Campbell beam are of course valid for this beam. Smith goes on, in the course of explaining his gadget, to make the incredible statement that the speed of light squared was not the same in one system of units as in another. If you have a slide rule and a Handbook of Chemistry and Physics handy, try this one for yourself. Smith, who was fairly logical up to the invention of the sunbeam, proceeds to invent just about any gadget that you can think of, including a matter transmitter and duplicator. Incidentally he illustrates, as does Campbell, an inevitable pitfall for authors who base novels or a series of short stories on a continuous succession of new and wonderful gadgets instead of on characterization, atmosphere, or plot. In a very short space, such an author is bound to find that his heroes have discovered or invented just about everything imaginable, and there is no place to go from there. E. E. Smith ran into the same difficulty in his Lensman series, but at least he took a good number of years to do it, and presupposed a civilization that was galactic in scope. It is rather disconcerting when, as in the case of Campbell, and George O. Smith, this is done by

one or two men in the course of one lifetime.

Poul Anderson, who is usually a careful writer, has trouble with power beams in "Entity". A group of explorers on some far distant planet find a mysterious, dead-black globe which has been left behind when the unknown builders deserted what is evidently some sort of mining installation. One of the men touches it, and finds that it draws body heat through the insulated glove of his spacesuit. Another member of the expedition then shines a flashlight upon the object and the flashlight goes out, its batteries dead. The men decide to find out just how much power the globe can absorb, and hook it up with the ship's power supply. The power supply shorts out, causing much mechanical damage, and the explorers are stranded for a time with the strange globe, which simply sits there and does nothing but drink up any type of energy with which it comes in contact. Finally, the expedition discovers that the energy going into the globe is rebroadcast at a certain frequency--evidently the builders had used it as a source of power.

There is nothing wrong, theoretically, with a gadget that will take all types of energy impinging upon it, and transform that energy to a single radio-frequency. "Entity" is a good story, and would have been just as effective without the flashlight episode. But with this business of reaching out and sucking the energy from the flashlight, Anderson puts himself into the same spot as Campbell and George O. Smith. There is just no way in which the globe could have received energy from the flashlight in excess of normal amount of radiation from the filament in the bulb.

Now let's take a brief look at various methods of spaceship propulsion. Most authors are understandably

vague on this subject, especially when their ships are exceeding the speed of light, but a few have made valiant attempts to bypass the theory of relativity. I have already discussed Campbell's momentum wave drive. He, however, does not use this drive for faster than light speeds. When his ships need to go somewhere in a hurry he falls back on a variation of the only really safe method -- the space-warp.

The assumption of the space warp has at least some logical basis. It is simply that if a ship can in some manner be moved, or warped out of this space-time continuum, the physical laws that we know do not apply, and apparent speeds in excess of that of light are possible. In the Lensman series, E. E. Smith doesn't quite use a warp, instead he has an "inertialess drive", which is just about the same thing. I have always wondered, however, where E. E. Smith got his power for his faster than light craft. L. Ron Hubbard's "To the Stars" makes the mistake of allowing reaction driven ships to approach very close to the velocity of light. A little simple calculation, using the Loentz transformation equations will show that an absolutely prohibitive amount of matter would have to be converted to pure energy and directed backwards along the line of flight in order to allow any gross body to approach the speed of light. Of course, if Hubbard had used a space warp, there would have been no basis for the story. Perhaps that would have been just as well.

Perhaps Mr. Moore and I will be considered rather picayune for complaining about small details in what are otherwise often good stories. We feel justified, however, because we believe that science fiction is capable of becoming an accepted literary field. This is by no means already accomplished. It is true that pub- (concluded on page 47)

CONTEMPORARY TENDENCIES

in Pulp Science Fiction

by Leland Sapiro

The following outline has been prepared in response to the many requests for more detailed information concerning the lecture series on "Contemporary Tendencies in Pulp Science Fiction" being given at the meetings of The Elves', Gnomes' and Little Men's Science Fiction, Chowder, and Marching Society.

The course consists of 16 semiweekly lectures followed by a final examination which, if successfully completed, entitles the student to 2 semester-hours of credit. For those interested in the type of questions asked therein, a typical "final" is reprinted here.

The Little Men would also like to express their appreciation to the following faculty members who, by donating so liberally of their time and energy, have made this series possible:

A. J. Cox - formerly lecturer in General Semantics at Golden State Univ.
R. Heinlander, Docteur es lettres (Strasbourg)
D. B. Moore - Department of Physics
L. Sapiro - Department of Mathematics
W. W. Wagner - Department of Physics

I THE PERIOD OF RATIONALIZATION (1926-1932)

1. "Extravagant Fiction Today - Cold Fact Tomorrow"
- Mr. Sapiro

A survey of the "gadget" story as developed by Hugo Gernsback and T. O'Connor Sloane with specific examples taken from the works of Breuer, Lemkin, and Dressler.

2. New Horizons in Science Fiction: The Extra-Galactic novel - Mr. Heinlander

A detailed study of selected writings from E. E. Smith; a discussion of the scientific theories and "impossibilities" found in the "Skylark" series.

3. "Piracy Preferred"; The Epitome of the "Gadget" Story
- Mr. Sapiro

A discussion of the scientific "extrapolations" appearing in the earlier works of John W. Campbell, Jr.; a critical analysis of "Piracy Preferred" and "Beyond the End of Space".

II THE ANTI-RATIONAL PERIOD (1930-1933)

4. The Cliche in Pulp Science Fiction
- Mr. Heinlander

An examination of the more common stereotypes found in the interplanetary or "adventure" story with special reference to the works of Fearn, Cummings, Leinster, and Schachner.

III THE PERIOD OF TRANSITION (1933-1939)

5. The "Thought-Variant" Novel

- Mr. Cox

A critical survey of the "concept" or "idea" story developed by F. Orlin Tremaine. Campbell's extension of the thought-variant, the so-called "mutant" story, will also be briefly discussed.

6. The "Mutant" Story

- Mr. Cox

A continuation of the preceeding lecture.

7. The Influence of Charles Fort

- Mr. Sapiro

The Fortean teleological conception of the universe as manifested in the thought-variant novel; a brief discussion of "Cosmic Rhythm" and "Sinister Barrier".

IV SCIENTIFIC FALLACIES IN THE SCIENCE STORY

8. Science Fiction: Education or Miseducation?

- Mr. Wagner

A summary of the more common types of logical and scientific errors committed by science fiction writers from Austin Hall to George O. Smith. Examples will be cited from "The Stellar Missiles", "Colossus", "The Blue Infinity", and "The Xi Effect".

9. Science Fiction and The Doctrine of Relativity

- Mr. Moore

A consideration of the "popularized" accounts of Einstein's theories occurring in such novels as "The Prince of Liars", "Methusalah's Children", and "Lost Ulysses". This lecture will be on a somewhat advanced level and will presuppose some knowledge of Tensor Analysis.

10. The "Irrelevant" Controversy

- Mr. Sapiro

Campbell's first formulation of the "Irrelevant" paradox. A special case of the subject matter treated in the eighth lecture.

11. The "Irrelevant" Controversy (cont.)

- Mr. Sapiro

A continuation of the preceding lecture.

V THE SOCIOLOGICAL PERIOD (1939-1945)

12. Science Fiction Comes of Age

- Mr. Moore

The interaction of technological advances with cultural patterns and their influence upon the psychology of the individual, with specific examples taken from the "Future History" and "City" series.

13. Mathematical Methods of Psychohistory

- Mr. Wagner

(cont. next page)

CONTEMPORARY TENDENCIES

IN PULP SCIENCE FICTION

Prerequisites: Science Fiction 3-B and a working knowledge of differential equations.

An application of the methods of Walras, Pareto, and Sumner to selected problems in mass psychology; an analysis of a typical "Seldon Crisis". The validity of the basic tenets of the "Foundation" series will also be discussed.

VI THE PHILOSOPHICAL PERIOD (1945-)

14. The Stimulus: "The World of \bar{A} "

- Mr. Cox

The change in the unit of analysis from the society to the individual; a critical study of the writings of A. E. van Vogt.

15. The Response: "...And Searching Mind"

- Mr. Heinlander

In addition to the analysis of certain works from Jack Williamson, this lecture will also contain a discussion of the type of adjustments made by Leinster, Zagat, and other writers of the "old school" to the exigencies of the present-day science novel.

16. Science Fiction as a Time-Binding Phenomenon

- Mr. Cox

An examination of the basic assumptions of the Sloane-Gernsback school of writers, with special reference to Korzybski's functional definition of Man. The humanistic vs. the "science-uber-alles" approach to the contemporary science fiction story.

FINAL EXAMINATION (typical)

Science Fiction 6A, section 2 - Mr. Sapiro

1. (a) "It was not until the writers of the Sloane-Gernsback school had completed their task of rationalizing the science fiction story by means of the thorough elucidation of all scientific devices utilized therein that later writers such as Heinlein and Simak could turn their attention to the sociological problems arising from the use of these inventions."

What is meant by the "rationalizing" of the science fiction story referred to in the foregoing passage and how was it accomplished? Illustrate with at least three examples of the "gadget" story (1926-1932) taken from the fields of chemistry, biology, and physics.

- (b) "It was taken for granted by the "gadget era" writers that major scientific projects could be carried out by individuals rather than by enormous groups of people cooperating together. It is no mere coincidence that one of the first writers to question this assumption-to realize that specialization is a necessity in a field too vast to be grasped by any one person-was a physicist employed by one of the

larger electrical appliance companies whose vast research programs demanded the cooperation of many scientists specializing in many diverse and seemingly unrelated fields of knowledge "

- i. What author is referred to in the above paragraph and in what particular story of his was first questioned the basic assumption mentioned therein?
- ii. What were the other two basic assumptions, as mentioned in the lectures, which were characteristic of the "gadget" story?

(c) "The novel of George O. Smith, although representing a definite improvement over the older type of "gadget" story, is an anachronism and therefore cannot be regarded as typical of the contemporary science novel."

- i. Why may the G. O. Smith novels be referred to as "gadget" stories? Would this, by itself, be adequate justification for calling them obsolete? Justify your answer by comparing Smith's "Venus Equilateral" series with John W. Campbell's "Arcot, Morey, Wade" series.
- ii. Give a detailed comparison of Smith's "Pattern for Conquest" and Campbell's "Invaders From the Infinite", noting any important differences and similarities.
Do these stories differ in any essential respect? If so, what is it?

2. Discuss the two scientific fallacies introduced by John W. Campbell during the "Irrelevant" controversy. In the first one, what fundamental principle of mechanics is violated? Discuss Campbell's second formulation of the "Irrelevant" paradox with reference to P. W. Bridgman's concept of "Operationalism" as expounded in his LOGIC OF MODERN PHYSICS.

3. (a) "Whenever a population is immured, over a period of many generations, against all contact with the "outer world", its members will inevitably conclude that this particular region of space comprises all of physical reality."

Compare Robert Heinlein's treatment of this theme in "Universe" with that given by Arthur J. Burks in "Survival".

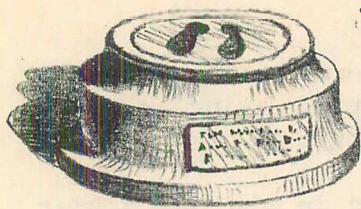
Which author, in your opinion, treats the subject with greater plausibility?

- (b) "If we accept Heinlein's initial premise that 'every civilization above the peasant-village type is dependent on some key type of machinery', then we are forced to accept its corollary that the members of this civilization are hostages to the men who tend these machines. The problem with which "The Roads Must Roll" concerns itself may therefore be stated as follows: What happens when that small group of technicians upon which any advanced civilization is dependent - in this case, the engineer's guild servicing the vital mechanical highways - fails to perform its duty? "

- i. Discuss the validity of Heinlein's assumption that "civilization" is somehow correlated with technological advancement and increased control over the physical environment.

Under this criterion, could the ancient Hellenic society be regarded as a civilization? Explain.

(continued on page 44)



THE "INVISIBLE LITTLE MAN" AWARD DINNER

Monday evening, May 22, at the India House restaurant, in San Francisco, across the alley from the city jail, and around the corner from the Black Cat, the Iron Pot and the city morgue, The Elves', Gnomes' and Little Men's Science Fiction Chowder and Marching Society played host to about sixty people. Mrs. Brown, along with a couple of the Little Men, was kept busy hosting the group.

The Little Men and their guests began arriving about seven o'clock and by eight, Singh, Abdullah, Ali and Matthew were busy squeezing between the tables serving the Romaine salad to the waiting throng. soon the salad plates were cleared away, and a line formed at the buffet to get plates heaped with curry; shrimp, crab, prawn, chicken, lamb, or vegetable. For those who didn't care for curry, there was steak and kidney pie. The meal, for those that hadn't already had their fill, was topped off with blue cheese and crackers, and finally the fruit bowl was passed around.

Some of those present were: George Voigt of the San Francisco Chronicle; Ken Carnahan of the Berkeley Daily Gazette; E. W. Stadtmuller of Wellman, Peck and Company; Anthony Boucher and J. Francis McComas of the 'Magazine of Fantasy and Science Fiction'; and a beautiful blonde.

While the tables were being shifted around to accomodate the speakers in a prominent position, the coffee was served and everyone settled down to enjoy the remainder of the evening.

Soon the speakers and the officers of the group were seated around the long table on one side of the room, the recorder was set up, and the

'main course' of the evening was about to begin.

Dr. Eaton opened the meeting, dispensing with the secretary's and treasurer's reports, and was about to introduce Anthony Boucher, when the editor of the 'Rhodomagnetic Digest' demanded to be heard. After a few announcements, Dr. Eaton was allowed to continue with his introduction. Mr. Boucher made a few statements about the publishers and science fiction in 1950, as a preliminary to his introduction of Ray Bradbury. Before turning the floor over to Mr. Bradbury, he yielded to Dr. Eaton, who withdrew the wrapper from the INVISIBLE LITTLE MAN, and after showing it to the group and giving a brief account of the reasons for the award, presented it to Mr. Bradbury.

After Mr. Bradbury's acceptance speech, the members gathered in small groups, talking about various subjects. A few had copies of THE MARTIAN CHRONICLES to be autographed. Gradually the room began to empty, and soon there were only a few die-hards left among the empty tables. These soon gravitated downstairs, where the discussions were resumed at the bar, with Mr. Brown occasionally joining in. Eventually, these, too, left, with one group beginning their discussions anew on this side of the bay, and continuing them til the small hours of morning.

TEXT OF ANTHONY BOUCHER'S INTRODUCTION

In a way, this introduction is a very brief rehearsal of the speech I have been trying to outline in my mind for the Norwescon, which is to the ef-

fect that 1950 is the year, more or less, in which science fiction comes of age; science fiction becomes a part of general publishing business, part of the book business, not just the thing of a few people in Sauk City. Mr. Derleth deserves tremendous credit for the total advancement of the prestige of the form. Derleth has done wonderful work, but we have gotten beyond the point of the work of the smaller presses, excellent though the work of an 'Arkham', a 'Gnome', a 'Prime', and so on, is. Science fiction in 1950 has become a part of general publishing, to such an extent that even mystery writers are beginning to worry about how much this addition to the leisure reading of the intelligent is going to bother their main employ. I think it therefore, very, very significant that in 1950, one of the major books should be the collection, the extraordinarily rewritten and integrated collection, of stories by Ray Bradbury, THE MARTIAN CHRONICLES.

All of us have known that it is approximately nine years since Bradbury first published a story. I think it's about eight years since people began to be bright enough to realize that here was the greatest literary talent that has hit the field to date. I think it markedly significant that 1950, which from the point of view of general publishing marks the advance of science fiction, marks the first promoted book of Ray Bradbury, which I may add somewhat heretically, is not science fiction. It is a story of the future, a story which psychologically is science fiction in the best sense. Its neglect of a few of the physical facts of the situation have, I know, bothered certain of the Little Men, and, in a certain purely strict viewpoint, THE MARTIAN CHRONICLES is not to be categorized as science fiction. It still is literature of the future, literature of the plausible development. It is, in John Campbell's words, extrapolation, not on the plane

of the physical sciences, but on the plane of human psychology, and therefore all the more moving as fiction. all the more capable of forwarding the whole general cause of future fiction.

Before we get around to the acclaim that Mr. Bradbury should receive, and for which I wish to hell that I had practiced yell-leading in my high school days so that I could lead a sort of wooshle-wooshle across the room from here to there to greet him properly. Before we get around to this H U Z Z A H with which we should greet Mr. Bradbury, the Little Men themselves have a recognition to present to Mr. Bradbury, for which I return you to Dr. Eaton of the Little Men.

DR. EATON MAKES THE PRESENTATION TO RAY BRADBURY

Ladies and Little Men! It so happens that among our membership we have a wide variety of talent. There are artists, electronics engineers, and even physicists. Now when the Little Men decided to present an award, these members responded nobly to the call.

The designs were drawn, and, true to tradition, in the wee small hours, the award was turned out. We suppose the Little Men, Elves, Gnomes, and such that manufactured it may have replaced the legendary bowl of milk by some more inspirational beverage, but in any case, the result is here tonight.

The Elves', Gnomes' and Little Men's Science Fiction, Chowder and Marching Society, having taken just recognition of the accomplishment of Ray Bradbury both in writing ability, and in ability to get material published in "slick" magazines as well as in "pulp", does now present him with the first INVISIBLE LITTLE MAN award.

(continued on page 32)



RAY BRADBURY

by Gerry Cook

ANY RESEMBLANCE TO HAC RAY BOUCHEROREATION PURELY COINCIDENTAL

TORTUOUS



THE "INVISIBLE LITTLE MAN" AWARD DINNER. . . (cont.)

RAY BRADBURY'S SPEECH OF ACCEPTANCE

Thank you very much. This is really beautiful. God bless you all. I appreciate this so much.

About four years ago I went to a theater on my return from a beach in Los Angeles (that terrible town you hear about), wearing a dirty T-shirt, a soiled pair of denim pants, and a pair of old shoes, needing a haircut and shave, when I ran across Mr. Forrest Ackerman. At this meeting tonight, God bless you, you are seeing Bradbury for the first time in the flesh and it reminds me of the circumstance of Mr. Ackerman rushing up to me at this theater and saying, "Ray, my gosh, how nice to see you. I've got a fan of yours here who has been reading your material for years, and he's so excited to meet you." I stood there in these dirty clothes while Ackerman rushed off and back with this science fiction fan who came up looking wildly about, and said, "Mr. Bradbury, where is he?" Ackerman said, "Here he is," and the fan looked at me and said, "Oh!"

I am afraid I'm in the same position tonight. I wish I hadn't had so many drinks because I'd have been in a better position to address you. I had originally brought along a new short story to read to you, but I realize now that I couldn't possibly do that. I had thought there was going to be a meeting at the library, where we wouldn't have been so full of food and happy liquids. This is certainly not the time nor place for reading a story. Under the circumstances I think the best thing to do would be to answer questions from the general audience about THE MARTIAN CHRONICLES. I think that probably we are all interested in that more than anything else at this time. So perhaps we could get more to the point if I could have some

volunteers here and there to ask me questions about the book. That would get me going much easier than any other way.

McComas: "Mr. Bradbury, may I ask a question?"

Certainly.

McComas: "Is there any doubt in your mind or the mind of any reasonable human being that THE MARTIAN CHRONICLES won't sell at least fifteen thousand copies in the first year of publication?"

There is in my mind. I'm very pessimistic.

McComas: "Well, I'm not."

Thank you very much. Now if there are any questions you would like to ask about the book, I would be glad to answer them. Let's keep this short and sweet, because I think that a writer getting up and addressing any group, especially at a dinner of this sort, should keep it to about ten minutes so that we can all sort of relax and have a good time. Are there any questions?

"About 'Usher II'. It seems to be a little out of place there."

This is a familiar question. When I sent the script in to Doubleday they wrote back to me and said, "Do you think this is quite appropriate at this point in the book?" Well, I had originally planned several other stories for the book, and because of length they had been cut out. I had originally planned a story about a Martian who fell in love with an American woman, who was in reality a chippy. (I should say an Unfortunate, Mr. McComas claims). I wanted another six months to think the story over, and in the meantime the book had to come out.

so the story 'Usher II' was included. I realize now that perhaps it is a little different than some of the stories in the book, but nevertheless it is one of my favorite stories and, dammit, it's in the book.

"A thing that a lot of people want to know and a question that I have had to answer often is: How much of the book will they already have read? I mean how much is already available material and how much is new?"

As far as percentages go, I couldn't say. Of course, it depends on whether you have seen the new issue of 'Other Worlds' which has my story 'Way in the Middle of the Air' in it. If you haven't seen that, then there are three or four stories in THE MARTIAN CHRONICLES which you probably haven't read. Several have not been sold to anyone. I purposely kept them off the market so that when the book arrived in the book stores there would be some additional factors involved to cause people to wish to buy the book.

Boucher: "And I think you should also add that the stories that they do know have been rewritten into the framework."

Yes, all of the stories have been rewritten in one way or another. For instance, the story called 'The Silent Towns' which appeared in 'Charm' magazine----I don't imagine most of you have read that; I take great pride in the fact that I have been able to sell these very off-trail stories to magazines for women, like 'Mademoiselle', 'Charm', 'Flair', and what have you, it is really a triumph to get by these editors with off-trail ideas----has been completely rewritten and cut by a thousand words and included in the book. And of course, if you haven't seen 'There Will Come Soft Rains' which appeared in 'Colliers' about three weeks ago, then there are four or five or even six stories in

the book that you are not familiar with.

McComas: "May I make a sales talk on the book?"

Yes, you certainly may. He wants to make a sales talk on the book.

McComas: "I'm terribly embarrassed and I'm going to sit down so I don't overshadow Mr. Bradbury, because if I stand on my chair, I'm taller than he. (aside from Boucher: 'He still overshadows you.') But seriously, Mr. Boucher is quite right. In my opinion, this book overshadows anything that has been published in any field in the past six months. You will say, as I said as a nasty griping editor, that you have read all of these stories. I will only answer that by saying that you have not read them in the framework in which Ray has presented them. And I will say of that framework just this: that you read the book, and you will read a thing which you will put down and say, 'I have read history interpreted by a poet.' In other words, you will read a very beautiful, a very convincing, history of what may happen in the next thousand years. It doesn't matter if you have read all of the stories, or one, they're all differently arranged, differently organized, there are connective pieces that you have not seen, and it's a very beautiful job of reading. I'm sorry, Ray, I am just trying to do a sales job for you. Now go ahead."

Thank you.

McComas: "I mean it, quite sincerely."

Maybe I should tell you a little about the history of the book. I know that when I was here ten months ago, in July, I had an opportunity to talk about the book a little bit at that time. I (continued on the next page)

believe I pointed out at that time that I had been reading a good number of stories in 1944 by John Steinbeck, Ernest Hemingway, Jessamine West, Catherine Ann Porter; you can go right on down the list. I've spent a good deal of time reading stories by these people, and after reading them I conceived in my mind the idea of doing a book about the people on Mars ----in my article for the 'Rhodomagnetic Digest' I point this out----and I said about it at that time to write a series of stories about the human problems of settling in on the planet Mars. I did these stories over a period of years, separately; some of them were connected up, others were wild and free. When I went to New York last year, Doubleday was very interested in publishing a book of my material, and at that time they said,

THE "INVISIBLE LITTLE MAN"

"Have you got anything at all that we could use?" I started thinking back in my mind and I suddenly realized that, my God, over a period of years I had a book, THE MARTIAN CHRONICLES that had slowly shaped itself up, and that now was the time to integrate all the material and put it together and have a book for Doubleday, which it took me four months to complete. It took about six years of work on all the various stories and I sincerely hope that it was worthwhile.

"I was kind of disappointed to see that you didn't have the dust jacket on the book that you had discussed with a few of us the last time you were up here."

The dust jacket of the book I am personally disappointed with, simply because it is a perfect camouflage. You hold it in your hand and it is quite nice, but you walk into a bookstore and say, "Where are THE MARTIAN CHRONICLES?" and they say "On

the front table, "and you walk up front and spend half an hour looking for it and never find it. I've done this in two or three bookstores.

Boucher: "It's a jacket for a different type of book. It's a jacket for a strictly gimmick science fiction novel."

"Who was that man on the back of the dust jacket?"

The picture on the back of the jacket was taken about fourteen weeks ago, and without the glasses, I'm quite pretty, I'll have you know.

"What sort of a jacket would you like?"

After DARK CARNIVAL came out with Arkham House, I said, "For God's sake, let's have a bright orange or red jacket with huge yellow letters

AWARD DINNER

so that the first thing that people see when they walk into a bookstore is the book. I even designed a jacket and sent it back east to Doubleday but it did no good. They have sort of promised me that if the book goes into a second edition, maybe, just maybe, they might do a new cover for the book.

"Do you have any longer novels contemplated?"

Yes. I was in New York about two weeks ago talking with Doubleday, and was supposed to turn in a novel at that time. I was working on it for the past year, Doubleday thought. Unfortunately, I didn't care much for the idea that I had given them last year, on which they had given me an advance. I didn't turn in the novel, instead I told them, "Look, why don't you do another book of my short sto-

ries, the unconnected ones, next January?"

So next January they are going to do a book of my short stories, and then about a year and a half from now I think they'll do a novel. I don't know what the novel will be about, because I have about four books that I have been working on for the last six or seven years. Two of them are fantasies, one is science fiction, and the other is a straight realistic novel along the line of some of my minor Weird Tales in my DARK CARNIVAL, about my childhood in my hometown in Illinois. It depends on which book I finish first as to what book Doubleday will publish next. But I tell them not to worry; it's not important that we get a book out quickly, but it is very important that it be a good book. The book of short stories will come out first, in January, I believe.

"Are you going to write any more Martian stories? I mean are you through with Mars now, or are you going to continue to investigate it?"

I'm a little discouraged with the response. Of course, the editors of 'Thrilling Wonder Stories' have told me not to pay any attention to the fans who write in saying, "For God's sake, no more Martians!" But nevertheless, I'm a little bit tired of it myself. So, after I finished the stories in DARK CARNIVAL, I haven't gone back, and I haven't written any weird tales in the last two years. I've exhausted myself in the weird market, and I've exhausted myself in the Martian market, but I hope to go on to Venus and Neptune and a few other planets (aside from Boucher: "Until you exhaust everybody else."). I think it's invaluable for a writer to keep himself as intact and original as possible; to pass from one phase to another; to do what he feels he must do for a year, or two years, or three years, in a certain field and then pass

on into a new phase. For four or five years I did all these weird tales for 'Weird Tales' magazine and then when I was finished with this phase I went on and did a series of science fiction stories about Mars. Now I hope to do a lot of other more sociological stories in the next few years, and at the same time finish this realistic novel and do a psychological fantasy or two. I always want to keep myself free of the burden of perpetuating myself in one single field. I think it's bad for a writer to do that.

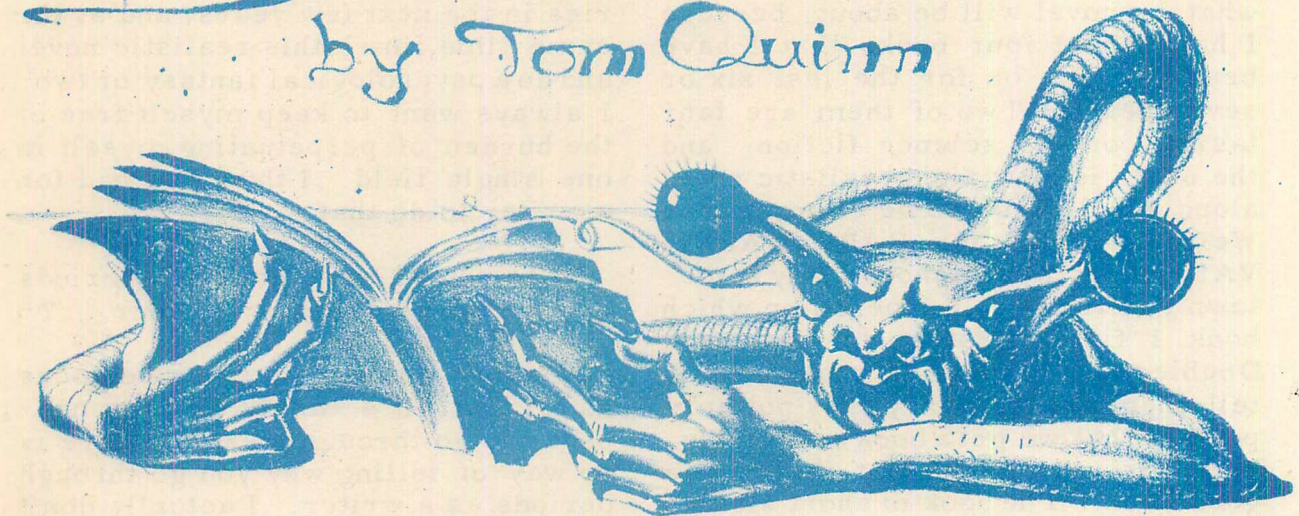
"Are you going to go in for periods
---your blue period---your...?"

I wouldn't want to sound as pompous as all that. It's simply that you necessarily go through these. There is no way of telling why you go through periods as a writer. I actually don't know why. It's simply that you feel a certain need to write. I've done four stories about censorship in the future. In fact I took a short novel to Doubleday called THE FIREMEN, which deals with the problem of censorship in the future. I've done three short stories on the same subject, 'The Pillar of Fire', 'The Exiles' and 'Usher II', but comprehensively I engulfed the entire subject in this short novel of 25,000 words, in which the firemen of the future come to your house to start a fire, instead of to put one out. I had a lot of fun with the idea, and right now my agent is trying it with 'Cosmopolitan' and other markets. God knows where it will end up. There's been a great deal of interest, but the main problem at present has been the length. Most of the quality magazines want a longer story.

I have seen several letters from fans saying, "Why do you continue to write these Martian stories?" It's simply because they challenged me. For instance, I sat down and wrote four stories in a period of about six months (continued on page 44)

Book Reviews

by Tom Quirm



DIANETICS (The Modern Science of Mental Health)

by L. Ron Hubbard

Hermitage House \$4.00

DIANETICS has been received. There has been much, too much, discussion of the book. In my opinion all such discussion at this time is pointless. A work of this type can not be reviewed in the normal fashion. Either the therapy works, or it doesn't. I have read the book, not once but twice. To my mind, after you wade through the introduction and the high sounding philosophy at the beginning, the ideas Hubbard presents seem to hold together pretty well.

IF the basic premises of DIANETICS hold up, I feel confident that the rest will logically follow. There is only one way to find out, and that is by personal experiment!

As soon as this issue of the Rhodomagnetic Digest is put to bed, I shall

perform my own experiments with DIANETICS. We will report this fully, be it pro or con, in some future issue. Watch for "Confessions of An Aberree, or 'How I Became a Clear' " but until then let's have no more of this senseless denouncement! TBQ

FLIGHT INTO SPACE

comp. by Donald Wollheim

Frederick Fell \$2.75

The best thing about this anthology is the idea. Donald Wollheim has gleaned the stories from the lower half of the s-f magazine list with sad results. Only one story, "Red Storm On Jupiter" by Frank Belknap Long, is from Astounding (1936) and even that story is nothing to scream about.

The best stories of this distinctly poor lot are "Peril Of the Blue World" by Robert Abernathy, and "Parasite Planet" by Stanley Weinbaum. My first thought upon picking up the book was that Fell had made a mistake

and put the cover from FLIGHT INTO SPACE onto a junior anthology, "Every Boy's Book of Science Fiction", that Wollheim is also editing.

I repeat, the idea is good. Like "Men Against the Stars", this tells a story. There is included a short about all the planets in the solar system, plus one about the Sun, Luna, and one on the Asteroids. But, My God, Mr. Wollheim, there are so many other really GOOD stories. TBQ

THE INCOMPLETE ENCHANTER
by Fletcher Pratt & L. Sprague de Camp Prime Press \$2.50

The copyright notice in the book gives credit to three issues of "Unknown". It, however, includes only two of the Harold Shea stories, "The Roaring Trumpet" (May 1940) and "The Mathematics of Magic" (August 1940). In spite of the very pleasant latter tale, I admit my reaction was that "The Castle of Iron" must have been the one I remembered as having been so good when it first appeared. (Forthcoming from Gnome Press.)

THE INCOMPLETE ENCHANTER is a must for anyone who does not have the above mentioned numbers of "Unknown", and who desires a representative sampling of the best of modern fantasy. It is a nice rewrite and is fully in accord with the traditional de Camp & Pratt writings. DBM

THE RAT RACE
by Jay Franklin FPCI \$3.00

The title is aptly put, this is without a doubt one of the biggest rat races I have ever come across. It's not science fiction, it's sexy fiction.

A mixed-identity type story, THE RAT RACE is done somewhat along the lines of "The Grass is Always Greener", but with much less technique.

After an explosion (called "atomic")

destroys the ship on which he is stationed, Frank Jacklin, (no originality either!) wakes up to find himself in the body of one of his boyhood acquaintances, Winnie Thompson. Winnie, it seems, was quite a boy with the ladies, and spends about 350 of the 371 pages in amorous relations of one sort or another with any one of a dozen of them. First serialized in Colliers in 1947. TBQ

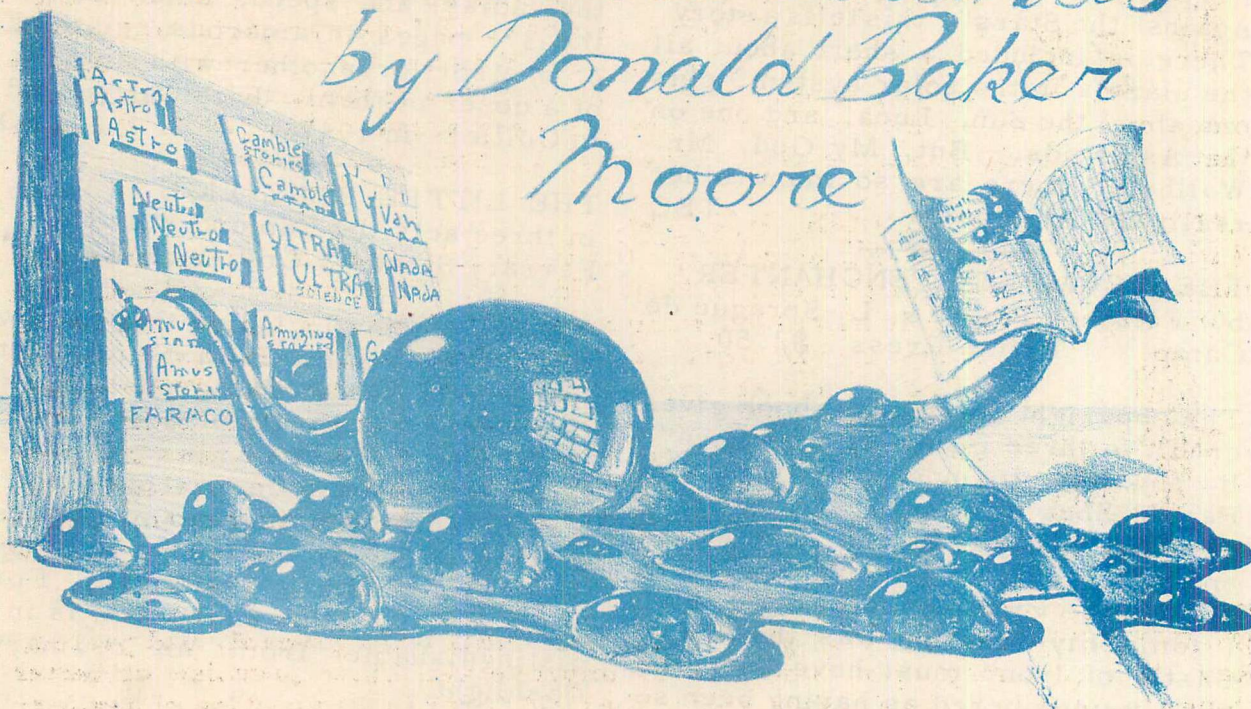
THE LITTLE BLUE LIGHT (A play in three acts) by Edmund Wilson Farrar, Straus & Co., Inc. \$2.75

The reason for including this review in the Digest is to serve a warning that in spite of some of the publisher's fancy advertising, the play is not dyed in the wool fantasy. This is in spite of the presence in the cast of characters of an author of fantasy stories and the use by Mr. Wilson of a weapon which kills with a blue light. For stage purposes this instrument is indistinguishable from an ordinary flashlight.

Like T. S. Eliot, Mr. Wilson holds out hope for a few who can grasp salvation if they wish. However this is so wound up in symbolism that it is lost to the reviewer. The protagonist in the fight against regimentation is a mysterious gardener who changes nationality with each entrance. In the final scene he exposes himself to the audience as the Wandering Jew who can only report a failure with this particular family but may turn up at your side any time to carry on his message. What his message is, is never quite clear since he is mostly concerned with the flowers prior to his denouement.

Comparison to THE COCKTAIL PARTY may not be justified but it is impossible to resist and Mr. Wilson comes out on the short side. Mr. Wilson approaches closer to the label "fantasy" however, if only by giving his author the fantastic name "Gansvoort von Gandersheim. CC

On the Newsstands by Donald Baker Moore



AMAZING STORIES, July, 25¢

The most interesting news about this magazine is that they are going slick in the near future. I do not have the details of size, price, cover and style. I understand that they will pay up to five cents a word for material. This is something phenomenal since until now the top rate has been about three or three and one half cents a word. I very much fear that taste may be more important than money and in this case we do not have much to look forward to. I grant that Mr. Browne did junk a great deal of backlog Shaver, but he has demonstrated a tendency toward some of the old epic types which have been so deplorable. In any case we will await the innovation hopefully.

THRILLING WONDER STORIES, August, 25¢

Mr. Merwin has finally decided to accept the flying saucer reports. He believes that they are secret Air Force experimental craft. I fear he shows a deal more confidence in their abilities than I. The most interesting thing here is Willy Ley's article on the "Round the World Bomber" conceived by the Germans during the war. Wallace West writes a version of "Lest Darkness Fall" which labels "The Weariest River". The competition was too stiff! Jack Vance's "New Bodies for Old" contains some interesting ideas, but the most promising part of the story is the very name "Chateau d'If". Arthur C. Clarke's "A Walk in the Dark" sounds much like the sort of thing one is apt to find dug up from an author's very early writing, not par.

FUTURE AND SCIENCE FICTION, July-August, 15¢

I presume this is not the place to argue with the editor, Robert W. Lowndes, who does not like Poe's "Facts in the Case of Mr. Valdemar" and who does not see that Thurber's "Interview with a Lemming" is science fiction. For this number he has a pair of interesting stories by very popular authors. Judith Merrill's "Barrier of Dread" and Lester del Rey's "Shadows of Empire" strike me as the sort of thing that an author likes very much to write and is usually unable to sell. The del Rey is the better. It sets the mood of a decaying interplanetary empire very nicely. Neither is the hack that Smith's and Leinster's are. Fifteen cents complete with tri-color cover.

F SF

FANTASTIC ADVENTURES, July, 25¢

With the exception of the lead story, the issue is filled with stereotype pulp fantasy. The story of the end of the world, etc. The editor rounds out with a warning that there is a final judgment after all! There is a poor attempt to carry on the work of Damon Runyon in a fantastic story. Almost worth the price of the issue (for the ESQUIRE reader) is the novel by Fritz Leiber entitled "You're All Alone". The story is comparatively well written and while it does not present any flashing ingenuity, it does have a few passages designed to intrigue certain readers. (Note to browsers: Leiber postpones the fun until page 67.)

fA

CC

OTHER WORLDS, July, 35¢

Without being uniformly good, in fact, with many unforgiveably bad pieces, Ray Palmer's magazine continues to improve and show promise of better things to come. It has a unique spot in the field today in its position of reader-publisher relationship. The most controversial story is Ray Bradbury's "Way in the Middle of the Sky". This story had an unusually impressive rejection record. It was "too hot to handle", that is until it came to Palmer. The really nice thing in this issue is "Wisher Takes All" by William F. Temple. This is a perfectly beautiful five hundred word fairy tale. It is very seldom that one finds a short short that has any value other than novelty, but this one selection is that rare fine bit one expects to find in the best magazines occasionally. Aside from these two, I regret that Palmer has turned the issue over completely to the Amazing public. Colussus drags on. Irwin's Martin Brand story is OW's answer to Captain Future.

OW

ASTOUNDING, June, 25¢

All the stories are Dianetically sound! Katherine MacLean's "Incommunicado" was probably written with the cooperation of Mr. Campbell. Many of the "Golden Age" tales were done in this way, but this one did not turn out. Asimov's "Evitable Conflict" would have been a fine story if it had been chopped ruthlessly to carry the idea without the embroidery. Cartmill's "Punching Pillows" is supposed to have a moral, but such fables do not belong in Astounding. Potentially the best story, is "The Maze" by Frank M. Robinson. Unhappily, the author is not able to warn the reader to be patient, that the tie-in is contained in the last lines. I enjoy reading Mr. Ackerman's discussions of movies as in the current number of Other Worlds, but I do not care for his reviewing books for Astounding.

A

Rd

LETTERS

To the Editor, etc. (fix this up in whatevermanner you wish)

Dear Sir:

As a devout and enthusiastic reader of the Rhodomagnetic Digest, I have watched with approval your efforts to make this magazine different from, and better than, the general run of science fiction fan publications. These efforts have been, I believe, phenomenally successful. However, I feel that I must express the disappointment and indignation that I felt upon reading the review of Dr. Velikovsky's "Worlds in Collision" which you published in your sixth issue. I do not have time, and you undoubtedly do not have the space, to allow me to dissect the review in detail. I should like, however to express my opinion of the more salient features of the article.

Mr. Fabun indicates that he thinks the book worthwhile. It is worthwhile because it has impact. And, it has impact because it makes people mad. He then goes on to present generous examples of the book's effect upon various and sundry readers, and to show how the book has done these readers some good.

A Cal professor of oriental languages finds that the translations are wrong. Mr. Fabun then makes the point that at least the man did check them. Yes, he checked them, using a lot of valuable time and energy, and found that Dr. Velikovsky didn't know what he was talking about. I fail to see how this enhances the value of the book.

A University of Chicago student, studying the age of the universe, writes a virulent review for SRL, attacking the book as a fraud. Mr. Fabun bets that the student was upset enough to go all over his research notes again. Well I'll bet that if reading "Worlds in Collision" caused the student to go over his research notes, he'll never get that degree that he's working for.

Four astronomers are asked if a comet could turn into a planet, and if it is true that Venus has been in the solar system only a few thousand years. Two of them burst into invective, and two of them laugh. Personally, my sympathies are with the first two -- they probably had something important on their minds -- although I can't help but admire the others for their indestructible sense of humour. Impact, says Mr. Fabun, they will go over their star charts again. They will like hell! They're much more likely to sit down and have a stiff drink, and then send sizable contributions to Technocracy, Inc. or the Society for Euthanasia.

A Cal Tech graduate has read the book, taken books out from the Mechanics' Library, and is studying at home, nights. I will admit that in this case the man will probably be the better for a little review of physics. However, it might have been more convenient for him to just look up the physics text he used as a sophomore at C.I.T., it will suffice.

There are probably more cases like the one above, where readers of "Worlds

in Collision" are prompted to review some of their college or high school work. This is nice, but it is not too important and can be accomplished in other ways. Nor is it important that men of learning have spent quite a bit of time refuting Dr. Velikovsky's preposterous theories. What is important is the effect of the book, with its nationwide ballyhoo, on the reading public as a whole.

Mr. Fabun contends that it makes people think. Does it? The American public has long demonstrated a strong tendency to accept crackpot theories on health, politics, and science in place of painstakingly compiled facts. There are many of these theories appearing every year, but fortunately, most of them enjoy a very limited audience, because most of the reputable publishers won't touch them. "Worlds in Collision" is different. It has been irresponsibly publicized and presented to the public as a learned work, worthy of serious attention. Now all the mentally lazy people who might have had a little curiosity about cosmology, ancient history, and the conflict between the bible and science, can sit back complacently, listen to their soap operas and watch the televised wrestling matches, and feel that it has all been very scientifically explained. And many of them, no doubt, will say the same thing that Mr. Fabun did in closing his review. Why, if Dr. Velikovsky is wrong, doesn't someone get some facts to prove it. This statement I treasure as being the most asinine that I have ever read. I offer to Mr. Fabun, and to anyone else who is interested, the free use of my registration card at U.C., which will give them access to the University library. The facts are there - just ask the girl at the desk where to find the books on physical science.

Sincerely,
W.W. Wagner

Editor, Rhodomagnetic Digest,
2524 Telegraph Avenue,
Berkeley, California.

Dear Editor:

In our review of Hubbard's Astounding article on Dianetics we criticized the presentation of "demonstrable" and "proven" facts (referring to long years of arduous research) with no inkling as to where, when, or how such research took place or such "facts" were "demonstrated" or "proven", and wondered how research with such phenomenal results could have missed the headlines - or at least some publicity. We also questioned the claim that "a few hours study" of his book would prepare one to delve into the innermost recesses of the human mind (although editorial alterations obscured this criticism).

We promised, however, that we would read the book, and if it seemed more logical than the article, we would be happy to pass the good word along, and that is the reason for this letter. We have read the book.

Well, that's that. But we think we might now consider Dianetics obsolete

(continued on the next page)

LETTERS.....(continued)

in any case in view of the fact that we are considering publication of a book on the new Science of Mental Progression, "Paralogetics", which we have developed during thirty years of meditation, research, and study. "Complete recall" would be fine, but have you ever considered the even more tremendous potentialities for the human race if one could pass on through one's genes to one's progeny all of the accumulated knowledge one has acquired, so that each generation could start where the last one left off? Well, all that one has to do - but we needn't go into the technical details here - just buy a copy of our book.

Oh, Dianetics? Yes, as a matter of fact we feel very privileged to be able to pass on to you (with his permission) Ray Bradbury's comments on Dianetics, if you can spare the space. RAY BRADBURY ON DIANETICS: "THRRUP!"

Sincerely,
Dorothy Eaton

Dear Mr. Moore:

I'd like to make some reply to Dorothy Eaton's "review" of Ron Hubbard's article.

First, to a large extent, there is question-begging in the approach shown in the review. The "We suspect it is too wonderful" is, of course, question-begging, and sets the tone of the entire approach. I merely want that factor recognized.

Getting to the meat of her objections: "It (would be) desirable to know where the '15 arduous years of research and study'" took place. The answer on that isn't one to satisfy a student of an accredited university, where knowledge comes properly packaged and gathered in crisp-printed books. The fifteen years of study were spent sweating in Phillipine jungles, and in China. In Hindu temples, and in Haitian Voodoo temples. In studying records of the Hudson's Bay Company factors, concerning Medicine Men's practices, and in studying modern psychiatry. In studying the records of the Aesculapian temples, and how a Borneo shaman treats a psychotic. It wasn't at all the approved, neat, clinical research that Freud did, studying the neurotics and hysterics who came to the clinic in Vienna in the 1890's. On the other hand, Hubbard, not drawing all his data from one culture, at one period, didn't deduce that all human ills stemmed from the item that happened to be a local, contemporary cultural aberration --- sex.

His research with the medicine men and Hindu priests was based on a somewhat overlooked point. The witch-doctor is no figure of fun and superstition; he's a sincere human being, doing his damndest with the tools he knows and has available to help his fellow men. He's an honest healer, as sincere and as hard-working as an American GP getting up at 4 AM on a frosty morning because somebody has picked that inconvenient hour to have a bad attack of asthma. And his tools --- his methods --- are actually just about as good as the GP's in many types of cases. The GP can't cure asthma; he can relieve an attack sometimes, but so can the witch-doctor. It was the witch-doctors

who discovered quinine, digitalis, curare, arsenic, strychnine, and a lot of other medicinals.

Witch doctors, in other words, are men sincerely interested in helping their own people. They've studied the problems of the people in their culture. Now if you had time enough to live the 30 years in a culture, you'd get to know its ways --- and its errors. If you haven't, the thing to do is to ask someone who has, and has specifically studied the psychic problems of his people --- the local witch-doctor, who combined priest, doctor and Mr. Anthony in one. And he wouldn't be respected if he weren't a keen-minded, intelligent man of his people.

It was Ruth Benedict, anthropologist, who really broke down Freudian theories --- because she reported on cultural patterns other than Vienna --- 1890.

Hubbard followed the lead, then went further out, studied more, and from a different viewpoint.

No, sorry Mrs. Eaton, he didn't study in an adequate library, nor any proper university. But he studied his subject --- the important part, the part that doesn't fit in books. Living minds.

And Mrs. Eaton asked "where the 'over 200 patients' were secured". Largely in and around Los Angeles, and certain other U.S. cities. And because dianetics is very simple, and because it extracts and uses the meat from a hundred observations elsewhere, it's very naturally mistaken for something else. Not until the complete system of therapy was crystallized did Hubbard publish anything. You see, dianetics is a science; it works on basic, automatic principles --- the basic mechanism of the mind. It's mechanical in its operation, and the patient can go over incidents simply following instructions, without knowledge or understanding of why he is being told to do so. The really interesting thing is that many of the Los Angeles area science-fiction fans were present, and watched Hubbard using dianetic therapy, unknowing. They were present and watching while incurable conditions were being broken. But dianetics is so simple, so unspectacular, that unless one knew what it was, he would not realize the tremendously powerful tool at work.

Professional psychiatrists have been present while Ron was working on a case --- and not known that anything new or different was being done. A vague reference to "development of some of Freud's early work" was enough to shunt off their interest.

Where did he get his cases?

No, no clinic. Clinics cost money --- and Hubbard was paying his own way. Maybe he hasn't been doing the best stories he might have --- he was working with his left hand, while the right was busy curing insanities and breaking psychosomatics. But every Social Service has a sad parade of neurotics that they can't get psychiatrists to handle. They're only too happy to have someone volunteer to help in their social service work..

It's a bit less comfortable, working that way, than in a clinic. Some of the

(continued on page 48)

CONTEMPORARY TENDENCIES.....(continued from page 27)

- ii. How does Heinlein solve the problem posed in the above-mentioned story? Would his reasoning necessarily apply to a culture of the type described by Don A. Stuart in "Forgetfulness"? Why?
4. "It would seem rather paradoxical that the most gifted writer of the philosophical period was able to sell but one story to the leading magazine of that time. This was chiefly due to his negative orientation with respect to technological advances which render his stories unacceptable to a magazine whose audience was composed largely of scientists and technicians."
- i. What author is referred to and toward what particular branch or branches of technology was he "negatively orientated"? Explain what is meant by this term, giving at least three examples from the works of this writer.
- ii. According to Everett F. Bleiler, what are the three principle approaches to the modern science fiction story? Which one of these is typified by this author?

Rd

THE "INVISIBLE LITTLE MAN" AWARD DINNER (cont. from page 35)

using the same theme, purposely, to see what I could milk out of the theme, to see how many variations I could do on it. The first story was 'Ylla', the first story in the book; the story of two American gentlemen coming to Mars, but it was told indirectly from the viewpoint of a Martian woman. The second story was 'The Earth Men', told directly from the viewpoint of the earthmen themselves, coming to Mars and being put in an insane asylum. The third story was 'Mars is Heaven', called 'The Third Expedition' in the book and tells what happened to them when they came to Mars. There was another story, 'The City' which appeared in 'Thrilling Wonder Stories' this month, and also a story 'Spring Night' which appeared in August Derleth's magazine, 'The Arkham Sampler', and a fifth or sixth story, 'The One Who Waits', which also appeared in August Derleth's magazine. But these six stories all started from the same jumping board.

It was a challenge to me to take these

people and put them in this situation and see what I could do that was different. It is a challenge to any writer to take old and trite forms and reconvert them and make something new and original with them. So that is why the Martian series has gone on as long as it has, and why there have seemingly been repetitions of themes ---- simply because I felt I hadn't done justice to a certain theme. There are certain resemblances in 'Pillar of Fire' and 'Usher II'. There are certain carry-overs in the Firemen story and 'The Exiles'. But nevertheless each story was an individual story and an attempt to plumb the depths of a certain theme, and until I had exhausted that theme I did not wish to quit going at it.

"When and how do you decide that one of your stories is finished? Like 'Wind'; I got a hold of the 'Weird Tales' edition and it seemed completely different from the DARK CARNIVAL one. It was the same (concluded on next page)

idea, but completely rewritten. When the radio program came on it was different from either."

Well, frankly, I guess I'm never satisfied, because, for instance, a story I sold to Mick and Tony here for the 'Magazine of Fantasy and Science Fiction' has about three versions available, the very latest will be in their magazine. I suppose if I had the chance today, I would even do rewrites on that. It's just that as every year passes, you become more aware of certain fallacies or imperfections in your work, and want to go back over, if you have any sense at all, and change them. I was very pleased at the opportunity to change 'The Wind', which appeared in 'Weird Tales' back in 1942 or 43, when I put it in the book. I think every writer should have this awareness of his own fallacies. Too many books have been published in the last few years in which the writer has not taken the time to rewrite his material and has just put it into book form and left it as it was. It's a very bad thing to do. I haven't any special time when I know a story is finished. I do have a time when I think it's as good as I can do at that period, but then, three years later, I feel rather sorry, but it's too late then.

"May I ask a question along this line? Probably the answer is quite simple, but I personally am quite curious about it. In the story, 'There Will Come Soft Rains', how, and who changes twelve strips of bacon to eight strips of bacon and four glasses of milk to six or eight glasses of milk?"

I did some of those changes myself, for 'artistic terseness', shall we say. That story was rejected by everyone in the United States. The editor of 'Colliers' was in Los Angeles in January and I said I had this story and "would you like to read it? It's been rejected by everyone." He sent it back and said, "This is a nice story but the frame of reference is all wrong. Your average reader picking it up in 'Colliers' won't know what in heck you are talking about." I added about a hundred words, which do not appear in the book, to the start of the story, and on the strength of those one hundred words the story sold. In the meantime I had cut out five or six hundred words from the latter part of the story and then when the story appeared they cut out two or three hundred more, so the story which appeared in 'Colliers' is quite different from the one which came out in THE MARTIAN CHRONICLES, which I prefer, for it has more of a sensual appeal and more of the detail which I lovingly like to linger over.

"Which of your science fiction stories is your favorite?"

One of my great favorites is 'Usher II', simply because in that story I kill off a lot of bastard sociologists and psychologists for continually giving us flat statements on what we are and where we're going, and they don't know where in the damn hell we are going. It's a very simple motivation. Now, I think it would be a lot more fun for all of us if I just sat down and we all had another drink.

Rd

WANTED:

Persons interested in association with the Gentlemen of Vermissa Valley, with view to mutual enlightenment and enjoyment of the Canonical Adventures of the Sussex Beekeeper.

mitments in conflict with my responsibilities with respect to impartial scholarship and free pursuit of truth, I understand that the foregoing statement is a condition of said employment and a consideration of payment of said salary.'

"---The proposal sets forth that non-signers---may petition through the president (of the university) for a hearing by the Academic senate's committee on privilege and tenure, after which the Regents will 'consider the findings and recommendations of the committee and I resident before making a decision.'"

"The alumni committee's proposal also requires that the contract be signed not later than May 15, and that ---review findings and recommendations be completed by June 15."

San Francisco Chronicle,
April 22, 1950

"---Two statements, both matters of public record, demonstrate that there is no essential difference between the Alumni-recommended 'new form of contract' and the special oath originally imposed by the Board of Regents."

"The first is contained in the special Alumni committee's report containing the new contract proposal: '---the question becomes one not of whether the faculty should declare themselves individually with respect to membership in the Communist party, but rather the best method of such declaration'. The second---perhaps even more significant---is a comment made by Regent John Francis Neylan, chairman of the board's Special Committee on Communist Matters, during discussion of the Alumni proposal at the April 21 Regents' meeting: 'I believe this is an effective oath.'"

"The Academic Senate's Committee on Privilege and tenure must soon take action on the cases of the many men of principle who can no more sign the new contract than they could the special oath---"

"(A) way in which the faculty can serve the cause it has so nearly lost is to support the academic and non-academic employees who will not sign the new contract but do not qualify for senate membership---the real test will come if the Regents fire competent employees solely because their consciences will not permit them to sign the "loyalty contract". If the faculty will stand solidly behind these men and women, we can still be proud of our academic community."

From the editorial signed
by Louis Bell in the Daily
Californian, May 8, 1950

"An official estimate said only 60 of the 1119 members of the University of California's Academic Senate declined to sign the new non-communist contract form, as the deadline passed at midnight last night."

San Francisco Chronicle,
May 16, 1950

"I feel sincerely that if we rescind this oath, flags will fly from the Kremlin."

Regent Lawrence M. Giannini opposing Alumni proposals of the oath, April 21, 1950

From Giannini's Statement
of Attempted Resignation
From The Board Of Regents.

"(The plan) is a masterpiece of compromise---I hope it will be effective but I doubt it---If it is not, I'll be glad to organize 20th century vigilantes to uncover Communism---"

Daily Californian, May 1, 1950

A most dangerous trend in the current epidemic is the direct violation of basic constitutional freedoms. The following demonstrates this tendency.

APPENDIX

THE RETROACTIVE TREND IN CURRENT LOYALTY OATHS

Compulsory Oath Put Into Effect Last Fall At University Of Texas For Both Students and Faculty:

"I swear (or affirm) that I am not and have not---been a member of or affiliated with any society or group of persons which teaches or advocates that the government of the United States or of any state or of any political subdivision thereof should be overthrown by force, violence, or any other unlawful means---"

Daily Californian, March 16, 1950

California Medical Association Oaths Voted At San Diego, May 3, 1950:

"Officers and employees of the CMA are required to subscribe to an oath or affirmation which reads:

"I do not belong and have not belonged to any organization advocating the overthrow or change of the form of Government of the U.S.A. by violent or unlawful means, nor do I believe in changing the form of government by violent or unlawful means."

"This was passed by the CMA's house of delegates by an overwhelming vote. No objections were expressed."

"The delegates then voted to require an oath of each delegate, stating that 'he is not and has not been at any time a member of any organization listed, published, or held to be subversive by the Department of Justice of the United States of America'."

San Francisco Chronicle
May 4, 1950

THE BEST OF. . . (cont. from p.12)

Allan Poe. What of the master's work to choose? I say this personification of the evil that comes from one's self, although I hasten to add that I think this is the greatest of many greats!

14.) THE MOST MADDENING STORY IN THE WORLD, by Ralph Straus. And it is, of course. Really, such things shouldn't be written.

15.) IT, by Theodore Sturgeon. The moral of this story, possibly Ted's greatest in any category, underlines the worst possible horror--there should be no life without a soul.

Rd

SCIENCE IN . . . (cont. from page 23)

lishers and movie producers are taking an interest, but this can do harm as well as good. Several of the smaller publishing houses have been flooding the market with some of the worst material I have read, evidently in hopes of quick profits while the public is in the mood. One good science fiction movie, Heinlein's "Destination Moon", has been made, and another is in preparation. To cash in on the publicity for "Destination Moon", a cheap spaceship movie called "Rocketship X-M" and subtitled "Expedition Moon" has recently been released. This is the sort of thing we have to face.

If we can remove the bad gadgets and science from science fiction, we can attract a larger and better informed public. Furthermore, the writers in the field will be forced to put more thought into their work and to turn out better stories. These are the things that are needed if science fiction is to come into its own---more accurate science and better fiction.

LETTERS. . . . (continued from page 43)

neurotics turn out to be paranoids who are more properly classified as psychotics. And a 6' 6" man weighing 280 pounds --- a logger, until he got too violent even for that hard-shelled crew --- isn't the most convenient sort of experimental patient.

But it can be done, if you're determined to see the job through somehow.

And Mrs. Eaton might be interested in the letters I've received since the book came out. Telephone calls, too. Typical of the non-professional callers: "I can't get my wife to go into reverie. What do I do?"

"My wife's birth engram seems to be about 12 hours long. Do we just go over and over this --- all the time?"

"I'm back to about 2 months after conception, and my sonic recall has turned on."

"My husband won't move on his time track, and I can't figure out what's the matter. Can you help me?"

From the professional audience, I've been getting this sort of request:

"What is Mr. Hubbard's authority for these statements?"

"Where can I get some experimental observation data? Hubbard didn't include any."

"Is there a 'clear' in the Chicago area? I'd like to run some psychometric tests on one."

The two widely divergent attitudes shown fascinates me. Most of the readers, the general public, have a very different approach. The professional, on the other hand, finds he must sit back and consider the written word judiciously, determine whether Hubbard has authority and logic in his statements.

Will some kind soul explain to a bewildered physical scientist why those judicious professionals don't get in and pitch? If a physicist reads explicit directions on how to take gold leaf from a picture frame, a household ruler, a high-school protractor, a stop-watch and a piece of lead pipe and measure the diameter of an atom to 1% accuracy --- why, hell, he'll have a picture frame, a stop-watch and the rest of the paraphernalia down in the basement trying it out in half an hour. He doesn't wait six months to see if anybody else confirms this statement; he doesn't demand to see the original experimental work-sheets. He doesn't even inquire as to the authority of the writer. If that's all it takes to find out for himself --- he finds out.

The public has been finding out. I know of cases, less than two weeks after the book appeared, which have already reached and erased basic-basic. I've gotten telephone calls from half the continent, from people who wanted a little help and advice in running a tough engram.

Why, then, do these very dubious professionals want to check documents ---

when all it takes to make the one ultimate, positive and absolute test is two human minds? In one hour, you can check enough of what Hubbard says to tell you far, far more than a hundred hours of studying documents.

That's why there isn't any elaborate report of case-histories in the book. Now it's true that you need experimental observation reports when the experiment requires a 4 million volt cyclotron. That's not conveniently checked at home. And if the experiment needs a catatonic schizophrenic, you ardently hope you'll never have a chance to check that at home.

But when the experiment takes only an hour and two ordinary, normal human minds — why do they want documentary proof, giving somebody else's observations? Don't they trust their own ability to observe? If it'll make 'em happy, I could write up a hundred fancy case reports, from purest imagination, and let 'em see those. I suppose, just because they were written like case reports, they would prove something that the man's own observations and experiments wouldn't! Either you rely on the integrity of the scientist in writing out his reports, or you don't rely on his integrity. Hubbard didn't give case reports; that's the old way, I know — but the old way didn't on the other hand, give exactly, minutely described techniques for producing precisely described results.

If you don't believe Hubbard's statements, prove him wrong! Use his techniques, precisely as described in the book, and see if you do or do not get the results he states. That, not a collection of case reports, means something.

Finally, Mrs. Eaton objects that Hubbard didn't even outline the technique used in dianetic therapy. This is, as she may now realize, if she has read the book, one of those things that can't be outlined. It would, perhaps, be comparable to outlining the way to make nitroglycerin; you just add nitric and sulphuric acid to glycerin. But omitting the statements of how, when, and under what conditions makes that outline a little unsatisfactory. That's how it's done — but you'd better study a textbook before trying it.

An outline of dianetic therapy, misunderstood and misapplied, is a first-class way of producing psychotics. The psychiatrists have been doing it for years, with narcosynthesis. Dentists and doctors, all unsuspecting, have been doing it with nitrous oxide operations. Dianetic therapy is one of those things that you explain in full — or shut up. If you mix it with something else — look out. Pure hydrogen peroxide is reasonably stable, but add a bit of organic matter, and it takes off. Pure dianetics is completely stable and stabilizing. But get some hypnotist, or hypno-therapist, mixing dianetics and hypnotism, and the patient takes off.

Incidentally, hypnotists and people who use hypnotherapy, almost invariably turn out to have engrams which demand the use of hypnosis! The result then tends to be that, when dianetics comes along, they insist on combining the two. There are lots of hypnotists in the Los Angeles area; keep away from 'em!

Sincerely,
John W. Campbell, Jr.

IN MY OPINION

J. LLOYD EATON

For more information on this feature, see Vol. 1, No. 2 or No. 6 of the Digest. The stories are rated as follows:

- *** Good to excellent
- ** Fair to good
- x When included in the rating, may be considered as an additional * by those who enjoy cerebral stimuli with their reading. It may also serve as a warning to those who want an evening of light reading.
- * A fantastic but not good "escape" reading; for collectors or students only. Read at your own peril!
- Not fantastics, masqueraders-religious, economic, tec. Treatises thinly disguised as fantasy with little story value, or too poorly written, even for the collector!
- () Not fantastics, possibly marginal, rated as escape reading.
- s Short story collections. Total number of stories given, with each fantastic listed and described as above.
- # Not in the Checklist.

Bell, J.J.

- (**) A Kingdom of Dreams. (Cassell; Lon.; 1911) - Plot to win a million pounds to establish a Utopia without money. Not a fantastic in the true sense, but good adventure.

Bell, Neil

- ** The Disturbing Affair of Noel Blake. (Putnams; N.Y. '32) - Ancestral memories. Slow going.
- ** The Lord of Life. (Collins; Lon.; '33) - After world's end.
- * Precious Porcelain. (Putnams; N.Y. '31) - Astral projection, dual personality. Too long-winded.
- ** Valiant Clay. (Collins; Lon.; '34) - Prophecy of war.

Bell, William Dixon

- The Moon Colony. (Goldsmith; Chicago; '37) - Juv.
- The Secret of Tibet. (Goldsmith; Chicago; '38) - Juv.

Bellamy, Edward

- s Blindman's World. (Houghton, Mifflin; Bos. & N.Y.; 1898) - Shorts (15)

* Blindman's World. - Fantasy - spirit to Mars.

- ✓ xx* Looking Backward, 2000 - 1887. (Tower; Cleveland; '45) - Utopia in the year 2000, following the social and economic revolution; written in 1887. The story plot is a very minor framework on which Mr. Bellamy very ably presents his essays on an economic Utopia.
- * Equality. (Appleton; N.Y.; 1897) - Sociology, Utopia.

- Bellamy, H.S.
 #x Built Before the Flood. (Faber&Faber; Lon.; '43) - Non-fiction. Tiahuanaco Ruins in Bolivian Andes.
- Belloc, Hilare
 #- The Haunted House. (Harper; N.Y.; '28) - Ventriloquist.
 ** The Man Who Made Gold. (Harper; N.Y.; '31) - Mildly amusing. He got into trouble.
 ** The Postmaster-General. (Lippincott; Phil; '32) - Satire and comedy on politics and big business, in the near future, but quite good reading.
- Benet, Stephen Vincent
 S Twenty-five short stories; contents of "Thirteen O'Clock" and "Tales Befor Midnight." (Sun Dial; N.Y. '43)
 (Thirteen O'Clock)
 ✓*** By the Waters of Babylon. Sci. fict. after the "End."
 *** The Blood of the Martyrs. - Horror
 ** The King of the Cats. - Fantasy
 *** A Story by Angela Poe. - Horror
 (***) The Treasure of Vasco Gomez.
 ** The Curfew Tolls. - Changed history.
 (**) The Sobbing Women
 ✓ ** The Devil and Daniel Webster
 * Daniel Webster and the Sea-Serpent.
 (Tales Before Midnight)
 ** Into Egypt. - Horror
 * Johnny Pye and the Fool Killer
 * O'Halloran's Luck. - Fantasy
 (*) Jacob and the Indians
 (*) The Die-Hard
 * Doc Mellhorn and the Pearly Gates. - Fantasy
 (*) The Story About the Ant-Eater.
 (*) The Last of the Legions. - Historical
- Bennet, Robert A.
 *** Thyra: A Romance of the Polar Pit. (Holt; N.Y.; 1901) - Lost race & science fiction.
- Bennett, Alfred Gordon
 *** The Demigods. (Jarrold; Lon.; '39) Intelligent giant ants attempt to take over. Science Fiction and a thriller. Some of the science very weak.
 #- The Forest of Fear. (Macaulay; N.Y.; '24) - Adventure
 #** Whom the Gods Destroy. (Pharos) - Quite a good "lama-magic" story.
- Bennett, Arnold
 ** *The Ghost. (Small, Maynard; Bos.; 1911) - Horror
 - The Glimse. (Appleton; N.Y.; 1909) - Souls
- Bennett, John
 #- The Doctor to the Dead. (Rinehart; N.Y.; '46) - Shorts
- Benoit, Pierre
 *** Atlantida. (Duffield; N.Y.; '20) - Lost race, some science fiction, plus sex.(cont.on next page)

IN MY OPINION (cont.)

Benson, Arthur Christopher

- * The Child of the Dawn. (Putnams; N.Y.; N.D.) - Theological fantasy.

Benson, E.F.

S The Room in the Tower and Other Stories. (Knopf; N.Y.; '29) - Shorts (16)

- *** The Room in the Tower. - Ghost; vampire?
- The Dust Cloud. - Ant's Ghost.
- ** Gavon's Eve. - Witches work.
- *** The Confession of Charles Linkworth. - Ghost.
- ** At Abdul Ali's Grave. - Egyptian magic.
- * The Shootings of Achnaleish. - Scotch folklore.
- ** How Fear Departed From the Long Galley. - Ghosts.
- *** Caterpillars. - Horror (medically poor)
- * The Cat. - Abnormal psych.
- ** The Bus Conductor. - Time vision.
- * The Man Who Went Too Far. - Pan.
- * Between The Lights. - Fulfilled vision.
- * Outside the Door. - Ghost.
- *** The Other Bed. - Ghost.
- *** The Thing in the Hall. - Elemental.
- ** The House With the Brick-Kiln. - Ghosts.

S Visible and Invisible. (Doran; N.Y.; '24) - Shorts (12)

- ** "And the Dead Spake" - Horror
- ** The Outcast. - Horror, ghost.
- *** The Horror-Horn. - Horror.
- ** Machaon. - Ghost.
- *** Negotiam Perambulans. - Horror, supernatural.
- *** At the Farmhouse. - Horror.
- *** Inscrutable Decrees. - Mediumistic horror.
- ** The Gardener. - Ghost.
- * Mr. Tilly's Seance.
- *** Mrs. Amworth. - Vampire.
- * In the Tube.
- * Roderick's Story.

S Spook Stories. (Hutchinson; Lon.; '28) - Shorts (12)

- * Reconciliation.
- *** The Face. - Horror, ghost.
- ** Spinach. - " "
- ** Bagnell Terrace. - Demon.
- ** A Tale of An Empty House. - Ghost.
- *** Naboth's Vineyard. - Ghost demon.
- ** Expiation. - Ghost.
- ** Home, Sweet Home. - Ghost.
- *** "And No Bird Sings" - Horror, demon.
- ** The Corner House.
- ** Corstophine. - Vision.
- *** The Temple. - Horror.

S More Spook Stories. (Hutchinson; Lon.; '34) - Shorts (13)

- *** The Step. - Horror.
- ** The Bed By the Window. - Pre-vision.
- * James Lamp.

