

1948

FANTASY ANNUAL



JOHN GROSSMAN - 49 -

1

2

3

INTRODUCTION

IN AMONG all the welter of trivial and little-remembered fanzines appearing in the fantasy field since 1930, occasionally someone has made an effort to turn out a publication that would last a little longer in both library and memory than the month in which its issue was dated. The yearbook or "annual", universally used where permanence has been desired, is one of these products of fandom's effort to make a niche for itself. There have been many such attempts at yearbooks and annuals, but not till Joe Kennedy appeared on the scene did anyone publish a comprehensive review of all phases of the fantasy field for a whole year.

Kennedy's two fine Fantasy Reviews, which covered the years 1945 and 1946, are the direct lineal predecessors of the present volume. Needless to say, many aspects of this Fantasy Annual were either directly copied from, or inspired by, his two productions.

Came 1947, Kennedy had "retired" from fanzine publishing, and his annual, like his famous Vampire, had fallen by the wayside. A few of us took stock of the situation. We had had a yearbook and we had lost it. We wanted another one. No one else was doing anything towards the accomplishment of this goal, so we devolved the task upon ourselves.

After months of correspondence between the present editor and the managing editor, and taking in such other people as Rick Sneary, we began to make definite plans for a 1948 annual. We found willing and able parties to do most of the writeups and much of the work. The Fantasy Foundation agreed to finance the project, and the Los Angeles Science Fantasy Society was willing to mimeograph and assemble the volume.

Many weeks of effort on the part of the editors, contributors, and publishers alike, have gone into the production of this 1948 Fantasy Annual. Because plans were not formulated far enough in advance, the project was foredoomed to a late appearance, and many obstacles had to be overcome before the volume became a certainty.

To all who assisted in the preparation of this Annual, the editors extend sincere thanks. These people gave time and energy to produce this book, and their only pay has been in egoboo -- and precious little of that. Particular thanks are due Forrest J Ackerman, the Fantasy Foundation, and members of the LASFS, without whose help in financing and publishing this book the efforts of the editors and contributors would have been in vain.

It is our earnest hope that this volume will prove of value both for entertainment and for permanent reference. May it mean as much to you as it does to those of us who have worked on it.

-- THE EDITORS.

THE FANTASY

SECTION I: EVENTS OF THE YEAR

| | |
|---|----|
| Introduction | 5 |
| Events of the Year | 6 |
| Poll Results: Top Fan Event, 1948 | 18 |

SECTION II: FANS AND FANZINES

| | |
|--|----|
| Introduction | 19 |
| Top Fan Journalists | 20 |
| Poll Results: Top Fans of 1948 | 23 |
| Poll Results: Fan Popularity | 24 |
| Top Fan Artists | 25 |
| Fanzines of 1948 | 27 |
| Fan Books of 1948 | 41 |

SECTION III: FAN ORGANIZATIONS

| | |
|---|----|
| Introduction | 43 |
| Amateur Press Associations | 44 |
| Fantasy Amateur Press Assn | 44 |
| Spectator Amateur Press Society | 46 |
| Vanguard Amateur Press Assn | 48 |
| National Fan Societies | 49 |
| Nat'l Fantasy Fan Federation | 49 |
| Young Fandom | 50 |
| Local Fan Clubs | 51 |
| Cincinnati | 51 |
| Eastern (Newark) | 52 |
| Los Angeles | 54 |
| Michigan | 56 |
| Minneapolis | 57 |
| Philadelphia | 59 |
| Portland Oregon | 59 |
| Poll Results: Top Fan Groups | 60 |

SECTION IV: FANTASY BOOKS

| | |
|---------------------------------------|----|
| Introduction | 61 |
| Commercial Publishers, 1948 | 62 |
| Science Fiction | 62 |
| Weird and Fantasy Fiction | 65 |

cover by

PUBLISHER

Forrest J Ackerman

EDITOR

Redd Boggs

MANAGING EDITOR

Don Wilson

ASSISTANT EDITORS

Howard Miller
Rick Sneary
Arthur H. Rapp
Sam Moskowitz
A. Langley Searles

THE FANTASY ANNUAL: Published by Forrest J Ackerman, Box 6151, Metro Station, Los Angeles 55, at \$1.00 the copy. Summer 1949.

ANNUAL 1948

ART EDITOR

John Grossman

CONTRIBUTORS:

| | |
|---|----|
| Limited Edition Presses | 69 |
| Arkham House | 69 |
| Avalon Publishing Co | 70 |
| Fantasy Press | 70 |
| Fantasy Publishing Co., Inc | 71 |
| Gnome Press | 72 |
| Gorgon Press | 72 |
| Hadley Publishing Co | 73 |
| Mycroft & Moran | 73 |
| Nat'l Fantasy Fan Federation | 73 |
| New Era Publishers | 73 |
| New Collectors' Group | 73 |
| Prime Press | 74 |
| Shasta Publishers | 74 |
| Venture Press | 75 |
| British Fantasy Books | 76 |
| Poll Results: Top Fantasy Books | 78 |

Forrest J Ackerman
Arthur Jean Cox
Don Day
Don Ford
Philip Gray
Joe Kennedy
Francis T. Laney
J. Newman
Alex Osheroff
Con Pederson
Milton A. Rothman
Harry Warner, Jr.

SECTION V: FANTASY MAGAZINES

| | |
|---|-----|
| Introduction | 79 |
| American Prozines | 80 |
| Amazing Stories | 80 |
| Astounding Science Fiction | 83 |
| Avon Fantasy Reader | 90 |
| Famous Fantastic Mysteries | 92 |
| Fantastic Adventures | 95 |
| Fantastic Novels | 98 |
| From Unknown Worlds | 99 |
| Planet Stories | 100 |
| Startling Stories | 103 |
| Thrilling Wonder Stories | 106 |
| Weird Tales | 110 |
| Foreign Prozines | 112 |
| The Semi-Pros | 113 |
| Arkham Sampler | 113 |
| Fantasy Book | 115 |
| Select Science Fiction | 116 |
| Poll Results: Top Prozine Stories | 117 |
| Prozine Checklist, 1948 | 118 |
| Top Pro Authors | 119 |
| Poll Results: Top Pro Artists | 120 |

grossman

This volume was financed by THE FANTASY FOUNDATION. The manual labor of producing it was performed by various LASFS members.

* * * * *

THE POLL RESULTS

A FEW WORDS of explanation would seem to be in order with the poll results listed in this Fantasy Annual.

As most of you know, these results are from the 1948 Dreamland Opinionator poll, conducted at the end of 1948 by Don Wilson and Howard Miller. Financed by the National Fantasy Fan Federation, the poll this year was restricted to about 80 fans, chosen for their knowledge of the fantasy field. It was hoped that in this way an accurate cross-section of actifandom could be obtained.

Since the poll was designed to sample opinion on fantasy activities of 1948 only, votes for stories, books, and other material appearing in years other than 1948 were not counted.

Contrary to usual custom, complete results of the poll are not being published. In addition to finding ourselves cramped for space, we felt that down below 50 points, results were almost meaningless. Consequently we have not listed items receiving less than 50 points in most cases, and occasionally the results have been cut off above 50.

Method of scoring: We multiplied the number of places in each category by 3, and the result was the number of points given a first place vote in that category. Thus votes for "top fanzine" or "top prozine stories", where both divisions listed 10 choices, were worth 30 points for first place, 29 points for second place, etc. First place votes in all other categories were worth 15 points, second place 14 points, etc., there being 5 choices in each division. The only exceptions were the "top fan club" and the "top fan event" divisions -- 9 points for first place, 8 for second, etc. -- where there were only 3 places in each category.

Final results in the "fan journalist" division were compiled from the sum total of the various individual's scores in the following categories: fan writers; fan critics; fan editors; fan publishers; fan article writers; fan humorists; and fan fictionists.

In the "fan popularity" poll, votes for "worst fan" were deducted from those for "best fan" to determine the results.

Counting poll results was done by Wilson and Miller, principally by Miller. Thanks are due to Redd Boggs, K. Martin Carlson, William Lawrence Hamling, Rick Sneary, Philip Gray, Thyril L. Ladd, and many others, for their valuable aid, criticism, and advice.

-- DON WILSON.

April 1949

* * * * *

EVENTS OF THE YEAR

In This Section:

| | |
|--|---------|
| EVENTS OF THE YEAR..... | page 6 |
| POLL RESULTS: TOP FAN EVENT, 1948..... | page 18 |

Early 1948 was a period of growth and consolidation in the fantasy field. Seemingly, the unexpected slump that had come soon after the war's end was over. In retrospect it appeared that the corner had been turned soon after the Philcon (Sept. 1947); when instead of trending downward as is usually the case after a convention activity markedly increased. The upward surge hit a peak near the beginning of 1948 and carried through the spring and early summer.

A fanzine slump set in sometime during the warm months, and the comparative dearth of fanzines and the lack of any fanation-wide controversy seemed to indicate the tide was turning once again.

However, new fans and fanzines, new clubs -- both national and local -- and new plans and projects were very much in evidence during most of 1948. Many observers felt that fandom was merely shifting gears or turning a corner, and that fan activity might be starting in a new direction, rather than slowing down.

In any case, 1948 was not as news-worthy as 1947. There was no feud to compare with the Ackerman-Graham battle of words in the autumn of 1947; there was nothing to resemble the FAPA blitz of that year; the Torcon didn't even produce a cause célèbre such as the Speer fireworks furore of the Philcon.

The news reported in this section is mostly material not covered extensively in the other divisions. Herein reported are the Torcon, and various conferences and conclaves held in 1948; results of the 1947 Dreamland Opinionator poll, the NFFF laureate awards, etc.; and other events of interest not classifiable under any other heading than the generalized one above.

By Redd Boggs

EVENTS OF THE YEAR

JANUARY

Radio lost little time in emphasizing fantasy's growing importance in mundane media during 1948 by presenting a rebroadcast of Robert Bloch's Weird Tales classic, "Yours Truly, Jack the Ripper", on the Molle Mystery Theater, 2 January. This yarn was also reprinted twice during the year, in The Pocket Companion and in The Unexpected, both pocketbook anthologies. # On 11 January, the author himself, Robert Bloch, was interviewed over Milwaukee radio station WMLO, in connection with his recently-published thriller, The Scarf. # During January, too, another well-known mystery writer, Wilson (Bob) Tucker, erstwhile fan, revealed that his first book, The Chinese Doll, had been sold to a South American publisher for translation into Spanish and issuance in Latin America. He also reported that the original American edition (1946) was out of print. # It became known to fandom during this month that Shasta Publishers of Chicago, who had already announced the bibliographical work, The Checklist of Fantastic Literature, would publish a "popular line" of fantasy books. Their lineup of titles, including books by Heinlein, de Camp, Stuart, Leinster and others, left no doubt that Shasta was destined to become a publishing house of the importance of Arkham House and Fantasy Press. # On the prozine front, Popular Publications revived Fantastic Novels, former sister magazine of Famous Fantastic Mysteries in 1940-41. # Donald A. Wollheim, editor of the Avon Fantasy Reader, explained that the delay in the appearance of the fifth issue was due to the institution of a new cover policy. A cover painting which depicted a BEM was being replaced by one featuring a BBB (Big-Bosomed Babe), a figure who became a regular attraction of that periodical. # The Saturday Evening Post published another science fiction tale by aSF's prewar favorite, Robert A. Heinlein. This time it was "The Black Pits of Luna", a story which followed Campbellian formula by taking space travel for granted and starting from there, but which presented a disappointingly inconsequential plot and story. # From Sydney, Australia, the Futurian Society, an Aussie club organized in November 1939 and revived in 1947, announced that as of 31 January, 19 members and associates had joined the organization, and the club had been established on a firm basis, despite the ban on foreign stf magazines which had existed in Australia since May 1940. # In fandom at large, the war over whether or not to support the "Club House", the fan column in Amazing Stories, rose to an unexpected climax. The controversy between fandom and Raymond A. Falmer, Amazing editor, had continued intermittently for nearly ten years, and had begun to simmer in earnest with the introduction, during the war, of the so-called "Shaver Mystery" stories, which fandom condemned as "anti-scientific" and other things. Open warfare had broken out between fans who supported Amazing and those who condemned it, in October 1947, when Amazing announced the establishment of a fan column in Amazing. Fandom began to wrangle over whether to "appease" Falmer by supporting the column, or whether to ignore this peace overture from their old foe. At the beginning of 1948, the fanation-wide controversy was threatening to split fandom into two warring factions, and the "war" continued to wax hotter. On 29 January, however, Roger P. Graham, Amazing writer who was to conduct "The Club House" column and who was vacationing in California, brought the whole "war" to a

surprising climax by boldly walking into the LASFS clubroom during a regular meeting of that club. The LASFS, headed by Forrest J Ackerman, had been the bitterest opponents of the column; and Graham -- who was accompanied by a fan adherent, Rex E. Ward -- figuratively was walking into the lion's den. Instead of a bloody set-to, the meeting of arch-foes Ackerman and Graham turned out to be surprisingly cordial, and anti-climatic. Graham shook hands with Ackerman, and a well-tempered discussion ensued, during which Dale Hart spoke for the LASFS, cogently outlining their reasons for an anti-Amazing policy, while Graham told the group that his sole aim in conducting the column was "to do fandom good." He also forecast that the "Shaver Mystery" was about ready to be heaved out of Amazing. Although no opinions were altered, no blood was spilled and no harsh words were spoken, and the whole "war" henceforth simmered down gradually, and most of the shooting was over before the "Shaver Mystery" disappeared from Amazing soon afterward. # Roger F. Graham remained in California for several weeks, meeting fans, holding down a typewriter at a Burbee one-shot session, and climatically, joining the Fantasy Amateur Press Association. # Speaking of the FAPA, that organization, well into its tenth year, started 1948 with a new constitution, whose most obvious change from the old order was the decree of mailing dates in February, May, August, and November, rather than January, April, July, and October.

FEBRUARY

Radio continued to find fantasy a suitable dramatic vehicle. The 7 February "Suspense" program over CBS presented Curt Siodmak's famous story "Donovan's Brain" in a full-hour dramatization, starring Robert Montgomery. # For a week preceding their February meeting, the ESFA had the date and time of the meeting announced nightly over WPAT, one of New Jersey's largest radio stations. Probably never before had such wide-spread publicity been given the public-at-large for any fan affair. # The ESFA meeting itself proved to be an interesting one from a news standpoint. Two rumors circulated by a well-known stf personality at the conclave were reported to the newszine Tympani by Lloyd Alpaugh, Jr., and were printed as "stop press" items in Tym's 2 February issue. One alleged that FFM was to fold with its August 1948 issue, and the other reported that Street & Smith was planning to discontinue all its pulp magazines. Both items were challenged by the publishers in question; Popular Publications threatened to sue Tympani for printing an "ill-founded and untrue notice", and Henry W. Ralston, vice president of Street & Smith, wrote a vitriolic letter threatening a post office investigation if a retraction of the report concerning S & S was not published. There was no truth to the story, he stated. Though Tympani retracted both rumors, a year later Street & Smith did drop their pulp magazines, excepting only aSF. # Paul Dennis O'Connor announced that he was moving his publishing firm, the New Collectors' Group, from New York City to Denver, Colorado. # Alec Severus and a photographer, both from the Oregonian, Portland's morning newspaper, were present at the 15 February meeting of the PorSFans. They gathered material and took pictures for a feature article about the Portland fan group for a Sunday magazine section. # The movie moguls, having purchased the film rights to Barry Benefield's semi-fantasyarn, Eddie and the Archangel Mike, decided to change the title. Experts

tested public reaction to various words often used in movie titles, and came up with a combination they said "had everything": "Texas, Brooklyn, and Heaven." Guy Madison and Diana Lynn were selected to star in the picture.

MARCH

Snow and rain drizzled out of a cold sky in and around New York City on Sunday, 7 March 1948, but despite the miserable weather 85 fans and fantasy enthusiasts congregated in Newark to make the third anniversary meeting of the Eastern Science Fiction Association the most successful the club had ever held. "A conference in all but name," the meeting was devoted entirely to the program. Sam Merwin, Jr., of TWS and Startling, spoke on "Toward a Mature Science Fiction", explaining the motives behind the swing toward a more adult approach in his magazines, and expounding the theory that stf has outgrown gadgetry to the point where readers demand sound characterization, tight plotting and other refinements, in addition to bizarre plots and futuristic settings. Dr. Edward L. Simmons, assistant professor of chemistry at Rutgers, spoke as a representative of the Emergency Committee of Atomic Scientists, discussing the policies and aims of that group, and stating that a world government is not only a necessity in this atomic age, if humanity is to survive, but an inevitability. Dr. Tom S. Gardner, well-known to scientists and fans alike, then outlined several objectives toward which he believes efforts of science should be turned. Among these were space travel, the elimination of disease, a workable world government, and the increase of human life span. Sam Moskowitz read a speech prepared by Dr. A. Langley Searles, who was unable to attend. This talk, "The Place of Stf in Modern Literature", pointed out that stf is rapidly becoming "respectable" and that its place in literature is rapidly strengthening as more and more stf material is presented to the reading public. Mr. Orrin Keepnews of Simon & Schuster, publishers of The World of Null-A (then forthcoming), followed with a few words on the plans of S & S in the stf book field. He said they were willing to publish any stf novels which they believed could compete with the general fiction on the market. An auction of originals from FFM, FN, TWS, SS, and aSF completed the program, with bids ranging from 25¢ to \$25. Among the celebrities present at the meeting were Theodore Sturgeon, George O. Smith, Milt Rothman, Julius Unger, Alfred Prime, Oswald Train, Will Sykora, and many others. # Street & Smith announced this month that an "annual" edition of Unknown Worlds, containing reprints from that well-remembered magazine, would be published during the year. The company also revealed that the editorial offices of many S & S pulps, including aSF, were being moved from New York City to Elizabeth, N. J. # Ted Carnell, editor of New Worlds -- England's last remaining prozine -- announced that the magazine's publishing firm was operating under new management, but that it seemed that New Worlds would be retained on the revised publishing schedule, with Carnell still in almost 100% control. # A. E. van Vogt scotched rumors that his books The Weapon Makers (Hadley) and Slan (Arkham House) would be reprinted by Simon & Schuster in general trade editions. # The Fantasy Guild, headquartered at San Francisco, began operations as a "book-of-the-month club" for the fantasy field. Those signing up had to promise to purchase at least four books from

the Guild during the year; for every three purchases the member would receive a "special dividend" book. The Guild's first selection, for March 1948, was The Lost Cavern and Others, by H. F. Heard. Due to lack of support, the Fantasy Guild suspended operations later in the year. # Writer's Markets and Methods for March plugged Ray Bradbury, revealed his methods for "hatching" an idea and developing it into salable fiction. The issue contained considerable information concerning "slanting" of stf, emphasizing the psychological trend in current prozines. # Slan Shack, born in Battle Creek, Mich., in the summer of 1943, died in mid-March 1948 in Los Angeles. The building housing Slan Shack was to be torn down to make way for an office establishment. Forced to find new quarters were Gus and Genie Willmorth, Walt Liebscher, Lee Budoff, Jack Wiedenbeck, Myrtle Douglas, and Al Ashley. # Founded in late March 1948 was Science Fiction International, a new fan club whose object was "to reach the vast unorganized mass of readers." Dan Mulcahy of St. Louis, Mo., was club secretary, pro tem.

APRIL

It was during this month that fandom first heard Rick Sneary's propaganda slogan, "South Gate in '58!", opening gun in a long-range campaign backed by Sneary and ex-fan Rex E. Ward to bring the 1958 fan convention to South Gate, Calif. # Gordon M. Kull, who as head of the Fandom Atomic Information Fund committee, was collecting money from fans to contribute to the million-dollar fund of the Emergency Committee of Atomic Scientists, announced that as of mid-April only four fans had contributed a total of only \$10. He had set the goal of \$500. # Results of the 1947 Dreamland Opinionator poll were announced by Don Wilson and Howard Miller. According to this fanation-wide poll, taken at the end of 1947, the top fan journalist was Sam Moskowitz, with Joe Kennedy second, and Don Wilson third. The most popular fan was Kennedy, with Forrest J Ackerman and Charles Burbee in the place and show positions. Top fan humorist was also Kennedy, closely followed by Charles Burbee and Bob Tucker. John Cockroft, Howard Miller and William Rotsler were top fan artists. 1947's top fan club was the Philadelphia group, while the top fan event of that year was the Philcon, at which the Phillies played host. The top fanzines of the year were The Gorgon, Dream Quest, Fantasy Advertiser, Fantasy Commentator, and Fandom Speaks, in that order. On the pro side, Astounding outran TWS and Startling as top prozine; Henry Kuttner, A. E. van Vogt and Ray Bradbury were the top three authors; Virgil Finlay, Lawrence-Stevens, and Hannes Bok were the top artists. The top ten stories of 1947 were: "Children of the Lens," "The End is Not Yet," "The Star Kings," "Fury," "Aesop," "E for Effort," "Maturity," "Centaurus II," "So Shall Ye Reap," and "Ole Doc Methuselah." # Don Wilson and Howard Miller found themselves bathed in local egoboo when the Banning (Cal.) Live Wire of 29 April ran a lengthy news-story on their fanzine Dream Quest and fandom in general. A cut of Don Wilson illustrated the news item. # The 18 April American Weekly listed L. Sprague de Camp as one of 1400 persons selected as a child by Prof. Lewis M. Terman of Stanford U, as especially talented. These people's careers were followed to see how they succeeded. De Camp was listed as an expert in naval architecture and patents, and the author of several books. # At the April ESFA meeting, secretary Ray Van Houten was given the "go-

ahead" signal on a proposal to sound out other fan groups on a plan to award fantasy "Oscars" to fans and authors turning in the best performances each year. # Also at the ESFA meeting a discussion took place on the possibility of the group bidding for the 1949 stf convention. No decision was reached.

MAY

The big news of the month came from England: The first postwar conference of British fans was held 15-16 May, during the Whitsuntide weekend, at the White Horse Tavern in London. Dubbed the "Whitcon", it was attended by nearly 60 fantasy enthusiasts and professionals, among them Ted Carnell, Walter Gillings, Arthur C. Clarke, A. Bertram Chandler, Bill Temple, Ken Chapman, John Newman, and other "names". Gillings acted as convention president, and Newman as secretary. Four speakers were heard from: Clarke, Newman, Gillings, and Carnell. The latter announced the suspension of New Worlds, England's last surviving indigenous prozine. The magazine did not collapse for circulation reasons, Carnell emphasized, laying the blame to commitments made by the Pendulum publishing firm, which made it necessary to fold several of its magazines. It was then proposed that New Worlds be revived by a fan co-operative publishing company headed by Carnell. It was planned that shares in the company would be sold at \$1 each, and that writers and artists would pledge work to the magazine with the understanding that they would be paid later. The proposal was endorsed by the convention. # The following evening the second session was held, with the feature being an auction of books, magazines, artwork and original manuscripts, with Ted Tubb wielding the gavel. Bidding was keen, but bids were amazingly low. A copy of Slan went for \$1.75; a mint Time Stream for \$3.25; a mint Chinese Doll (attention, Tucker) for only 50¢! The riot of the evening came when War of the Worlds, acquired in a block of books, was returned to the auctioneer as "not required". It was put up again with the remark, "Has anyone a small son they want to bring up the right way?" Five minutes later, a lush nude drawing was put on the auction block and after some bantering and price-raising, someone in the back of the hall (sounding suspiciously like Carnell) echoed: "Has anyone a small son they want to bring up the right way?" # The Queens Science Fiction League, a famous fan club of other years, began to hold regular meetings once more. At their meeting of 23 May, director Will Sykora gave a talk entitled "If the Convention Comes to New York", which was opening gun in a QSFL campaign to snare the 1949 convention. # Robert A. Heinlein, the journalists' favorite consultant when it came to discussing trends toward space travel, hit newspapers coast-to-coast again. In an AP dispatch, which described him as an engineer, aviation researcher and writer, Heinlein declared that if we can reach the moon before a third world war comes along, there won't be another global war. "A lunar base would change the strategic situation so completely there would be no war. Any power with a base on the moon could rain destruction down here," he pointed out. He predicted that space travel is just around the corner, and held out hope that we might become acquainted with some of our "neighbors" when we reach Mars and the other planets. # The Fantasy Veterans' Association, an organization open to all fantasists who had served a minimum of three months in the U. S. armed services, was being organized by James V. Taurasi and other New York fans.

Don Day spent the weekend of 16-17 May in Seattle, visiting Dale Donaldson, Alderson Fry, Mr. and Mrs. Theodore Filippi (Seattle book-dealers), Jack Speer, and Mrs. Farnsworth Wright and Robert F. Wright, widow and son of the late editor of Weird Tales. # A unanimous vote at the 89th meeting of the Auslans restored the original name, the Futurian Society of Sydney, to replace the unlocalized designation adopted when overseas associateships were admitted. At the same meeting, Vol Molesworth was elected director, but decided against accepting office, and W. D. Veney was re-elected to the post. Graham Stone was elected secretary and editor of the Sydney Futurian, Mrs. Laura Molesworth was re-elected librarian, and P. Glick became treasurer.

JUNE

The 1948 Laureate Awards of the National Fantasy Fan Federation were announced this month, with the following results: Best fan author, Sam Moskowitz; best fan editor, Stanley Mullen; best fan humorist, Charles Burbee; best fan poet, Redd Boggs; best fan artist, John Cockroft; best new fan, Con Pederson; fan of the year, K. Martin Carlson; best ex-fan pro writer, Ray Bradbury; best fanzine, The Gorgon; best newszine, Tympani; best specialized fanzine, Fantasy Advertiser; best promag, Astounding Science Fiction. # The Futurian Press (of Sydney, Australia) announced that a proposed collection of Alan (Dream's End) Connell stories had been postponed indefinitely. The printing press they had intended to use was sold without the knowledge or consent of the owner while he was in the army. # A new voice in organized fandom was heard with the formation 6 June of the Capital District Fantasy Society of Albany, N. Y. Among the well-known fans present were Marion Zimmer, Thyril Ladd, Larry Shaw, and others -- seven fans in all. # The 28 June issue of Life had a full-page, full-color picture of the planet Mars -- one of the few ever published in full-color. # Sam Merwin, Jr., spoke at the 27 June meeting of the QSFL on the subject "The Three Gods of Mankind". Fredric Brown, famous author of "Pi in the Sky", etc., was also introduced and answered many questions about his writing career. # The LASFS voted to sponsor a West Coast fan conference on the Sunday before Labor Day, 1948. # At the June meeting of the ESFA a dispute came into the open. Arising from Van Houten's campaign to bring the 1949 convention to New York, it resulted in impeachment proceedings against club secretary van Houten for exceeding his powers in the mailing of a letter referring to the campaign. The impeachment was voted down, but a reprimand was voted with only two dissenting ballots. Van Houten then tendered his resignation and though this was not immediately accepted, it was clear that the ESFA did not wish to bid for the 1949 convention. # The Antiquarian Bookman, "the Weekly Magazine of the Antiquarian Book Trade" and a fairly new venture of Publisher's Weekly, devoted its 26 June issue to the "new field of literary collecting", fantasy. Fronted by a reproduction of Bok's dust-jacket illustration for The Checklist of Fantastic Literature, the magazine was dedicated to the Torcon, and in addition to many advertisements by fantasy publishers and dealers, contained such articles as "Fantasy is Here to Stay" by Ted Dikty; "The Fascination of Fantasy Fiction" by James A. Williams; "The Science Fiction Convention" by Milton A. Rothman; and a list of fan clubs and fan magazines, reprinted from TWS and Startling Stories.

JULY

The most important fan event of the month -- and of the year -- was the Torcon, the Sixth World Science Fiction Convention, held 3, 4, and 5 July 1948 at Toronto, Canada. Fan delegations from all over the United States and Canada joined writers, editors, artists, publishers, agents, and dealers in this three-day event which took place at the Rai Purdy studios on Queen Street, with an attendance of more than 150 present. At the opening session, the afternoon of 3 July, such celebrities as the Kellers, George O. Smith, Chan Davis, L. A. Eshbach, Ted Dikty, Melvin Korshak, James A. Williams, Forrest J Ackerman, E. E. Evans, Fred Hurter, Milt Rothman, Bob Madle, Will Sykora and others were introduced, and the guest of honor, Robert Bloch, keynoted the convention with a discussion of why science fiction has developed the way it has, why people write fantasy, and why they read it. He scored fans who believe fandom can save the world and use stf merely as a vehicle for their desire to "reach the stars", but paid tribute to fandom as a basis for friendship between authors and fans in a fellowship unique in the field of literature. A convention such as the Torcon, he stated, was a manifestation of the best in fandom. # Following Bloch to the platform, various representatives of the fantasy publishers described their plans for future releases. # At the evening session, the film "Atomic Physics" was shown, prefaced by a short explanation by Rothman. George O. Smith spoke on "Interplanetary Communication", stating that given a sufficiently powerful transmitter and a sensitive-enough receiver, he could devise a system to communicate with any planet. He added that equipment was already in existence that with a little redesigning could easily accomplish the job. # The afternoon session of 4 July was devoted to the annual auction of books and originals, with Korshak swinging the gavel. The sensation of the day was Harry Moore's purchase of the original of Finlay's "The Devil's Spoon" (FFM, June 1948) for \$70, the highest price ever paid for any item at any fan convention. # The evening session was devoted mostly to Bob Tucker's much-publicized report on fandom, based on questionnaires he had sent to fandom before the convention. Equipped with charts prepared by Mari Beth Wheeler, Tucker took the platform denying his was a fannish "Kinsey report", though his survey touched upon such matters as marital status and sexual activities. His poll, which surveyed the private lives of some 175 fans, showed that most fans are between 18 and 35 years of age, that most are single, are atheists or agnostics, have sexual relationships, and read Astounding. # Donald A. Wollheim was next introduced and in reference to Tucker's report that most fans dislike sexy covers on promags, he revealed that Avon Fantasy Reader had significantly increased its circulation since it began to use scantily-clad femmes on its covers. # The session closed with a science discussion led by Chan Davis and presenting a panel consisting of Milt Rothman, Norman F. Stanley and Fred Hurter. # The final day of the Torcon featured a talk by Dr. David H. Keller, "Science: Slave or Master?", which concluded with a discussion of science fiction and its influence on society. When stf stresses the destructiveness of science, it impedes progress, Dr Keller asserted, in plugging stf about the beneficial aspects of science. # Finally, nominations for the site of the 1949 convention were declared in order. Although both New York City and Detroit were expected to bid, a "smoke-filled room"-conference between Detroit and Cincinnati had resulted in

the Michiganders supporting Cincinnati for the bid. The QSFL's bid on behalf of New York City was not presented. Cincinnati was the unanimous choice of the convention, and the 1949 event was immediately dubbed the "Cinvention" by George O. Smith. # The final evening session began with a buffet supper, after which the entertainment night program was presented. Emcee Geosmith read the two newspaper accounts of the Torcon from Toronto newspapers, while Bob Tucker added sound effects at appropriate places. Sam Moskowitz recited Poe's "The Raven" from memory; Dr. Kellier related an anecdote concerning one ambitious author's experiences with a "vanity" publisher; Rothman performed at the keyboard; Robert Bloch gave a dry burlesque of the Tucker report, using weird caricatures of Pong's charts; Norm Stanley spoke about the "thing-thing", the "drill-drill" and other semantic wonders. The program concluded with "Life Can Be Horrible", an interplanetary soap-opera starring Josie Benderavage, Jim Williams, George O. Smith, and Lee Gregor. The Torcon adjourned to the strains of "Auld Lang Syne." # It was discovered at the 17 July meeting of the Portland group that Don Berry had lost his entire stf collection in the Vanport flood, although luckily he and his family were not at home when the disaster struck. # Ten fans gathered at the home of Miss Helena Schwimmer 23 July for the purpose of forming a fantasy club for fans in Greater New York. Joe Schaumburger was chosen temporary chairman of the group.

AUGUST

It was during this month that a small but virulent feud broke out in the Science Fiction International. Though it attracted little attention from fandom-at-large, this "war" was probably the year's bitterest, lasting nearly two months. Confined mostly to SFI members, the feud was deliberately provoked by a member who felt that fandom was "stagnating" and that a little controversy would "stir things up a bit." He chose the by-now-passe subject of Shaverism into which new life was breathed when Rick Sneary (who was not the member in question) said that either Richard Shaver quit the SFI, or he would. Rick was backed by SFI president Jim Leary, and opposed by Bob Farnham, SFI secretary-treasurer, who said he was "throwing his lot with Dick Shaver and fandom be damned." Farnham resigned his office and said he was withdrawing from the club, but a few days later he wrote an "open letter" (one of many which were circulated during the feud) demanding that Leary and Sneary be expelled from the club. He also withdrew his resignation, but Leary had appointed J. C. May secretary-treasurer in the interim, and stood by that appointment. Meantime Farnham tried to get Roger P. Graham in on the feud, but Graham refused to co-operate. After considerable more sparring Farnham left the SFI, apologizing to fandom for the fuss he had caused, and turning against Shaver who he said had "betrayed" him. Soon afterward, Leary resigned as SFI president, indicating that he hoped that the club could thereby start again with a clean slate, now that both he and his opponent, Farnham, were out of the club. # During this month, too, the Futurian Society of Sydney celebrated the beginning of its second year of postwar activity, having more than doubled its membership since August 1947, when it was formally revived. # Bantam Books published The Unexpected, a short story anthology edited by Bennett Cerf, which included tales by such famous fantasy writers as Jacobi, Bloch, Coppard, and Dunsany. # The annual FAPA elections, conducted in the August mailing, elevated Rick

Sneary to the presidency and Charles Burbee to the vice-presidency; while Redd Boggs became secretary-treasurer, and Francis T. Laney official editor. None of the candidates were opposed. A feature of the election was Elmer Perdue's election to a post he had created himself, that of "permanent ex-president."

SEPTEMBER

Three Labor Day conferences were held across the Western half of the United States. In the mid-West the "Beercon", sponsored by Bob Stein, drew eleven fans into Milwaukee for a weekend of strictly informal fan-fun. Most of the attendees were Michifen who arrived in the Beer City Sunday morning and roasted marshmallows and waded in Lake Michigan that afternoon and, joined by Nick Carr of Chicago -- who arrived Monday -- attended the H. G. Wells' double feature, "The Man Who Could Work Miracles" and "Things to Come." The rest of the time was spent discussing fan affairs and making tentative plans for a New Year's party in Detroit. On the way home the Michifen stopped in Chicago, made Ray Palmer's acquaintance, and were presented with some 15 pounds of original artwork from Amazing, F.A., and Mammoth Western.

A somewhat parallel affair happened more or less spontaneously in Minneapolis, when Bob Camden, Frank Robinson, and Bob Tucker invaded the MFS' domain for the weekend. This affair ran strongly to sessions involving the MFS' pet "silly stories" and a softball doubleheader in which Robinson and Tucker hampered the "Nanks" team, while three girls made it an even match by playing for the "Geeps". The "Geeps" won both games, 28-21, and 9-8. # In Los Angeles, the LASFS played host to the First Annual West Coast Scienti-Fantasy Conference, which about 77 fans and pros attended. Held at the Park View Manor with E. Everett Evans as chairman, the conference got under way with a gag auction of drawings, conducted by Walt Daugherty. Forrest J Ackerman then mounted the platform and gave the latest news concerning the prozines. After a break for dinner, another and more serious auction was held, after which the speakers of the day were introduced. Clare Winger Harris told of her stf-writing career, explaining that she began writing stf for fun and stopped when it developed into work. Don Bratton reviewed the history of the Fantasy Foundation and pointed out its potentialities for a great future. Then Guy Gifford took the platform with a serious discussion of artwork in the prozines. After a short intermission A. E. van Vogt read a speech prepared by E. Mayne Hull, who was present but too ill to deliver the talk. Titled "How To Be Happy Even Though Married to a SF Fan," the talk pointed out that fans tend to ignore women, with the consequences being emotional clashes over the fact that fans want to keep their collections in the living-room, that stf takes up too much time, etc. Ray Bradbury was up next. In his talk he prophesied that the world of the future would be an unpleasant one, despite the many utopian stf stories to the contrary, and said it is stf's duty to warn the public of this fact. At the evening session John Scott Campbell spoke on what would result if one were greatly increased or greatly reduced in size, how the world would appear if one had infra-red vision, and so on. Dr. Robert S. Richardson spoke on astronomy, pointing out how new findings about Mars and other planets had affected stf. # And on 12 September, in New York City, about 100 fans attended a Science Fiction Conclave, sponsored by the QSFL. F. Orlin Tremaine, former Astounding and Comet editor, was

guest of honor, and among the speakers were Leo Margulies, Sam Merwin, Jr., L. Ron Hubbard, Ray Van Houten, Alvin R. Brown, and chairman Will Sykora. Van Houten presented his pre-organizational report on the "Merit Awards Committee" he had first proposed at the April ESFA meeting. Van Houten's report called for an organizational meeting of the group to be held in April 1949. (Shortly before that date, the "Merit Awards Committee" was dissolved for lack of support.) # It was announced this month that Super Science Stories would be revived by Popular Publications. First scheduled for publication in November, the first issue did not make its appearance till about year's end. # Also this month, the publication of From Unknown Worlds took place. This was the first fantasy "annual" in more than 20 years -- since Gernsback published the only Amazing Stories Annual. # The NFFF-published book, Dr. Keller's Sign of the Burning Hart, was delayed again, this time by the business failure of the printer who originally contracted to do the job.

OCTOBER

A World Science Fiction League, first advocated by the Aussie Futurians early in 1948 in The Sydney Futurian, received encouraging support from the Canadian Science Fiction Association, which drafted a provisional constitution for the WSFL and which the Futurians published in the October Sydney Futurian. The purpose of the WSFL was stated to be "the promotion of world science fiction activities and the encouragement of interest in science fiction." Although the group was to be essentially an alliance of the national fan organizations of the United States, Canada, Great Britain, and Australia, the provisional constitution provided for affiliation by any national fantasy club with a membership of 10 or more. # Sophia and Stanley Mullen made a vacation trip to the West Coast during October, visiting San Francisco, Berkeley, Los Angeles, Alhambra, South Gate, etc., meeting many fans and authors great and small. They attended the LASFS Halloween party, and Stan was browbeaten by his agent, Forrest J Ackerman, into writing more prozine fiction. # Nelson S. Bond's "The Last Outpost" in the October Blue Book was identified as a slight rewrite of "The Ultimate Salient," which appeared in a 1940 Planet Stories. The plot and many of the passages were allegedly identical. # Dr. Olaf Stapledon, 62-year-old author of Last and First Men, The Star Maker, and other works of philosophical science fiction, spoke on "Interplanetary Man" before a meeting of the British Interplanetary Society. The lecture discussed possible sociological effects of space travel and the adaptations necessary for homo sapiens to live on Jupiter and other planets. However, he asked his audience to consider the advisability of putting our own planet in order before vast amounts of energy and physical power were spent on opening the spaceways. Impressed, BIS members concluded, "Obviously, we need philosophers in this movement as well as dry-minded technicians." # Simon & Schuster announced that it would publish Jack Williamson's aSF serial, "...And Searching Mind", in book form, sometime in 1949. # At a meeting at the home of Owen Plumridge, Mitchum, Surrey, British fans formed the British Fantasy Society, a nationwide organization, with four subdivisions (London, Northern, Midlands, and Southern), each with a prominent fantasy site in charge. A regularly appearing official organ was planned, to be called British Fantasy News. The London Circle, though nominally

part of the BFS, would continue unchanged under the plan, still holding regular meetings at the White Horse Tavern in Fetter Lane.

NOVEMBER

The Futurian Society of Sydney celebrated its ninth birthday 7 November with a meeting of eight members at the home of director Vol Molesworth -- the turnout held down by heavy rains. An auction of American sfzines and discussions of drama and politics -- the latter centering around the current coalfields strike which had restricted transport -- featured the seven-hour meeting. # The publishers of the occult magazine Fate announced that they plan to issue a sf magazine in the near future. In pocket-size format, the magazine would sell for 25¢ and would feature "the best authors it is possible to obtain." According to Robert N. Webster, editor, the publishers "plan definitely to put out the best science fiction magazine on the market." # Writer's Markets and Methods published an article on "Ackermanese", written by Weaver Wright at the request of G. Gordon Dewey, WM&M associate editor. # The 1948 Philly Conference drew 60 people from East Coast fan centers 21 November to hear L. Sprague de Camp talk of time-travel and fourth-dimensional themes, devoting much time to discussing the mystery of the Versailles Gardens; and Lester del Rey speak on international frontiers, saying that man could not easily colonize the planets and that if he must expand it would be easier to fix up the Sahara Desert and similar places rather than try to build colonies on Mars. An auction was held, after which the old silent movie, "Fall of the House of Usher" was shown, with a fitting musical background provided by Milt Rothman and his records. # On Thanksgiving Day, Fred Pohl, sf fan, writer, editor, and agent, was married to Judith Merrill of "That Only A Mother" fame. # On Thanksgiving evening Margaret O'Brien starred in "The Screaming Woman," a radio play on "Suspense" written by Ray Bradbury. # A. E. van Vogt, who has never met John W. Campbell, Jr., talked with him by radio on 27 November. Campbell had recently gone on the air with his amateur radio station, W2ZGU, and got in touch with van Vogt through a non-fan "ham" in Los Angeles. Van Vogt went to the "ham's" house and held a lengthy transcontinental conversation with the aSF editor. # The Fantasy Book Club began operations around this time. Bossed by old-time fan and agent David A. Kyle, the Club headquarters was in New York City. Functioning similar to mundane book-of-the-month clubs, the Fantasy Book Club gave free "dividend" books for every two books purchased -- the first "premium" volumes being The Porcelain Magician and Pattern for Conquest, both from Gnome Press. The Club's first book selections were The Carnelian Cube, Skylark Three, Without Sorcery, and Slaves of Sleep. The Club also published a bimonthly Bulletin, reviewing current fantasy books and publishing allied material. The first issue contained a "flying disk" report culled from the newspapers. # New Worlds #4 was rumored being readied for issuance soon after the first of the year. This issue was being published by the fan co-operative formed after Pendulum gave up the magazine. # A. E. van Vogt this month began a series of 12 lectures to a "selected audience" concerning his and his wife's experiments in the field of hypnotism. Specifically, his talks dealt with the effects of suggestion "in reorienting the body and mind as a whole."

DECEMBER

Britain's topnotch printed fanzine, Gillings' Fantasy Review, expanded from 20 to 32 pages with its December-January 1948-49 issue. # At the 2 December meeting of the Futurian Society of Sydney, the club decided to suspend publication of their official organ The Sydney Futurian. Director Molesworth suggested that this fanzine be replaced with two magazines: a small newsletter, containing club news and allied information, and a "high-grade" magazine, published for overseas distribution, and containing long articles, poetry, etc. # The NFFF book, The Sign of the Burning Hart, finally appeared after almost two years of disappointments and unavoidable delays. # In the annual N3F elections, Dale Tarr was re-elected president; and Rick Sneary, D. C. Richardson, Ray C. Higgs, Arthur H. Rapp, and Ed Cox were elected to the directorate. Leslie Hudson was appointed secretary-treasurer and K. Martin Carlson Welcom chairman. # The Hydra Club of New York City -- a club composed of present and former science fiction celebrities -- held their annual Christmas party 26 December at the Gramercy Park hotel, with Lester del Rey as chairman, and Fletcher Pratt, Theodore Sturgeon, William Tenn, L. Jerome Stanton, George O. Smith, Milton A. Rothman, Fredric Brown, and others, on the program. # The Michigan fans held a mid-West conference -- yclept the Decon -- in Detroit over the holidays. Because of snowy weather nobody outside of Michigan -- and Windsor, Canada -- showed up, but the meeting was adjudged a success as a state-wide conference. The meetings were held in a basement playroom decorated with red and green crepe paper and numerous originals to be auctioned off. Aside from the auction, there was no formal program, the sessions consisting mostly of informal fan-talk and beer-drinking. The auction netted \$37.57, which pulled the MSFS out of the red and enabled the club to buy a mimeograph. The prize of the auction was the Lawrence cover for "Nordenholt's Million" (FFM), which Bill Groover bought for \$15. # The annual LASFS Christmas party was held 23 December at the home of Louise Leipiar, with 15 fans present. Several sound movies were shown, including the March of Time concerning the Alamogordo atomic bomb. Santa Claus Ackerman passed out gifts to everyone. Among those present were the van Vogts, Walt Daugherty, Alan and Freddie Hershey, E. E. Evans, and Al Ashley. # Editor Arthur H. Rapp announced that his popular, regularly-appearing fanzine Spacewarp would combine with Ray Nelson's Universe, beginning with the January 1949 issue. # The final 1948 broadcast of "My Favorite Story" on ABC featured "The Glass Eye" by John Kier Cross, from his fantasy collection The Other Passenger. # The end of the year brought fandom face to face with an increase in postal rates. Fourth class matter, which went for 1½¢ until 31 December 1948, would cost 2¢ to mail after 1 January 1949. Most fanzines take advantage of fourth class rates and would therefore be affected by this change. # As 1948 ended, Art Rapp made like Nostradamus and published the following prophecy for 1949 in the December Spacewarp:

MCMXL

"Two coins, a grating, red and blue
 Shall rock the mighty through and through;
 When pyramids hold two mighty fen,
 A revelation from a pen."

* * * * *

ACKNOWLEDGEMENT: This "Events of the Year" was culled mainly from 1948-49 files of Bloomington News-Letter; Fantasy Times; The Sydney Futurian; Shangri-LA; Spacewarp; and Tympani.

-- R. B.

* * * * *

TOP FAN EVENT, 1948

1. The Torcon (24) 229
2. The Westercon (4) 80
3. Publication of From Unknown Worlds (2) 41

* * * * *

THE BIG POND FUND--\$1 each

With final funds collected for the "importation" of Ted Carnell from England for the CInvention, the contributors read as follows:

| | | |
|-------------------------|------------------------|--------------------------|
| Milton Rothman | Dave MacInnes | Jane Stokes |
| EARL LEETH (\$10) | H. Alsdorf | Dillard Stokes |
| Chas Lucas (\$2) | Bob Thompson (\$2) | Franklin Kerkhof |
| Walt Daugherty | Ossie Train | Jerry Barrett |
| Art Joquel | Redd Boggs | Doc Barrett |
| Clara Winger Harris | Norman L. Knight | Bill Swanson |
| Eric Holmes | Rex Ward | Don Grant |
| EEEvans (\$2) | Don Lockman | Don Orlinger |
| Gordon Kull | Geo Tullis | David Kishi |
| Abby Lu Ashley | Hellen Tullis | Alex Osheroff (\$2) |
| WSAckerman | Kaymar Carlson (\$2) | Tigrina |
| CARROLL ACKERMAN (\$5) | Jim Williams (\$3) | Emanuel Staub |
| WENDAYNE MONDELLE (\$5) | Bob Pavlat (\$2) | Julie Unger |
| Jack Speer (\$3) | EBHanson | Richard Puddy |
| Jean Cox | Bob Stein | Dale Hart |
| Len Moffatt (\$2) | Henry Elsner jr | Stan Mullen |
| Jack Sloan | Harold Cheney jr (\$2) | GUS WILLMOR TH (\$5) |
| Arthur Levine (\$2) | Henry Spelman 3rd | David Ackerman Kyle |
| Lee Baldwin | Andy Lyon | Wm Grant |
| Allison Williams (\$2) | Al Ashley | Joe Baker |
| Bob Madle | FTLaney | John Conlon |
| Jack Agnew | Joe Selinger | Mark Walsted |
| AMPhillips (\$2) | Phyllis Ann Curtis | WSHouston |
| Martin Alger | Art Widner | ERLE KORSHAK (\$5) |
| CABrandt | Eve Anderton | Doc Keller |
| Stan Woolston (\$3) | Richard Frank | Cynthia Keller |
| Paula Vreeland (\$2) | Al Lopez | Bob Tucker |
| Alastair Cameron | Ted Schwartz | Bob Bloch |
| Norm Stanley (\$2) | Al Budrys | Ned McKeown |
| Bill Rotsler | Harry Moore (\$3) | Plus \$45 collected on |
| Jno Wasso Jr | Ken McLaren (\$2) | the floor of the Torcon. |

FANS AND FANZINES

In This Section:

| | |
|-----------------------------------|---------|
| TOP FAN JOURNALISTS..... | page 20 |
| POLL RESULTS: TOP FANS..... | page 23 |
| POLL RESULTS: FAN POPULARITY..... | page 24 |
| TOP FAN ARTISTS..... | page 25 |
| TOP FANZINES OF 1948..... | page 27 |
| FAN BOOKS OF 1948..... | page 41 |

THERE was little indication of a trend in the category of "Fan Journalists" in 1948. The top fans were those who contributed frequently to general fanzines and carried on considerable activity in either the FAPA or the SAPS or both. Thus it has been since fandom began.

In the fanzine field, a trend toward lithographed magazines was evident. The Fanscient, 1948's leading fanzine, was lithoed in a pocket-size format, and three others among the top 25 were similarly reproduced, while two others were printed. Mimeography still held its own in such titans as Dream Quest and Fantasy Commentator, but many potential fanzine editors were beginning to believe that to make their creation one of the top fanzines, they must have it lithoed.

With the arrival on the scene of several fine new fantasy artists, the renaissance of fan art was in full swing. Such fanzines as Masque, Fantasy Artisans, Scientifantasy, and others, presented some of the finest fan artwork ever produced.

As was explained elsewhere, the final results in the Fan Journalist poll (beginning on page 20) were compounded from the sum total of the various individuals' scores in all the fan journalist categories except fan artist, which was handled separately. ##

By Don Wilson and Redd Boggs

TOP FAN JOURNALISTS

1. REDD BOGGS

1366

Publisher of the general fanzine Chronoscope and the Fapazine Sky Hook, as well as co-editor of the newszine Tympani, which folded during 1948, Redd Boggs has also written dozens of articles, poems and stories for fanzines all over the country, has been a demon correspondent (and an interesting one, as your reporter can well testify!), and in the summer 1948 FAPA election was named secretary-treasurer of that organization for 1948-49. Noteworthy contributions to fanzines during the year included his "Craters of the Moon" in Dream Quest, and his new "File 13" column, a pillar of comment and opinion, in Spacewarp.

2. STANLEY MULLEN

876

Though his principal 1948 activity consisted of the publication of his excellent Gorgon, Stan Mullen also found time to publish several issues of his Fapazine Prism (which some dubbed "Gorgy, Jr"), serve as teller in the FAPA election, write various items for other fanzines and break into print with numberless acceptances from Planet, Super Science Stories, etc. During the year the book Moonfoam and Sorceries -- a collection of his short stories and poems -- appeared from Gorgon Press, receiving solid critical acclaim. Stan and Sophia Mullen visited the West Coast late in the year, dropping in on many fans en route and charming most of them, we hope, into subscribing to The Gorgon.

3. FRANCIS T. LANEY

843

Still the spearhead of the Insurgent Element, Francis T. Laney won a high place in the ranks of fan journalists because of his extreme versatility. He regularly publishes his Fapazine Fan-Dango, which runs anything and everything from witty satire through bitter denunciations of fan institutions to Serious Constructive articles, all of it tops in its particular field. During the year his monumental Ah, Sweet Idiocy! appeared -- a work which is certain to be remembered as long as there is a fandom. Laney has been a prime mover on the staff of Wild Hair, mouthpiece of the Insurgents, and served as vice-president and as official editor of FAPA at various times in '48. Although he retired from fandom several years ago, his articles appeared in Dream Quest and other general fanzines during the year.

4. DON WILSON

800

Wilson was publisher of Dream Quest, and in FAPA of Ego Beast and Old and Rare; writer of a series of book reviews for If!; contributor to numberless fanzines from coast-to-coast; heckler of Insurgents and Serious Constructive Fans alike; author, under the byline of Gilbert Swenson, of a series of prozine reviews in his own fanzine; and general nuisance to a lot of people. In FAPA his Ego Beast rated among the top ten, being noted, among other things, for its extreme neatness and profuse mailing comments. Wilson's "Ah, Sweet Laney!" in Howard Miller's Primal was perhaps the best critique yet directed at Laney's fan memoirs.

5. CHARLES BURBEE

752

It will sadden Chas' to rate below his fellow employee at the C D Lamoree Fibre works. Burbee is principally known as a humorist, but he also published Burblings, served as official editor and later as vice-president of the FAPA, wrote numerous articles for various Fapazines on a wide variety of subjects, and got in the LASFS' hair. (Choose your own dirty connotations.) His chief contribution to fanlore during 1948 was his long and pointed satire "Big Name Fan" in Rotsler's Masque, but his "Al Ashley: Galactic Observer" and "Ethics of Electronics" were rated by many as genuine classics of their type. As one Fapate says, "As long as Burb is a member, it will be worthwhile belonging to FAPA."

6. A. LANGLEY SEARLES

691

Searles is the publisher of Fantasy Commentator, the virtual bible of fantasy bibliophiles, and is known as a penetrating and well-informed critic and writer on fantasy books. Although certainly not a fan in the popular sense of the word, Searles is well known to fandom because of his serious interest in fantasy fiction and he commands the respect of all for the authority in the field and master critic that he unquestionably is.

7. ARTHUR H. RAPP

617

One of the newer fans, Rapp (who sometimes calls himself r-tRapp) published his popular general fanzine Spacewarp once a month during all of 1948, deluged other fanzines with his writings (most of them of a high quality), was active in the SAPS, served as chairman of the NFFF manuscript bureau, and was elected to the NFFF directorate late in the year. Well known for his "Morgan Botts" sketches, a series of hilarious fan stories set in the future, Rapp also scored something of a "beat" by publishing a lengthy account of his Torcon trip less than one week after the event. He smokes an infamous pipe which has won him notoriety all over the United States and Canada.

8. SAM MOSKOWITZ

558

Sam's principal activity is still the monumental history of fandom, "The Immortal Storm", which appears serially in Searles' Fantasy Commentator. However, he found time during 1948 to publish occasionally in FAPA and to write book reviews and articles for such fanzines as The Fanscient and Dream Quest.

D 9. DON DAY

441

Guiding hand behind the Northwest's PSFS, Don Day has done a terrific job editing The Fanscient. Although a competent artist and owner of a fabulous card-index of prozine stories and authors, his only other journalistic activity has been the job of publishing the occasional PSFS Bulletin, in which he, Jerry Waible, and the rest of the PorSFans spout off in amusing fashion.

10. JOE KENNEDY

403

Kennedy reduced his fan-activity to a minimum in 1947, but during 1948 his Fapazine Grulzak made several appearances, and he has been one of the most active members of the SAPS and its related social order, the Fan Spectators. He conducted a popular series of articles in IF!, "Musings from the Bottom of a Paste-pot", and appeared in various other fanzines, such as Chronoscope, Spearhead, and Dream Quest.

11. HARRY WARNER, JR.

366

Harry Warner wrote "No Sleeping Pills Needed", a serious essay on revision of the country's educational system, for the final Dream Quest, and the resultant discussion promised to develop into one of the best bull-sessions fandom has seen in several years. He also published four issues of Horizons, his perennially excellent FAPA and Vanguard magazine, which has missed only one FAPA mailing in 10 years.

12. GUS WILLMORTH

303

As publisher of the Fantasy Advertiser, "the amateur professional for professional amateurs", Gus Willmorth is proprietor of fandom's only magazine exceeding 1000 circulation. Rather inactive in FAPA during 1948, Gus's only other fan activity has been as an officer of the LASFS, where he served as director and committeeman.

13. MILTON A. ROTHMAN

299

In addition to conducting a running controversy with pro author Roger P. Graham both in FAPA and in Dream Quest, Milty published his Fapazine Plenum more or less regularly during 1948, between studying for and passing exams to acquire his doctor's degree in Physics.

14. DAVID H. KELLER, II, D.

285

An example of reversal of the usual situation, Dr. Keller is a pro-turned-fan. The Grand Old Man of fantasy has written innumerable articles, stories and poems for innumerable fanzines, and has been interviewed for different fanzines by such persons as Paul Spencer and Joe Kennedy. He has been the center of a revival enthusiasm for his writings, in which he pioneered humanism in science fiction; three books from his pen appeared from the fantasy presses during 1948, and perhaps writings by and about him exceeded in wordage those by and/or about any other fantasite during the year. His most important fan magazine contribution in 1948 was "Shadows Over Lovecraft", an authoritative study of HPL's life, which was published in Fantasy Commentator and which bids fair to be one of the most important articles ever written about the Providence recluse.

15. COL PEDERSON

271

In addition to publishing IF!, the Mighty Mite of Inglewood became active in FAPA and the SAPS during 1948, as well as in the LASFS, particularly in the General Semantics division of the latter club. He

is unutterably mature in his writings and publications for a lad of 14, is a creditable poet and artist, and in general is one of the biggest fan "finds" of the last, or indeed of any other year.

* * * * *

TOP FAN POLL RESULTS

FAN WRITERS

| | | |
|-----|-----------------------|-----|
| 1. | Redd Boggs (8) | 235 |
| 2. | Charles Burbee (3) | 216 |
| 3. | Sam Moskowitz (4) | 196 |
| 4. | Joe Kennedy (5) | 189 |
| 5. | Francis T. Laney | 178 |
| 6. | Harry Warner, Jr. (2) | 145 |
| 7. | Arthur H. Rapp (2) | 109 |
| 8. | Milton A. Rothman (2) | 93 |
| 9. | Stanley Mullen (3) | 83 |
| 10. | David H. Keller, M.D. | 80 |
| 11. | Don Wilson | 76 |
| 12. | Thyril L. Ladd (2) | 65 |
| 13. | Con Pederson | 63 |
| 14. | Jack Speer (1) | 51 |

FAN CRITICS

| | | |
|-----|--------------------------|-----|
| 1. | Redd Boggs (6) | 222 |
| 2. | Francis T. Laney (4) | 172 |
| 3. | Jack Speer (3) | 170 |
| 4. | A. Langley Searles (3) | 167 |
| 5. | Sam Moskowitz (6) | 154 |
| 6. | Philip Gray (5) | 112 |
| 7. | Don Wilson (1) | 97 |
| 8. | Harry Warner, Jr. (3) | 84 |
| 9. | Milton A. Rothman | 75 |
| 10. | Charles Burbee (1) | 68 |
| 11. | Thyril L. Ladd (3) | 56 |
| 12. | Virginia K. E. Blish (1) | 52 |
| | Thomas S. Gardner | 52 |
| 14. | Joe Kennedy | 51 |
| 15. | Stanley Mullen | 50 |

FAN FICTIONISTS

| | | |
|----|---------------------------|-----|
| 1. | Redd Boggs (7) | 250 |
| 2. | Stanley Mullen (4) | 152 |
| 3. | Arthur H. Rapp (4) | 151 |
| 4. | Con Pederson (2) | 106 |
| 5. | David H. Keller, M.D. (2) | 105 |
| 6. | Len J. Moffatt (1) | 98 |
| 7. | Charles Burbee (3) | 82 |
| 8. | E. Everett Evans (1) | 72 |
| 9. | Miles Eaton (1) | 67 |

FAN HUMORISTS

| | | |
|----|------------------------|-----|
| 1. | Joe Kennedy (9) | 337 |
| 2. | Charles Burbee (10) | 323 |
| 3. | Bob Tucker (3) | 146 |
| 4. | Arthur H. Rapp (1) | 146 |
| 5. | Francis T. Laney (2) | 142 |
| 6. | Rick Sneary (4) | 140 |
| 7. | Lloyd Alpaugh, Jr. (1) | 100 |
| 8. | Joe Schaumburger (1) | 63 |
| | Art Widner | 63 |

FAN EDITORS

| | | |
|-----|------------------------|-----|
| 1. | Don Wilson (7) | 351 |
| 2. | A. Langley Searles (8) | 306 |
| 3. | Stanley Mullen (7) | 305 |
| 4. | Don Day (4) | 276 |
| 5. | Redd Boggs (4) | 267 |
| 6. | Gus Willmorth (3) | 139 |
| 7. | Arthur H. Rapp (3) | 115 |
| 8. | Walter Gillings (2) | 105 |
| 9. | Con Pederson | 102 |
| 10. | Francis T. Laney (1) | 66 |
| 11. | Joe Kennedy | 64 |
| 12. | Charles Lee Riddle (2) | 55 |

FAN PUBLISHERS

| | | |
|----|------------------------|-----|
| 1. | Stanley Mullen (7) | 286 |
| 2. | A. Langley Searles (4) | 218 |
| 3. | Redd Boggs (4) | 206 |
| 4. | Don Wilson (4) | 196 |
| 5. | Don Day (4) | 165 |
| 6. | Gus Willmorth (3) | 164 |
| 7. | Francis T. Laney (2) | 106 |
| 8. | Walter Gillings (1) | 65 |
| 9. | James V. Taurasi | 51 |

FAN ARTICLE WRITERS

| | | |
|----|-----------------------|-----|
| 1. | Sam Moskowitz (7) | 208 |
| 2. | Redd Boggs (6) | 186 |
| 3. | Francis T. Laney (1) | 179 |
| 4. | Joe Kennedy (1) | 163 |
| 5. | Harry Warner, Jr. (1) | 137 |

FAN ARTICLE WRITERS (Continued).

| | | | |
|--------------------------|-----|------------------------|----|
| 6. Milton A. Rothman (1) | 131 | 10. Arthur H. Rapp (2) | 96 |
| 7. Thyrlil L. Ladd (1) | 101 | 11. Don Wilson | 80 |
| 8. Phil Rasch (5) | 100 | 12. Charles Burbee (1) | 63 |
| David H. Keller, M.D. | 100 | | |

* * * * *

FAN POPULARITY

BEST FANS OF 1948

| | |
|----------------------------|-----|
| 1. Redd Boggs (2) | 172 |
| 2. Don Wilson (3) | 146 |
| Rick Sneary (3) | 146 |
| 4. Arthur H. Rapp (2) | 95 |
| 5. Forrest J Ackerman (1) | 90 |
| 6. Sam Moskowitz (4) | 86 |
| 7. Joe Kennedy (1) | 81 |
| 8. Don Day (1) | 74 |
| 9. Charles Burbee (4) | 58 |
| 10. A. Langley Searles (1) | 53 |
| K. Martin Carlson (1) | 53 |

WORST FANS OF 1948*

| | |
|----------------------|----|
| 1. Paul D. Cox (3) | 83 |
| 2. Bob Farnham (2) | 79 |
| 3. Ray Higgs (1) | 67 |
| 4. Vaughn Greene (2) | 57 |
| 5. Edwin Sigler (1) | 56 |

* In determining the top fans of 1948, each person's "worst fan" votes were subtracted from his cumulative total.

-- D. W.

TOP FAN ARTISTS

1. JOHN GROSSMAN (9) 385

John Grossman, 15 years old, of Des Moines, is possessed of the greatest artistic ability that fandom has seen in many a moon. Most often heard of in the company of his buddy Bill Kroll, with whom he co-edits that stellar fanzine Scientifantasy, Grossman has presented his admirers with a gallery of skillfully done science fiction drawings of the "pure" variety in that magazine, and in many others. His gadgetry is comparable to Frank R. Paul's, and Hannes Bok has stated that certain of Grossman's pix equal those of Virgil Finlay. His carefully done artwork takes best to lithography, but has appeared in mimeo and ditto as well. Though they sometimes suffer in reproduction they are almost universally of topmost pro quality.

2. WILLIAM ROTSLER (6) 275

Rotsler, who is FAPA's leading artist, is as opposite of Grossman as one can imagine. Seldom does he carefully work on a single picture; rather he turns out artwork by the bale -- small, clever sketches depicting grotesque and often appealing denizens of another dimension, large-eyed kangaroo-like entities and the like, such as never imagined before even by Disney. In his own fanzine Masque, the Amiable Bulldozer (a moniker tagged to Bill by Cy Condra) has presented considerable experimental artwork, using various methods and techniques and featuring Caniffian damsels and picaresque appurtenances. He has allied himself with the Insurgent Element, illustrating Wild Hair, as well as other FAPA publications, such as Ego Beast and Sky Hook.

3. D. BRUCE BERRY (6) 253

A newspaper artist and the "find" of the Portland group, Berry has drawn lovely covers for The Fanscient and Alien Culture, and other fanzines. His name is not generally known in fandom yet, and the fact that new as he is he was able to rate in the third place proves that his popularity will rapidly grow.

4. HOWARD MILLER (5) 244

"Banning's leading FAPA member" is one of fandom's top mimeo-art exponents, having the knack of combining his artistic talents with a stencilling technique perhaps unparalleled in the present-day field. His many fine mimeo pix have appeared in Dream Quest, Moonshine, Ego Beast, Old and Rare, etc. He also did a fine cover for The Gorgon. In addition to being publicly announced as active in the NFFF, LASFS and Outlanders, Miller is connected with the Fantasy Artisans and is reputed to be an avid foe of F. Towner Laney.

5. DON DAY (2) 167

Day's popularity in the fan artist category stems mostly from his series in The Fanscient of illustrations for The Rubaiyat of Omar Khayyam, but he has done various other forms of artwork, mostly for The Fanscient -- which he also edits -- excelling in his portrayal of nude females.

6. ROY HUNT (2) 125

An oldtime fan artist, Roy Hunt still rates high in the field as a result of his sterling efforts in The Gorgon and Fantasy Review. During the year Hunt did several book jackets for FPCI, as well as covers for Fantasy Book.

7. RUSS MANNING (1) 102

Another of the Fantasy Artisans, Russ Manning is one of the leading lights in the 1948 renaissance of fan art. His artwork appeared in many fanzines, and was featured in Masque in FAPA when he began attending the same Los Angeles art school where William Rotsler was a student.

- BILL KROLL (1) 102

The other half of the Scientifantasy combination, Bill Kroll is a talented artist in his own right, contributing to various fanzines and specializing in some of the weirdest BEMs ever dreamed up.

9. JOE GROSS 91

Joe Gross is the knocked-out artist of the SAPS set, contributing his somewhat wacky artwork to various SAPSazines, including Yellum, which in its FAPA edition presented several of his covers to the senior ayjay society.

10. JERRY WAIBLE (4) 73

One of the talented PorSFan artists, Waible has shown his versatility by contributing both cartoons and serious artwork to The Fanscient, achieving striking results in both cases.

TOP FANZINES OF 1948

1. THE FANSCIENT (Don Day/The ForSFans) (6) 1017

The Fanscient, official organ of the Portland Science Fantasy Society, published four issues during 1948, adhering closely to a regular quarterly schedule. It was and is edited by Donald B. Day, the founder and chairman of this comparative baby among local fan clubs. Day was assisted by an editorial board composed of ForSFans members Joe Salta, Gerald Waible, Ralph Rayburn Phillips, Moe Higbee, and Don Berry.

Fanscient is not a fanzine which builds its reputation on a carefully established policy of all bibliographical material, all stefnal, no fiction allowed, or the like. In its pages can be found material ranging from serious articles on fantasy greats through serious fiction and poetry down to humor and satire.

Fanscient's Winter 1948 issue, published in half-lettersize format, was partly mimeographed and partly lithoed. With the Spring issue, the magazine changed to a radically different makeup, heretofore unused in fan publications -- $5\frac{1}{4}$ " x $4\frac{1}{4}$ ", entirely lithographed. This new format was successful, and caught on to the extent that it already is being imitated by other fanzines, notably Scientifantasy.

Outstanding material published by Fanscient in its 1948 issues included a series of essays on such fantasy greats as George Allan England and Robert W. Chambers, by Thyril L. Ladd. These articles discussed little-known works by the masters and explored various aspects of the authors' writings. In the Winter 1948 issue appeared Forrest J Ackerman's "The First Fan Magazine" -- a brief article on The Time Traveler which included two amusing briefs by Allan Glasser reprinted from that fanzine whose memory is now lost in the mists of antiquity. Other articles run in 1948 included David H. Keller's "What Price Beauty?" and Paul H. Klingbiel's "A Partial Introduction to General Semantics" in the Spring number; "A Legend of Interplanetary" by Neil R. Jones, which explained the future history background of that writer's Durna Rangué and Machine Men of Zor tales, in the Summer issue; and "Extrapolation", by Henry Kuttner, a rather weird bit of humor which explored the future of science fiction and weird fiction and the end of magazine stef in the year 1958.

One of Fanscient's regular departments is "Author, Author!", in which various contemporary science fiction giants discuss their lives and in which is run a complete list of the published stefnal/fantastic works of each of them. Covered in 1948 installments of this series were Edmond Hamilton, Edward E. Smith Ph.D., Jack Williamson, and Dr. David H. Keller. Also printed more or less regularly are cartoons by Waible and Kroll, and Day's series of illustrations for The Rubaiyat.

Fanscient is notable as one of the few sources of worthy fan science fiction. Such stories as Dorothy and John de Courcy's "Apocalypse" in the Winter issue; Len Moffatt's "Early Butchering", a post-atomblast tale in the Spring number; and various offtrail fiction by

F. Lee Baldwin, Don Day, Miles Eaton, and others, have livened up this fanmag's pages to a considerable degree.

Fanscient is outstanding in the field of artwork. Virtually every article or story it runs is illustrated by a leading artist -- often of professional quality, though of fan standing. Likewise, Fanscient's cartoons, photographs of authors, and fine cover illustrations are virtually unique in the fan field.

To sum it up, the PorSFans and Don Day have presented in this sterling little fanzine a unique contribution to the field and one which will take its place as one of the outstanding fan publications in many years. Fanscient is a must for anyone who is seriously interested in fan publications.

2. DREAM QUEST (Don Wilson) (7) 946

Though DQ folded during the course of 1948, producing no issues after its sixth number which appeared in July, the heavy vote given it indicates that it has not been forgotten.

Edited by Don Wilson and published by Wilson and Howard Miller in standard mimeographed 8½" x 11" format, Dream Quest produced three issues in 1948. Additionally, a small supplement entitled Opinion, which consisted of the results of the 1947 Dreamland Opinionator poll, was distributed with the April issue (#5).

Dream Quest never had any set policy. It normally went in most heavily for serious material -- but published Arthur H. Rapp's "Soma Fun, Hey Keed?", a humorous account of the true nature of the soma juice given fannish popularity through Margaret St. Clair's stories in TWS. It normally published no fiction -- but ran Redd Boggs' "The Craters of the Moon" in its final issue. Serious articles ranged from bibliographical fantasy material to sociological and political discussions. DQ had only one standard for material during its brief lifetime: that it be interesting, discussable, and of better than average quality. No limitations were placed on subject matter.

The outstanding piece in #4 (January 1948) was Sam Moskowitz's "The Old Familiar Faces." This article, which was reprinted from an undistributed issue of Julius Unger's Fantasy Fiction Field, was a literary and bibliographical description of pre-Arkham House smalltime fantasy publishing. Also in this issue were Rex Ward's "Let's Turn the Calendar Back...", the second instalment of an abortive series which compared today's magazine s-f with that of several years ago; Rog Phillips' "Where To, Science Fiction?"; and an analytical book review of More's Utopia by Henry Elsnor, Jr. The #5 issue led off with Robert L. Stein's "The Stein Utopia", a brief article on Stein's ideas of a perfect world which proved to be one of the most popular items DQ ever published. The second lead item in this issue (dated April 1948) was Francis T. Laney's "Histomap of Fandom", a detailed historical chart of fannish progress from earliest times to the present day. Articles on a variety of subjects by Thyril L. Ladd, Art Rapp, Milton A. Rothman, Henry T. Simmons, and Gordon Elliott rounded out the issue.

Regular departments of DQ consisted of "Pro-Phile", a more or less complete and exhaustive report on current prozines which up till issue #5 was written by Gilbert Swenson; "Cave of the Winds", DQ's outstanding letter department; and the editor's "Gas Jet." Verse appeared regularly, written by many different fan poets.

DQ's last and greatest issue was #6, dated July 1948. Its 48 pages were loaded with outstanding material, decorated with fine artwork, supplemented by good departments. The lead item, and the finest single piece presented in any issue of DQ and an alltime great piece of fan writing, was Redd Boggs' story of a science fiction fan club's reaction to the first lunar landing, "The Craters of the Moon." This story was true fan fiction, was beautifully written, and received the praises of everyone who read it, even from such iconoclasts as Fran Laney. "Craters" was ably backed by Joe Kennedy's report of a weekend he spent with one of fantasy's greats, "Keller: Down-To-Earth Dreamer"; Harry Warner's "No Sleeping Pills Needed", a serious essay on defects in our educational system and possible improvements therein; "Pro-Phile", this time written by Redd Boggs; and two new review departments, "In Arkham House" by Philip Gray, and Alori Dannur's "Mind Worlds".

DQ never ran a litho in its entire history, but compensated for this by publishing some really outstanding mimeograph artwork, done by Howard Miller, John Grossman, Bob Stein, and other artists.

3. FANTASY COMMENTATOR (A. Langley Searles) (8) 921

Providing a direct contrast to the #1 and #2 place winners, this publication founds its reputation upon extreme specialization. Fantasy Commentator is probably the most serious and scholarly fanzine of all time. It devotes itself to the fantasy field as a literary form, publishing serious essays on fantasy and, less often, science fiction.

Editor A. Langley Searles receives a large percentage of FC's material from his staff of contributing editors -- William H. Evans, Thyril L. Ladd, Sam Moskowitz, Matthew Onderdonk, Darrell C. Richardson, and Richard Witter. Other heavy contributors to FC's pages during 1948 included David H. Keller, M.D., George T. Wetzell, and F. Lee Baldwin.

In addition to its regular departments, Fantasy Commentator runs several items classified under the heading "articles" that appear regularly. The best-known of these is Sam Moskowitz's "The Immortal Storm", an immense article which attempts to give the history of fandom from the earliest times. This article has reached its 14th instalment and is still going strong, having reached 1938. SaM's history is notable for the terrific amount of research, labor, and detail embodied in it. Various people have criticized "The Immortal Storm" for over-emphasis on events in which Moskowitz has had a personal part, triviality, and the like, but no one has been able to deny the work's foundation in accuracy and its withal honest slant.

Each issue of Fantasy Commentator is distinguished by its amazing quantity of scholarly and erudite articles on all branches of the fan-

tasy field. The Winter issue (Vol. II, #5) included such a diversified array of fine material as "This Is About Ray Cummings", an interview by Thyrl L. Ladd; Evans' "Fantasy in All-American Fiction"; Darrell C. Richardson's "Little Known Fantasy" -- the first instalment of a new series describing obscure and little-known books; "Something About Vampires", a short article on the lore of these mythical creatures by George T. Wetzel; and part 10 of "The Immortal Storm." In addition, that issue ran four Joseph Krucher lithos as illustrations for George Sterling's poem, "A Wine of Wizardry."

More lithos were run in the Spring issue, this time a Krucher on the theme (taken from Lovecraft) "Erich Zann was a genius of wild power", and three photos of Lovecraft and his family. Lovecraft figured heavily in this issue (as he does frequently in FC's pages): Sam Moskowitz discussed "John Buchan: A Possible Influence on Lovecraft", Darrell C. Richardson dug out an ancient HPL letter of comment to the editors of All-Story Weekly, and F. Lee Baldwin contributed "Some Lovecraft Sidelights." Also in the issue, in addition to the regular history instalment and "Tips on Tales", a department of brief reviews of old fantasy books done this time by Ladd, Matthew H. Onderdonk was the author of an article on "H. P. Lovecraft Versus the 'Realists' of Fantasy", "Charon -- In Reverse."

In Vol. II, No. 7, appeared one of FC's major items, "Shadows Over Lovecraft," by David H. Keller, M. D. In this long and carefully worked out piece, Dr. Keller analysed Lovecraft's life and writings from a medical and psychiatric point of view. Paul Spencer's "Music in the Wilderness" dealt with the unpublished novels of Dr. Keller -- one of the more outstanding articles coming out of the "Keller craze" of 1948. Thyrl L. Ladd asked "Did Lovecraft Miss This?" talking about a 1921 novel of Lovecraftian theme and treatment. Regularly appearing material rounded out the issue.

In the Fall number (Vol. II, No. 8), all six of FC's talented contributing editors were represented. Evans handled two of his regular columns, turning in an instalment of the too-long-absent "Thumbing the Munsey Files" and the extremely long "Fantasy in Popular Magazine". Onderdonk, perhaps the most erudite of the Commentator's regular contributors, was the author of "In A Glass--Darkly", which your reviewer must confess provided tough going for him. Moskowitz's serial filled out a good portion of the issue, as did an article on Talbot Mundy by Richardson and Richard Witter's coverage of the famous "Polaris" trilogy of Charles B. Stilson. Also in this issue was an index to volume two of Fantasy Commentator, and "An Analytical Approach to the Supernatural Horror Tale" by Wetzel. Ladd handled "Tips on Tales" again.

No mention has been made of "This-'n'-That", Searles' quarterly listing of all new fantasy books; and book reviews of the most interesting of these, done by Searles, Charles Peter Brady, Moskowitz, and others.

Fantasy Commentator is an absolute must for anyone interested in fantasy from a literary viewpoint. Its scholarly articles and erudite reviews remain unique in the entire field, and Searles deserves great credit for setting and keeping such consistently high standards.

4. THE GORGON

(8)

906

The fact that only two of 1948's top five fanzines were printed in 8½x11" mimeographed format -- once considered standard for fanzines -- doubtless symbolizes some sort of trend. Gorgon, which has a circulation of 500 and is multilithed with a half-legalsize format, is not much similar to most fanzines, and has been called a "semipro" more than once.

Stanley Mullen does not limit The Gorgon to straight steinal and fantasy material. He runs offtrail articles and poems, fiction of all varieties, material by his own special circle of contributors -- such pros and people who have the most tangential connection with the fan field as Shan Nosgorov, Archie Musick, and Landell Bartlett. Up until the end of Volume I, No. 1 (March-April 1948) Gorgon had a stock cover design done by Roy Hunt. With that issue, the transition from ditto to multilith was partially completed. Beginning with Vol. 2, #1 Gorgon began using a different cover on each issue -- an idea welcomed by many. The first of these new covers was done by Howard Miller and the second (on the Vol. 2, No. 2) by Roy Hunt.

Today The Gorgon remains in its half-legalsized format and runs from 60-80 pages per issue. It is multilithed and varityped, and while it is not always either perfectly printed or entirely free of typos, it is always readable.

Vol. I #6 (January 1948) featured Shan Nosgorov's "The Shadow Woman", a good weird tale, and also included David H. Keller's psychiatric tale "The Killer", Lee Beecher's fascinating essay "Haunted Mines" and verse by various people. Two of Gorgon's most popular features are "Denver Doings", a column wherein Bob Peterson resumes the doings of the Colorado Fantasy Society, and "The Devil You Say" -- the latter a letter column. And running fairly regularly is "Sidelights on the Merrittales", by Phil Rasch -- a series of articles providing much interesting background information and true lore back of the Lord of Fantasy's novels. The January instalment (#2) of this series concerned the Rrillya, those dwarf people who figured prominently in Merritt's "Dwellers in the Mirage."

Vol. I #7 (March-April) made use of the varityper, and it was partially dittoed and partially multilithed. "Operation Venus" by Landell Bartlett, was part of a series begun years ago in the old Gernsback series of premium booklets issued as a supplement to Amazing Stories. This series provided interesting reading, but never attained a terrific literary quality. Rasch's series on the Merrittales continued fascinating as usual -- this time giving the dope on the facts behind "Ys and Carnac", which figured in "Creep, Shadow!" An accompanying map of the territory added interest. Also in this issue was a somewhat juvenile parody on Moskowitz's "The Immortal Storm" -- "The Immoral Storm", by Joe Kennedy, a history of butterfly fandom. Leander Frankus discussed "Fandom's Dealers", and poetry and lithos were contributed by Lloyd Arthur Eshbach, Shan Nosgorov, and Roy Hunt.

Vol. II, #1, altered on the outside by the addition of a new cover design, completed the transition and was entirely multilithed. The

newest Rasch contribution, this time on "The Kraken", was illustrated by Roy Hunt, with a litho of Khalk'ru. William Walrich, known in Esquire as well as Gorgon, was the author of a story called "This Will Flay You" -- a contribution that was liked by many. Another piece of fiction was by Alex Saunders -- "Truth Gas." A scanning of V 2 #1's contents page reveals a larger than usual number of poems and pictures -- Joseph B. Baker, Alvin "Another" Laney, R. Flavie Carson, Virgil Utter, Lee Beecher, Theophilus Alvor, and Justin Herman being represented by poems and cuts. An instalment of "The Ebony Tower," Jack Riggs' checklist of the works of John W. Campbell Jr., a few photos of Gorgon contributors, and Marion Zimmer's article on her conception of "The Ultimate Fanzine" filled out the issue.

Vol. Two, #2 (which like V 2 #1 was undated) announced its circulation as 500 (in contrast, Dream Quest's circulation never got much above 150) and led off with a guest editorial by Chicago dealer Joseph B. Baker. Baker discussed meetings of fans with quote normals unquote. Additional fan-fantasy features consisted of "West Coast S-F Conference", a coverage of this meeting by Phil Rasch; "The Ebony Tower"; the letter column; and further pictures of contributors to the magazine. Rasch's "Sidelights on the Merrittales" this time was about "The Face in the Abyss", and Paul O'Connor contributed a fine article on the late Lafcadio Hearn.

To sum it up: Gorgon is more than just a fanzine, even more than a fantasy amateur journalistic publication. It often runs material by professionals and ex-professionals -- literary short stories and poems. Its artwork is more often than not professional in quality and reproduction. Occasionally fan stuff is found in Gorgon, but not often. And your reviewer must confess that he has found that which did appear of a surprisingly low quality.

Much of Gorgon's appeal lies in its large size, readability, and popular slant, though it does present a terrific amount of fine material and is easily one of the half dozen fanzines essential to a coverage of the field today.

5. FANTASY ADVERTISER (Gus Willmorth)

(2)

601

Fan Ads, published by Gus Willmorth of Los Angeles, calls itself "the amateur professional for professional amateurs." Editorial material is presented only to round out issues and supplement the advertising content. Circulation is more than 1000, ad rates are fairly reasonable though not by any means fantastically low, and reproduction (FA is professionally lithographed) is the finest in the field.

FA produced five issues during 1948. From January to July Gus was able to follow faithfully a regular bimonthly schedule. But difficulties beset him, and another issue did not appear till December. In addition to ads (many of which are as interesting reading as the articles) 1948 issues of FA presented such material as "The Shaver Series as Literature", by Thomas H. Carter, an article which impressed this reviewer as a lot of good writing and research wasted on a totally worthless subject; "The Technique of Fantasy Collecting", by Samuel

A. Peeples; "Of Death & Destruction", by Fred Brown, which discussed fantasy novels on that theme; "Fantasy in Germany", by Julian Parr; "W. Paul Cook", a memorial of this famous ayjay publisher by Earle Cornwall; "The Whitcon", coverage of the British convention by J. Newman; "Seven Footprints to Merritt", by Tom Carter; "Torcon" by Foo Evans; and "The Ships of Ishtar", in which G. Gordon Dewey, a noted collector of the works of Merritt, described all the editions Merritt's "Ship of Ishtar" has been published in. Columns included Walt Leibschler's "Of Nova Tomes" -- quickie reviews of new fantasy books; "Fanzines of the Fanzines", reviews of the fanzines by RAElcun; etc.

Casually interested borderliners as well as actifans will find FA of very considerable interest and value.

6. CHRONOSCOPE (Redd Boggs) (3) 523

Ron is Redd Boggs' new general fanzine. It got off to an auspicious start by publishing as its sole 1948 issue a #1 that was fully the equal of any Dream Quest but #6. The official successor to DQ, it carries on in the tradition of such famous fanzines of the past as Spaceways, Fantasite, Acolyte, and Scientifictionist. Your reviewer confesses a certain prejudice in favor of this type of fanzine -- serious but not too scholarly, interesting, informative, permanently interesting and valuable, competently edited and with fine material.

Chronoscope #1 was called "the rainbow fanzine" because of the many different colors of paper used therein. It featured "My Five Book Shelf" -- Dr. Keller's idea of his five favorite books. Other outstanding articles were "Which Leg Moves After Which?" by Donn Brazier; "Living and Writing Science Fiction", by one of the first female stef authors, Lilith Lorraine (who today is noted for her publication of Different, a "little magazine" which publishes a certain amount of stef and stefnal poetry); Art Rapp's "Flaming Fans", an analysis of what makes fans what they are; "You Can't Judge A Book -- " by Joe Kennedy, a fairly interesting dissertation on prozine covers; and Paul H. Klingbiel's unclassifiable "Introduction to Elliptical Logic."

"The Fantasy Bookshelf" is a regular department of book reviews. Ron also runs poetry, and has fallen heir to two of Dream Quest's most outstanding departments -- Philip Gray's "In Arkham House" and "Pro-Phile", the popular column of prozine reviews.

7. FANTASY REVIEW (Walter H. Gillings) (4) 481

I am going to throw editorial caution to the wind here and insert opinion into this listing: Wilson thinks the Fantasy Review should have rated at least in the top three. We must admit, however, that this magazine does not, because it is published in England, reach a large audience, and also it is conceivable that many people rate it a semipro.

Excuses or not, however, Gillings' Fantasy Review can't be forced into a back seat by any of our current fanzines, or by very many all-

timers. Erle Korshak has called FR the best fanzine of all time. The Review reprints the best articles from American fanzines. It covers the prozine field in America and Britain. It digs up items of interest from all over the world. Its printed format is the best in the field. Its book reviews are unequalled, except perhaps occasionally by Fantasy Commentator. Its editorial slant is the most mature of any fanzine.

Up until its Dec '48-Jan '49 (Vol. II, No. 12) issue, when it enlarged to 32 pages and upped the price to a shilling, the Review was a 20-page, half-lettersized publication selling for sixpence (15¢ in the United States and Canada). It is published bimonthly on schedule.

Regular features, in addition to book reviews, include "Among the Magazines", reviews of current prozines by Kenneth Slater; "Fantasia", editor Gillings' commentary on current fantasy happenings; "Fantasy Forum", a letter column this year taken up largely by a continuation of the interminable Derleth-Moskowitz debate. "About Books", authored from time to time by different British critics, discusses trends and opinions in the fantasy publishing field.

The first 1948 issue, numbered Vol. II, No. 7 and dated Feb.-Mar. 1948, led off with Arthur F. Hillman's "25 Years of Weird Tales" -- an article commemorating that magazine's 25th anniversary and describing its long, sometimes distinguished, sometimes mediocre history. Also in this issue, Frank Edward Arnold wrote about fantasy films, and the editor contributed a memorial of Arthur Machen. The issue was filled out by excellent book reviews by such men as D. R. Smith, Nigel Lindsay, Arthur F. Hillman, and others.

In the April-May number, Forrest J Ackerman quoted a writers' magazine that science fiction is no longer taboo material in the slicks, D. R. Smith wrote on "The Admirable Weinbaum", and Thomas Sheridan interviewed "Galactic Roamer" E. E. Smith, Ph.D. More than half of each issue is filled with the critical material for which Gillings' crew of contributors is so well noted.

Vol. II, No. 9 (June-July 1948) revealed a "New Worlds' Crisis" -- the suspension of England's prozine, New Worlds. A scheme was devised whereby fans could buy shares in a new publishing company organized for the purpose of putting out this prozine. Thomas Sheridan started telling "The Story of Astounding", bringing up the magazine's history to the end of F. Orlin Tremaine's editorship, Geoffrey Giles wrote "About Books", and all the regular material was present.

"The Bronx Jeer" was the lead article of the August-September issue. This item by Eric Frank Russell deals with Charles Fort and Forteanism. Thomas Sheridan completed "The Story of Astounding" in this number, and the rest of the issue consisted of reviews and features.

"Bob Frazier Recalls the First of the Fantastics" in Vol. 2 #11; this article, reprinted from the American fanzine Necromancer, discussed the Frank Reade Library -- a prozine of the pre-WWI period which made Tom Swift and Mutan Mion look silly. This was the sole article in the issue which was not classifiable as "regular".

The new large size (32 pages) promises to alleviate this difficulty of shortness of space for articles. The first issue in the new size, decked out with a new (and overprinted) cover design and priced at the shilling rate, had several articles --- "Science Fiction: the World's Nightmare!", which was taken from the Literaturnaya Gazyeta (not The Arkham Sampler!) and described the utterly bourgeois and imperialistic state of American fantasy. A Merwin editorial was reprinted: "Authors Have a Power Complex". Sheridan continued his series with "The Story of Wonder"; a lecture by Stapledon was reported upon; a page was devoted to Richard S. Shaver's editorial comments in his Shaver club magazine; Forrest J Ackerman reported an interview with Edgar Rice Burroughs; and the issue was filled with the usual material.

Though it is trouble to fill out an International Money Order application, American fans should latch onto this one. If Erle Kofshak says Fantasy Review makes Fantasy Magazine pale in comparison, it must have something.

8. IF! (Con Pederson)

433

This new fanzine, edited by 14-year-old Californian Con Pederson, sprang onto the fan field unawares in early 1948, and with virtually no publicity soon took a place among the leaders. Material is regularly run by Wilson, Kennedy, and Keller, and others have contributed off and on to IF!'s half-lettersize dittoed pages.

IF!'s first issue, dated January 1948, had a good cover drawn by Pederson himself, and ran several fictional items, "A Touch of Humor Does It" by Joe Kennedy, a review of The Mightiest Machine by Don Wilson, and a humor item called "Which I Drank".

IF! caught on in a hurry, and #2, with another Pederson cover, began a new Kennedy column, "Musings from the Bottom of a Paste Pot", in which JoKe discussed various steffal topics of interest to him -- and made them of interest to the rest of us by his method of writing them up. Don Wilson intemperately dumped fuel on the Derleth controversy, whamming the Sauk City publisher in "Triteness and Mr. Derleth". IF!, in this issue as well as in all others, run a number of items which, though too minor to rate a detailed review, made interesting reading.

David H. Keller's "~~The~~ Question of Plots" led off #3. In this article, the Doc very commendably had the guts to slam pro editors who set science fiction back by their refusal to accept stories with new plots. Wilson reviewed Triplanetary, and other material was presented by Don Hutchison, editor Pederson, and others.

#4 led off with Ackerman's "sandmanuscript" about a dream he had; Wilson contributed still another book review, this time of Wandrei's The Web of Easter Island. The issue was filled out with small items.

IF! regrettably folded soon after year's end. Its loss will be felt, for it was one of those essential items to a balanced fan press, the excellent small fanzine.

9. SCIENTIFANTASY (Bill Kroll/John Grossman) 355

This fanzine, like Ron, only produced one issue in 1948, but this issue apparently was able to attract widespread attention, even from the oldtimers. Though its material was the opposite of noteworthy (with the exception of an interesting article on werewolves by Tom Carter, it consisted mainly of old dogs by famous fans) it did present some of the finest artwork ever seen in fandom.

SciFan is identical in format with Fanscient. And being edited by two talented young artists, John Grossman and Bill Kroll, it is probably able to give the finest presentation to material in fan history. The fate of this magazine rests with the outsiders -- if they deign to contribute fine material it will make a go; otherwise --- no fanzine, beautiful as it may be, can stand on artwork alone.

10. SKY HOOK (Redd Boggs) 276

Redd Boggs' Fapazine is probably one of the outstanding magazines in that organization, and its four issues of 1948 were filled with interesting stuff -- Redd's editorial column, "Twippledop"; quotes from all over; mailing comments; book reviews by Ladd and others; poetry by Boggs and others; artwork mostly by Bob Stein and William Rotsler; and trivia, such as some very sterling interlineations. SkHk is not available to outsiders; if you wish to read it you must get in the swim and join the FAPA where, like other old fans, you will go to die.

11. PEON (Charles Lee Riddle, PNI, USN) (1) 243

This combination letterzine-generalzine is edited by navy man Charles Lee Riddle, and presents legibly and neatly, interesting and amusing fiction, articles, letters, and fillers by fans big and small. Perhaps it could be called one of the half-dozen successors to Fandom Speaks, though it is not a letterzine in the true sense of the word and goes in more heavily for the general slant than for the letter slant.

12. SPACEWARP (Arthur H. Rapp) (2) 225

"Fandom's top montnly", edited by Arthur H. Rapp, adhered to a more regular schedule during 1948 than any other fanzine of the year, and perhaps of many years. At first hektoed, Warp began to use a mimeo during the year, and though mimeoing on hekto paper was not exactly as the ghods of publication would have intended it, this was at least distinctive. Among this fanzine's outstanding features was a round-robin fan yarn, "The Great Stf Broadcast", which galumped through nine instalments, each written by a different fan, before slamming to a close in a welter of inner-circle gags and heavy science. Wilkie Conner and Ben Singer contributed various controversial articles; Art Rapp continued the "Morgan Botts" series, and published other Rapp scripts including "The Armchair Fortean Discusses Arson", one of his best efforts; and William James presented two superior fantasies in the tra-

ditional Lovecraft vein... Topped off with departments such as Boggs' "File 13"; Rapp's "Timber!" editorial; "The Psycho Lab"; and a letter section, Spacewarp was easily one of the most diverting fanzines of the year.

13. FANTASY TIMES (James V. Taurasi)

193

The only regularly appearing newszine in fandom during 1948, Fantasy Times maintained a monthly schedule till November, when it became a biweekly. In all its 13 issues of 1948 the publication featured many columns of spot news of fan and pro affairs, well-balanced with reviews of current fantasy books, fantasy films and radio broadcasts, and Dr. Tom Gardner's perennial reviews of the promags of the previous year. Set up in approved newspaper format, some of the issues featured covers by John Quinta or Herman Tok, lending a sort of Timely appearance to the magazine. One of the most pertinent articles published by Fantasy Times during the year was "Why FFM's Novels Are Cut", a report transcribed from notes taken at a meeting between F. T.'s editors and Alden H. Norton, Popular Publications' editorial director. Mr. Norton promised to inform fandom whenever an FFM lead novel was slashed.

14. SCIENCE, FANTASY AND SCIENCE FICTION (Franklin M. Dietz Jr.) 190

This lithographed magazine began its existence as "The fanzine of information and education", featuring scientific articles and informational features. Soon it widened its horizons to admit fan stuff, fiction, and fantasy articles. Sam Moskowitz conducted a column, reprinting pro newspaper reviews of fantasy books. Dietz, a wheel in the Fantasy Artisans organization, featured considerable artwork from members John Grossman, Bill Kroll, and others.

15. TRITON (Russ Woodman/Ed Cox)

165

Edited by two newcomers to fandom, both living in Maine but in different cities many miles apart, Triton was as peculiar as the set-up which produced it. Professionally stencilled and mimeographed, the magazine was the absolute tops in mimeo-duplication, but its format did not take advantage of this superiority. An air of unplannedness and a lack of form and character was chiefly responsible for this defect, which was in a measure made up for by the quality of individual contributions. Philip Gray's excellent review column, appropriately titled "To Rouse the Waves", Radell Nelson's amusing "Globlies" cartoons, and Vol Molesworth's reports from Australian fandom were all worthwhile regular features, and much of the poetry by Woodman, Genevieve K. Stephens, Geraldine Alex, and others was above fan-average.

16. PLENUM (Milton A. Rothman)

161

The FAPA Technician's Handbook spent much of its time during 1948 in debate with Roger P. Graham on such matters as the Perpendicular Ether Drift theory formulated by RPG, and crackpotism, its cause and

cure. Meantime editor Rothman managed to write such items as "An Opinion Concerning An Opinion", a well-tempered discussion of alleged Communists in FAPA, as well as short articles on mathematical and scientific stuff, and a four-page item on the sad state of FAPA₁₉₄₈.

17. BURBLINGS (Charles Burbee)

150

C. Edward Burbee's own fanzine (sic) appeared thrice in 1948, and additionally came out once in combazine form with Fan-Dango. His typer's resources peculiarly augmented by several new type-faces, including the bracket-marks, the caret, and the mark to indicate a new paragraph, Burbee continued in his usual frenetic fashion as he merrily discussed such subjects as "The Ethics of Electronics", "Downward Slanting Eyes", "NFFF: Ave Et Vale" and "Their Sensitive Fannish Faces". His efforts were competently abetted by those of contributors like F. Towner Laney ("As Seen Through Shellac Darkly"), Cyrus B. Condra ("I Was Yearning For My Kind"), Art Widner ("Shadow Over North Weymouth 91") and Elmer Perdue ("Our Dr. Daugherty"), all of which added to the singularly frenetic quality of this sterling periodical.

18. SHANGRI-LA (The LASFS)

145

Long-lived and popular Shangri-L'Affaires folded in 1947, and Shangri-La, whose last issue had been dated July 1941, was reactivated to fill the gap as the LASFS official organ. Edited first by Dale Hart and then by Jean Cox, the magazine carefully eschewed controversy and mostly lived up to its avowed intention of being "amiable as a shaggy dog". Outstanding features included Ackerman's "The 'Nymph'-O - Mani-Ack", in which he described how he had collaborated with Catherine L. Moore in the writing of "Nymph of Darkness"; William Battersby's humorous bit, "The Wind is Blowing on My Eye"; Dr. David H. Keller's "socialistic" article, "Glass Houses"; and "Dynamic General Semantics", the transcription of a speech given by A. E. van Vogt before the Pasadena chapter of the General Semantics institute.

19. FAN-TODS (Norman F. Stanley)

143

Although publishing but a single issue in 1948, Fan-Tods pleased its audience by appearing in a mattress-thick edition filled with material typical of popular Efty. Chan Davis continued as chief cerebustler, contributing some "winsome" puzzles to the famed "Cerebustlers" section; Dr. Thomas S. Gardner pondered "Some Ethical Aspects of Aging Research"; "Yesterday's 10,000 Years" spotlighted the 1940 Brass Tacks tempest over "Final Blackout"; and both the FAPA and the Vanguard editions of Fan-Tods featured pages and pages of incisive mailing comments of interest to the appropriate association. On the lighter side Chan Davis told the inside story (as first described in Canadian Fandom) of the Philcon Fireworks Furor, and Senor Ackernombre reviewed the Spanish fantasyzine Narraciones Terrorificas.

20. FIRST PERSON SINGULAR (Stan Woolston) 136

This printed fanzine came out with one 1948 issue, handset and largely composed at the stick. Superb in format, it featured mediocre material by various fans. To date no second issue has appeared; Woolston is handicapped by a lack of cuts, spare time, and facilities. Nevertheless, if this fanzine can get going, it has a bright future.

21. MASQUE (William Rotsler) 134

Although a FAPA newcomer, the first issue of which was published in February 1948, Masque easily ranked with FAPA's elite at year's end. Its most typical feature was high-quality artwork -- mostly that of Rotsler himself -- whose mimeod, lithoed, multigraphed, and airbrushed illustrations not only lived up to the mag's facetious subtitle, "The Gaudy Fanzine", but made Masque one of the best-pixed fan publications of all time. Its textual material was also of superior grade. Such stellar scripts as "Al Ashley: Galactic Observer" and the classic "Big Name Fan" by Charles Burbee; and "A Visit to Ashleyopolis" and "Al Ashley: Dime Store Krafft-Ebing" by Francis T. Laney were, among many other items, tops in the satire department of 1948.

22. HORIZONS (Harry Warner, Jr.) 123

As it entered its ninth year of regular publication, Horizons showed no sign of senescence. It still packed great amounts of erudite commentary onto its 12 pages, despite a switch from elite to pica type during the year. Mailing comments on both FAPA and VAPA bundles--Horizons circulated in both ayjay outfits -- musings about science fiction, classical music and many other subjects proved invariably diverting as presented in Warner's calm and lucid manner. In addition to the usual book review in each issue, such articles as "Sound Your A", "Blame Laney For This" (the story behind the genesis of Spaceways), "Bureaucrats I Have Known", and "Books and Bucks", outstood in 1948.

23. SPEARHEAD (Thomas H. Carter) 113

A newcomer, and a promising one, Spearhead published three issues in 1948, each one showing laudable improvement over its predecessor. Number one, appearing in hektoed form, was the typical first issue containing material mostly by the editor, his penames and/or his local fan friends. The second issue wakened fandom to the certainty that here was a fanzine to be reckoned with, for here was a 22-page mimeod magazine boasting a lineup of some of fandom's best-known names. Issue #3 was probably as good a fanzine as 1948 saw: it contained 37 pages excellent material, all well mimeographed and presented. Outstanding Spearhead scripts of 1948 included Don Wilson's "guest editorial" in issue #1; "Genius in the Past" by Arthur H. Rapp in #2; "Ray Bradbury: An Appraisal" by John Troy Sternwood, and "A Question That Needs Answering" by Gerry de la Ree in #3. "The Goldfish Bowl", a regular feature devoted to psychoanalyzing fandom, proved to be the piece de resistance of the magazine, and one of the year's most popular items.

24. LOKI (Gerry de la Ree/Genevieve K. Stephens) 107

Not the only fanzine in 1948 having "literary" pretensions, Loki was the only one during the year to live close to that ideal. With de la Ree acting as managing editor, as well as literary editor, and Genevieve Stephens occupying the poetry editor post, Loki presented several short, distinctive fiction pieces by Joe Kennedy, Otto Binder, de la Ree himself, and others, and a hippocrene of well-done poetry by such fans as Lin Carter, Marion E. Zimmer, Russ Woodman, Dr. Keller, Theophilus Alvor, and Joseph Baker. Richard S. Snaver contributed a number of poetic sketches, causing a few lifted eyebrows with "Life", which some readers averred was obscene. At year's end, Gerry de la Ree announced that, having seen two issues, Loki would appear no more.

25. FAN-DANGO (Francis T. Laney) 101

Ever a "stormy petrel" unto Fapates, Fan-Dango presented both friends and foes of Laney with multitudinous opportunities for arguments and rebuttal. The editor's on-the-stencil comments and sarcasms touched (and touched off) a wide variety of subjects from bomb-dodging to jazz, even including science fiction. The "Thoughts While Bandsawing" department presented the irascible Towner as a critic, crusader, raconteur, politician and feudist, while elsewhere in the magazine he tilted with the NFFF, the LASFS, the Perdues, Al Ashley, and other institutions and people who had incurred his wrath. In more subdued vein, Laney published some surprisingly unfrenetic book reviews, the longest and perhaps the best being a four-page analysis of Janvier's In the Sargasso Sea.

FAN BOOKS OF 1948

Although several ambitious projects were planned for 1948, only two fan-produced books saw the light of day during the year. Among the items which have not yet been published are Charles Lee Riddle's Year-book of 1947, and Ray C. Higgs' Stf Album and Editor's Efforts. Your reviewer regrets the delay in the Riddle item.

And the long-delayed Philcon Memory Book did not appear until the first months of 1949.

But the lack of appearance of these much ballyhooed projects was at least partially compensated for by the appearance of Ah, Sweet Idiocy!, the fan memoirs of Francis T. Laney; and Torcon Report, a distinguished piece of work by the sponsoring group, the Toronto Science Fantasy Society.

Laney's opus appeared completely unheralded, with the exception of an announcement over a year previously in the old Burbee Shangri-L'Affaires and a few news-notes in Tympani. Although extra copies were sold to outsiders at some outrageous price, Ah, Sweet Idiocy! appeared in FAPA in two sections, serialized through two mailings, and was not bound, illustrated, or embellished as are most ordinary fan projects.

F. Towner wrote his memoirs from the viewpoint of the disgruntled ex-fan. His book had the purposes of showing up the weaknesses of the LASFS, presenting in completely objective light fandom as Laney had seen it, and discouraging new fans from taking up the Sweet Idiocy which Laney claims has led him into all sorts of awful situations.

The Torcon Report was about the best job of presentation ever to be spawned from the fantasy amateur press. Mimeography was beautiful, stencil-cutting was superlative, and the book was livened by the inclusion of "Shadow and Substance" -- a color nude litho which is guaranteed to make Everett raise his eyebrows, and to make the rest of us drool in appreciation.

Among the contents of this report were four speeches from the agenda of the Torcon; three items of fan entertainment from that fan gathering reprinted verbatim; and random views and commentaries on the convention by various attendees of note, ranging from Joe Kennedy and Bob Tucker to Robert Bloch and Lloyd Arthur Eshbach.

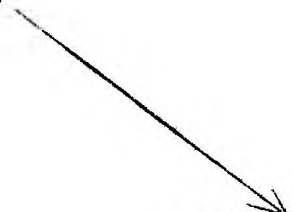
The Torcon Report was published in an edition of 200 numbered copies. It is an item well worth having.

SUP^PORT

THE

PORTCON

TUCK A BUCK TODAY
IN AN AIRVELOPE
AND FLY IT
AWAY
TO



RUTH NEWBURY
TREASURER: 8th
WORLD SCIENCE FICTION CON
Box 8517
PORTLAND 7, ORE

FAN ORGANIZATIONS

In This Section:

| | |
|---------------------------------|---------|
| AMATEUR PRESS ASSOCIATIONS..... | page 44 |
| NATIONAL FAN SOCIETIES..... | page 49 |
| LOCAL FAN CLUBS..... | page 51 |

FANS as a whole are joining people. Most fans will join anything if it doesn't cost too much and does not involve much work. Therefore, no report on the fantasy world of 1948 would be complete without reports from the fan clubs, both national and local, which exist for the mutual entertainment, improvement, advancement, and enjoyment of their members.

The section on amateur press associations describes the year's activities in fantasy's two ayjay associations, and -- for completist's sake -- in the Vanguard Amateur Press Association, which is not a fan group but which does have several fans and ex-fans in its ranks.

The year 1948 was good to most clubs. Those long established grew and prospered from the influx of new members, while at the same time several new clubs sprang up. The long anticipated postwar turn to fandom seemed at last to be in full cry.

We regret that reports from the Fantasy Foundation, the Fantasy Artisans, Science Fiction International, The Vampires, The Cream of the Crop (all national groups); and the Toronto Science Fiction Society (local club) have not been submitted.

-- R. S.

Compiled by Rick Sneary

AMATEUR PRESS ASSOCIATIONS

FANTASY AMATEUR PRESS ASSOCIATION

The Fantasy Amateur Press Association -- FAPA -- is the oldest organization to have sprung from sf/fantasy fandom, having been established in 1937. 1948, its eleventh year, was also one of its biggest, marked not only by greatly increased activity but by rapid evolution.

FAPA is patterned after the mundane ayjay associations, but has grown far from its original models. Each member is supposed to be interested in written self-expression and/or publishing. Through an official editor, FAPA functions largely as a clearing house for the distribution of published material by and for the members. Four times a year, an official mailing goes forth, containing in a single bundle all material published through the organization in the past quarter. To keep the publishing for FAPA from becoming unwieldy, the membership is limited to 65; to maintain a reasonable amount of activity on the part of each member there is an annual requirement of a minimum of FAPA, the applicant must have published a fanzine of his own or else had material published in two fanzines in two different cities within the year prior to his admission to membership. Applicants are placed on a waiting list and admitted to membership in numerical order as vacancies occur.

FAPA has largely stemmed from fandom, and as a result there is a considerable amount of fantasy material in the mailings. However, a sizeable segment of the membership are more interested in other things and as a result the content of the mailing is infinitely varied.

From 1945 to 1947 FAPA was plagued by several officers who simply failed to function -- resulting in snafued membership lists, delayed and incomplete mailings, and financial shortages. This official apathy had driven the organization into dire straits, with members dropping out right and left and the mailings dwindling severely both in size and quality. In the summer of 1947 Charles Burbee and F. T. Laney were forced to capture the then six weeks overdue mailing from incumbent official editor Elmer Perdue and send it out in their own high-handed fashion. While carried away by this surge of duty, these two characters slid into office, making a deal that they would split the vice-presidential and official editor's duties between them for two one-year terms. Their platform was simple: get the mailings out on time, to the day. So far, they have gotten five consecutive mailings out of time as promised, and with this official efficiency the interest of FAPA members in FAPA brightened a great deal.

The first mailing of 1948, out in February, was the second Burbee-Laney mailing. It went out to a roster of 62 members (three short of the limit) and 16 of these were new members receiving their first mailing. The last mailing of 1948, out in November, was the fifth Burbee-Laney mailing. By this time the roster was full -- 65 members, two of whom were new -- and there was a waiting list of ten eager applicants.

Those figures show the renaissance FAPA underwent in 1948.

But the complexion of FAPA has changed a great deal, particularly in the year of 1948. Traditionally, FAPA has consisted largely of a fifty-fifty mixture of essays of intellectual pretensions, and of detailed discussions of virtually every subject under the sun. While some of the stuff was a bit sophomoric, the bulk of it was of definitely high quality, written intelligently by reasonably intelligent individuals who usually knew enough about the question at hand to add something to the discussion. To quite an extent, FAPA was a bull session captured on paper, and a mighty good one, too.

During the calendar year of 1948, however, no less than 27 new members came into the organization. And unlike most of the older members, the bulk of these 27 were still fans. This has resulted in the appearance of more material dealing strictly with fantasy, and in the publication of a number of what are for all practical purposes general fanzines.

There have also been other trends. Bill Rotsler has conducted an art movement singlehanded -- with Masque (the Gaudy Fanzine) being a mixture of satiric prose and lovely artwork. The so-called Insurgent Element, spearheaded by Burbee, Laney and Condra, has taken delight in flaying fans and their foibles, concentrating chiefly on the LASFS and former FAPA member Al Ashley. During 1948, Laney and Burbee contributed the largest single opus in FAPA's history, Ah, Sweet Idiocy!, Laney's 130-page memoirs of his experiences in fandom. Also during 1948 the constant plugging of Warner, Laney, and one or two others finally began to bear fruit, with more and more members contributing musical discussions to the mailings.

Rothman, Speer, and Warner -- old-time braintrusters -- did their bit towards keeping FAPA in its original groove, ably abetted by some of the less active older members like Chan Davis and Norm Stanley, and by a limited few of the new members who got into the groove very quickly, notably Don Wilson and Redd Boggs. Jack Speer, in addition to his regular Fapazine Synapse, published an exhaustive legal study in the status of common-law copyright as applying to amateur journalism. And the rest of the melange that is FAPA ranged from Dr. T. S. Gardner's thesis on rocket fuels down to the inanities of the New Loxygen of Joe Schaumburger -- with every possible variation of interest and subject matter in between.

Quantitatively, the year's output was a handful. In the four mailings appeared a total of 1542 pages of Fapazines -- nearly 400 pages per mailing.

A poll was taken of FAPA late in the year and the results thereof should do about as much as anything to indicate who is who in this group.

Best Fapazine was Redd Boggs' Sky Hook, followed in order by Milt Rothman's Plenum, Harry Warner's Horizons, Jack Speer's Synapse, and William Rotsler's Masque.

The five best article-writers were Milt Rothman, Harry Warner, Francis T. Laney, Jack Speer, and Redd Boggs -- in that order. The

three best mailing commentators were Speer, Boggs, and Don Wilson, while Charles Burbee got a landslide for best humorist, followed by F. Towner Laney, Joe Kennedy, and Rick Sneary.

The top fiction writer was also Burbee; the best FAPA poet was Boggs; and the best artist was Rotsler, who outdistanced four also-rans by a top-heavy score.

And the top ten of FAPA (1948) were, in order, Milt Rothman, Redd Boggs, Charles Burbee, F. T. Laney, Harry Warner, Jack Speer, William Rotsler, Don Wilson, Norman F. Stanley, Rick Sneary and Joe Kennedy (Sneary and Kennedy tied for 10th place).

What will FAPA be in 1949? Ah-h-h! I can hardly wait for the next mailing!

-- FRANCIS T. LANEY

SPECTATOR AMATEUR PRESS SOCIETY

If the world is still around in 1960, Speer's Revised Edition of the Fancyyclopedia will soberly record that back in the dim dead days of 1947, a tribe of disillusioned young actifen formed the Spectator Amateur Press Society. Their object was to form a science-fictional APA in which the members, free from the bothersome rigors of trying to appear intellectual, might let down their hair and publish solely for the joy of belly-laughs and egoboo.

The SAPS ended 1948 with a full roster of 30, a two-column plug in the January 1949 Startling, modestly bulging coffers, and an only partially deserved reputation for adolescent assininity in the minds of FAPA members who had apparently scanned some of SAPS' cruddier effusions.

To be a SAP, you must cough up 35¢ twice yearly, and produce at least four pages of something every six months. Instead of employing a president and a vice-prexy to sit around collecting barnacles and glory, SAPS delegates one sucker to do all the dirty work of mailing, keeping track of dues, and such stuff. When Ron Maddox, the first official editor, moved to Ethiopia after the appearance of SAPS mailing #1 (readers with analytical minds are advised that Maddox's exodus was pure coincidence), Lloyd Alpaugh, Jr., assumed the job. He was subsequently re-elected. During the remainder of the year, Alpaugh lugged stacks of SAPSazines to the postoffice every three months on the dot, with the dependable regularity of a well-greased robot.

Compared to the first SAPS envelope, the second mailing (January 1948) was gargantuan. Van Splawn's final fanzines -- before the army grabbed him -- were a pair of one-shots distinguished mainly by their neatness: The Outlaw and Symphony. Reanimating the corpse of his subzine Time Travel Tales, Rex E. Ward also made his solitary SAPS appearance. Alpaugh spawned the first issue of Sun Shine, "The Bright Fanzine". While about as substantial as a soap-bubble, the mag displayed a Joe Gross linoblock cover and some evidences of Alp's genius for concocting funny fillers. Ron Christensen gave birth to Sapling, a

whimsical parody on the Coronet-Reader's Digest brand of commercial mag. Boff Perry revolutionized traditional fanzine format with The Fan Rocket, a mimeod sheet folded into a paper airplane, suitable for sailing purposes. Other crusaders of crifanac rallying to SAPS' banner were Andy Lyon, Joe Schaumburger, Telis Streiff, Henry Spelman, Rick Sneary (whose Arcturus featured a mildly erudite review of the Flash Gordon saga), Norm Storer, Walter Coslet, and Kennedy. There were also a couple of unmentionable one-shots of New Jersey origin.

In the third mailing, which appeared around April Fool's Day, Harold Cheney came up with what is -- in my opinion -- one of the neatest and most original fan publications of 1948 or any other year. This was a little book entitled The Hands and Others -- a collection of four unusually good fantasy tales by such noteworthy amateurs as James Llewellyn, Francis T. Laney, Redd Boggs, and Cheney himself. The pint-size volume consisted of 54 mimeographed pages, about 5½x4", with cardboard covers over which a blueprinted design had carefully been pasted in exactly the manner of pro publishers, even to such details as fly-leaf and spine.

It was in this mailing that Walter Coslet inaugurated his ditto-duplicated Floor, in which he began his fantasy diary, cataloging day-by-day additions to his collection, his voluminous prozine reading, and whatnot. Alpaugh produced a featherweight issue of Sun Shine, mimeod on Ballantine beer stationery, and also contributed a second issue of the infamous Tails of Passionate Fans (the first issue, with brash references to certain East Coast fans, nearly caused a libel suit!). Phil Froeder betrayed a frothy sense of humor in Frozine #1, actually his first venture into fan-publishing. The issue contained Part I of the serial, "Decline and Fall of the Martian Empire", which while credited to Froeder, betrayed touches of Joe Schaumburger's fine hand. Storer's Queer this time was highlighted by a burlesk-Lovecraftian account of a visit to Tom Jewett. Cheney, Schaumburger, Gross, Spelman, and Kennedy were also represented by mags, and the mailing was rounded out by two Fapazines (Yellum #1 and Perry's Vampire Index) and such trivial crud as a business card for Froeder's father's bar and grill.

The summer SAPS pile saw the light of day just before the Torcon; I can remember reading it on the train bound for Buffalo, and chuckling over the second Frozine, and a Storer-Sneary combozine, and an inordinately neat-looking issue of Sun Shine. It was the bulkiest SAPS bundle of '48 -- 19 fans produced 22 mags totalling 116 pages. Cheney's Keynoter #1 voiced the spirit of the times with its headline TORONTO OR BUST. Paul Cox bowed into SAPS with an issue of Resonance that featured a hunk of fiction in the "God's Little Acre" tradition. Con Pederson, Marion Zimmer, and Ray Higgs also bounded into the spotlight with new SAPS stuff. An inspired Andy Lyon contributed an excellent issue of Fandemonium that boasted a detailed review of von Weber's fantastic opera, "Die Freischutz", and five pages of incisive mailing comments. Coslet's Floor presented some well-selected reprints from such famed fanzines of bygone days as Scientisnaps and The Fantasy Fan. Kennedy's Spacehounds Gazette was weighted with book and prozine reviews, and some verse by Doc Keller.

As the October leaves fluttered groundward, the fifth SAPS mailing thudded into thirty mailboxes. Art Rapp, who'd been lured into SAPS' hungry maw at the Torcon, combined hektograph, mimeo, and a rubber stamp set to produce Timewarp #1. Rapp also fulfilled the age-old dream of fan editors by actually publishing a fanzine printed on toilet tissue. A minor classic of fan-written humor, "Long Tom and the Mutant Wheatie", highlighted an eye-pleasing second issue of Con Pederson's Snarl. Alpaugh's Sun Shine was resplendent with 22 carefully mimeod pages. Sam Moskowitz's famed bit of fiction, "The Last Fan", was reprinted; Joe Gross's deft artwork was abundant; Kennedy reviewed John Hersey's Hiroshima; and Alpaugh himself wrote some hilarious humor squibs, and stuck in a hellishly difficult quiz on the last lines of famous fantasy stories. To Kennedy's Gazette, George Fox contributed an uninhibited account of his visit to the LASFS ("E. Mayne Hull has much nicer legs than her husband..."). Keynoter #2 contained Cheney's Torcon impressions; Ed Cox ushered in his aptly titled Maine-iac and Streiff, Higgs, Paul Cox and Kennedy helped swell the mailing with other stuff; and member Moskowitz circulated a brace of six- and eight-year-old newsheets of slight historical interest.

In retrospect, I believe that about the only thing approaching intellectual discussion during the entire SAPS year --and didn't approach very far -- was an exchange of blasts between Storer and Paul Cox concerning the latter's orthodox south-of-the - Mason - Dixon line attitude toward the Negro. The SAPSzines of '48 were composed 95% of pure frothings -- inconsequential, highly-personalized, yet forthright and funny. People who have an attitude of deadpan seriousness toward fandom would probably regard a SAPS mailing with the outraged horror of your spinster Aunt Lavinia spotting a discarded prophylactic in the gutter.

This, I suspect, is one of the reasons why the SAPS are here to stay.

-- JOE KENNEDY.

VANGUARD AMATEUR PRESS ASSOCIATION

Soul-searching inquiries on the purpose of ayjay organizations and desperate efforts to find subjects for discussion keynoted the Vanguard Amateur Press Association's mailings in 1948.

The year saw little change in the general nature of the publications. Its membership remained principally fantasy fans who had either lost interest in fandom or liked the VAPA as a medium where they might consider other things than fantasy.

Most significant change in the membership rolls and activities concerned Robert W. Lowndes. Soon after the first of the year, he announced formation of the Spectator Club, and sharply curtailed his activities in Vanguard. The Spectator Club, functioning along much the same lines as the VAPA, was not to be considered as competition to that group, he indicated.

But the bulk of the publishing in the VAPA still came from the New York area during the year. The Blishes took up much of the slack left by the disappearance of Wollheim and knight and the dwindling size of the Lowndes publications. Blishfrau began Quarterly, a publication devoted to serious verse and fiction; Jim Blish in Tumbrils presented his own views on the world and its inhabitants at length, but found room for genuinely important articles on a variety of other subjects: a long discussion of Benjamin Britten's new opera, "Peter Grimes", for instance, and several instalments of a series on the mechanics of poetry.

C. Burton Stevenson was the most valuable of the new members. Publishing mostly in the form of postmailings, he irritated many of the members and fascinated all of them with his scholarly approach and careful analysis of problems under discussion. Norman Stanley, Harry Warner, Jr., and to a lesser extent D. B. Thompson, continued to distribute publications that were essentially the same for both the VAPA and FAPA. Bill Danner's superbly printed magazines and brilliant though uneven humor bobbed up in several mailings.

At the end of the year, Vanguard seemed to face a shifting of its center of gravity from New York City for the first time, but appeared to be finding its way along the new path that it was attempting to blaze. Several of the members reached the conclusion that reviews of reviews and articles of the sort that are not apt to bob up in other magazines would provide the solution to the problems.

-- HARRY WARNER, JR.

* * * * *

NATIONAL FAN SOCIETIES

NATIONAL FANTASY FAN FEDERATION

The NFFF began 1948 with high hopes. Dale Tarr was elected president; Henry Georgi, vice president; and K. Martin Carlson was re-elected secretary-treasurer. Andy Lyon, Ray Higgs, Boff Perry, and Rick Sneary were elected directors, with Stanley Mullen as chairman.

The first move of the new officers was to approve a new constitution and place it before the membership for vote. Among other things, it did away with the office of vice-president, and made the secretary-treasurer a presidential appointment. It also gave the directorate more power, and control of the club's funds.

A move was also made to change the name of the organization -- the present one was claimed to be unrepresentative of the organization because the club is international, not merely national. Many members had also complained that the name was too long and unwieldy.

The new constitution was approved by a slim margin, but the name change was rejected. Under the new document, Carlson was formally ap-

pointed to his former post of secretary-treasurer, and Henri Georgi was named Plancom Chairman.

The next project to be completed was publication of the Vampire Index, edited by Boff Perry. This index of Joe Kennedy's famous fanzine was distributed to all members interested. The Moskowitz checklist was reprinted by Gordon Kull and also sent to those interested.

In April the directors approved the distribution of the Richardson Indexes, which when completed will list in one group all stories in various fantasy magazines and in another, all stories written by various well-known fantasy authors. By the end of the year the project was under way, releases being distributed with the official organ, with more parts being planned for 1949.

Another project approved by the directorate was the Moffatt-Woolston Fan Directory, a booklet listing the names, addresses, phone numbers and other information about all fans that could be reached. It was to be cross-indexed by state, and would therefore be of great use in contacting fans in strange cities. Regrettably, there was a sudden drain on the NFFF treasury occasioned by the publication expenses of the Keller book, The Sign of the Burning Hart, and the Fan Directory was postponed until 1949.

In June Boff Perry resigned as director, and Harry Moore replaced him. Several attempts on the part of several of the directors to keep a directorate roundtable going were unsuccessful.

In August a move was made by a member to have Paul Cox removed from the Federation because of his views on the racial question. Such an action would have set a precedent in NFFF history, and President Tarr urged the directors to vote against it. No vote was taken, however, as the member making the change withdrew his demand.

During 1948 the membership increased substantially, climbing well over 300, Director Moore bringing in a large number of fans who attended the Torcon.

In the last few days of 1948, the club was surprised and glad to learn that The Sign of the Burning Hart, having survived many disappointing setbacks, was finally off the press and would be in the mails very shortly. Thus all the major projects of the previous years were completed, and others had been well begun toward completion in 1949.

-- RICK SNEARY,
Chairman, Bd of Dir.

YOUNG FANDOM

Due to its slightly unusual constitution, Young Fandom started 1948 in the middle of its fiscal year. Tom Jewett was president; Delbert Grant, secretary-treasurer; and Harley Sachs, vice president and chairman of the advisory board, which was composed of Rick Sneary and Norman Storer. Young Fandom, whose aim was to aid new fans to get

started in the field, was made up largely of new fans, and started the year with a membership of more than 30.

The first move of the year was to hold an election for setting the amount of the annual dues, determining the time of the regular election, and settling other constitutional matters.

In mid-Spring what amounted almost to official disaster happened. George Caldwell, official editor, resigned his post, and almost immediately President Jewett and Secretary-Treasurer Grant followed his example. Caldwell and Grant gave the demands of heavy school work as their reasons, while Jewett was merely losing interest in fandom. The three remaining officers did their best to keep things running till the elections in June, at which time Harley Sachs was elected president; Rick Sneary, secretary-treasurer, and Ed Cox, vice president. Guerry Brown and Marion Zimmer were elected advisors. A constitutional amendment was also passed, stating that no elected officer except the secretary-treasurer could be over 25 years of age.

The first act of the new officers was the institution of five chain letters, captained by different officers or responsible members. In this way it was hoped that all members could get to know each other better. An official roundtable also was started.

Despite this bold start, and the increasing membership, little was accomplished in the remainder of the year, due partly to the fact that the official organ all but failed to appear, and from time to time different officers found themselves unable to carry out their duties. Plans were made, however, for membership cards and stationery and an emblem-drawing contest. Plans were also discussed for the distribution of 40-odd originals owned by the club. At the end of the year, things were looking up again for Young Fandom.

-- RICK SNEARY,
Secy-treas.

* * * * *

LOCAL FAN CLUBS

CINCINNATI FANTASY GROUP

In reporting the program of the Cincinnati Fantasy Group for 1948 it might be well to start back about October 1947. At that time we were almost extinct and had three or four members. By 1 January 1948 we had run it up to 10. This included three or four who came only now and then. By the end of 1948, however, we numbered 18 regulars, plus six or seven non-regular members. That doesn't make us a large group, but does show a satisfactory rate of growth. During 1948, with luck plus Cinvention advertising, we may number 35 or 40 and possibly be able to be more active than in the past.

Right now we get a great enjoyment out of meeting new and out of town fans. I might add here that any fan passing through Cincy need only call PR 7605-M to get in touch with any local fan. If I'm not home, my wife can give the phone numbers of the rest of the gang. You can be sure of always receiving a warm welcome here in Cincinnati. We meet regularly every Saturday night at our homes, taking turns.

As for the highlights of 1948, I'll just list them in chronological order and let the record speak for itself:

January 1948: Our first visit to Dr. C. L. Barrett of Bellefontaine, Ohio, the well-known fantasy collector.

June 1948: Phil Stevenson and Charles R. Tanner appeared on station WLWT, on a hobby show for television.

June 1948: E. Haden Russell and Harry Moore stopped over on their way from New Orleans to the Torcon.

July 1948: Don Ford, Ed Bierly, Duke Hensley and Keith Hoyt went to the Torcon and while there secured the 1949 convention for Cincy.

August 1948: We entertained a visitor from Albuquerque -- Mike Keenan.

September 1948: Lester Fried and Russell Watkins visited us from Louisville, Ky.

September 1948: We started swapping wire recordings with other fans.

October 1948: Seven of us visited Dr. Barrett again.

November 1948: George Earley visited us from Miami University.

December 1948: The CFG had 500 Christmas cards planographed and mailed to fans. Of these, 25 were airmailed to England, due to the fact that we didn't mail them out till Christmas week.

In conclusion, I should mention that we had one man come a distance of 120 miles once a month just for our meetings, bringing two men with him.

-- DONALD E. FORD,
Secretary.

EASTERN SCIENCE FICTION ASSOCIATION

Following the pursuit of a celebrity policy, long since initiated, which had brought among others, David H. Keller, Frank Belknap Long, Murray Leinster, and August Derleth, to the Eastern Science Fiction Association podium, the organization dug in its collective heels, changed its pace, and allowed its members to bear the brunt of entertaining themselves for the month of January 1948. However, this was merely the lull before the inundation, for 1948 in resume was truly a banner year in ESFA annals and its rollcall of speakers was the rollcall of scientifantasy's greats and near-greats.

January: This was the "planning" meeting, looking two months ahead to the March shindig, considering ways and means of making its third anniversary meeting, termed a "convention", something to write home about. A short, snappy program filled out the remainder of time. Miss Ricky Slavin commented on Science Digest and other digest type

magazines occasionally broaching the science fiction subject. Director Sam Moskowitz came through with a resume of limited edition fantasy book news, and also commented on his review of Weinbaum's The Mad Brain, as appearing in Fantasy Commentator.

February: Election of officers scheduled for March were set back to February to leave the March meeting completely business-free. Incumbant officers re-elected were Sam Moskowitz, Raymond Van Houten and Alex Osheroff, director, secretary and treasurer respectively. An assembly of 28 heard the speaker of the afternoon, Lester del Rey narrate at length and most entertainingly on the relationship between the existing pro magazine set-up and the free-lance writer. He stated that he had stopped writing fantasy because he had found more lucrative fields outside the genre.

March: This was the month of the ESFA third anniversary meeting. See "Events of the Year" for a summary of this "convention".

April: Headline from Vol. 2, No. 1 of Null-A Men, the ESFA club organ: "STURGEON ROLLS 'EM IN THE AISLES". Theodore Sturgeon, master purveyor of science fiction and fantasy, proved himself an excellent speaker with a delightful sense of humor. Anecdotes from his career, and encouraging words for budding writers in the audience highlighted Sturgeon's talk.

May: This was the "Keller Meeting". ESFA members range in age and occupation up and down the scale, but they are alike in one respect: they are quite adept in the verbal one-two. Sometimes in their enthusiasm for a well-turned phrase they are more apt to favor justice than mercy. Nevertheless, Col. David H. Keller, in a rapid-fire question and answer session, proved himself capable of thinking on his feet, and the owner of an unusually dry sense of humor. I think he enjoyed thoroughly the feat of matching wits with people who had previously teathed, so to speak, on del Rey, Sturgeon, and Sam Merwin, who are no slouches, either.

June: A breather meeting here, in one respect. No celebrity was present, but there was plenty of political activity within the organization, including shouting, red faces, etc. Plans were laid down for a club constitution to replace the old set of bylaws.

July: Again we depart from the norm. This time it consisted of a picnic meeting in the wilds of West Orange, N. J., with some 17 in attendance. Quantities of chow were pushed down miscellaneous hatches as members communed with nature to the accompanymnt of Sam Moskowitz' narration of his adventures at the Torcon and of his trip with the Kellers to Sauk City, Wis., to visit August Derleth and Arkham House.

August: More political activity. I quote from the August 1948 issue of the official organ, Null-A Men: "In a meeting fraught with parliamentary procedure, large and generous doses of debate and argumentation by Director Sam Moskowitz and members Raymond Van Houten and Will Sykora as to the amount and order of said parliamentary procedure to be incorporated in a new organization constitution, the constitution underwent its baptism of fire and was adopted."

September: Fifty attendees this time, and the speaker was John W. Campbell, Jr. Mr. Campbell is a man who is quite at home on the podium. He covered the policies of Astounding Science Fiction and Unknown thoroughly, giving a good insight as to how he works as helmsman of science fiction's leading publication. A large part of his speech was devoted to the subject of atomic energy, and was very interesting and informative. A keynote statement by Mr. Campbell: "Atomic energy is safe; it's the people in charge who are dangerous."

October: Herschell Levitt, illustrator of The Mislaid Charm and art instructor at Pratt Institute, was the speaker. His subject, "Fantasy in Art", was illustrated by slides rented from the Museum of Art in New York. His talk traced fantasy in art from its early beginnings and encompassed the subjects of surrealism and dadaism.

November: L. Ron Hubbard at bat. Mr. Hubbard's theme concerned itself with immortality. He outlined the acreage necessary to feed a human being with relationship to the fast-increasing population on the globe, and painted a bleak picture insofar as survival is concerned in the near and far future. Mr. Hubbard explained the prospects of fast diminishing arable land and the drain upon this remaining land should increased longevity of the race be realized.

December: Another innovation. This was the science fiction quiz -- which ran to pages in length and up and down the scale in difficulty. Two teams of six members each were chosen from the audience, captained by A. Langley Searles and Thomas S. Gardner, respectively. Tenseness and excitement, apparent throughout the affair in the on-lookers, climaxed when but one member in each team remained to face the verbal firing. Winner of the contest was Lloyd Alpaugh, who got first pick of the prizes, although every member competing walked off with at least one, if not two, prizes.

-- ALEX OSHEROFF,
Treasurer.

LOS ANGELES SCIENCE FANTASY SOCIETY

The Los Angeles Science Fantasy Society passed the twelve-year mark during 1948. As one member put it, "No other club can make this statement." Not only is it the oldest organization of its kind in existence, but despite occasional financial and "spiritual" poverty, it has been perhaps the most influential.

Relatively speaking, 1948 was a peaceful year. It was characterized by a considerable lessening of the conflict between present and former members. 1947 had been devastating to the LASFS' reputational and financial well-being; 1948 gave it a chance to lick its wounds and regain its strength.

Regain its strength, it did. This was largely made possible by the influx of new members to replace the absent old. The club still had as a nucleus the major, older members such as Forrest J Ackerman, E. Everett Evans, Russ Hodgkins, and Walt Daugherty. During 1948, it

acquired such important members as Eph Koenigsberg, Louise Leipzig, Mike Scoles, Seth Shepard, Richard Timmer, Wendy Mondelle, Mark Blanck, Dave Lesperance, Con Pederson, Bill Elias, and Freddie and Alan Hershey. Meetings were visited by such celebrities as A. E. van Vogt, E. Mayne Hull, L. Ron Hubbard, Ray Bradbury, Ross Rocklynne, Bryce Walton, Charles Schneeman, Clare Winger Harris, and lesser known lights.

The attitude of the members was shown by the results of the Tucker "Little Kinsey" poll, which was conducted in the LASFS by Forrest J Ackerman. It revealed that their favorite magazine was ASF, that they did not believe in the "Shaver Mystery", that they thought Amazing was the worst of the professional magazines, and that, religiously speaking, they were generally either agnostic or atheistic.

An interesting mutation was the shift of the members' interests away from amateur publishing (their chief activity in years past) to trying to break into the pros. This was brought about by a multitude of reasons, one of which was Ackerman's adoption of manuscript-agenting as a profession; another was a growing consciousness that there was room for newcomers in the sf writing field. (For example, during 1947 and 1948, 33 new writers appeared in Astounding.)

The society instituted a "contest" to see which of its numerous amateur authors would sell the most material during the year, the winner to be given a banquet and hailed as top writer of Los Angeles fandom, 1948. The idea was proposed by Eph Koenigsberg. Judges were agent Ackerman and secretary Bonnell. E. Everett Evans won, with five stories being accepted or published during 1948.

Many talks were given before the society during the year, as well as many informal discussions with visiting authors. L. Ron Hubbard spoke on "Immortality"; Richard Timmer on "New Horizons of Philosophy"; Jean Cox on "Science's Unlucky Star -- Astrology"; Mark Blanck on "How D'You Know You're Sane?"; Alan Hershey, former Los Alamos scientist, on "Life at Los Alamos" -- and there were others.

But the club's really big thing of the year, and that which marks it most, was the Westercon. This was the first time the LASFS had presented such a project. (The Pacificon was handled by a special Pacificon Committee, composed mostly of LASFS members, but separate in identity from the club.) The Westercon was largely the brainchild and product of one member: E. Everett Evans. It was held on Labor Day weekend at the Parkview Manor. It featured such speakers as Clare Winger Harris, A. E. van Vogt, John Scott Campbell, R. S. Richardson, Ray Bradbury, Don Bratton, one Forrest J Ackerman, and others.

The LASFS holds election every six months. During the first half of the year, the officers were Gus Willmorth, director; Jean Cox, secretary; Forrest J Ackerman, treasurer; and Russ Hodgkins and E. Everett Evans, committeemen. The last half of the year Jean Cox was director; Kenneth Bonnell, secretary; Forrest J Ackerman, treasurer; and Russ Hodgkins and Gus Willmorth, committeemen. Louise Leipzig was librarian. The editor of the official organ Shangri-La for numbers 5, 6, and 7 was Dale Hart, while for numbers 8 and 9 Jean Cox took over. Walt Daugherty edited #10.

During 1948 the LASFS held 50 official meetings, and two holiday gatherings -- Thanksgiving and Christmas -- the latter at the home of Louise Leipar. The society changed meeting places twice: From 637 $\frac{1}{2}$ Bixel to 336 West 31st, and then back to the old Bixel address.

-- JEAN COX,
Secretary.

MICHIGAN SCIENCE-FANTASY SOCIETY

The Michigan Science-Fantasy Society was born on the 30th of January 1948, when Bill Groover and Art Rapp, the whole of Saginaw fandom, attended a meeting of the Detroit fan club. This nameless group was composed of secessionists from the old Hyperborean group, the former well-established Detroit society. Ben Singer of Detroit was the chief organizer; and was at that time The Mutant publisher, aided by George Young and Gerald Gordon. When the MSFS was formed, The Mutant became the club's official organ.

The MSFS immediately embarked on a program of locating and contacting every known fan in the state and surrounding area, and the membership grew from the original eight or so to more than 30 by the end of the year, with three local chapters active in fan projects: the Detroit Area, including Windsor, Ontario, and several other cities near Detroit; Saginaw, where the world's only formally-organized two-man stf club continues to function; and Cadillac, where fans are thicker than pinecones on the pines.

After the usual constitution was drafted, voted in, found inadequate, revised, and approved again, the club tackled other projects. One, selling some results of Martin Alger's trick photography known as "Futurefotos", was slightly profitable. The second, a co-operative trip to the Torcon, was financially ruinous but a hell of a lot more fun. For a delirious interval, the MSFS even organized Midwest support behind a Detroit bid for the 1949 convention, but eventually yielded to the more firmly established Cincinnati group.

Throughout the year, meetings were held every two weeks, the locale shifting from city to city, so that transportation costs would be somewhat equalized. There were about ten members present on the average, which we consider remarkable considering the distances many had to come.

Shortly after the Torcon, a state convention was held in Cadillac with 15 or so fans attending. The second of these semi-annual conventions was held in Detroit during Christmas week, with about a dozen fans present -- the decline being due mostly to bad weather.

Over the Labor Day weekend, a six-member MSFS delegation journeyed to Milwaukee to attend Bob Stein's "Beercon", stopping on the return trip in Chicago to visit Palmer's dero caverns and be presented by him with a truly amazing stack of original artwork.

A crisis arose in the early autumn when MSFS president Ben Singer enlisted in the air force, as did two other members of the club. However, through the energetic efforts of George Young and other Detroit and outstate fans, the reduced membership was kept from curtailing activities.

In the course of the year, editorship of the official organ, The Mutant, changed hands with almost every issue, until it reached Stewart Metchette, who has filled the job so competently that every issue under his supervision (so far!) has hit Startling's "A" list.

The uniqueness of the MSFS lies in its attempt to provide fan activities for members throughout the state, rather than being only a metropolitan-area group. This policy has met with marked success, and we look forward to having an even bigger and better club in 1949.

-- ARTHUR H. RAPP.

MINNEAPOLIS FANTASY SOCIETY

The original Minneapolis Fantasy Society, which was a leading fan club during earlier squalls of the Immortal Storm, was founded in November 1940 and came into fanational prominence during the next three years. By mid-1943, however, the MFS had virtually ceased to exist, having lost most of its active members either to the armed services or to the LASFS, fandom's wartime mecca.

With the return of many former members to the Twin Cities, an attempt was made to zombify the old MFS under the name of "Tomorrow Inc" during the winter of 1946-47. This organization having failed after several meetings, a second attempt eventually was made, late in 1947. On 27 December of that year, the club was officially revived under the well-remembered and well-liked name of Minneapolis Fantasy Society, despite protest that this name might no longer describe activities of the postwar group.

Elections were held at the second meeting, 18 January 1948, and the directorship settled upon Dale Rostomily, while John Chapman became assistant director, and Gordon Dickson, secretary - treasurer. These were all "old guard" members. Others included Phil Bronson, Fred Wagner, Chuck Albertson, Manson Brackney, John Gergen, Sheldon Arras, and authors Clifford D. Simak and Carl Jacobi, while newer attendees were Bernard Fuchleitner, Darrell Burkhardt, Kenneth Gray, Noel Loomis, and Poul Anderson. Several meetings later, Rostomily resigned his office, and in a special election, Poul was elevated to the directorship for the balance of the year.

Partly by design and partly because of the maturer nature of its membership, the postwar MFS emphasized serious fangabbing -- now distinguished by the more dignified appellation of "discussion" -- on the weightier aspects of science, sociology, and philosophy. Formal meetings, held monthly or more often either at the downtown YMCA or at a member's home, usually featured a talk on some subject of general in-

terest, followed by a discussion of topics brought forth by the lecture. Among the talks given at 1948 meetings were Kenneth Gray's well documented "Search for the Aryans"; Manson Brackney's "Liquor"; an unprepared, but well-delivered, description of life in a Jap prisoner of war camp as seen by a survivor of Bataan; and a long geological lecture, illustrated with charts, by a University of Minnesota professor. The latter event, a feature of the MFS' first postwar formal dinner-meeting, inaugurated a new policy of hiring occasional outside speakers to address club meetings.

An important feature of many meeting-nights, as well as nights in between, was the informal discussion that took place in the back room of the Paradise Bar in downtown Minneapolis. Such bullfesting over foaming steins of Grain Belt Premium usually lasted till close-up time and, as often as not, survived an adjournment to an all-night cafe or a member's home, and continued till dawn. Such unplanned discussion-sessions were the thing that for many members made the MFS worthwhile.

A heavier emphasis on purely social activities became more apparent toward summer. A chess league within the MFS long had engrossed many members, and warm weather saw the founding of a softball league, comprising members, their wives or girl friends, and relatives -- notably almost the entire Saari clan. Two teams, the Nanks, coached by Phil (DiMaggio) Bronson, and the Geeps, tutored by John (Zipball) Gergen, engaged each other in a notable series of allegedly athletic contests. Over the Labor Day weekend, Bob Tucker, Bob Camden, and Frnqk Robinson invaded the Twin Cities, and were speedily recruited for a Sunday doubleheader. The Illini trio was also introduced to Premium beer, the Paradise and other local taverns, and the MFS silly story.

The silly story, a major preoccupation of the old, "slitely wacky" MFS -- in fact, "the delight and mainstay of its way of life" -- made a strong comeback locally at about this time, and the MFS, noting the effects their silly stories had on non-member audiences, freely predicted the early dawn of a worldwide Era of the Silly Story.

After toying with the idea of bidding for the 1949 convention, the MFS decided not to do so, but a delegation consisting of Anderson, Gergen, Dickson, Rostomily, Brackney and Boggs, traveled to the Torcon in a 1940 Chevrolet belonging to Foul's parents.

Throughout the year there was considerable speculation among members as to what future course the club should pursue. It was evident that there was no clear-cut reason for the MFS' existence; the common bond of earlier days, a love for science fiction, was no longer present -- having become but one of the group's many interests -- although most MFSers still read aSF and some of them (Simak, Anderson, Loomis, Jacobi, and Gray) write for the pros. The club did, however, provide a social and intellectual outlet for its members, and this basis seemed sufficient, for the MFS entered its second year of post-war activity with every assurance of continuing in the foreseeable future.

PHILADELPHIA SCIENCE FICTION SOCIETY

The year 1948 was a busy one for the Philadelphia Science Fiction Society as far as activities were concerned. One of the features of the year was the presentation of some excellent talks by members who had never before addressed the group.

Thus, Bud Waldo spoke on Werewolves; Harold Lynch spoke on Science Fiction in the 18th Century; Sol Levin gave a very amusing chalk talk; and Josie Benderavage gave a rather sensational exposition of The Psychology of Woman. Some of the talks given by members were rather outside the realm of science fiction -- such as Helen Benedict (semi M.D.) on the Procedure of Childbirth; and Robert G. Thompson (semi-PhD.) on Linguistics. Other programs consisted of James A. Williams on Book Collecting; Milton A. Rothman on Why Study About Atoms; Jack McKnight on precision machining as applied to science fiction; George O. Smith on sound recording; and L. Sprague de Camp on The Care and Feeding of Continents.

An important segment of the club's energy during the year was devoted to throwing parties. The PSFS had a Valentine party, a Halloween party, a New Years party, and a few others thrown in just for the hell of it. Two meetings were held out in the country, at the farm of the McKnights (officially titled Six Acres -- better known as Sex Acres.).

In November the club gave one of their conferences to which everybody on the East Coast was invited. Only about 60 showed up, so it was not too much of a success from the attendance point of view, although the program was quite good.

Towards the end of the year the club acquired a new member: Irvin Heyne, who is a teacher of English in one of the Philadelphia high schools. He has been very full of ideas for the club, and as a result of one of his suggestions the club has started a series of discussion programs on the world of the future. Sol Levine has spoken on Art in the Future; and James A. Williams has taken the topic of Books in the Future. Milton A. Rothman devoted the final meeting of the year to Science in the Future; and in later meetings, each member will discuss some aspect of the future in which he has specialized. This will keep the PSFS busy for an indefinite period of time.

-- MILTON A. ROTHMAN,
president.

PORTLAND SCIENCE FANTASY SOCIETY

During 1948 the Portland Science Fantasy Society completed its first year of activity, as well as getting well into its second. Meetings were held every second Sunday evening throughout the year. During the year, the society published four issues of its major fanzine, The Fanscient, and seven issues of the PSFS News Bulletin, as well as sponsoring the publication of a set of Fantasy Postcards.

With the first issue of the new year, The Fanscient started the revolutionary new "pocketsize" format, which has already been copied. It has appeared regularly with 32 pages, and has become one of the top fanzines in paid circulation.

At the beginning of the year, we had 15 local members and 18 associate members. By the end of 1948, this had increased to 17 local and 42 associate members.

During the year, the activities of the Portland group were reported in some detail in the Sunday magazine sections of both of the Portland daily newspapers. The first writeup by Alec Severus, free-lance writer, appeared in the Oregonian on 25 April, the date of our first anniversary meeting. It featured pictures of a number of the members as well as a shot of Don Day's collection. The second feature, written by George Holcomb, assistant Sunday magazine section editor, appeared in the Oregon Journal for 28 November, and featured a group picture of the membership, as well as a photograph of Jaephus and reproductions of a number of the Fantasy Postcards. Both writeups presented fandom in a favorable light.

Our first anniversary was celebrated with a social meeting on 25 April. Present for the occasion, in addition to regular members, were Ed Zimmerman from Eugene, and Mark Walsted from Albany.

The disastrous Vanport flood claimed the possessions of one club member, Don Berry. An appeal to fandom for donations to replace his lost collection resulted in response from approximately 20 people, several of which, notably Forry Ackerman, David H. Keller, W. E. Bullard, Edward C. Hopkins, and August Derleth of Arkham House, made very substantial donations of books and magazines.

At the meeting of 19 September, elections were held to select officers for the following year. Jerry Waible was elected president, Joe Salta was re-elected vice-president, Dorothy de Courcy became secretary, and Don Day was chosen treasurer, as well as being re-elected to the post of editor of the club publications.

Hallowe'en, falling on one of our regular meeting nights, was the occasion for our second annual Hallowe'en party.

-- DON DAY,
treasurer.

* * * * *

TOP FAN GROUPS

| | | |
|---|-----|-----|
| 1. Fantasy Amateur Press Association | (9) | 128 |
| 2. National Fantasy Fan Federation | (8) | 117 |
| 3. Portland Science Fantasy Society | (4) | 81 |
| 4. Eastern Science Fiction Association | (3) | 59 |
| 5. Spectator Amateur Press Society | (3) | 57 |
| 6. Philadelphia Science Fiction Society | | 54 |

FANTASY BOOKS

In This Section:

| | |
|--------------------------------------|---------|
| COMMERCIAL PUBLISHERS, 1948..... | page 62 |
| LIMITED EDITION PRESSES..... | page 69 |
| BRITISH FANTASY BOOKS..... | page 76 |
| POLL RESULTS: TOP FANTASY BOOKS..... | page 78 |

SINCE Fantasy Press, Hadley Book Company, Prime Press, New Collectors' Group, and the other semi-pro publishers joined August Derleth and his well-established Arkham House in the fantasy publishing field, the interest of many fantasy collectors has turned from pulp magazines to fantasy books.

The magazine field, while scarcely in dire straits, has not as yet experienced the tremendous boom that many observers felt would come after the war, even without any such publicity as followed Hiroshima. The real growth of the fantasy field has taken place in the book field, and 1948 was the most prosperous year for fantasy books in the history of the literature.

From the commercial publishers came two important science fiction anthologies, as well as other outstanding titles, and from the semi-pro publishing firms came a swelling tide of highly collectable books, nearly all of them fine jobs of book-making, suitable to keep in one's library as permanent fixtures, as well as competent, if not skilful, examples of the art of fantasy story-telling.

The boom in fantasy books attracted the attention of literary critics and observers in all parts of the country, as well as book sellers and publishers, and the outlook seemed to be that the book boom would accelerate in 1949, unless a serious business recession set in.

By Moskowitz • Searles • Newman

COMMERCIAL PUBLISHERS, 1948 by SAM MOSKOWITZ

PREFACE

The flood of weird anthologies, which characterized 1946 and 1947, trickled to a halt in 1948 and, for most collectors, the center of interest in the publication of fantasy books shifted to such exclusive outfits as Fantasy Press, Shasta Publishers, and Arkham House, who were completely taking the play away from the big-time publishers in regard to fantasy. Science fiction appeared stronger, largely because the weird tale had shot its bolt, and the remainder bookstalls were piled high with repetitious fare which had sprouted from the well-financed presses of the large commercial publishers.

Then, too, the avid collector was avoiding obscure authors and borderline collections, finding more than ample production of desirable material from the fantasy specialists, who were catering to all facets of the fantasy collecting field. Titles such as Furlough From Heaven by Jerome Dreifuss, Sea Change by Barbara Hunt, or Beast of the Haitian Hills by Thoby and Marcelin, which received serious collecting consideration a year ago, would have failed to qualify altogether as 1948 drew to a close.

SCIENCE FICTION

Despite the termination of the weird anthology cycle, some outstanding and even important books in the fantasy line were produced by the general publishers during 1948. The most collectable proved to be the new science fiction anthologies, A Treasury of Science Fiction edited by Groff Conklin (Crown, \$3.00), and Strange Ports of Call edited by August Derleth (Pellegrini & Cudahy, \$3.75). Great hope had been held for A Treasury of Science Fiction, since Groff Conklin, its editor, had in letters to various fans made known his tentative selections. He planned to include many of the most famous authors which he had been forced by space limitations and oversight to exclude from his first anthology, The Best of Science Fiction (1946). His choice was largely to have tapped the older science fiction magazines, was to have included many of the acknowledged classics, and was to be entirely non-repetitious in vein. In effect it would take off from where The Best of Science Fiction had ended. The Best of Science Fiction had proved to be one of the greatest boosts the science fiction field had ever received. It came as a complete surprise to most, and in addition to a good selection, which made forays upon usually neglected publications of science fiction, it had an excellent preface and introduction. The result was the biggest gain in literary favor science fiction had received since its inception in magazine form.

However, in A Treasury of Science Fiction, Groff Conklin was forced to bow to the dictates of his publishers, who insisted that the largest percentage of stories included in the collection be those from recent astounding Science Fictions. Having himself dipped heavily into the files of this publication, and having been followed by the appearance of Adventures in Time and Space (Random House, 1946), which skimmed most of the remaining cream away, Groff Conklin finally pre-

sented a collection of second-string stories from ASF, most of them of such recent vintage as to be already available in the files of even the growing new "diaper brigade" in science fiction. Outstanding were the old tried and true classic from Science Wonder Stories, "The Eternal Man" by D. D. Sharp, the previously anthologized "Mimsy Were the Borogoves" by Henry Kuttner, and the excellent recent story "Vintage Season" by Lawrence (Kuttner-Moore) O'Donnell. It is not that the others were one mass of bilge -- they were all good average Astounding Science Fiction fare -- but one doesn't pay \$3.00 for a book with the intention of reading the passably good stories that have appeared. I believe the anthology-purchaser either expects something historically curious or of top caliber, either in a literary or entertainment sense. Therefore, though on sheer bulk and unquestionable authenticity as a science fiction anthology A Treasury of Science Fiction was worth collecting, it was scarcely a credit to the field.

Contrarily, August Derleth, who had gained a partially earned reputation as an opponent of science fiction and of whom, consequently, little was expected, edited in 1948 a collection titled Strange Ports of Call: 20 Masterpieces of Science Fiction, which not only amazed all by the quality of its selections, but proved generally a credit to the genre, helping to prove that science fiction, in the hands of competent craftsmen, can attain a high standard of literary quality. Represented for the first time in any science fiction anthology were the stellar works of H. P. Lovecraft ("At the Mountains of Madness") and Clark Ashton Smith ("Master of the Asteroid"), the latter being Smith at his best. Many of the selections were pointedly fine stories, which might scarcely have appeared elsewhere, including "The Thing from Outside" by George Allan England, "John Jones' Dollar" by Harry Stephen Keeler, "The Worm" by David H. Keller, M. D., "Forgotten" by P. Schuyler Miller, and others. A few of the selections, Fritz Leiber's and Howard Wandrei's specifically, were inferior, but these scarcely affected the worth of the anthology, being so short individually. This anthology was easily the most important new title in the fantasy line issued by a general publisher in 1948.

A. E. van Vogt caused something of a stir when his highly controversial story, The World of A, originally serialized in Astounding Science Fiction, was purchased by Simon & Schuster and issued in book form as the first of a possible series of science fiction stories. In the book version, A. E. van Vogt made a strong effort to eliminate many of the crying weaknesses inherent in the novel's original appearance. This time Gosseyn didn't bother to walk blandly through walls, so van Vogt didn't have to forget to explain things at the end; the writing was smoothed out a bit, so it didn't appear so choppy; and the non-Aristotelian philosophy, which van Vogt admitted he incorporated as an afterthought and which he used so ambiguously as to send fans scooting for copies of Science and Sanity from which it is derived, is also toned down. The deep hidden philosophical thought which errant fans professed to see in the story was definitely proved to be nothing more than van Vogt's own careless confusion, as anyone who read the sequel, "The Players of A" will have to concede. Despite the strong criticism of technical aspects of the story, in its book form it is unquestionably a good, fast-action, Burroughsish thriller, good for an evening's entertainment.

Occasionally a competent author who is perfectly capable of doing good work in diverse fields insists upon adopting fantasy as his medium and eventually ends up working semi-exclusively in some vein of fantasy. C. S. Lewis is such an author, and comparable is H.F. Heard; his last two volumes, The Great Fog and Other Weird Tales and Doppelgangers, have met with some favor in the fantasy field, and considerably more without. In his 1948 collection, The Lost Cavern and Other Stories of the Fantastic (Vanguard, \$3.00), Heard gambols in straight science fiction, fantasy and weird, always with stylistically good effect and readability. But Heard's work at times, not unlike C. S. Lewis', has religious overtones, and I do not mean undertones. His satire is often penetratingly direct, but his philosophical attempts at solutions to age-old problems are often incredibly naive and ill conceived, and occasionally in his science fiction his science goes awry. Still, there are elements of good, serious writing, which are to a degree rewarding, and there is no question at all, using Doppelgangers as an example, that Heard could write a top-grade science fiction or fantasy yarn of the most modern sort, incorporating a message or a satire according to his taste, if he would but remember that the story is the thing, and if he would not drag a mass of philosophy in by the hair -- as old-time science fiction writers once dragged in the heavy science.

Of completist interest was the fact that Robert Heinlein, capable of hitting the Saturday Evening Post, came through with another juvenile science fiction book, Space Cadet (Scribners, \$2.50), which is a companion to his previous book Rocket Ship Galileo (1947). This one deals with the rigid West Pointish life of a space cadet and, as far as story interest is concerned, might have been more convincing if the locale had been West Point itself instead of out in space.

Though not fiction, Voyages to the Moon by Marjorie Nicolson (MacMillan, \$4.00) was unquestionably of interest to the science-fictionist, being an attempt at a scholarly study of accounts dealing with voyages to the moon, with scarcely an exception all dated before the year 1900. In presenting a 297-page review, commentary and bibliography of stories, articles and even encyclopedia references dealing with trips to the moon, Miss Nicolson has certainly done a remarkably intensive study of a single phase of science fiction, and undoubtedly her research, like that of J.O. Bailey in Pilgrims Through Space and Time, is of some value. But one wonders why the abrupt pause upon the very threshold of the richest, most ingeniously fascinating lode of voyage-to-the-moon stories that have appeared in literary history, those published after the year 1900. Miss Nicolson appears afraid to attempt to penetrate the maze. Like Dr. Bailey, she lingers at the portals of the twentieth century, with yearning back-long glances at the clean-cut simplicity and relatively infrequency of the lunar voyage tale in Victorian times. Therefore, her book, while of interest and of bibliographical value, is of positively no consequence as a survey of the moon-trip facet of science fiction, and its conclusions are totally invalid and unjustified. They are comparable to a Martian's carrying back to his world a description of a six-year-old child as typical in intelligence, appearance and action of the average Earthman.

From the little known Cosmos Publishers of New York we had the production of a science fiction tale selling at \$2.75, Mission Accomplished: A Novel of the Year 1950, by Jerry Walker. This is typical of the tale which was the penchant of the semi-vanity publishers in by-gone years, of which there are numerous volumes gathering dust on the back shelves of fantasy book collectors. The author, who has done some work on the economics of international affairs, uses European brand intrigue as the medium for telling his story, and it actually is a tale belonging in the category of Mr. Mirakel, by E. Phillips Oppenheim, or The Day the World Ended, by Sax Rohmer, close to borderline in collectors' interest. Announced for 1948 publication, but not yet seen by this reviewer was The Fabulous Impersonation: A Novel of 1951, by Jerry Walker, which -- according to advance announcements -- would have been similar to Mission Accomplished in tone.

Harbinger of nostalgia was Edgar Rice Burroughs' Llana of Gathol, another of his famous series concerning the doings of nimble and resourceful John Carter on the planet Mars. The book was made up of a rewritten group of four novelettes originally published by Raymond Palmer in Amazing Stories. To his delight, one found that this novel could not honestly be classed as juvenile, that the average standard of writing was superior to previous Burroughs, and that it was considerably superior to that of many authors who write for Astounding today. The story flows swiftly and smoothly along, with rich background color of the Martian scene and civilization, deft touches of humor and satire, and occasional glimpses of Edgar Rice Burroughs deploring the many stock devices he uses in his own stories. This is definitely one of the better novels in Burroughs' Martian series. I do not mean to intimate that Burroughs has written a classic of literature, but he can still entertain, and entertain professionally, which is more than 90% of the science fiction and fantasy writers currently in print can do. You may be moved, as I was, by Burroughs' intimations in his preface that advancing age (he is 72) is catching up with him, and that John Carter might not visit Earth to spin his wild yarns much longer.

Aldous Huxley, the bigwig literary man, insists on using the fantastic tale as a medium for his bitter satiric attacks upon civilization today. Ever since he caused a minor sensation with Brave New World (1932), he has been examined and collected with interest by the fantasy fan, but following upon After Many a Summer Dies the Swan and Time Must Have a Stop, also fantasies, and now the book in review, Ape and Essence (Harpers, \$2.50), we weary of his alleged satire and are prone to inquire if he is not using satire for sex's sake and not sex for satire's sake. In Ape and Essence he far out-copulates Brave New World and swings his satirical broom with his eye cocked on the sales appeal of Forever Amber.

WEIRD AND FANTASY FICTION

In the field of the fantasy and weird tale, American general publishers were even less distinguished than in science fiction. Probably the banner production of the year in this vein was Philip Van Doren Stern's selection of Tales of Horror and the Supernatural by Arthur Machen (Knopf, \$3.95). His works long difficult-to-find and sought-after collectors' items, spread through multiple volumes of greatly

varying quality, Arthur Machen has become an author whose collecting was a project not to be thoughtlessly undertaken. Therefore, any reasonable collector should welcome with open arms the appearance of this well-considered collection, which presents much of the best of Machen in a single, handsome volume. "The Novel of the Black Seal", "The Novel of the White Powder", "The Great God Pan", "The White People", "The Bowmen", "The Terror", "The Shining Pyramid" -- all these are present, and more.

It would be a mistake to approach Machen with the notion that he will "send" you. Either the wares he has to offer strike you or they do not, and as many people are distasteful of his offerings as there are those who would exalt him. Notable is his almost liquid style and rich rhetorical eloquence, belonging to another age in literature; indeed, Machen is not the completely modern arrival that some would consider him, a large portion of his finest work having been composed before the turn of the century.

Lovecraft derived a part of the idea of his mythos from Machen, and also shows definite influences of style, particularly in his penchant for writing thousands of words of narration, uninterrupted by dialog or swift action. Machen's greatest weakness is his inability to keep the reader engrossed and carry him through to the conclusion. One reads Machen because he wants to read him, and almost never as casual entertainment. This explains Machen's relative lack of general popularity. With dozens of books to his credit, both in America and England, and possibly with many translations into foreign tongues, Machen's death found him barely subsisting upon a dole, but with his fame constant, his out-of-print books selling for prices that would have been ego-inflating to a less impoverished man.

In his introduction to the Machen collection, Philip Van Doren Stern takes no chances of tarnishing his literary reputation. Nowhere does he state anything more than the bare facts about Machen's life and literary style; nowhere does he begin to commit himself to even the strong suggestion that Machen might be a great writer. Nor does Machen's close friend, Robert Hillyer, in a note on the author, strongly suggest Machen's greatness. In view of this, the attitude of many of the leading critics in unstintingly praising the volume and their offering hope for a re-evaluation of Machen's work upward is both surprising and heartening. Apparently they feel that there is more to be considered before Machen's name is written off the books. This attitude seems to approximate that of Vincent Starrett in his book Buried Caesars, published in 1923, when he said: "Among other things posterity is going to demand of us why, when the opportunity was ours, we did not open our hearts to Arthur Machen and name him among the very great."

Through the years, the prehistoric yarn has by courtesy been admitted to the Canons of science fiction, partially because of the myriad great monsters roaming through such tales, and partially because the dawn of man is an obscure, little known period, and most guesses concerning its constituent elements must be embroidered with fancy. Invading this field with a vengeance is Vardis Fisher, who has written

and intends to write still more in a long series of novels showing the dawning of intelligence in man and his slow, tortuous road to progress. Preceding The Divine Passion (Vanguard, \$3.50), his 1948 production, were Fisher's Darkness and the Deep, The Golden Rooms and Intimations of Eve. Of the group, The Golden Rooms is far and away the best, being an extremely well written, absorbing and cogent presentation of the psychology of the prehistoric man and the factors which motivated him. The trouble has been that this novel was too successful, and Vardis Fisher, who has announced his intention of continuing the series to embrace the life of Jesus and onward, has become bogged down in the most hopeless fashion. All of his novels in this series virtually paraphrase one another. The amount of progression in each is so small as to be negligible, and the touch of sex which sparked The Golden Rooms and made it seem more realistic, has descended to a fascinated discussion of the woman's menstrual period and its resultant influence on the man from so many angles that, frankly, it has become downright disgusting. Since The Golden Rooms the quality has fallen off in breathtaking drops, and I could not recommend The Divine Passion under any circumstances, though I do suggest that you obtain a copy of The Golden Rooms as a permanent part of your collection.

In the field of general fantasy, T. H. White has built up quite a following for The Sword in the Stone and Mistress Masham's Repose. In these tales he will take a popular old classic, such as the tales of King Arthur, Gulliver's Travels, et al, and recreate in a modern setting the characters and conditions that formed the integral part of those tales. In his latest book, The Elephant and the Kangaroo (Putnam, \$2.75), he follows the same tack. You will find his book easy to read, at times witty and satirical. Its most obvious weakness lies in the fact that it is using previously created characters and situations as an integral element and thus rarely stands a chance of rising out of the grade of just good entertainment. But when tired, after a day's work, I am sure you are not interested in whether a story is "great literature" if it can entertain you, and White can certainly do the latter.

To be noted because of the presentation of the movie based on the book is The Green Child by Herbert Read (New Directions, \$2.75). This tale of a boy whose hair turns green and who is persecuted because of this difference from his fellows holds an obvious meaning. It is an extremely well done bit of its type, and you would probably like it.

SUMMARY

1948 was not a banner year for the publication of fantasy by the general book publishers either here or abroad, although it was considerably better than many previous years we can remember.

The best fantasy books of 1948 were, with only a few exceptions, produced by the specialists in the field such as Arkham House, Fantasy Press, Prime Press, FPCI, etc. Even the average fantasy book published by these specialists far exceeded in reader interest the books of the general publishers. More than ever this emphasized the fact that though the general publishers are far better equipped financially and

mechanically to publish a fantasy book, they lack the "know-how" which is the largest single asset of the fantasy publisher. This refers not to a "know-how" as to methods of producing and selling books but to a knowledge of the fantasy field and the tastes of its clientele. More than ever, the point was emphasized in 1948 that the fantasy field is a field for specialists, individuals who are experts in that particular line. It is one thing to assign Philip Van Doren Stern to go to the library, take out all available Machen books and choose the worthwhile stories from among them for a Machen collection. It would be a horse of a different color to have him assigned to locate and make a good selection of the works of a noteworthy fantasy author who had never previously attained book publication. This latter is what the fantasy presses are trying to do, and are succeeding in doing every year.

The worsening economic conditions of this country will bring about pressures which will bear watching. Often poorly financed and precariously operated, the small fantasy publishers would die like flies if the pocketbooks of their supporters should close tightly in a wave of economy influenced by insecurity. There is no evidence to show that the fantasy buying public is in any fashion a higher income group than the average of the country at large. Their willingness to sacrifice other luxuries for a regular fare of fantasy is an acknowledged fact, of course, but grim necessity gradually obviates all luxury, which three dollar books certainly are.

The more prosperous of the fantasy publishers have been making strong, somewhat successful attempts to gain wider, more general distribution of their books through book wholesalers, book salesmen and other distributing mediums. It will be interesting to see if at a time when all book companies are taking the proverbial "gas - pipe", whether sales of fantasy in the general book stores continue to hold up, and whether the reaching of the main mass of the potential fantasy buying public -- still relatively untapped -- will be accomplished in time and in sufficient quantity to assure continuance of successful fantasy publishing.

If fantasy should continue to sell well, despite the trend of lowered general income, a strong attempt to present salesworthy titles in the genre would certainly be attempted by the big publishers. The effect might be serious upon the exclusive fantasy publishers. It will be remembered that when the hint got out that science fiction was selling well in late 1939, pulp magazine publishers swung en masse into an orgy of science fiction publishing that was only terminated by the exigencies of the war.

In many ways 1949 is a crucial year, and the Fall book season of 1949 should provide the cue as to whether or not the general publishers will make any strong bid in the fantasy field, particularly the science fiction branch. It should also definitely decide whether unemployment and salary cuts will seriously curtail the sales of the fantasy publishers, and make continuance unprofitable. In this respect, the publishers will keep an anxious eye on costs of book production, for compensatingly lowered production costs would be their only hope of survival in the event of reduced sales.

LIMITED EDITION PRESSES. .by A. LANGLEY SEARLES

Thinking back to a decade ago, when Arkham House edged warily into the field, it is hard to realize that small fantasy publishing houses could have multiplied and produced books to the extent they did in 1948. For in that year they actually issued a new title every ten days. If you were a completist, you paid out \$110.50 for these 37 volumes -- or about \$2.13 per week. (If you bought magazines and books from the larger companies as well, I'd hate to think how much a week it cost you to be a fantasy fan. And by the way somebody once claimed science fiction was an inexpensive hobby!) For the sake of being a little systematic, I am treating these books alphabetically according to their publishers:

ARKHAM HOUSE: It seems fitting indeed that chance should thus put the eldest -- and, to my mind, the best and most stable -- name first. Of the half-dozen works Arkham House put out, five were first-rate. And of these five, two -- Dunsany's Fourth Book of Jorkens and Roads by Seabury Quinn -- were voted by me as in the top five titles of the year among all publishers.

If you have read Jorkens' earlier adventures (unfortunately now out of print and quite difficult to obtain) no rapturous praise is needed to convince you to buy this latest selection; if not, it is high time you made his acquaintance. And even if you already own Roads in its original Weird Tales appearance, the chance of acquiring this newly expanded version in neat, permanent form, with illustrations by Virgil Finlay, at a two-dollar price is one to jump at. Roads is one of the most beautiful Christmas stories I have ever read, and has a universal appeal to old and young, based on something deeper than just the Christian holiday itself. It makes an ideal gift, too.

The Web of Easter Island was a three-way slip: Donald Wandrei for writing it, H. P. Lovecraft for praising it, and Arkham House for publishing it. Admittedly there are points in its favor -- notably some fine atmospheric touches of horror in chapters five and eleven -- but these simply cannot overbalance the general air of amateurishness that pervades the book, and the totally out-of-place salaciousness in chapter four.

Arkham House's remaining productions are collections of meritorious short stories: L. P. Hartley's The Traveling Grave, which presents this British writer's macabre efforts culled from his now out-of-print Night Fears and The Killing Bottle; Clark Ashton Smith's third Arkham title, Genius Loci and Other Tales; and August Derleth's Not Long for This World.

The Smith, Dunsany and Wandrei titles had a printing of 3000 copies each. The Hartley and Derleth collections were limited to 2000, the former because British authors are not good sellers in this country if not well known, and the latter because Arkham House sales have been falling off of late. (Possibly this is the first sign of a slack-

ening demand to affect the whole fantasy publishing field, or possibly it is a reflection of the fact that supernatural fiction cannot successfully compete with science fiction in the current buyers' market. Sight of the 1949 prospectus from Sauk City indicates that both alternatives have been taken into consideration.)

Quality of the material in these books remained at the same high level of previous years. The jackets were neatly executed by Ronald Clyne, Virgil Finlay and others. The usual three dollar price has still held its own, as well.

AVALON COMPANY: Life Everlasting and Other Tales of Science, Fantasy and Horror by Dr. David H. Keller comprised the output of this company during 1948. (The book is misdated 1947, by the way; it did not actually come out until 1948.)

The entries were chosen by Sam Moskowitz, who also wrote a long and interesting introduction for the collection in which many unknown facts about Dr. Keller were revealed. The stories themselves were selected for the purpose of giving an accurate cross-section of the author's work; thus we have examples of his character Taine of San Francisco ("The Cerebral Library"), his science fiction ("The Boneless Horror"), his harsh and cutting non-fantasy ("A Piece of Linoleum"), and so on. Included are a hitherto unpublished title, "The Face in the Mirror", and such justly famous Kelleryarns as "The Dead Woman", "The Thing in the Cellar" and "Life Everlasting" itself.

The text is printed in clear, readable type; the book is neatly bound in black cloth, and has a red-stained, headbanded top. Unfortunately Russell Swanson's jacket is an undistinguished effort. Distributed free of charge with the book is a bibliography of Dr. Keller's fictional works, in pamphlet form, reprinted from the Summer 1947 issue of Fantasy Commentator. All in all, Life Everlasting is well worth its three-fifty price tag.

FANTASY PRESS: No less than seven three-dollar books rolled out of Reading, Pennsylvania, during 1948. All of them were neat and slickly produced reprints of pulp fiction that has proved popular and entertaining in the past to readers of the fantasy pros. And, judging by sales, such fiction still has adherents willing to back up their preferences with cash. I cannot help wondering how many fans are reading these works for the first time, and how many find themselves a bit disappointed if this is their second perusal.

For myself, I must admit that most of the pleasure has left works like these. To be more specific: Darker Than You Think struck me as only mildly entertaining when it came out eight years ago, and I have no desire at all to read this slightly expanded version now. With the sour taste of "Children of the Lens" still in my mouth, I wouldn't plow through juvenile space-operas like Skylark Three or Triplanetary again if you paid me. And while in the mood for confession, let me admit that I did reread The Black Flame, only to have another pleasant

youthful memory shattered. Stanley G. Weinbaum, let me tearfully avow, seems as much a hack to me now as Nat Schachner did back in 1936.

The chief fault of present-day pulp fantasy -- the tendency to substitute fast-moving action and slick dialog for psychological depth -- also mars the remaining three volumes of Fantasy Press. It is perhaps most noticeable in Eric Frank Russell's Sinister Barrier, but the essential idea here is so good as to largely overbalance it. This novel is a bit on the unnecessarily hard-boiled side, but nonetheless is still enjoyable. Beyond This Horizon is a capable, quieter effort, and shows Robert Heinlein's talents to some advantage. No classic, but it too is entertaining. Finally, we have two novelettes by L. Sprague de Camp between hard covers: Divide and Rule and The Stolen Dormouse. They represent the author in good, though not best, form -- which is to say they rank in the upmost ten percent bracket of pulp quality. You will probably reread them once or twice if you buy them.

The format chosen by Fantasy Press is good; their books have a crisp, pleasing appearance. The artwork, however, is spotty. A. J. Donnell's illustrations vary from excellent (jacket of Beyond This Horizon) to amateurishly clumsy (frontispiece of Triplanetary). And while it is a bit off the subject I feel impelled to compliment whoever is responsible for the company's advertising circulars and brochure reviews; they rank with those of Arkham House as the most attractive in the field.

FANTASY PUBLISHING CO., INC.: Here, too, we have seven books to consider. It is better to begin with complaints than to end with them so let us dispose of The Radio Man and People of the Comet first. These are respectively tagged at fifty cents and a dollar less than the usual price, but prospective purchasers should not let this lure them into buying what can be frankly classified only as sheer crap. Whether you are a lover of "the good old days" or not, friend, face the facts. Ralph Milne Farley's pitiful effort might just possibly be classed as mediocre juvenilia, but not even memories of "The Blind Spot" can rescue Austin Hall's production from the literary trash-can. The only statement that can be made in favor of either is that they are available in no other form at present, and this is really more of a blessing to fandom than anything else.

I cannot rate John Taine's The Cosmic Geoids, not having read this latest FPCI production, but for what it may be worth I have been told by an ardent Taine devotee that the title story contains a very fine Stapledon-like concept which might have been better developed and ended, and that "The Black Goldfish", in the same volume, is successfully and pleasantly unpretentious. Nor do I wish to speak authoritatively about The Works of M. P. Shiel: A Bibliography, save in one respect. I have skimmed through A. Reynold Morse's volume, but I have not given it the careful checking required to pass literary judgment. I do feel, however, that it is unconscionably overpriced. It is no larger nor much more typographically complex than, say, The Sunken World, and there is absolutely no excuse for charging six dollars -- double the price -- for it. In fact, though I cannot prove it,

I feel morally certain that FPCI slapped on this exorbitant tag simply because Shasta successfully got away with it on their Checklist (where, incidentally, while still unnecessary, there was more excuse.) This is probably as good a place as any to state that fandom would do well to boycott such overpricing right now and nip the whole thing in the bud before it gains any headway. If MacMillan can print for \$4.00 Voyages to the Moon, a similar technical book with plates, bibliography and an index which is twice the length; and Argus, a small outfit, can produce the even larger Pilgrims Through Space and Time for \$5.00, then there is absolutely no reason why FPCI, efficient enough to bring out seven fantasy books a year, cannot cut its price to a fairer, competing figure.

The remaining books hit a happier note. Stanton A. Coblentz's Sunken World is a pleasant adventure tale, perhaps diluted a little by satire. It is pleasant entertainment, and worth owning. Death's Deputy by L. Ron Hubbard, is also pleasant entertainment, though the remarks made in connection with some of Fantasy Press's books apply to this one, and also for Out of the Unknown by A. E. van Vogt and E. Mayne Hull. The latter, however -- it is out in a second printing, by the way -- easily triumphs over the inherent faults of its medium; the stories included here are delightful, and you will undoubtedly go back to them for reperusal on several occasions.

Such a bewildering array of artists work for FPCI that it is difficult to gauge relative effectiveness. Their work, as might be expected, is uneven, but the jacket for the Taine title, the interior illustrations in the Coblentz, and most of the work by Neil Austin stand out for their superior quality. In general, the company's adopted format is attractive.

GNOME PRESS: Though other titles were expected and still pending, only The Carnellian Cube by L. Sprague de Camp and Fletcher Pratt actually appeared in 1948. Sad to say, it does not live up to expectations. It is rushed, carelessly developed, and poorly characterized. This is all the more to be pitied, for the idea itself -- that of a magic talisman which can transport its owner into any other universe of his desire -- has great potentialities. As for the subtitle ("A Humorous Fantasy"), the less said the safer. The binder quality of paper and jacket design of the book are adequate but no more.

Gnome Press also published (at \$1.00) a Fantasy Calendar for 1949 with artwork by Frank R. Paul, Edd Cartier, and Hannes Bok.

GORGON PRESS: Another new firm that produced but a single title in 1948 was the Gorgon Press of Denver. Moonfoam and Sorceries contains thirteen stories and thirteen poems by Stanley Mullen, well-known Denver fan, publisher and writer. Some of these have appeared in fan magazines; the majority have not. All are eminently readable, and two or three are very striking. Mullen's chief fault appears to be a tendency to rush through an idea rather than take time for developing it with adequate leisure.

HADLEY PUBLISHING CO.: We can forgive the non-appearance of titles promised us for untold months by their publisher when one as good as L. Ron Hubbard's Final Blackout makes its appearance. Final Blackout has what most modern fantasy writing sadly needs: a quota of really convincing characters. These make the bitter devastation of the Last European War of the future ten times as believable as scientific gadgets and fantastic mumbo-jumbo would. This is a fine book; get it.

MYCROFT AND MORAN: Arkham House's younger brother gave us Carnacki the Ghost-Finder during 1948 (despite the 1947 on its titlepage) a collection of William Hope Hodgson's short stories that includes not only all of the entries in the earlier and now out-of-print British edition, but three hitherto unpublished ones as well. Two of the latter have admittedly slight bases, but the third ("The Hog") is quite good. The other stories are also fine -- in fact, two of them ("The Whistling Room" and "The Gateway of the Monster") attain almost classic status.

NATIONAL FANTASY FAN FEDERATION: If you didn't order Dr. David H. Keller's Sign of the Burning Hart well in advance, you have virtually no chance of obtaining it. The extremely small edition (250 copies) was completely subscribed long before publication. On the basis of rarity alone you'd have done well to get this neatly gotten-up reprint of the first French edition, which itself ran to only a hundred copies. It is too late now, anyway, so pocket your \$1.50!

NEW ERA PUBLISHERS: This new company added its decibels to the Keller boom with The Solitary Hunters And The Abyss, pegged at the usual three dollars. The first short novel will be remembered by followers of Weird Tales of fifteen years ago; it was widely acclaimed then, and I find on rereading that none of its smooth flowing passages are any the worse for time. It is undoubtedly one of the good doctor's slickest, easy-to-read efforts, and is highly improbable as well as highly entertaining. The second work is of very recent vintage, depicting the fate of eight million New Yorkers who are projected back several millenia into the uninhibited regions of the subconscious, and is on a par with its companion work.

NEW COLLECTORS' GROUP: When as unusual a person as Paul Dennis O'Connor holds the reins of a book publishing company one may confidently expect unusual results -- and fans were not disappointed during 1948. NCG issued a misdated copy of The Black Wheel, a novel begun by A. Merritt and completed and illustrated by Hannes Bok. Those who had a magnifying glass powerful enough to bring the microscopic print into readily visible size found that they had wasted their time after reading it -- unless they tossed away said glass and judged the work either by what others said or what they would like to have it be. For, no matter how you look at it, The Black Wheel is inferior Merritt and inferior Bok. The oversized sleazy format, moreover, is simply atrocious.

ous. This three-dollar book may well become a rarity, however, if O'Connor's allegation that but a thousand copies were printed is true.

It is difficult for an outsider to judge how many copies of Lafcadio Hearn's Some Chinese Ghosts there are in the New Collectors' edition. I have seen one letter from Mr. O'Connor to a buyer wherein he states categorically that 500 were printed. I have been told by another that the figure 2000 was specifically mentioned in writing. And those who attended the February 1949 meeting of the Eastern Science Fiction Association in Newark know that the same Mr. O'Connor claimed from the speaker's rostrum that he had already sold 2200 copies of the first edition. Well, take your pick. Whatever you choose to believe, Hearn's book is of excellent quality, though I am surprised any company would put out an edition of a volume that up until a few years ago was available for 95¢ in the Modern Library. It is a slim book, quite short, and priced at two dollars.

PRIME PRESS: This firm's offerings consisted of one novel and two collections of short stories. The former, Jack Bechdolt's The Torch, is a rather overrated tale of the future, reprinted from Argosy of 1920; its scene is ruined New York in 3010 A. D., and as I read it pleasant memories of Van Tassel Sutphen's Doomsman (where the identical setting is employed) were conjured up. The Torch struck me as better than this predecessor, however.

One of the collections, Theodore Sturgeon's Without Sorcery, is a dubious item in this list. It is dated 1948, but appeared in my neighborhood in January 1949. I am giving it the benefit of the doubt and calling it a 1948 issue. (Perhaps it would not be amiss at this point to call attention to small publishers' carelessness in dating their productions; it may not be a point of great importance, but it does seem one for them to keep in mind.) In any event, though such popular tales as "Microcosmic God" and "Butyl and the Breather" are to be found in Sturgeon's collection, I was disappointed not to find, say, "Killdozer" or the much talked about "Bianca's Hands". The collection is above average, however, and well worth the three dollars asked.

The same words -- heavily underscored -- apply to "...And Some Were Human" by Lester del Rey. Unquestionably this is one of the outstanding volumes of the year, with such admirable entries as "The Copersmith," "Helen O'Loy," and "Forsaking All Others." These are eleven stories you won't soon forget, adroitly illustrated by Sol Levin. The format, as with other Prime Press issues, is good.

SHASTA PUBLISHERS: 1948 was Shasta's first year, and four books emphatically indicate that it is in the field to stay. All of these books are neat in appearance, and boast jacket-designs of varying interest by Hannes Bok. One is easily disposed of: L. Ron Hubbard's Slaves of Sleep, wherein adventure easily triumphs over literary quality and gore takes the place of art. This book warrents little attention; it is an entertaining enough effort if you're not finicky over your fare, but in a period when so many really good titles are avail-

able, there is little point in exchanging three dollars for a story you are likely never to reread.

On a slightly higher level is The Wheels of If, which contains several short stories by L. Sprague de Camp in addition to the brief title novel. These awaken a few nostalgic reminiscences of Lest Darkness Fall and The Incomplete Enchanter, but never really excell. One cannot belabor either Shasta or Mr. de Camp on this account, however, since the latter never intended the pieces as more than the unpretentious time-killers they succeed in being. Let your pocketbook decide whether to buy it or not.

The same criterion should help you make up your mind anent editor Everett F. Bleiler's Checklist of Fantastic Literature. I have already spoken about overpricing in the fantasy field, and shall pause here only to point out that this book sold to dealers before publication for three dollars; little familiarity with higher mathematics is needed to compute the approximate profit Shasta makes at the current price of six. In any event the Checklist contains over 5000 titles in the genre, indexed both by author and title for easy reference. It is the most ambitious to date of the several checklists that have appeared, and deserves careful attention from every serious collector in the field. To enter into a detailed discussion of its good and bad features is obviously beyond the scope of this article, but after studying it carefully I can make a few broad generalizations that may serve to guide prospective purchasers. In scope, first of all, it tends to be too liberal in its inclusion of titles as fantasy. In data cited, its accuracy leaves much to be desired. In format, it is good: the print is legible, the size is conveniently portable, the binding is durable enough to stand up under wear and tear. In purpose, it is commendably above reproach. I would not recommend it to you if you are a veteran collector, unless you are a completist, for a few hours with a borrowed copy will serve your needs adequately. I would recommend it, however, if you are relatively new at the collecting game, for it will be of great service to increasing your horizons in the field -- but with the reservation that you examine any Checklist title personally before buying: Bleiler is not the Last Word. And remember, an investment like this is worthwhile only if you use it; if you do not buy several dozen out-of-print books a year regularly, you won't.

Happily we need make no critical reservations whatsoever in mentioning John W. Campbell's Who Goes There? There is not the slightest doubt that Shasta has put out one of the best collections of science fiction ever to appear -- in 1948 or any year at all. The seven long-ish short stories here vary in quality from well above average to classic status. I cannot imagine any fan disliking even one, and I would be surprised if the average non-fan wasn't pleased with a majority of them. At three dollars this is definitely a prewar buy!

VENTURE PRESS: I understand that this company issued during 1948 a volume of anti-scientific Shaverisms titled I Remember Lemuria And The Return of Sathanas. I haven't seen it, don't want to, and wouldn't tell you where you could get it if I knew myself.

* * * * *

Rather than end on the sour note of the paragraph just above, I'd like to recommend to fans who have to watch their pennies the best buys of 1948. If I were in your shoes, I'd spend my limited funds on the following small-press books (which I am not listing, by the way, in any order of quality):

Who Goes There?; The Fourth Book of Jorkens; Life Everlasting; Final Blackout; "...And Some Were Human"; Carnacki the Ghost-finder; and Roads.

That is twenty dollars' worth of entertainment, variety, and sheer quality that would be hard to equal, and which you can eventually sell at no loss of capital.

* * * * *

BRITISH FANTASY BOOKS. by J. NEWMAN and SAM MOSKOWITZ

1948 was a noteworthy year for most fantasy collectors. English publishers, particularly T. Werner Laurie, not only printed many good new science fiction and fantasy books, but also reprinted a number of American fantasies. Several authors well known in other fields turned their attention to fantasy. Dennis Wheatley's The Haunting of Toby Jugg (Hutchinson, 12/6) is a well thought out yarn, while others may find Pelham Groom's The Purple Twilight (Laurie, 9/6) more to their liking. Groom, author of a popular series about the adventures of Peter Mohune, takes a crack at the fantastic element for the first time by sending his character to Mars. He does a fair job of it, except that at times he seems bewildered by his new element. He moves from a methodical, scientifically sound progression of plot to a jarring note as Mars inadvertently fosters the destruction of Atlantis, in what is almost an aside.

George Borodin's Spurious Sun (Laurie, 8/6) deals with a slow atomic reaction set up in the Earth's atmosphere and the consequent political repercussions. Bernard Newman's The Flying Saucer (Gollancz 9/6) has a rather well-trying theme, a fake attack from another planet (Mars) to unite the bickering nations, but his brilliant construction more than makes up for this. The book is also redeemed by an element of humor.

Lord Dunsany's The Fourth Book of Jorkens (Jarrold, 9/6) is a collection of 33 humorous yarns in the usual Jorkens style. Yves Gandon's The Last White Man (Cassell, 9/6) is a translation of a French satire about the last white man in the world, and Pawns in Ice, by Henry Gibbs (Jarrold, 9/6) is the story of the last three soldiers in a future war -- an Englishman, an American and a Russian. In the same vein is S. Parkman's Life Begins Tomorrow (Hodder and Stroughton, 9/6) which tells of the few survivors of a world depopulated by a new plague.

Old time fans will remember George C. Wallis, who in collaboration with his brother Bruce wrote "The World at Bay" in the old Amazing Stories and numerous tales of adventurous science for Weird Tales. Passable then, Wallis is little better today, appearing sadly juvenile and lacking in literary skill in his new work The Call of Peter Gaskell (World's Work, 5/-); a story of a beautiful Inca queen in a lost Amazonian city who attempts to dominate the world through hypnotism.

Desmond Leslie's Angels Weep (Laurie, 8/6) is described as an attack on a totalitarian England of the future, whilst J. Jefferson Farjeon's Death of a World (Collins, 8/6) is a somewhat mystifying story of interplanetary explorers discovering a devastated Earth (after World War III) and the inevitable diary of Mr. Smith in a box of indestructible metal.

The Breaking of the Seals by Francis Ashton (Dakers, 1946), was a novel considered legitimate collectors' fare in the United States, and those who have read it will be interested to learn that the author has written a new fantasy of Atlantis titled Alas, That Great City, which is readable, entertaining fiction in the tried-and-true Atlantean mold. It was published by Dakers at 9/6.

Of passing note is Fall of the House of Heron by Eden Phillpots (Hutchinson, 9/6), which is one of the "and still they come" tales of atomic energy, and noteworthy largely because it is written by the author of the highly collectable Saurus.

Ewart C. Jones' How Now, Brown Cow (Home and Van Thal, 7/6) is an amusing story of metamorphosis, whilst Walter Owen's More Things in Heaven (Dakers, 10/6) is a new murder mystery with a black magic twist. The Prevalence of Witchcraft (Chatto, 9/6) is a tale of Indian witchcraft and Mervyn Wall's Return of Furse (Pilot Press, 9/6) is a fantasy about a magician in 10th century Ireland. Russell Thorndike's Master of the Macabre (Rich and Cowan, 8/6) is a fairly well-told tale abounding in weird details, whilst Shadows of Ecstasy (Faber, 8/6) by Charles Williams is quite a well-written story.

There have been several juvenile science fiction books, Voyage of the Luna I and Flights into the Future being particularly noteworthy.

Among the collections, Gerald Heard's The Great Fog and Other Weird Tales (Cassell, 8/6) has appeared in at least two different editions in the States, where the British-born author is known as H. F. Heard. Great Tales of Terror and the Supernatural (Hammond, 18/-) is an 800-page tome containing 52 stories. It is a reprint of the U. S. and Canadian edition edited by Herbert A. Wise and Phyllis Frazer for Random House. The Midnight Reader (Bodley Head, 10/6), edited by Philip Van Doren Stern, is a collection of weird stories that suffers from the fact that most of them are over 40 years old and familiar to most fans. The Dawn's Delay by Hugh Kingsmill (Eyre & Spottiswoode, 10/6) is a collection which contains, in addition to the author's well known novel "The Return of William Shakespeare", three other novelettes, two of which are fantasy.

A very important book is The Best Short Stories of M. P. Shiel, which contains twelve of that famous author's short stories selected by John Gawsorth. Known in this country because of his novel The Purple Cloud, and recently the subject of a \$6.00 bibliographical volume by A. Reynolds Morse, issued by Fantasy Publishing Co., Inc., Shiel is a collector's item, and his appeal lies largely in his unique style, which is luxuriant to the point of being verbose, yet retains a vigor in presentation and novelty in phrasing that rescues it from dullness.

There have been many fantasy reprints in Britain during 1948. Charles Williams' Place of the Lion (Gollancz, 7/6) is now in the Strange Fiction Library series, whilst two of Haggard's book, She and Montezuma's Daughter, have been reprinted by Macdonald in illustrated editions at 8/6 each, with the promise of three more to follow. H. G. Wells' War of the Worlds (Heinemann, 6/-) and The First Men in the Moon (Eyre and Spottiswoode, 6/-) are also available. Dennis Wheatley's They Found Atlantis (Hutchinson, 6/-) and Jack London's The Iron Heel (Laurie, 6/-) are two old favorites now reprinted. C. S. Viereck and Paul Eldridge's My First 2000 Years (Citadel Press, 12/6), a story of the Wandering Jew, and Charles G. Finney's The Circus of Dr. Lao have also been reprinted. The illustrations in the latter are by G. N. Fish, instead of Artzybasheff, who did the pictures for the U. S. edition published by Abramson's Argus Books. Ray Bradbury's Dark Carnival (Hamish Hamilton, 9/-) is a really fine collection by the master, and is as welcome as Derleth's and Lovecraft's The Lurker at the Threshold (Museum Press, 8/6).

Amongst other reprints are Gerald Heard's Doppelgangers (Cassell, 9/6), Thorne Smith's Topper Takes A Trip (Guild Books (Surplus) Services Edition, 1/-), George Orwell's satirical Animal Farm (Secker and Warburg, 6/-), Karl Capek's An Atomic Phantasy -- formerly known as Krakatit (Allen and Unwin, 9/6), J. D. Beresford's well known Hampshire Wonder (Eyre and Spottiswoode, 6/-) and Upton Sinclair's play about an a-bomb attack on America, A Giant's Strength (Laurie, 2/6).

* * * * *

TOP FANTASY BOOKS

| | | | |
|-----|--|-----|-----|
| 1. | Who Goes There? (John W. Campbell, Jr.) | (3) | 260 |
| 2. | Sinister Barrier (Eric Frank Russell) | (6) | 245 |
| 3. | The World of A (A. E. van Vogt) | (8) | 215 |
| 4. | Beyond This Horizon (Robert A. Heinlein) | (1) | 89 |
| 5. | Strange Ports of Call (August Derleth, editor) | | 80 |
| 6. | Moomfoam and Sorceries (Stanley Mullen) | (1) | 76 |
| 7. | Slaves of Sleep (L. Ron Hubbard) | | 73 |
| 8. | Space Cadet (Robert A. Heinlein) | (3) | 72 |
| 9. | Final Blackout (L. Ron Hubbard) | | 71 |
| 10. | ...And Some Were Human (Lester del Rey) | (1) | 70 |
| 11. | Genius Loci and Others (Clark Ashton Smith) | (1) | 64 |
| 12. | Life Everlasting (David H. Keller, M. D.) | (1) | 63 |
| 13. | Death's Deputy (L. Ron Hubbard) | | 60 |
| 14. | Checklist of Fantastic Literature (E. F. Bleiler) | (2) | 56 |
| | A Treasury of Science Fiction (Groff Conklin, ed.) | (1) | 56 |
| 16. | The Black Flame (Stanley G. Weinbaum) | | 55 |

FANTASY MAGAZINES

In This Section:

| | |
|--|----------|
| AMERICAN PROZINES..... | page 80 |
| FOREIGN PROZINES..... | page 112 |
| THE SEMI-PROS..... | page 113 |
| POLL RESULTS: TOP PROZINE STORIES..... | page 117 |
| PROZINE CHECKLIST, 1948..... | page 118 |
| TOP PRO AUTHORS..... | page 119 |
| POLL RESULTS: TOP PRO ARTISTS..... | page 120 |

Though perhaps supplanted by the collecting of fantasy books as #1 passion of the rabid fantasy enthusiast, the reading and collecting of fantasy magazines remained one of the primary activities of all fans, and perhaps the activity which most generally characterized fandom.

Astounding Science Fiction was still regarded as the bible of the dyed-in-the-wool science fictionist, but TWS and Startling, under the guidance of Sam Merwin, Jr., and the famous pulp impressario, Leo Margulies, matured and forged ahead to a position not far behind that of John Campbell's favorite magazine. Fantastic Novels was revived in January and found favor with many once more, and at year's end, Super Science Stories was revived by the same publisher, after a lapse of five years.

The following prozine reviews are not completist, except in the case of Astounding, where all fiction (but not articles) has been commented on. The issues reviewed are those dated 1948 though in some cases they actually appeared in late 1947. The Prozine Checklist, annually compiled by Ackerman, is reprinted courtesy Fantasy Advertiser.

By Rapp ● Ackerman ● Gray ●

Sneary ● Pederson

AMERICAN PROZINES by ARTHUR H. RAPP

...headings by John Grossman...



Without changing its 25¢ pricetag, Amazing reflected the inflation of 1948 by contracting from 178 pages in January to 154 in December. This was no new phenomenon, however, but merely the continuation of a trend which began during the war, at a time when, with 244 pages, Amazing could boast of the quantity, if not the quality, of its offerings.

One of Amazing's best features is its policy of printing book-length fiction. While FFM and FN use lengthy reprints, Amazing material is new -- and therefore the only source of inspiration to the ever hungry author whose output must be calculated in terms of a possible market. Admittedly, however, most of the 60,000-words Amazing publishes are rather inconsequential thud-and-blunder.

JANUARY: "Flight of the Starling" by Chester S. Geier invokes the concept of a faster-than-light ship being projected into the future, and the efforts of its crew to reverse the process. Rog Phillips contributes an excellent tale, "Hate", involving a thought-materializer and typical Phillips-style complications. With fine handling of plausible-sounding science angles, this tale makes memorable reading.

FEBRUARY: A beauty of a cover by Malcolm Smith illustrates S. J. Byrne's "Prometheus II", which involves a war with Russia and assorted heroes. The action centers upon the Russki-dero beachhead in South America, and the Elder Gods come charging down like the U. S. cavalry in a Republic horse-opera, just as things look darkest. "The Phantom Hands" by Livingston is one of those unique Z-D shorts that always leave me with a befuddled feeling. In no other mag are such persistent attempts made to cross stf with fantasy to produce a hybrid-cum-occult freak literature which must appeal to someone on the editorial board of Ziff-Davis. "Strictly from Mars" by Bob Bloch is one of those attempted-invasion yarns. Nice.

MARCH: A luscious wench on the cover proclaims immediately that this time we lead off with a Shaver yarn. "Gods of Venus" is life among the Venusian Amazons, with the usual paraphernalia. On pp 74-75 we have one of the grisliest BEMs (by Rod Ruth) that I've seen in some while. "The Egg of Time" by Millen Cooke reminds me of Bradbury, for some reason. Enjoyable. "Everything But the Sink" is juvenilia by

Livingston. "Flesh Against Spirit" by Alexander Blade is another freak of the stf-occult type. This issue is the first to feature the "Club House" column by Rog Phillips, which soon proved to be one of the best fan departments ever published in a prozine.

APRIL: The cover depicts a spider about to grab a Piper Cub, not to mention the hero and his inevitable female companion. The gal is notable for having the most disproportionate breasts I've ever seen, in two dimensions or three. This presumably attracts the attention of people passing newsstands and causes them to droolingly shell out for the mag. "The Monster from Mars" is the tale that goes with the cover. Alexander Blade. "Wa-al, Bust Mah Britches!" by J. J. Pelletier. Isn't the title comment enough? "Secret of the Yellow Crystal" by Guy Archette is a probing-the-lost-secrets-of-Mars epic, with a good twist at the end. Very readable.

MAY: Ghengis Khan, a bomb, and a fleet of battleships clutter the cover. "Armageddon" by Craig Browning is the excuse for all this, and can be pigeonholed under the classification Man-invents-spaceship-contacts-extraterrestrial-civilization. Not too bad. "Forgotten Hades" by Lee Francis is a rather pointless thing about a race of dwarfs living in swamps near New York City. Forgettable. This was the issue that, at interminable last, the S***** M*****y is "proved" -- to RAP's satisfaction, that is. He quotes such eminent authorities as Fate magazine.

JUNE: There's a gal on the cover neatly adorned in a couple feet of chain and a jeweled clip in her hair. Unfortunately, the technique of the artist is so poor that the effect of the cover is neither artistic nor pornographic. Shaver and Geier collaborate on "Ice City of the Gorgon" which concerns a lost city in the Antarctic. "Lunar Monkey Business" by Warren Kastel is about what you would expect. I don't mean to imply that this type of thing is crud -- I can remember many a chuckle from one or another of these wacky Amazing shorts in the first several years I read stf. Of course, those were the days of Lefty Feep, etc., but....

JULY: The second half of the year begins with a cover that gives me a chuckle every time I look at it. Despite the fact that it is not at all bad as futuristic city covers go, one's initial impression is that the man and woman are turning away in horror from the lurid scene confronting them. On the back of the mag, conversely, we have the insides from someone's thermos bottle, propped up for the edification of a group of science fiction fans -- pardon, I see they're chimpanzees. Inside the mag we find "The Man from Agharti" by the deCurcy's. This compound of stf and occultism failed to ring the bell with me, although I do greatly admire the Krupa illo which accompanies it. In fact, I have the original staring at me across the typer at this moment. Lovely.

AUGUST: Cover -- red grasshoppers or something, and a femme whose clothing has somehow been ripped in all the right places, yet whose skin remains unscratched. I won't mention her neatly-arranged hairdo. Ain't science wonderful? "Holy Land" by Tenneshaw is a fugi-

tive from Fantastic Adventures. "Starship from Sirius" by Rog Phillips features a beautiful illo by Henry Thiede and 70 pages of outstanding stf by an author whose work is consistently excellent. This is one of the gems which make me wade through Amazing month after crud-filled month. This is, I believe, more or less a sequel to "So Shall Ye Reap" -- or rather is based on the same concepts. "Dead on Arrival" by Robert Morrison.... Oh well, what do you want for one month?

SEPTEMBER: "The Squirrel People" by John C. Ross is a Burroughs-like version of the standard Lilliputian-race idea. Only fair. "New Face -- Same Heel" by Samuel F. Roeca must be number 475648493 $\frac{1}{4}$ in the what-really-happened-to-der-fuhrer series. It is not too bad, especially since the author seems to have a thorough knowledge both of Germany and of medicine, the two principal ingredients of the plot. "Titan's Daughter" by Shaver is more Venusian Amazon thud-and-blunder, no better and no worse than its predecessors.

OCTOBER: This features a rather cluttered cover. The first story is titled "Cube Root of Conquest" by Rog Phillips, which is inaccurately rendered in mathematical symbols on the cover. I trust this was not of Phillips' doing. The yarn, though, was pretty good. "Death of a B.E.M." by Livingston: Look at the illo and imagine your own story. It will be better than hack Berkeley turned out this month. "The Return of Tharn" by Howard Browne is a three-part serial. In case you haven't been around that long, Tharn departed via "Warrior in the Dawn" in Amazing, December 1942 and January 1943. This shows, perhaps, that Ziff-Davis credits its readers with faithful adherence to the habit of shelling out for Amazing every month, year after eon. If you go for caveman epics, this is perhaps as good or better than most of ERB's stuff. "The Brain" by Alexander Blade. Outstanding! Blade, as you know, is one of Z-D's house-names. While I suspect that Phillips may have had a typer in this tale, I'd be more apt to credit it to RAP himself. At any rate, whoever wrote it deserves a few laurels. The story of a robot calculator that got out of hand, it is stf of the first water, and could also be interpreted as an allegory of the atom-bomb dilemma.

NOVEMBER: Quickly running down the contents page after a brief shudder at the cover, we find: "The Eye of Wilbur Mook", "Cold Ghost", "Castle of Terror", "Phantom of the Forest", "The Return of Tharn", "Oogie Finds Love", and "Day of the Druid". You can imagine how much stf the yarns contain. I heard the same comment from several fans after they had read this issue: "Fantastic Adventures with an Amazing cover." It is a moot question whether RAP borrowed from the F.A. backlog in a pinch, or whether this is a deliberate attempt to win F.A. readers to Amazing, if not vice versa. Whatever the cause, the result was slightly nauseating to those fans who prefer stf in a stfmag and fantasy in a fantasy magazine where it belongs.

DECEMBER: A beautiful cover -- a woman's face highlighted in green and red from opposite sides. This issue fairly leaped from the newsstand display. McCauley is the artist. I believe this is the best cover Amazing has run since the one for "Murder in Space" back in '44. "Daughter of the Night" by Shaver is a somewhat interesting blend of

mythology, mayhem and, of course, sex. It is worth reading. "The Unthinking Destroyer" by Rog Phillips is not so hot. It makes an interesting point -- that intelligence need not necessarily be recognizable to humans as such -- but once having made the point, it labors it unmercifully. "Beyond the Thunder" by H. B. Hickey. Gallant hotshots ride the spaceways. You've read it a thousand times before; you might as well enjoy it again.

SUMMARY: In general, Amazing took a definite, though slight, downhill course during 1948. Readable stories popped up now and then, but the intervals between were lengthier. The shrinking size makes it a two-way stretch, and some day the breaking point is going to be reached. After all, 25¢ is 25¢, even in these inflationary times. The saddest thing is, the Z-D stable contains a number of competent writers. With a few cracks of the editorial whip, Palmer could give the rest of the publishers some stiff competition in a literary, as well as a commercial, sense. I wish he'd try it, and see if the drooling morons which apparently constitute his idea of "the average reader" are really so repelled by literary craftsmanship after all.

Astounding
SCIENCE FICTION

Despite the handicap of its small-size format, aSF year after year leads the field by a margin so vast that comparisons are ludicrous. How does Campbell do it? The answer is deceptively obvious. JWCJR has a clear idea of what constitutes a good stfyarn, and prints only material which conforms to his proven standard. You never find in aSF an "offtrail" yarn presented as an experiment to see if readers like it. Campbell knows what his audience likes, and sees that they get a generous helping of it each month. And after ten years in the editorial chair he has developed a stable of writers he can depend upon, so that never yet has an issue of aSF been obviously scrapped from the bottom of the manuscript barrel.

It is with some trepidation that I tackle the job of reviewing aSF, 1948, for while it would be silly to praise every yarn, I cannot, offhand, recall a single story in Astounding that I did not enjoy reading. That goes not only for 1948, but for every issue I've seen.

JANUARY: This issue features a fairly good cover by Hubert Rogers, showing a submarinish spaceship descending upon a snow-covered landscape. After a Campbellian report on the latest in atomic-pile operation, we find the story the cover illustrates, "Now You See It", by Isaac Asimov, another in his awe-inspiring saga of the Foundation.

Better than van Vogt or any of the Smiths, Asimov is able to make his galaxy-spanning concepts and incredibly-advanced technology believable -- and, what is more, he keeps the emphasis firmly where it belongs: on the human characters in his yarns.

"The Helping Hand" by Burt MacFadyen is a novel handling of the familiar time-travel paradox, the story suffering mainly from an excess of exposition which should have been replaced by action. "Advent" by William Bade: This is laid on an unspecified planet at an unspecified time. Apparently the sky is covered with perpetual clouds, and from some cataclysm of the past, the race has sunk into decadence and superstition. Thus when a spaceship arrives its personnel are worshipped. The story is readable as it stands, but if Bade intended to point a moral, he made its background too vague for me to get the point. Part III of "Children of the Lens" completes the fictional contents of the issue.

FEBRUARY: The second of Alejandro Canedo's series of symbolic covers graces this month's aSF. Man, standing on a cloudbank, fuses two thunderbolts into the familiar atomic-orbit symbol.

"There Is No Defense" by Theodore Sturgeon is the first story in the issue. This is one of Sturgeon's best, packed with action and conflict, yet also crammed with philosophical implications and plenty of ingenious technology. Briefly, the yarn portrays the conflict of pacifism and militarism, with the usual aSFish lament over science's use for destructive purposes.

"New Lives for Old" by William Bade is a great improvement over his January contribution. In this one he conceives a post-atomic war world in which the Science Centers are the great educational and technological leaders, among their discoveries being a cure for catatonic insanity. When reactionary elements view the Centers as a threat to democracy, Center personnel is forced to remove the opposition. There is a rather disturbing assumption in the tale that scientists are justified in using their power to rule the world, regardless of how the populace feels about it.

John D. MacDonald's "Cosmetics", correctly blurbed "an interesting proposition on the Importance of Being Ugly", and the final installment of E. E. Smith's "Children of the Lens" are also featured.

MARCH: Rogers' cover based on Jack Williamson's "...And Searching Mind" is nicely done, but rather eye-shocking, what with a green-eyed, red-bearded man dominating the scene. The first instalment of this serial fills the front of the issue. This lengthy tale showed that Williamson is still in the front rank of stfwriters, and was well worth the space devoted to it. The deceptively simple theme of "With Folded Hands..." is here expanded into a vast and complex struggle, with the fate of mankind in the balance, and the force of matter being ultimately discarded for the more subtle, but deadlier, weapons of parapsychology.

George O. Smith's "Incredible Invasion" is a biological-warfare variation on the atomigeddon theme which aSF has explored so thorough-

ly, while "West Wind" by Murray Leinster takes up the other spawn of The Bomb -- radioactive dust. In a gripping narrative, Leinster describes the defeat of an aggressor nation by its planned victim -- a theme that loses some of its appeal when one reflects that winning a war isn't in itself much of a step toward peace.

"Film of Death" by J. Scott Campbell uses a nice twist on the usual world menace plot, but again I must make the pessimistic observation that, although humanity may unite in the face of common danger, history hints strongly that the combination is just about as unstable as the oxygen-19 the other Campbell writes of in his editorial. "Her Majesty's Aberration" by Rene Lafayette brings another episode of Ole Doc Methuselah's meddling in planetary politics, against the rules of his profession.

"The Endochronic Properties of Resublimated Thiotimoline" by Isaac Asimov is an article which must be mentioned. It presents data, graphs, and a thoroughgoing bibliography on this specialized branch of chemistry.

APRIL: A Bonestell cover illustrating "Man on Mira", an astronomical article by R. S. Richardson, is one of the year's best. It is one of those paintings that have to be studied for several minutes before the full effect hits you.

"Ex Machina" by Lewis Padgett brings back Gallagher, the well-soused genius, and his unique companion Joe, not to mention Grandpa, who is somewhat of a character himself. To me, this series is the funniest yet written, all the more so because its humor is only incidental to the plots, which could hold their own in the magazine even if written in serious vein. Padgett's basic concept is that eventually technology and sociology must clash, and the casual way in which the resultant chaos is incorporated into the story couldn't be bettered.

"He Walked Around the Horses" by H. Beam Piper is based on the best-authenticated case of a supernatural manifestation in history: the disappearance of British diplomat Benjamin Bathurst while on a trip through Prussia. The story is more likely to interest history fiends than stfen in general, being a standard variation on the alternate-worlds theme, and is really only a preliminary to Piper's yarn in the July Astounding.

"The House Dutiful" is a rather implausible tale by William Tenn of a dwelling which is just about perfect. The idea is charming, but the author errs in giving his super-gimmick too much power. As with Superman, once readers are convinced that nothing is impossible, all suspense disappears.

A. Bertram Chandler has a well-done tale in "New Wings" of the remnants of humanity, survivors of atomigeddon, struggling to exist on Mars, prevented by superstition from attempting to reach Venus in the rusting spaceship which stands neglected in the desert. This is one of Chandler's finest yet. Part II of "...And Searching Mind" completes the issue.

MAY: Alejandro Canedo presents another of his symbolic covers, this one showing atomic power as the step between primitive man and superman. This issue's feature story is "The Rull", in which A. E. van Vogt pulls another plot out of the concepts he originally explored in "Co-operate or Else" and "The Second Solution", some years ago. It is one of those human vs. alien conflicts, nicely wrapped up in VV's superb ability to conjure up weird but plausible gadgets of the future.

Leinster's "Strange Case of John Kingman" presents an old Amazing standby: the resident of the lcony-bin who really has some basis for his delusions. But there are some different twists to this one, and a competence in writing which Amz seldom attains. Except for the rather flat ending, this yarn is well up to aSF's standards. "The Obsolete Weapon" by L. Ron Hubbard concerns a G. I. in Rome who does a bit of involuntary time-traveling and is forced to put on a show in the Colosseum for Nero's benefit. John D. MacDonald's "Mechanical Answer" is a wonderful piece of work. The theme explores the problem of constructing an intelligent machine. The solution is plausible, the characterization is well done, and the style is excellent.

The final instalment of "...And Searching Mind" is also present.

JUNE: Timmins' interesting but somewhat chaotic cover symbolizes Eric Frank Russell's "Dreadful Sanctuary", which begins this issue. This lengthy serial occupied almost half the magazine for three issues and proved to be a novel and timely yarn. Personally, I enjoyed the story very much, and have heard it praised highly by other fans, mainly comparative newcomers. Graying slans, conversely, seemed to believe that "Dreadful Sanctuary" contained too little science which is not almost within our grasp today. Following close on the heels of the Smith and Williamson serials, it was certainly a startling change of pace. Probably that is the very reason Campbell used it.

The first short is Asimov's "No Connection" with an idea that has not been overworked of late. The tale is laid in a future when man has vanished from the planet, and other species have developed intelligence as well as civilization. Asimov's theme is the impact of such a culture on that of a rational species and, although he concludes without giving a definite answer to his own problem, the tale provides much food for thought.

Judith Merrill's "That Only A Mother" gives a new angle -- the woman's viewpoint -- on the atomigeddon theme. It is interesting to compare this story with "Tomorrow's Children" (aSF, March 1947). Both are excellently written but while Anderson and Waldrop have produced a terrific story, the implications of Merrill's tale really smash home to the reader. This should be a ten-best cinch for 1948.

"War of Intangibles" by Erik Fennel takes place in a setting faintly reminiscent of Padgett's "The Fairy Chessman" -- a stalemated inter-hemispheric war, with each side striving to perfect the ultimate weapon first. Some nice gadgets involved, as well as plenty of zap-zap.

JULY: A superb Bonestell painting which is almost photographic in detail fronts this issue. Apparently it is another illustration for "Dreadful Sanctuary", Part II of which is contained herein.

"Police Operation" by H. Beam Piper is a dimensional-travel yarn based on a quotation from Charles Fort's Lo! Among other things, in addition to developing its own plot, it explains the flying disks, the wartime cigarette shortage, Fortean phenomena in general, and devotes one sentence to finishing "He Walked Around the Horses" in the April, 1949 ASF. This seems to be a literary gimmick found only in stf. Piper has worked out a beautiful set of basics, which implies that this may be only the beginning of a series.

"Decision Illogical" by Neal B. Wilkinson blends space-travel and mysticism in a tale with a powerful psychological slant. Very good. John S. Browning's "Burning Bright" also inclines toward mysticism, or perhaps it might be called philosophical inquiry. The theme is that of intelligent robots who seek a meaning to existence.

AUGUST: Canedo paints a symbolic cover once again -- and even a non-fan could not fail to get its meaning: Atomic Power, The Key to the Universe!

"Time Trap" has a complex plot distantly related to "By His Bootstraps" -- yet the theme of this story by Charles Harness is entirely unlike that of MacDonald's classic. This one is slickly written, fast-paced, and gives one to think. What more do you want?

"Smaller Than You Think" by Kenneth Gray has a new slant on the galactic colonization idea. Although the action of the story seems over-complex for the character and motivation, it makes a very readable tale. Chandler's "Dawn of Nothing" is a reversion-to-savagery piece of no particular merit, but interesting because it is laid in England instead of the United States for a change.

"The Monster" is one of the best short stories A. E. van Vogt has ever turned out. As in most of V-2's work, the basic theme is sociological, yet it is set forth clearly without being allowed to overshadow the narrative itself. This story sounds almost like an Asimov yarn, but retains the characteristic style of its author -- and his preoccupation with superior mental powers.

Concluding the issue's fiction is the finale of Eric Frank Russell's "Dreadful Sanctuary".

SEPTEMBER: Chesley Bonestell's cover illustrates "Paper Planets" another Richardson astronomical article, and shows a dark star -- dark sun, one might say, since it is close enough to have a disk several times larger than Sol -- from a desolate cactus-dotted landscape.

George O. Smith's "The Catspaw" is a fairly long (47 page) story of an Earthman mysteriously given the science with which to build an interstellar drive, and of another scientist who warns that use of the drive will touch off a chain-reaction in any nearby planet. The

tale is concerned with the conflict of these two men, and is liberally sprinkled with Geosmith's inimitable glib technology, climaxing in a rather corny scene where the mystery is solved.

"Dreams Are Sacred" by Peter Phillips might be considered a sort of antithesis to "What Mad Universe" in the September 1948 Startling. This time it is a fantasy author who is creating the world, and a non-fan who gets involved in it. Amusing, and no doubt inspired by Phillips' reading of Planet.

Doc Methuselah is back again in Rene Lafayette's "Great Air Monopoly", and the proceedings are on a par with others of the series. Perhaps you get a kick out of these; I don't. "The Gorgons" by Mark Chapman Lea concerns a castaway on an alien planet, where the natives are a sight for sore eyes. Standard zap-zap, with a twist or two.

The groundwork for what promises to be an interesting series is laid in "Dance of a New World" by John D. MacDonald. The problem of selecting personnel to colonize other planets is considered here, in a competently written, but not outstanding story. "Inheritance" by Arthur C. Clarke is a superb narrative of the pioneers of space flight. It was printed earlier in New Worlds #3 as by "Charles Willis".

OCTOBER: Rogers depicts Superman in red flannels on the cover, a painting illustrative of A. E. van Vogt's "The Players of Null-A", the new serial. This yarn shows van Vogt's characteristic many - stranded plot, with the characters each wandering along an apparently isolated path in the early part of the story, their part in the plot being obscure until the final scenes. Unless one has an eidetic memory, it is necessary to read a van Vogt serial twice in order to figure out what is going on. In my opinion, this sequel to "The World of Null-A" did not come up to the level of that yarn. This time, vV seemed more pre-occupied with getting Gosseyn in and out of dangerous situations than in presenting a unified story. At times he depends on his ability to dream up ingenious gadgets to carry the thread of his plot, and at other times "Players" becomes mere space opera in the E. E. Smith tradition.

What physical and mental qualities will be necessary to a space-man? This question is answered in Joseph Farrell's "The Hero", a story of which, though it is adequately handled, any fan will foresee the whole plot development after the first few paragraphs. "Unite and Conquer" by Sturgeon is a well-written alien invader yarn -- with a difference. This is the best yarn in the issue.

The other stories in the issue are "Muten" by Duncan H. Munro, a fairly wacky piece about a horse which talks and has a fondness for beer; "Tiger Ride" by James Blish and Damon Knight, an excellent yarn in which weird happenings occur at an isolated research base, and which provides a neat twist at the end; and "School for the Stars", the second in John D. MacDonald's series on interstellar colonization. This latter is much better than the previous month's tale, being fast-paced and with a minimum of zap-zap despite its would-be dictator theme.

NOVEMBER: Another Rogers cover this month. It is apparently symbolic of vV's serial (Part II is in this issue). Not too striking.

"Expedition Mercy" is the lead story this time, a living, informative and -- at times -- horrifying account of a medical team's efforts to determine what killed the crew of a preceding expedition to that strange planet. Exploiting the same medical angle as the Methuselah series, this tale does it more interestingly.

"The Love of Heaven" is another Sturgeon excursion into the realm of philosophy -- yet, like all his work, the heavy themes are handled in such a way that the reader is little conscious of them until he has completed the story. This is not one of Sturgeon's best, by any means, but neither is it his worst. "Period Piece" by J. J. Coupling is a pleasantly gruesome story about a twentieth century man in the thirty-first century, and his actions after he discovers there is something subtly wrong in the attitude of people toward him.

"In Hiding" by Wilmar H. Shiras is perhaps the story of 1948 which best fits its own title. Presented without much ballyhoo, and under an unknown byline, it is certainly one of the top two or three yarns of the year. As Redd Boggs points out, this story appeals especially to avid fans, who have no difficulty in identifying themselves with its hero; yet, disregarding that angle, the story is superbly written, with the science and the plot never allowed to overbalance the characterization, and presents the first new use of the slan theme in several years.

DECEMBER: A beautiful Orban cover shows a shining spaceship against the background of star-sprinkled blackness, with an inset scene from either "Genius" or "Late Night Final".

Poul Anderson's "Genius" is the fascinating account of a planet of "super-brains", and the Galactic Empire's indecision about whether to let them alone in the hopes of learning from observation of them, or to wipe out the whole planet before it becomes a threat to the existing regime. Anderson's solution is quite unexpected.

Eric Frank Russell's "Late Night Final" begins as a barbed satire of militarism, poses the mystery of an apparently defenseless people who show no fear of an entire battle-fleet, and ends with a logical and unanticipated answer. A fine story. Only tolerably funny is "Bureau of Slick Tricks" by H. B. Fyfe which describes an Earthman's difficulties with some alien VIPs. At times descending to corn, this story is at least packed with activity from start to finish.

SUMMARY: It is almost impossible to compare Astounding Science Fiction with the other magazines in the field. You know as well as I do that the lowest-rated story in any issue of aSF would get three cheers and a gold star if it graced any other prozine's pages. This produces a sort of self-sustaining chain reaction. Its high quality has made aSF the goal of every would-be stf writer. Although there is little difference in the rates paid by any of the mags (at least, not according to a comparison of their public statements on the subject),

I presume that Campbell gets first choice of their output. At any rate, there is little doubt that ASF in 1948 continued to lead the field by a substantial margin.

Avon
FANTASY • READER

The Avon Fantasy Reader is fantasy's counterpart of the whodunit field's Ellery Queen's Mystery Magazine. The principal difference is that the latter publishes considerable new work, while AFR has bought very few originals. Like EQMM, one of AFR's best features is the editorial preface to each story, giving facts about the tale and its author.

NUMBER FIVE: At the Torcon, Wollheim stated that the switch from weird to sexy covers with this issue resulted in an enormous circulation increase. This painting, which seems to illustrate "Scarlet Dream", shows a scantily-clad femme falling to one knee, surrounded by a blue aura, but while somewhat more daring than most of TWS' covers, it is not to be compared with Earle Bergey's best.

The two top stories in this number are by masters of the old Weird Tales stable: C. L. Moore and Frank Owen. "Scarlet Dream" by C. L. Moore is the second Northwest Smith adventure to be reprinted in AFR, and while not as famous as "Shambleau", it is probably the best. Few writers anywhere have succeeded better than Catherine the Great in depicting the unreality of a dream such as that which Northwest experiences in this story. "A Study in Amber" (taken from Fireside Mystery Book) is not one of Owen's best, but anyone who is enthralled by his pastel fantasies of ancient China could scarcely call this a poor story.

One of Avon Fantasy Reader's rare new stories is "The Random Quantity" by Carl Jacobi, a typically Jacobian effort -- somewhat stereotyped, but redeemed considerably by the author's erudition as related to the story he tells. Other selections in this issue include Cyril Kornbluth's "Words of Guru" from Stirring Science (1941); "Fane of the Black Pharaoh", one of Bloch's earlier -- and more inferior -- Weird Tales acceptances; "Miracle of the Lily" by Clare Winger Harris, first published in the Gernsback Amazing; "The Gold Dress"; by Stephen Vincent Benet -- a story which the anthologists so far have overlooked; and "Sambo", a tale by William Freyer Harvey. -r.b.

NUMBER SIX: The cover this time is indeed sexy, but that's about all you can say of it.

"The Crawling Horror" by Thorp McClusky takes up the case of a BFM which mimics other living creatures. The story is well told, with

just sufficient hint of what happens after the story closes to keep the eerie mood intact. Another new story is presented in this issue: "From the Dark Waters" by Joseph E. Kelleam. This is a powerful and moving tale of weird adventure in ancient Egypt.

Three famous weird tale authors are represented in this issue with well known stories: H. P. Lovecraft with "Beyond the Wall of Sleep", David H. Keller with "The Thing in the Cellar", and A. Merritt with "The Drone". Other stories are: "The Metal Man", Williamson's first published tale, and a rather interesting item even now; "The Star Stealers", an early Hamilton space opera which -- if you can ignore such items as the hero's looking out a porthole and admiring the galaxy while the spaceship travels at 80 times the speed of light -- is also interesting stuff; "The Trap", a nice variation by Henry S. Whitehead of "Through the Looking-glass"; and "The Philosophy of Relative Existences" by Frank R. Stockton. This latter yarn is surprisingly modern, despite its age, but is only fair fantasy.

NUMBER SEVEN: There is a very attractive cover on this issue. It illustrates Sax Rohmer's "Curse of a Thousand Kisses", which proves to be a rather interesting, but inconsequential, mysterious-Orient yarn.

This issue is worthwhile for two stories only: "Shambleau", by Catherine L. Moore, which introduced the Northwest Smith series, and set a stiff pace for its successors, and "The Dreams of Albert Moreland" by Fritz Leiber, Jr. The latter is one of those fantasies based on the game of chess -- and worthy of being matched with Carroll's and Padgett's.

Filling the rest of the issue are "Aquilla" by the editor, Donald A. Wollheim, which is a fair twist on the horrified-alien-visitors theme; "The Slugly Beast" by Lord Dunsany, blurbed "an interesting departure from the interplanetary track", but more accurately it could be termed a nauseating hunk of corn; "The Cairn on the Headland", a pleasantly-chilling yarn by Robert E. Howard, skilfully wound up in Irish mythology; "The Empire of the Necromancers", one of those "pure" fantasies where the author -- in this case Clark Ashton Smith -- makes up conglomerations of consonants for the names of cities and countries and relies on his descriptive passages to impress the reader; "The Were-Snake" by F. B. Long, which is just what the title implies; and "The Gun" by Frank Gruber -- a standard Western with one inexplicable incident. There is also a fragment from A. Merritt's unpublished work -- "When Old Gods Wake". This is the unfinished first chapter of an unfinished novel, and I see no excuse for publishing it now. It would be just as logical to reproduce the doodles he made on the wall of a telephone booth.

NUMBER EIGHT: The cover looks like a fugitive from a sketch-pad, or perhaps a double-exposed photograph. Presumably it is meant to depict a scene from Robert E. Howard's "Queen of the Black Coast". This Conan adventure -- which is not already available in Skull-Face and Others, by the way -- will please those who like slashing pirate cutlasses on blood-slippery decks.

"The Machine Man of Ardathia" by Francis Flagg: One of those pioneer time-travel stories in which the author's real purpose is to criticize the things he hates about our civilization. This yarn is interesting in a quaint sort of way.

Otherwise in this issue there is "The Cat Woman" by Mary Elizabeth Counselman, which -- after reading a dozen Weird Tales -- you could write around that title yourself; "The Man With a Thousand Legs" by F. B. Long, notable chiefly for the ultra-BEM Long has dreamed up; "Zero Hour" by Ray Bradbury, a yarn from Planet Stories of the recent past; "The Other Wing" by Algernon Blackwood, a nice creepy tale laid in an English mansion, and told from the viewpoint of a small boy; "The Temple" by H.P.L., which is fairly good, but probably reaches the ultimate in stereotyped characterization; "The Goblins Will Get You", by John B. Michel, which would have been at home in Unknown Worlds, and proves to be a welcome change of pace in the dank mustiness of AFR; "The Canal" by Everil Worrell, vampire tale number ten-thousand-something; and, finally, "An Inhabitant of Carcosa", a forgettable tale by Ambrose Bierce which sounds like a fugitive chapter from The Snake Pit.

SUMMARY: In many cases Wollheim prints classical material -- the first use of a certain theme or concept. Often, since those days, the motif has been repeated again and again until the original story needs more than just the factor that made it famous, if it is to make any impression on present-day readers. About all AFR's infrequent excursions into science fiction prove is that stf has changed a lot since the early days.

For a reprint magazine with no interior illustrations (low production costs, you notice) it seems that 35¢ is an incredible price to ask.

new famous *weird*
FANTASTIC
and Mysteries

So close does Famous Fantastic Mysteries come to its readers ideal of a prozine that they are often at a loss for suitable gripes. At this writing some are even demanding trimmed edges, a controversy which arises only from a lack of more exciting topics.

FFM allows its two wizard brushmen, Virgil Finlay and Lawrence, to express their artistic abilities to the full, both on the covers and within the magazine. At least part of the distinctive appearance of FFM's cover comes from its invariable dark, near-black background, which contrasts well with the delicate outlining and shading of the picture itself. Unfortunately, the artists have not yet found a way

to compete with the lurid sunburst title strip occupying the upper third of the cover.

FEBRUARY: The cover painting is symbolic, rather than illustrative, depicting the well-intentioned professor who has accidentally brought chaos to England gazing at his handiwork in horror, while the girl hovers in the background, together with a dove of peace.

The lead novel is "The Peacemaker", by C. S. Forester, a story that demonstrates that British writers can equal or better on occasion anything produced on this side of the Pond. At any rate, it is a welcome contrast to the usual samplings of British novels we have seen in the past. In this story, Edward Pethwick, professor of mathematics and physics, stumbles upon a means of demagnetizing metal from a distance, its most important by-product being that it raises merry hell with an auto's ignition system. With idealistic determination to end war, the professor begins a campaign of terrorism designed to force a world disarmament conference, blundering because he cannot foresee mob psychology.

APRIL: A suitably dramatic cover by Lawrence shows a red-eyed green face rising from a jug and pointing at YOU, like Uncle Sam on the World War I recruiting poster.

"City of the Dead" by Augusta Groner is based upon the ever-intriguing idea of a process which brings to modern eyes the scenes of the forgotten past, exactly as they occurred. Unfortunately, this time the gimmick is so tangled up in espionage, mysterious strangers, snip-board romances, and general corn, that the story is not worth plowing through.

JUNE: Finlay does a bubble-bath in technicolor for this issue's cover, illustrating "The Devil's Spoon". This is the cover painting which achieved a certain immortality by selling for seventy bucks at the Torcon. Wonder how much Finlay got for it in the first place?

Theodora du Bois' "The Devil's Spoon" proved rather baffling to this reviewer. It concerns the demon Haroot who finds himself in the body of a thoroughly repulsive character named Benjamin Bingham. From that point on, the plot concerns Haroot's efforts to keep from revealing his true identity, his futile attempts to keep his wife from locking her bedroom door, interspersed with visits to Satan and encounters with Noah and the Valkyries, whose position in the plot never did become clear to me. In general, the story gets off to a good start -- then wallows around in trifles for several chapters until the author can't think of any more fantasy to inject into it, after which she decides to resume her narrative. The fantasy element is not strictly essential to the story at all.

Leslie A. Croutch's "Eemanu Grows Up" is one of those rare treats -- a story that turns out much better than it looks at first glance. Starting off as a stock variation on the theme of giving animals human attributes (which has revolted me since Kipling's Jungle Book), the tale soon demonstrates that Croutch has more in mind than an attempt to be whimsical.

AUGUST: One of Lawrence's best covers illustrates John Taine's "The Purple Sapphire" -- long acknowledged as a classic in the fantasy field. As in most of Taine's novels, the story concerns a lost civilization in the mountain valleys of Asia and the adventures of an expedition which discovers it while rescuing a kidnapped girl.

The short story is "The Night Before the End of the World", by Murray Leinster, an atomic war tale which provides a good contrast to the way Astounding Science Fiction handles the same theme. In his depiction of the struggle of a scientist to keep atomic war from breaking out, Leinster has compressed a great theme -- the eternal conflict between the constructive and destructive impulses of man. The story deserves to be long remembered.

OCTOBER: The jungle-man on Lawrence's cover this time is a dead ringer for the guy who made Johnny Weismuller famous. The girl, on other hand, reminds me of Rosalind Russell.

If Tarzan influenced Lawrence, no wonder, for C. T. Stoneham's "The Lion's Way" parallels "Tarzan of the Apes" so closely that it took several chapters to convince me that this wasn't intended as a parody. All of ERB's famous elements are here: the white child who, abandoned in the jungle, not only escapes sunburn, but is adopted by the animals who find him, and lives to become a somewhat musclebound man with a taste for raw meat and the habit of shattering the jungle silence with triumphant roars after liquidating the local livestock. Ultimately, of course, comes the inevitable romance with a delicate flower of civilization, the painful process of learning that civilized life is not as simple as jungle living, and Nature Boy's decision to return to his lions, convinced that dames is pizen.

Ray Bradbury's "The Women" is pretty fair, which is faint praise indeed when applied to a Bradburyarn. This time Ray slipped by creating his usual realistic characters and neglecting to provide anything for them to do. Ten to one "The Women" bounced from Weird Tales.

DECEMBER: I don't think much of Lawrence's cover, which contains (a) a cowled skeleton, (b) crumbling skyscrapers, (c) four people being clutched in bony fingers, (d) a rather jaundiced arm raised in what the Boy Scout manuel informs me is an ancient Indian sign of friendship. On yes, there is also (e) a spider.

J. J. Connington's "Nordenholt's Million" is a welcome change. Once again it is England where civilization crumbles, and the story does a nice job of taking the collapse in stride, while keeping its main interest focussed on the struggles of super-executive Nordenholt to keep a chosen few alive to repopulate the ruins. The interest would have been better sustained had not the author informed us at the beginning that Nordenholt was successful.

SUMMARY: In rereading the foregoing, I note that only two of the six novels ("The Peacemaker" and "The Purple Sapphire") received more than faint praise. It seems to me that the quality of the material in a reprint magazine should be higher than in a mag presenting new work. FFM is something like the girl in the nursery rime: When it is good it is very very good, but when it is bad it is boring.

FANTASTIC Adventures

The "pure fantasy" magazine has never been outstandingly successful, despite the golden haze with which memory tints Unknown Worlds. Of the current publications in the fantasy sector, Fantastic Novels and FFM specialize in book-length material, Avon Fantasy Reader sticks almost entirely to reprints, while Weird Tales excludes most everything not smacking of the ghoulish and eerie. This leaves Fantastic Adventures as the sole vehicle for the type of fiction which Unknown formerly printed, and if FA does not match Unk's quality, perhaps it is only because fantasy fans are not sufficiently concerned to barrage Hamling with violent and continual demands for higher quality. Personally, I find the short stories in FA welcome for their freshness and simplicity in writing. Occasionally, that is.

JANUARY: The cover is the type which the public has in mind when it thinks of "lurid" pulps. It has little artistic quality, but artists might pause to contemplate the manner in which Jones solves the problem of picturing a nude without crossing the tenuous borderline down which the censors leer. Among the stories: "Secret of the Serpent" by Don Wilcox, a fair yarn in which the hero is imprisoned in the body of a snake; "The Fire Trail" by Oge-Make, the Navajo version of atomageddon; "Evensong" by John and Dorothy de Courcy, an excellent short which has a strong tinge of mysticism; and "Orders for Willie Weston", by William P. McGivern, a very memorable story indeed.

FEBRUARY: The cover is certainly fantastic, if nothing else. It accompanies Richard S. Shaver's "Slaves of the Worm" which is about what you'd expect. "The Silver Medusa" by Alexander Blade, with one of the best Finlay illustrations in years, concerns strange goings-on at a country estate. Routine but readable. "Twice to Die" by Rog Phillips: A case of spirit possession. Well told. Gordon Phillip England's "They Buried Her Body" is interesting, with a plot that hasn't been worked to death.

MARCH: Nice cover. Hero in blue serge suit matches swords with Mongol warrior while the femme flees. David V. Reed's "Court of Kublai Khan" is a well written novel based on Coleridge's famous lines. "Make Yourself a Wish" by St. Reynard: Bargain with a demon; well-plotted. Another author with a co-operative typewriter appears in Chester S. Geier's "Spirit of the Keys". Not a bad story -- and with a Finlay pic. Shaver's "The Thin Woman" is an example of what RSS can do when he breaks away from his standard theme. "Zero A. D." by Lee Francis is practically pure stf, based on a fascinating concept: that history and archaeology are delusions based on "planted" evidence. An excellent tale.

APRIL: The gal with the long black hair is on the cover again, this time in a purple sarong instead of her January seaweed. "Lair of the Grimalkin" by G. H. Irwin concerns a fight with the fauna of Venus for the sake of a beautiful girl. Need I go into details? Hickey's "The Curse of Ra" is a real oldtime slambang yarn with Egyptian curses and mysterious deaths and whatnot. Very enjoyable. Both Robert Wade's "Coffin of Life and Death" and Lee Francis' "Flight into Fog" are interplanetaries. Don't ask me what they're doing in FA.

MAY: Two tried-and-true FA stand-bys -- the caveman and the super-civilized Atlantis -- are combined in a fast-paced yarn by Lawrence Chandler titled "Forgotten Worlds". Robert Moore Williams' "The Watching Eyes": this time it's a nut who sees goat-eyes watching him. As usual the stupid doctors won't believe him. "You Bet Your Life" by Elroy Arno has a nice concept regarding the manner in which Satan recruits candidates. The outstanding tale of the issue is Richard Casey's "My World Died Tonight", a tenderly written story of a child who feels a kinship with a realm beyond the stars. Well worth reading.

JUNE: The lead novel, Jamieson Wood's "The Black Arrow", might be a classic. I wouldn't be sure, because it is pretty difficult going in places. I can't exactly describe the author's style, but it seems to be an infinitely subtle mangling of sentence structure which makes you stop every couple of words, realizing you've lost the thread of the idea. In connection with an extremely complicated plot, this makes it quite a chore to finish the tale, which is part Indian adventure and part collegiate social whirl. Kastel's "Ominous Bequest": A mortal visits the moon, etc. After a while the FA standard habit of portraying angels, devils, Biblical and mythological characters as just reg'lar guys gets stale. A. Bertram Chandler's "The Tides of Time" is of course a time-travel paradox thing.

JULY: The cover depicts a scantily-clad girl astride a black panther attempting to skewer a big green lizard. Don't ask me what a green lizard is doing in a red-purple landscape. Nature's principle of protective coloration must have slipped. "Queen of the Panther World" by Livingston is the story. Travel through the dimensions help the aliens win their wars. Richard S. Shaver's "Mirrors of the Queen" is devoted to the hackneyed concept that stage magicians are REALLY magicians. "Contract for a Body" by Webb Marlowe (one of the Adventures in Time and Space editors, isn't he?) is a morbid, outlandish tale of a guy who sells his body to a doctor.

AUGUST: Another caveman is brought to the modern world in "The Man from Yesterday" by Lee Francis, but this tale turns out to be very well-plotted and without the usual contrived ending that mars so many of these tales. It's worth reading. Russell E. Nihlean's "Tanya's Night to Howl" is a short lesson in how to pick up a girl. Moral: take her home with you; no telling what kind of a joint she lives in. "Tomorrow I Die" by Casey: sadistic tale of a guy trying to avoid fate.

SEPTEMBER: "The Lavendar Vine of Death" by Don Wilcox is blurbed "Chilling tale of an alien menace from the void", but as it turns out, the whole tale takes place on another planet, where alien menaces are

no more remarkable than the weird social setups which authors invariably distill for these otherworld fantasy kingdoms. In this one, people go around changing into animals, the lavender vine crawls over the countryside, and the usual king and prime minister are engaged in a struggle for power. In Hickey's "Hildy Finds His Wings" an angel has the usual troubles with Earth-style civilization. The characterization in "Reggie and the Vampire" by Gerald Vance is priceless. I got several laughs from it. Wacky.

OCTOBER: In Harold Sherman's "This Way to Heaven" an atomic scientist takes a psychic journey to heaven and hell, learning the horrible consequences of atomic war, and remorsefully trying, upon his return, to persuade the United States to abandon its defenses and make friends with Uncle Joe. Whimsical in a heavy-handed way is Arthur T. Harris' "Ernest's Evil Entity", in which Milquetoast suddenly talks back to his wife. Someone sleeps in a radioactive well in Bernie Kamin's "The Well Wisher" (who's guilty of that title pun?) and acquires x-ray vision.

NOVEMBER: Livingston leads off this issue with "Dimensions Unlimited" in which there is much fighting involving the dictatorial ruler of a kingdom in the other dimension. Myers is still trying to carry on in the Thorne Smith tradition; this time it's "The Spirit of Toffee". "The Happy Death of Algernon Applenod" by Gerald Vance is a nice variation on the "so this is Heaven" theme, but the jerk that is responsible for that title should be strangled.

DECEMBER: "Outlaws of Corpus" is the feature tale. A gallant space patrolman fights to regain his unjustly tarnished reputation in an extremely complicated social setup I didn't stop to comprehend in detail. Average. A worthy tale, minus caves and heroes, is the Shaver-Geier collaboration, "Fountain of Change". RSS should do more in this line. "Brainstorm" by Alexander Blade is based on the prefrontal-lobotomy brain operation which has recently been publicized as an insanity cure. Hickey's "A Place Like Eden" concerns a scientist who invents a dimension-viewer. It merits reading. It also boasts two fine Finlay pix. Either Hamling held these for several years, or Virgil has reverted to his old "crosshatching" style, for these are in his best "classic" tradition.

SUMMARY: As the year progressed, the orbits of FA and Amazing drew closer and closer together, until the title strip on the cover was the only way to tell them apart. Amazing began advertising itself as "science fantasy at its best" and FA shouted "Exciting Adventures in Science". This is fine for fans who like both stf and fantasy, but it must be quite repulsive to the partisans who require either one or the other. Besides, it is confusing. The quality of material in FA rose during the last quarter, possibly because they had been using up their backlog during the previous months. The magazine shows more signs of life than it has had in many a year, and if the trend continues it might even gain a reputation as the best source of new fantasy available. It is at least on a par with Weird Tales now. Some of FA's material is surprisingly good, but, oh, the crud you must wade through to discover it!

FANTASTIC

Novels

Like most other fantasy fans, I was overjoyed when the revival of Fantastic Novels was announced early in 1948. I had never seen a copy of the magazine, but from the endless remarks it earned in the letter columns of FFM, it was already placed second only to Unknown Worlds on my mental list of quality fantasy media. It is unfortunate, therefore, that I am forced to report as of the end of 1948 that I buy F.N. mainly to keep my files complete.

Yes, the stories are excellent fantasy; the format is dignified and attractive; the illustrations are wonderful. But I've already got Merritt's novels! Naturally, in a reprint magazine one is almost sure to run across a familiar tale now and then, but when the pocket-edition shelves are already loaded with Merritt's work, surely Fantastic Novels could find some other worthy fantasy to print.

MARCH: A. Merritt's "The Ship of Ishtar" is deservedly termed a classic. His ornate style, annoying in some of his works, here contributes to the weaving of a spell of magic and mysticism which takes you out of this world into another which springs to life from the dust of centuries. The attraction of this yarn lies in the way Merritt has utilized all the varied tricks of the story-teller's art to create a unified whole that will be read and re-read for generations.

Rounding out the issue is "The Middle Bedroom" by H. deVere Stacpoole, published, I presume, because F.N.'s editor believes that every fantasy tale published in England is wonderful. I am sure, however, that the English fans suffered as much upon reading this as we did in the United States.

MAY: This time it is A. Merritt's "The Moon Pool", which is above the mine-run of fantasy, but is decidedly inferior to last issue's story.

Lawrence's cover illustrates the second tale of this issue: "Jason, Son of Jason" by J. U. Giesy, the third story of a trilogy, "Palos of the Dog-Star Pack" and "The Mouthpiece of Zitu" being the preceding tales. I have read neither, so I will take the editor's word that "the third is undoubtedly the best of the trilogy". How, then, I wonder, did the other two ever manage to see print? This tale is space opera pure and simple. The hero puts his astral self on another world and helps the poor oppressed inhabitants win their war, getting himself a gal in the process. The "benefits" which the hero brings to the grateful people of the other planet consist principally of more effective ways to kill each other. There are several technical faults in the tale, too: in one spot, for example, the hero's gallant com-

rades win a battle by blitzing the enemy with flamethrowers, firing from hydrogen-filled balloons. In 1920 perhaps this seemed like a courageous act, but in 1948 it seems like plain damfoolishness.

JULY: Garrett P. Serviss' "The Second Deluge" features this issue. This destruction-of-the-world epic wasn't bad at all. Threatened with what is apparently a spiral nebula of water, Earth is flooded out of the lowlands and only a handful of humanity survives. The scenes of catastrophe and desolation are very competently handled, and it is only when Serviss is manipulating his puppetlike characters that the story sags from its high entertainment level. Worth reading.

"Finis" by Frank Lillie Pollack completes the issue. Based on a curious concept of how the world will end, this does a competent job of finishing off the human race in 48 sadistic hours.

SEPTEMBER: More Merritt -- "The Conquest of the Moon Pool" this time. Lawrence does a really beautiful girl on the cover, but louses up the background with some frogmen straight from Planet Stories. This long sequel to "The Moon Pool" leaves me with mixed feelings. It is excellent at first, but gradually develops into the type of thud-and-blunder which any hack could turn out.

NOVEMBER: "The Terrible Three" by Tod Robbins is, I suspect, an allegory, but I won't venture an opinion on what it's trying to say. Incredibly dated, it can be enjoyed only as a curiosity, a sample of what passed for fantasy in 1917.

It is a relief to pass along to "The Mad Planet" by Murray Leinster. This was written in 1920, but you would never guess it from the story itself. Briefly, Leinster has put the human race into the world of insects and fungi which can be seen under any microscope, and has focussed his attention on the struggles of his hero, Burl, to master this hostile environment. An unusual, well-done story.

SUMMARY: With all the Munsey fantasies to select from, if this is the best Fantastic Novels can dredge up -- judging from what this magazine presented in 1948 -- it would seem that (a) the quality of Munsey "classics" has been grossly overrated, and (b) that it would be better to buy some contemporary fantasy and let the sleeping hacks lie peacefully in their forgotten graves.

From
 UNKNOWN WORLDS

As a treat for fantasy fans, From Unknown Worlds is wonderful; as a test-balloon for possible revival of UW it is a sadly bungled job.

Blunder One: Street & Smith adorned their "Unknown Annual" with one of the finest covers of the 1948 fantasy field -- a full-color job by Edd Cartier -- but they allowed Cartier to include a couple of elves in his painting. Cartier's style is faintly Disneyesque. In the mind of the American public, Disney-type artwork signifies something for the kiddies. Unless he happens to be in quest of a comic-book for his 8-year-old son, the prospective new reader of From Unknown Worlds automatically overlooks the Cartier cover.

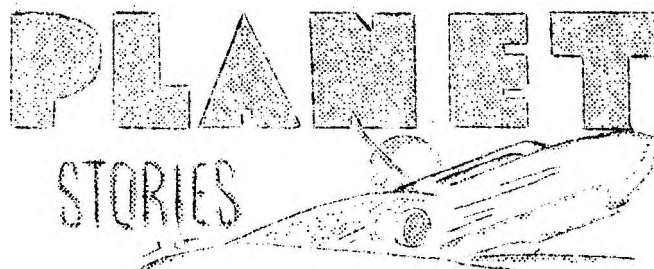
Blunder Two: Perhaps realizing that the cover won't attract new readers, Campbell adds a blurb: "An Anthology of Modern Fantasy for Grownups". Needless to say, "grownups" will repel as many readers as "adults" would have attracted. "Fantasy" is also not the best choice of words on a publication of this kind. Most non-fans would be attracted more strongly by a different phrase: "unusual fiction", perhaps -- or even "supernatural stories".

Upon opening From Unknown Worlds, we find a much more satisfactory situation. The stories have been selected with care to appeal to a wide variety of tastes, and to display the unique fantasy atmosphere which no magazine save Unknown Worlds ever achieved.

The lead novel, "The Enchanted Weekend" by John MacCormac, is that delightfully wacky tale of an American historian, already in difficulties with his English hosts because he does not share their interests, who unwittingly releases the ghost of Merlin the wizard and is rewarded with the ability to win in any competition he enters.

Backing this yarn are the following stories: "Nothing in the Rules" by L. Sprague de Camp; "The Cloak" by Robert Bloch; "Yesterday Was Monday" by Theodore Sturgeon; "Trouble With Water" by H. L. Gold; "Anything" by Philip St. John; "The Compleat Werewolf" by Anthony Boucher; "One Man's Harp" by Babette Rosamund; "The Devil We Know" by Henry Kuttner; "The Psychomorph" by E. A. Grosser; "The Hexer" by H.W. Guernsey; "The Summons" by Don Evans; and "Jesus Shoes" by Allan R. Bosworth.

All in all, it is a fine selection of the type of story which the old Unknown Worlds brought to its readers during its all - too - brief lifetime. If it does nothing else, this anthology should show neophytes that the legend of UW's quality has a basis in fact.



Planet Stories is a magazine for young people.

Almost without exception, the stories in Planet are idealistic in theme. Virtue and evil are limned in stark contrast, motivations are

usually uncomplex and easily divined, and in the action of the story Good triumphs over Bad are everyone is ready to live happily ever after. This sounds corny, but it isn't. It is the same formula which has served mankind well for untold centuries.

Planet sets up the theme in farflung corners of the space-time continuum, and produces yarns which have that same timeless, fundamental appeal to young people. The authors are skilled -- including at times the most famous names in the pro fantasy field -- so that the output is not monotonous to anyone who likes it all.

But unless you are a young person -- young in a way that has nothing to do with chronology -- you don't like Planet. You have to have the capacity to project yourself into the stories as you read; you have to have the conviction that opening the galaxy will be a glamorous adventure, not a frustrating, heartbreaking task; you have to believe that the hero is always saved, however miraculously, and always gets the gal, too. You have to be irrationally optimistic about Homo Sap's chances for racial survival. You have to be either soft-headed or soft-hearted or both, despite your cynical exterior.

Thank god, most of us are!

SPRING: "The Outcasts of Solar III" by Emmett McDowell is nicely based on an Earth where the government is modelled after a corporation and is battling them for ruling power. The key to the situation is the new interstellar drive, and the hero is Homo Superior, relying on his telepathic ability to detect spies. This is McDowell at his best -- better than he writes for ASF.

"Jonah of the Jove Run" by Ray Bradbury takes a theme which has come up before in stf -- a prodigy who can predict trajectories and orbits instinctively. (Remember Rob McGee in Will Stewart's Seete stories?) Bradbury's incomparable style makes it a moving tale. Henry Guth's "Planet in Reverse" must have been a doozie to plot and write. It's a two-seater version of "By His Bootstraps", but with an added twist. And I do mean twist. Unfortunately, it is more appealing as an idea than as a yarn. "Confusion Cargo" by Kenneth Putnam is an interesting problem yarn -- the problem being a shipload of stuff which breaks loose in transit and encases the steering mechanism in an impenetrable shell. It makes fascinating reading.

SUMMER: The issue boasts a cover such as made Planet famous. A gal in the remnants of what might once have been a sunsuit is being given an electronic goose in a super-vacuum tube, while the hero smashes his way through the red and purple BEMs in the background. He is clad in a gold-plated girdle, and of course is more than a match for the rayguns and stuff of the enemy. Truly an inspiring scene!

"Z-Day on Centauri" by Henry T. Simmons gives us the hero and heroine fighting for the independence of Centaurus V, held in bondage by the dictatorial Earth government. With some lively space-battles before the actual fight on the planet, this yarn is fast-paced even in a magazine where action is a prime component of every yarn.

Ray Bradbury's "Pillar of Fire": This is the fabulous Bradbury's all-time second best. (First is "...And the Moon Be Still As Bright", TWS, June 1948.) This would be an outstanding story in any prozine published today. If you haven't read it, run, do not walk, to your closest second-hand magazine dealer or buy The Other Side of the Moon, in which it is reprinted.

"The Third Little Green Man" by Damon Knight is a tale of the first exploration of Venus. It's funny. So is Knight's autobiographical note which immediately follows. J. W. Pelkie's "In the Sphere of Time" continues the "Toka" series which ran in one of the Ziff-Davis magazines.

FALL: This time it's a red-haired guy (not Redd Boggs) who's got the heroine on the cover, while the hero dashes to the rescue.

"Citadel of the Green Death" by Emmett McDowell. More fun on a spaceship and later on Centaurus, as the Centaurians revolt against the government. Centaurus, Planet version, is about as politically unstable as a South American republic.

"Mars is Heaven" is another manifestation of Ray Bradbury's Martian fixation. Again it concerns the first terrestrial ship to land on Mars, and naturally, being good Bradbury, it is wonderful compared with most other Martian yarns. A. Bertram Chandler is also in top form this trip. "Preview of Peril" involves a mild version of the old time-travel question -- but from an angle I've never seen used before. "Against the Stone Beasts" by James Blish is an adventure-across-the-dimensions tale, mixed up with a bunch of fairies. The winged kind. A diverting story. William Tenn's "Brooklyn Project" contains some very unsubtle satire on governmental censorship of news, and a neat little plot besides.

WINTER: Leigh Brackett returns this time and she, like Bradbury, has a Martian fixation which finds expression once again in "The Beast Jewel of Mars", a yarn that concerns a device which makes humans evolve -- or devolve.

The title of Alfred Coppel, Jr.'s "Jinx Ship to the Rescue" gives you an idea of what to expect. Of course, there's a woman engineer aboard to complicate matters. "Mutiny on Venus" by A. Bertram Chandler is nice if you like sea stories. The only reason it is set on Venus is that Planet is a science fiction magazine. "Asleep in Armageddon" by Bradbury is a nice sadistic Bradbury yarn about an alien asteroid, and probably the best item in the issue.

"The Little Monsters Come" by Ray Cummings reads like a fugitive from the 1930's. An Earthman is kidnapped by aliens who are Lilliputian. Maybe Planet has been holding this yarn since before the war, or maybe Cummings was cleaning out his desk recently and....

SUMMARY: Planet manages to be a lively magazine, on the average. The main weakness which it consistently displays is that of skipping its science. By that I mean that an author, with his hero in a tight

spot, dreams up a gadget which kills off the enemy. This is usually constructed by some alien race, and that is all the information about its principle of operation the reader is ever told. If you recall aSF of ten years ago or so, you remember aSF used plenty of stories which depended upon the same way out of a dilemma. Astounding outgrew this semi-fantasy corn. Planet might profit by its example.

STARTLING STORIES

At first glance, the most striking feature of Startling's year is its increase in size. The 180-page thickness of the final two issues of 1948 makes the earlier ones appear puny in comparison. Less attractive to the reader is the 10¢ jump in price between January and December, particularly since it seems that the 180-page business was merely a temporary sugar-coating to accustom readers to shelling out 25¢ per copy without a lot of squawking.

There were other improvements in format during the year: whiter paper, larger and more legible print, and a streamlining of title-style. Startling is still no slick, but it's a better-looking pulp than ever before.

JANUARY: Bergey does a colorful cover for "The Blue Flamingo", which avoids his usual Infernal Triangle, but retains his distinctive sharp-line style. The lead novel, by Hannes Bok, is fantasy in the manner only Bok or Kuttner can write it. A rather disreputable bunch of characters find a strange dimensional doorway in the Everglades and have the usual troubles with the inhabitants of the Other Side. There is nothing particularly novel about the plot; its merit derives solely from Bok's ability to weave the gossamer film of fantasy without overdoing things.

Oona and Jick tangle with a calculating machine in Margaret St. Clair's "Aleph Sub One", with somewhat amusing results. "Ultra Evolution" by Polton Cross is a clever gimmick tale in which a machine to accelerate evolution enables one scientist to murder the other in a unique fashion. The Hall of Fame story this issue is Edmond Hamilton's "Conquest of Two Worlds", tracing the exploitation and extermination of the natives of Mars and Jupiter. The main thing wrong with it is that it's more of a synopsis than a story.

MARCH: Wesley Long's "One of Three" is excellent stf with a twist on the dimensional travel theme. In this one, the Alamogordo atomic bomb explosion creates three parallel time-tracks, and since only one can survive, there is a sort of triangular cat-fight among the three worlds. With the hero coming from Earth One, the heroine from Earth Two, and the villain from Earth Three, things get complicated indeed. Long manages to tangle his plot-threads into an appalling knot before the climax arrives.

"Don't Look Now" by Henry Kuttner resembles the stuff Hank turned out ten years ago, except that he's learned much about writing since then. The story is strictly a guessing game, and Kuttner is just the guy to keep you in doubt until the final paragraphs. "And We Sailed the Mighty Dark" by Frank Belknap Long begins like space-opera, gets off on a tangent before the windup, and is slightly improbable. Only corny note is an illusion-projecting Mirage Pup, which went out of style when Captain Future folded, I thought. In R. C. W. Ettinger's "The Penultimate Trump" a millionaire puts himself in suspended animation and wakes up in a somewhat changed world.

"Mistake Inside" by James Blish proves to be Unknownish fantasy of the wacky type, in which an unsuspecting mortal finds himself in a confused land of astrologers, diviners, magicians, and other assorted curiosities. Very entertaining.

MAY: A not-so-good cover, with the people all tangled up in the lettering, illustrates the lead novel, "Mask of Circe" by Henry Kuttner, one of the most controversial of the year's crop. This is Hank writing fantasy as he has seldom attempted in recent years -- yet it shows the characteristic Kuttner touch of science fiction here and there. For this reason the story drew criticism from (a) science fictionists who hate fantasy, and (b) fantasy aficionados who hate stf. Most everyone else liked it. The story might be called a "Ship of Ishtar" laid in mythological Greece, and although the ending falls a bit flat, there is in it some of Kuttner's best fantasy.

Surprisingly enough, in "The Simple Life" Ray Cummings has written a readable tale. A harried husband finds the ideal way to get away from it all. Nicely done. Robert Moore Williams' "The Seekers" is a well-done story of the encounter between Earthmen and Martians which would decide whether they would be friendly or would fight. "No Escape from Destiny" by Arthur Leo Zagat is a stf whodunit with a new idea, but Zagat writes in the stiff, puppet-like style of 1930, so that his current output suffers by comparison with that of other authors. With a little more care in characterization, this would have been a memorable tale. Fearn's "After the Atom" tells the old story of a couple of guys who sleep several centuries in suspended animation and waken to find that atomic wars have messed up the globe a bit.

"Journey" by George O. Smith. Guy goes to Alpha Centaurus and comes back before he's scheduled to, so that no one will believe that he made the full trip. So he has to prove it. The story is mostly an excuse for Smith to spin a theory. Interesting, but not outstanding.

JULY: Edmond Hamilton's "Valley of Creation" is the lead novel and concerns a lost valley in the mountains of Tibet, complete with a girl-ruler for the hero to wind up with. Plenty of gut-sticking and general chaos before that, of course. One of Hamilton's recent best.

L. Ron Hubbard contributes "When Shadows Fall", which has a very nice theme well-concealed under apparent space-opera. Subtle, but impressive stuff. "Realities, Unlimited" by Emmett McDowell: A Martian expedition finds the life there is quite alien, and there is a lot of

frittering and fuming before contact is established. The windup scene is hilarious. Magnus Ridolph indulges in some space opera antics in Jack Vance's "Hard Luck Diggings", which is forgettable, unless you happen to like the Ridolph series. Like St. Clair's other departures from the Oona-Jick pattern, "Qui Custodiet...?" shows that she can really turn out serious science fiction when she wants. A post-atomic war tale, it has a powerful psychological theme.

SEPTEMBER: This time the lead story is Fredric Brown's fan-fascinating "What Mad Universe". A sfmag editor wakes up in another time track where some screwy things have changed the world. His struggles to keep alive amid unknown dangers, to find out what lies behind all this, and to return to his own world, provide a fast-paced and never-dull story.

"Rat Race" by Dorothy and John deCourcy (John comes first in the Ziff-Davis magazines -- does that mean Dorothy is the one who decreed that they should crash Startling?) is an alien invader story with an interesting twist. "Sanatoris Short-cut" is another of Jack Vance's Magnus Ridolph yarns, in which the principal item of interest is the calm assumption that space-charts will be drawn to a Mercator projection. P. S. Miller's "Tetrahedra of Space" is the Hall of Fame story.

NOVEMBER: Arthur C. Clarke's lead novel easily rates a spot on the ten-best-of-the-year list. Perhaps it is even the topper of 1948. It starts with the story of a boy in Earth's last city, spirals swiftly outward until it encompasses the planet, the solar system, the galaxy, and eventually the entire cosmos. And yet the theme is never allowed to overshadow the characters themselves. Few authors could do as excellent a job of handling such a complex plot, and only one or two could convey so well the sense of static timelessness which prevails in the ultimate culture of Earth. Like Campbell's "Twilight", this novel "Against the Fall of Night" could have been written only as science fiction -- no other field would be suited to its mood.

A fantasy in the manner of those asf ran a few years back, Frank Belknap Long's "Humpty Dumpty Had A Great Fall" could hold its own against "Mimsy Were the Borogoves" or others of its type. The idea is wonderful, and it's competently written. Magnus Ridolph is back once again in "The Unspeakable McInch" by Vance. Ridolph rides the space-lanes -- in a story full of BEMs. A dimensional doorway figures in John D. MacDonald's "Ring Around the Redhead". "The Visitor" is good Bradbury yarnspinning, with the characteristic allegory woven in.

"Dormant" by A. E. van Vogt reads more like a Sturgeon story to me -- not like van Vogt's usual style at all. But it's a humdinger, all right, containing among other things some acid satire of inter-departmental rivalry in the U. S. government. The twist at the end is beautifully surprising.

SUMMARY: The good thing about Startling is its variety. There is no "typical Startling plot"; no story brings the comment "only Startling would print something like that!" Perhaps the worst feature about the magazine is its Hall of Fame. As several fans have suggest-

ed in "The Ether Vibrates", the HoF feature should be included only when a story of sufficient interest is found. And with the flood of writing talent active today, plus the number of reprint magazines which are currently grave-robbing, the Hall of Fame might better be dropped altogether.

Startling improved during 1948. It still has room to climb.

thrilling
WONDER
 stories

Gaining some 64 pages and at least 100% in quality during the year, Thrilling Wonder Stories and its companion publication are for the first time in a position to challenge Astounding's leadership in the field. Currently, the most serious handicap for TWS is its absurd title. The sooner this magazine follows aSF's example, the sooner it can be regarded as having risen from its pulp-level beginning. It is hard to judge just how many potential readers of science fiction have been lost to the field because they assume that an utterly asinine title like Thrilling Wonder Stories could contain only juvenile crud. It's almost as bad a title as Famous Fantastic Mysteries.

FEBRUARY: This issue features an unusual cover for this modern day. Giant insects were a stock gimmick of earlier times, but are seldom encountered nowadays. At any rate, the hero engages in desperate battle with a three-foot housefly, amid the ruins of a city, while the heroine looks on from a plastic bubble.

The first tale in this issue is Bryce Walton's "The Sleeper is a Rebel". Deker, the hero, is one who rebels against the routine of life in a utopian futurecity and is put into suspended animation with several other Abnormals, in order that they may re-establish civilization after the current one has crumbled. Awakening to find the world reverted to savagery and themselves regarded as gods, the Sleepers have to battle an assorted bunch of strange monsters. Deker sleeps again, wakes to find another utopian city like the one from which he started, but this time a second solution to his problem is provided.

"The Shape of Things" by Ray Bradbury is outstanding, and utterly different from the rest of his work. If it doesn't show up in the next stf anthology, something's fishy about the one who does the selecting. "The Dobridust" is Margaret St. Clair at her wacky best, dealing with a housecleaning machine that goes kaput at the wrong moment. William Fitzgerald's "The Seven Temporary Moons" continues the Bud Gregory series about the hillbilly with the wild talents and the a-bomb menace.

The final two stories in the issue are also excellent. "Trans-uranic" by Edmond Hamilton proves to be a timely variation on the old

Frankenstein theme, adeptly done in the setting of a Lunar atomic experiment station. John Barrett's "The Long Way Back" is a surprise package. It begins like standard space opera -- guy and gal marooned on an inhospitable planet, discovery of an abandoned spaceship -- and from there goes into a spiral of scientific concepts that will leave you reeling. Fine stuff after the first few paragraphs.

APRIL: TWS began its growth this issue -- adding 32 pages. Leading off the expanded magazine is Arthur Leo Zagat's "The Faceless Men", a good lively adventure in a scientist-ruled utopian world-state. The hero, a young technician caught up in a complex plot to overthrow the government, has himself quite a time finding out who is trying to do what.

"Pile of Trouble" by Henry Kuttner continues the adventures of the unique Hogben family. This time it's rainmaking and crooked politicians that call forth some of the hillbillies' strange talents.

Among the other stories: "Gentlemen, the Scavengers!" by Carl Jacobi: battle to save the solar system, fought on an airless asteroid in the traditional manner; "The World of Wulkens" by Frank Belknap Long, an excellent tale of a mysterious robot who manages to cause considerable excitement before the windup -- the only weak point being why the critter should have been so dead set on kidnapping humans; "A Dog's Life" by George O. Smith, an entertaining and novel idea about what home life of the future will be like; and "Dud", by Kenneth Putnam, an especially neat story of a super-weapon and the problem of how to defeat it.

JUNE: The lead novel is "The Trans-Galactic Twins", by George O. Smith. Is it worth reading? Well, I just finished re-reading it from beginning to end. I had intended just to skim through it to refresh my memory, got fascinated by Smith's brilliant plot, and couldn't put it down. To his usual electronics, Geosmith has in this novel added a vast amount of psychological science, so that in places this reads like a van Vogt tale. Yes, it is worth reading!

Next comes William F. Temple's "Way of Escape", a dimensional-travel piece which approaches the subject from a novel angle. "Consulate" by William Tenn is an incongruous mixture of corn and cosmic concepts, altogether rather trivial and in spots reminiscent of a Tubby yarn. Speaking of Tubby, the Old Master of the Golden Atom decided to show that he can spin a gripping story, and has done so in "Ahead of His Time", one of Ray Cummings' best. "The Metal Lark" by St. Clair gives Oona more trouble with the gadgets of tomorrow.

"...And the Moon Be Still As Bright" by Ray Bradbury is certainly one of the top tales of 1948, and probably one of the top science fiction stories of all time. If Bradbury had written nothing but this story, "...And the Moon Be Still As Bright" would have assured him of a place among the immortals of fantasy.

AUGUST: "Mr. Zytztz Goes to Mars" by Noel Loomis leads off this issue. An excellent meeting-of-alien-race story, it manages to be interesting even though most of its plot elements have been used over

and over again in science fiction. It shows an unusual flair for depicting the reactions of non-human life forms.

"Memory" by Theodore Sturgeon is an above-average tale in the aSF style, remarkable mainly because Sturgeon heroically restrains himself from tossing the girl into the guy's arms in the windup. It is a nice application of a newly-discovered scientific phenomenon to the weaving of a sf yarn. "The Earth Men" is a fair example of Bradbury's knack for twisting his favorite theme -- first Earthmen on Mars -- into a salable, and highly readable, story. Characters with one-track minds are by now almost a Bradbury trademark. "The Devil of East Lupton Vermont" by William Fitzgerald uses an idea not precisely world shaking, but it's capably developed. Margaret St. Clair's "The Roto-house" is another mildly amusing domestic saga.

"Climate -- Incorporated" by Wesley Long: Well, everyone knows that Minnesota's climate is something that only a Minnesotan could love, unlike the balmy winters and cool summers of Michigan. (Don, you make Redd keep his blue pencil off this, will you!) ((NOTE: Last time I was in Michigan -- on my Torcon trip -- it was around 100°. Cool? R.B.)) Long dreams up an excellent gadget for making Minnesota habitable, and weaves an interesting yarn around it.

OCTOBER: "The Moon That Vanished" showcases Leigh Brackett's ability to capture that elusive air of fantasy which is so essential to making these otherworldly yarns seem believable. This is successful in that respect and if you like Brackett's other work, you'll like this one.

"I Like You, Too --" by Joe Gibson is sort of an up-to-date "Martian Odyssey". Guy and gal on Mars and the strange life forms and ancient ruins they discover. The story ends on a neat surprise twist. "Yesterday's Doors" by Arthur J. Burks is an acceptable time-travel variant, with philosophical asides, and William F. Temple's "Miracle Town" is a rather wacky fantasy about a guy who could work miracles and picks a hick town to practice his art in. Very interesting. "The Square Pegs", on the other hand, is another instance of Bradbury's becoming so fascinated with the characters he has created that he forgot to provide a story to use them in.

"The Cosmic Jackpot" is a typically zany Geosmith idea wrapped up in the usual trappings which he unfailingly uses to bedeck his yarns. Although leaning strongly on coincidence, the story is fast-paced and screwy enough to keep that from being a serious weakness.

"Date Line", by Benj. Miller: The first of the Orig Prem series. Lots of people seem to like these time-travel yarns about a future-world reporter and his unruly robot, but they just miss fire with me. With the unusual and well-integrated background Miller has conceived, it seems that he could make serious adventure yarns of these time trips. As humor, they are on the sophomoric side.

"No Winter, No Summer" by Donald Laverty. Here's a time-travel story with a difference. A 20th century man is taken to the ultimate

future world -- an Earth so completely mechanized that it is one vast city. And without hesitation he decides the fate of this utopia, and carries out his plans. A casual-appearing yarn, it packs a delayed impact.

Among the other stories: "Softie" by Noel Loomis outshines his story in the August TWS, and brings out Loomis' ability graphically to depict galactic civilizations and spin interstellar space opera in the grand manner. Interesting indeed. John S. Carroll's "Reverse English" is a pleasantly amusing bit about a man who invents a machine to talk to horses. As Sam Merwin revealed in the following issue, "Referent" by Brett Sterling is really a Bradbury yarn under a house-name. However it is doubtful if even the magic Bradbury byline could salvage much from this one. He's got a neat concept, but the story doesn't click.

DECEMBER: A nice Bergey cover fronts the magazine, well-splashed with lettering, as usual. I counted 33 words besides the title itself. Leading off the 180 page issue this time is Murray Leinster's "The Ghost Planet", a rather routine earth-menace scampering, with the young scientist coming off victorious and possessing the femme by the end of the yarn. It will do.

There are three novelettes featured in this issue, as well as Leinster's "short novel". "240,000 Miles Straight Up" by L. Ron Hubbard is tied rather closely to the current international situation and is reasonably diverting, as well as slightly controversial. "Fruits of the Agathon" by Charles L. Harness: A story which demands careful reading, and possibly several re-readings, if it is to be understood. Harness is either over-complex, or over-subtle, giving the hasty reader the impression that he doesn't make sense. George O. Smith's "The Mobius Trail" shows that GOS is still fascinated by teleportation. In this yarn criminals try to steal the gadget and things generally work themselves to a high pitch of excitement. Excellent.

No less than three stories in this TWS concern child geniuses. Noel Loomis' "Schizophrenic" is a sort of a St. Clair future-domestic-life story told from the viewpoint of a three-year-old. This very young hero is rather well presented, much better than in some of these child prodigy tales, and the story is of interest. "A Child is Crying" is John D. MacDonald's contribution. A gripping story, it tells of a child genius who can foretell the future and of the efforts of officials to turn him into a defensive weapon for the U. S. The tale ends on a rather pessimistic note. "Fuzzy Head" by Frank Belknap Long tells about a child who wasn't what his parents thought. A readable, but not outstanding story.

The other stories are "Knock" by Fredric Brown, the surprise tale of the issue -- one of those timeless things which will fit well into a hardcover anthology; "A Horse on Me", another Orig Prem story by Benj. Miller, in which Orig and his master clown around with cavemen; and "The Off Season" by Ray Bradbury. For the nth time Bradbury has overstrained his capabilities. What louses up this story is the improbability that anyone -- even a Bradbury character -- would build a hotdog stand in the middle of the Martian desert. Maybe I'm just dense and didn't understand it. At any rate, I didn't like it.

SUMMARY: Thrilling Wonder Stories showed gradual but continuous improvement throughout 1948, the culmination of a trend that began sometime in the previous year. Because of its increase in size, it is to be expected that an occasional inferior-quality story will be used merely to fill in. However, hack-stuff is startlingly infrequent.

WEIRD Tales

Weird Tales' outstanding improvement of 1948 was in cover art. Ever since the war years, this publication had appeared in some of the most god-awful guises I ever saw. Perhaps they were considered appropriate to the type of story WT favors, but the covers of the past year base their appeal on a less tenuous claim.

JANUARY: "Serpent Princess" by Edmond Hamilton is up to that veteran scribe's usual high standard, and a cut above the usual run of WT neo-Lovecraft stuff. Theodore Sturgeon's "The Deadly Ratio" is even better. This tale, I confidently predict, will appear in many an anthology of the coming decade. It is worthy of the late lamented Unknown Worlds. Among the other yarns, "And Give Us Yesterday" is much to my liking. Based upon the problem of whether or not the war dead should be brought home, this story of Seabury Quinn's handles the idea capably and effectively.

MARCH: This is the 25th anniversary issue of Weird Tales, a notable event in the fantasy field, where pro magazine's "lives" are all too often reckoned in months. Miss McIlwraith has assembled an impressive lineup for the occasion, a full dozen authors whose work is known and appreciated by every fan. All in all, an excellent issue. Among the better stories in this WT are "The Leonardo Rodache" by Manly Wade Wellman, in which John Thunstone exorcises a few more evil spirits -- an episode soundly based on what I presume is authentic knowledge of Renaissance art; "The Coming of M. Alkerhaus", by Allison V. Harding, which believe it or not is an atomageddon tale, and competently done; "The LaPrelo Papers" by Carl Jacobi (with a fascinating pic by John Giunta), one of those infinities - within - infinities things that leave you chewing your cuticle; "The October Game" by Ray Bradbury -- and next to "Homecoming", Bradbury at his horrible best; "Catnip" by Robert Bloch, which reads like Bob parodying Bradbury, and doing an entertaining job of it; and "The Professor's Teddy Bear" by Theodore Sturgeon, one of Ted's best flings at the psycho-horror tale, and a credit to its author.

MAY: "City of Lost People" by Harding begins this issue -- a rather eerie psychological tale of a gentleman who finds at times that every other human has vanished! C. Hall Thompson's "Clay" is a creepy interlude woven around the patient-in-the-looney-bin-who-maybe-isn't-nuts-after-all theme, and "The Grotto of Cheer" by Stanton A. Coblentz is based on a plot you've read hundreds of times before: a guest finds

that he's been staying in a non-existent house with a ghost host. "No Silence for Maloeween" by Peter Phillips is a fine yarn with a slant that keeps you in suspense. "The Black Ferris" is not up to Bradbury's usual standard.

JULY: Two favorite authors return to favorite scenes or themes in this issue. Edmond Hamilton contributes "Twilight of the Gods", a thud-and-blunder yarn taking place among the creatures of Teutonic mythology, and reminiscent of several of his other stories. "Abreaction" by Sturgeon is a bit obscure but Sturgeon writing of bulldozers is always fine. (Remember "Killdozer"?) Among the other stories this time around are Stephen Grendon's "Tsanta in the Parlor", which will bore those who have read the infinitely superior "Screaming Skull" but might entertain others; "Dhoh" by Wellman, which is told with refreshing brevity and is a good yarn to add to a campfire repertoire; and "The Undead Die" by E. E. Evans, which is a welcome variant on the old vampire theme.

SEPTEMBER: "Fever Dream" by Ray Bradbury is a beautifully subtle piece that will hand in your memory gallery for long after you read it. Defaced by one of Lee Brown Coye's cartoons, the story still manages to inject an aura of clammy horror all too rare in contemporary weird fiction. Dorothy Quick's "The Cracks of Time": a better than average story, enhanced by a fine heading by Dolgov. "The Hidden Talent of Artist Bates" by Snowden T. Herrick is an example of what can be done in the way of finding fresh approaches to the horror story. It concerns an artist who could erase things. Peter Phillips' "Deaths Bouquet" should cure you of any liking for imported wine, which is quite an achievement for a short story.

NOVEMBER: Cover by John Giunta is really excellent -- or would be if it wasn't loused up with printing. Why do pulps have to put their tables of contents all over their front covers? Sturgeon's "The Perfect Host" is one of the best horror tales I've read in several years. Sturgeon slides into the plot from half a dozen angles, and drives you half nuts wondering if there is any sense to the story -- then everything falls into place and winds up neatly. The construction of this tale is worth hours of study by all would-be authors. "Tryst Beyond the Years" by Malcolm Murchie capably puts across the atmosphere of a bygone day. The style is a cut above pulp quality.

SUMMARY: Weird Tales meanders along in its own serene course, ignoring the changing styles which keep the rest of the field in a frenzy. WT has a timeless aura, which I've also noted in Astonishing and a few other defunct sf magazines. It's hard to explain, but you can anticipate that the issue of July 1968, if it appeared on the newsstands tomorrow by some fluke of a timewarp, would probably be read halfway through before anyone noticed the mistake. With such capable writers as Bradbury, Hamilton, Sturgeon, and Eric Frank Russell, WT's level of quality is higher than it was a few years ago, but no one, I will wager, ever drools with eager anticipation waiting for the publication date to roll around. There is nothing outstandingly lousy about Weird Tales -- with the possible exception of some of its artwork -- but there is also nothing outstanding. Let's leave it at that.

FOREIGN PROZINES. by 4nj ACKERMAN

Fans on both sides of the Atlantic waited all year for a new New Worlds but none materialized. The British Reprint Editions of As-tounding Science Fiction appeared, in their abbreviated form of 64 pages, at bimonthly intervals. With the August issue, 5/8" was added to the magazine's height (and a pence to its price), bringing it up to about 6½" across by 9½" tall, for the equivalent of 20¢. Serial instalments, articles, editorials and readers' comments were all omitted. About the same story on the BRE of Unknown Worlds.

During the year the Dec. '42 issue of Future Fiction was reprinted (in part) in England. About the same size as the original issue, but with two stories and the features sacrificed, reducing mag to 36 pages for 9d. Chapter titles thruout each tale, non-existent in the American edition, were added. All illustrations were redrawn from the originals, and emerged as corny copies that shouldn't happen to a fan-mag.

Nothing special occurred in Canada. Some issues of Planet, Weird Tales, TWS and Startling had Canadian editions but they differed in no collection-worthy respect from the American. A fantasy reprint publication, Bizarre, was put together, but it remained undistributed. The successful reception of several public domain fantasies published in magazine form led a Canadian publisher to solicit mss. for two periodicals to be known as Supernatural Stories and Amazing Adventures, but neither materialized in 1948.

The real bombshell of the year came from South of the Border. On the 1st of July there appeared, from down México way, an astonishing magazine: Los Cuentos Fantásticos (Fantastic Tales). The first issue, priced at 60 centavos (about 15 cents), contained 50 trimmed-edged pages of stories translated into Spanish from American sources. Cover was a reprint, eliminating printing, of Finlay's Dec. 1946 FFM cover for "Unthinkable". Contents were a curious combination of quality and crap, culled from the US' poorest periodicals and a couple of the better ones. A strange selection for translation was "Bumerang" by Geo. Whitley, a dialect yarn originally told in Australian as murky as the interior of a kangaroo's pouch. Six stories in the issue, best of which was "El Cohete" ("Rocket Summer") by Señor Ramon Bradbury. Hubbard and Leinster sparked the second issue, which appeared 15 days later, with "Cuando Caen Las Sombras" ("When Shadows Fall") and "Nave Del Espacio" ("Space Ship"). Kuttner's Hall of Fame reprint from Startling was featured in the third number: "Cuando La Tierra Vivio". Bradbury reappeared in the 4th issue with his fever fantasy from a '48 WT; price, incidentally, was raised to 90 centavos. The cover of #5 featured the Finlay for "The Devil's Spoon", the original for which \$70 was paid at the Torcon. On the Mexican reprint of the cover, the printing was painted out and the devil's horns altered.

I puzzled a long time over the title of a tale in the 6th number of LCF: "Muerte de un M. de O. de I." by Erkeley (sic) Livingston. You too? It developed it was the abbreviation for Monstruos de Ojos de Insecto, our dearly (?) beloved old amigo the Bug-eyed Monster! An

old Wells short, "The Stolen Bacillus", turned up in #7; Brad in the same issue with "The Earth Men". British Bill Temple's "Way of Escape" was picked up from Wonder or Startling for the 8th issue, along with a tale from WT, and Robert Chambers' "El Signo Amarillo" ("The Yellow Sign") and Robert Howard's "Los Espejos de Tuzan Thune" from Avon Fantasy Reader. With the 9th number, featuring Lawrence' "Conquest of the Moon Pool" cover, 16 pages were added: almost all fiction in this issue from Wonder and/or Startling, Wm. Tenn's "El Aspecto Humano" from FFM.

In the last issue of 1948 of Los Cuentos Fantásticos, coming events cast their shadows. For the first time original illustrations (2 fillers by fan artist Bill Rotsler) appeared, blank spaces at ends of stories were filled with special cuts of fanish interest, and fans of several years' activity recognized the illustration for Henry Kuttner's "Lector, Te Odio" ("Reader, I Hate You"; but literally, "Reader, Thou Stinkest!") as an Anniversary cover by Beaumont from Vom! Editor has told me privately that he intends to inaugurate a readers' column, and wishes to create a scientifiction fandom in México.

And the end is not yet on the Spanish scene! During 1948 there were 7 nos. (#68 thru #74) of Narraciones Terroríficas, printed in Argentina. The June issue had 80 pages at \$1 (Argentina currency) size 6 3/4" x 9 3/8". Original cover; and, I think, original interiors, for public domain stories by Bierce, Henry James, O. Henry, de Balzac, de Maupassant and others. This publication generally consists of pirated translations from Weird Tales and old issues of Dime Mystery, Terror Tales, etc. Occasionally, it has an original story.

And: From Spain itself: Fantástica! I am not positive this was published in 1948, but it was purchased in México late in 1948, and is as far as I know the first time it has come to the attention of fandom. Sixty-four pages size 6 1/4" x 8 1/2" for 3 pesetas, however much that may be. All stories (7 of 'em) in the issue to hand seem to be originals by one Manuel Vallvé. Titles which I (think I) can translate are "The Abyss", "The Caravan of Death" (possibly "--the Dead"), and "The Elixer of Youth". Cover looks to me like a still from the Karloff film, "The Mummy", colored. This is the second issue, and the first featured "The Monster of Sarrebruck".

* * * * *

THE SEMI-PROS

THE ARKHAM SAMPLER

Fantasy readers, writers and collectors of that articulate species called fantasy fandom have often concerned themselves with the publishing of amateur periodicals, a factor which has done more than any other in the welding together of the critical and productive fractions. But, though fantasy fandom has produced many such magazines, they have been dogmatic in the main, too often engaged with insignificant and petty themes, and of a general nature not tending to offer

anything constructive or of interest to those not immediately of the "inner circle". They have attained small circulations; few aspired to be anything but what they were, a lot of fun for producers and readers alike.

One and all, however, these productions share this in common: they are amateur endeavors, created for and by the lovers of imaginative fiction, an ephemera of the time and situation. The majority of fandom's journals are fly-by-nights in poor clothes, when compared with the journals of other literate fields. It seems apparent to one who has read many, and written for several, that the best material has been attracted by those magazines having the best appearances, the most definite policies, slanted toward a mature audience.

This is by no means the sum of the background, but it is a pointing out of several inherent faults with our own fantasy journals. The fantasy fanzine has about reached its zenith, and may go no farther. The normal solution would be the establishment of a professional journal which would take over some of the policies and functions of a fanzine. Until the winter of 1947-48 there seemed little help in this direction. Then was published Volume I, Number 1 of The Arkham Sampler, a quarterly magazine published by Arkham House and edited by August Derleth, one of fantasy's acknowledged advocates.

According to the first issue, the Sampler "slanted toward the reader who is seriously interested in all imaginative writing as a literary form rather than toward proponents of one kind of fantasy as against another." In brief, the Sampler was a much needed fantasy journal, grown up aborning, and already denying interest in one of fandom's most ludicrous diversions.

The format August Derleth chose for his magazine was dignified to the point of comparing favorably with any of the better known literary periodicals. I should mention here that the artist of the cover design which was a permanent feature of the first four issues, was Ronald Clyne, a former Chicago fan and now book-jacket and magazine artist of no small ability. There were 100 pages to the issue, of good quality paper, and printed in large readable type.

Apparently Derleth was feeling his way with the first several issues. In fiction the first number contained, besides two supernatural stories of average quality, the beginning of H. P. Lovecraft's "Dream Quest of Unknown Kadath", in a four-part serial form. Previously published only in Beyond the Wall of Sleep (Arkham House, 1943), this novel is similar in style of narration to some of Lord Dunsany's earlier work, and readers found the story revolving around a quite tenuous plot structure, that of the hero's dream search for the cold wastes of Kadath, where the gods dwell. The story has a charming quaintness, broken at intervals by drollish incidents, and exhibits an unevenness attributable to the fact that this tale was never written beyond a first draft.

Other than the above mentioned, the first issue of the Sampler had several poems by Clark Ashton Smith and Leah Bodine Drake, offset

by several articles and features, including the first printing of Derleth's introduction to Strange Ports of Call, and a somewhat controversial section of book reviews.

The second issue was little different from the first. Again the magazine was dominated by the ghost of H.P.L. Contents and quality of fiction remained on a par with the previous issue's efforts -- good, certainly, but not above average. The book reviews were entertaining, with one particular science fiction author coming in for a share of hard knocks, with the misfortune of having two books reviewed at the same time.

A critical analysis of M. P. Shiel's work by A. Reynolds Morse was the high point of the third issue, Summer 1948. It is this reviewer's opinion that more such articles would aid in widening the interest in the Sampler among all groups of fantasy lovers. The previous issues, as has been stated, inclined too much toward the Lovecraft cult to interest everyone completely.

The final issue of the year saw Robert Bloch contributing what would have been an exceptional piece of fantasy had not he passed up the chance for an effective denouement for the sake of a too apt title -- "A Change of Heart". There was also a Lord Dunsany short, new to this country, called "The Sign", and Mrs. Riddell, another noted weird tale author, was represented with a short novelette from her recent British collection. And thus fantasy's quality journal completed its first volume.

-- PHILIP GRAY.

FANTASY BOOK

Entering its second year during 1948, Fantasy Book continued to metamorphose with each issue, changing with #3 from the original lettersize magazine of 44 pages to half the size and 66 pages. It continued to appear irregularly, being numbered rather than dated in the commercial publication manner. Due to lack of professional handling it appeared to be more of a super fanzine rather than a promag.

The second issue (the first came out in the autumn of 1947) appeared after much delay, with two different covers -- one by Crozetti going to the subscription or "book paper" edition and one by Hunt fronting the pulp-paper newsstand edition. The issue featured a ten-page story by A. E. van Vogt titled "The Ship of Darkness". This story's chief claim to fame was that it had no dialog. There was also a novelette by Basil Wells called "Caverns of Ith", a hollow-world yarn; the first instalment of a three-part serial, "The Machine God Laughs" by Festus Pragnell; three short stories, book reviews, and a reader's page.

Number three, in the same size, had a two-color cover by Crozetti. Also the publishers used seven different kinds of type in the body of the magazine, which caused one fan to remark that Fantasy Book #3 resembled a printer's catalog. Van Vogt again led off the contents page, this time with "The Great Judge". This was a different van Vogt from the one we usually see: the style was different, and not at all un-

pleasing. In addition there were such fantasy and stf tales as "Gifts of Asti" by Andrew North, a fantasy adventure of a faroff world; a short fantasy by E. E. Evans, "Blurb", which was good for a laugh or two; another instalment of "The Machine God Laughs"; and two other shorts, plus "Songs of the Spaceways" -- a group of poems, all with sad overtones.

Number four (book paper edition) had a dust jacket over a stiff paper cover. The cover illustration was by Neil Austin, the rest of the outside and inside of the d/j being filled with FPCI's ads. The contents, though having only two pictures, were much neater than formerly. Fantasy Book ended one serial ("The Machine God Laughs") and started a new one by John Taine, "The Black Goldfish", a tale bound to raise the whole magazine a notch or two. Also L. A. Eshbach (of Fantasy Press) had a short novelette of mysterious adventure in South America titled "Out of the Sun". Forrest J Ackerman was present with a short time travel tale, "Dwellers in the Dust", and Basil Wells and Gene Ellerman added two short fantasies. The issue was rounded out by stf poems and book reviews, but the letter department was dropped.

-- RICK SNEARY.

SELECT SCIENCE FICTION

Select Science Fiction saw only one issue, at least during 1948. This was no blotch on fandom's collective mail slot for, although the idea seems to have had something more than inspiration behind it, there was a lack of success. The issue came out in a one-color process cover, with sloppily mimeographed contents. This alone was enough to condemn the ill-fated hopeful.

Of the four short stories (one of which was daringly announced as the first of four (?) instalments of a serial), the first one is entitled "Bright Promise", written by an author unknown to this reviewer: Jennifer Grey. A rather nice little story, it is handled competently. The plot is of the man-who-finds-utopia-but-should've-stayed-in-Hoboken variety. There are the usual Things to Come characteristics.

Our "serial instalment", "Indeterminate Factor", by Martin Strong -- also an unheard-of -- starts out very nicely. We have here the proposed new super-efficient spacecraft engine designed by the inevitable precise mathematician. We are eventually thrown with the crew of the experimental ship into a new Earth -- after getting tossed around by the hyperdrive thing. The new Earth is very confusing, but it would seem that we have exceeded the speed of light and reversed our temporal direction, for the smug and eager mathematician is gobbled up by a tyrannosaur. We are told to wait until "next instalment" to see if the Rex got indigestion.

"Barbaric Sea" by F. Julian Laumer (?) is one of those yarns that sound like one of the Pellucidar series. The primitive two-valued uncultured heathen ignorant dirty little savage runs across a big-hearted joe from Mu, with his gang of strong-arm men. The primitive two-valued etc. makes good with the gang, and is elected to take them to

his tribe of fellow primitive two-valued et ceteras. They get a poor reception, however, and the Muians take our hero back to Mu, where he is confounded with their terrific supercolossal concepts. After four years of reorientation, the kid is sent back to the island whence he came, to spread the good word to his fellow cannibals. Upon his departure we are awe-stricken as Mu slides thunderously into the sea -- thereby solving something for Shaver. Our little missionary is left to his fate at the mercy of the primitives, after losing all the material things he took back with him. A sob story, I liked it best, since it subjectively frustrated me the most.

Our own Arthur H. Rapp with the "amateur" standing pops up with "Resultant Vector", a technical yarn that has an aSFish atmosphere. We think r-tRapp had better start heckling John Campbell.

As has been said, SSF was a good idea, but it fell flat. Many projects have been unsuccessful because of lack of judgment and foresight. Perhaps the lapse of a few months between conception and birth of such an undertaking is a little wiser.

-- CON PEDERSON.

* * * * *

TOP PROZINE STORIES

| | | | | |
|-----|---|---------|-----|-----|
| 1. | "...And Searching Mind" (Williamson) | aSF | (9) | 609 |
| 2. | The Players of Null-A (van Vogt) | aSF | (4) | 605 |
| 3. | In Hiding (Shiras) | aSF | (1) | 396 |
| 4. | Dreadful Sanctuary (Russell) | aSF | (3) | 392 |
| 5. | What Mad Universe (F. Brown) | SS | (2) | 275 |
| 6. | The Blue Flamingo (Bok) | SS | | 198 |
| 7. | Against the Fall of Night (Clarke) | SS | (3) | 169 |
| 8. | Pillar of Fire (Bradbury) | PS | (2) | 160 |
| 9. | The Enchanted Weekend (MacCormac) | From UW | (2) | 159 |
| 10. | The Monster (van Vogt) | aSF | | 156 |
| 11. | The Purple Sapphire (Taine) | FFM | | 146 |
| 12. | The Brain (Blade) | Amz | (1) | 131 |
| 13. | The October Game (Bradbury) | WT | | 127 |
| | Now You See It... (Asimov) | aSF | | 127 |
| 15. | The Compleat Werewolf (Boucher) | From UW | | 125 |
| 16. | Genius (Anderson) | aSF | | 123 |
| 17. | "And the Moon Be Still As Bright" (Bradbury) | TWS | (3) | 117 |
| 18. | The Second Deluge (Serviss) | FN | | 108 |
| 19. | Shambleau (C. L. Moore) | AFR | | 96 |
| 20. | The Mask of Circe (Kuttner) | SS | | 92 |
| 21. | The Peacemaker (Forester) | FFM | | 76 |
| 22. | Police Operation (Piper) | aSF | | 74 |
| 23. | The Moon That Vanished (Brackett) | TWS | | 72 |
| 24. | Ex Machina (Padgett) | aSF | | 67 |
| 25. | That Only A Mother (Merril) | aSF | | 59 |

PROZINE CHECKLIST, 1948. . . by 4e ACKERMAN

AMAZING STORIES *

V. 22 N. 1 -- Jan 7 -- July
 2 -- Feb 8 -- Aug
 3 -- Mar 9 -- Sep
 4 -- Apr 10 -- Oct
 5 -- May 11 -- Nov
 6 -- June 12 -- Dec

ARKHAM SAMPLER

V. 1 N. 1 -- Win. 1948
 2 -- Spr.
 3 -- Sum.
 4. --- Autumn

ASTOUNDING SCIENCE FICTION

V. 40 N. 5 -- Jan. 5 -- July
 6 -- Feb. 6 -- Aug
 V. 41 N. 1 -- Mar ** 1 (V. 42) Sep
 2 -- Apr 2 -- Oct
 3 -- May 3 -- Nov
 4 -- June 4 -- Dec

ASTOUNDING SCIENCE FICTION (Eng.)

V. 6 N. 2 -- Feb 5 -- Aug
 3 -- Apr 6 -- Oct
 4 -- June 7 -- Dec

AVON FANTASY READER

Number 5 -- undated (Mar)
 6 -- undated (May)
 7 -- undated (Sep)
 8 -- undated (Dec)

FAMOUS FANTASTIC MYSTERIES

V. 9 N. 3 -- Feb
 4 -- Apr
 5 -- June
 6 -- Aug
 V. 10 N. 1 -- Oct
 2 -- Dec

FANTASTIC ADVENTURES *

V. 10 N. 1 -- Jan 7 -- July
 2 -- Feb 8 -- Aug
 3 -- Mar 9 -- Sep
 4 -- Apr 10 -- Oct
 5 -- May 11 -- Nov
 6 -- June 12 -- Dec

FANTASTIC NOVELS

V. 1 N. 6 -- Mar 3 -- Sep
 V. 2 N. 1 -- May 4 -- Nov
 2 -- July

FANTASY BOOK

V. 1 N. 2 -- Mar (collector edn)
 May (newsstand edn)
 3 -- June (both edns)
 4 -- Dec (both edns)

FROM UNKNOWN WORLDS

(large size) Undated (Sep)

FUTURE FANTASY AND SCIENCE FICTION

(England) Undated (#11)

LOS CUENTOS FANTASTICOS (Mexico)

N. 1 -- 1st of July
 2 -- 15th of July
 3 -- 31st of July
 4 -- 2d fortnite of Aug
 5 -- 1st fortnite of Sep
 6 -- 2d fortnite of Sep
 7 -- 1st fortnite of Oct
 8 -- 2d fortnite of Oct *
 9 -- 30th of Nov
 10 -- Dec (assumed)

PLANET STORIES ***

V. 3 N. 10 -- Spr. (Dec-Feb 47-48)
 11 -- Sum.
 12 -- Fall
 4 N. 1 -- Win.

STARTLING STORIES ***

V. 16 N. 3 -- Jan 3 -- July
 17 N. 1 -- Mar 1 (V. 18) Sep
 2 -- May 2 -- Nov

THRILLING WONDER STORIES ***

V. 31 N. 3 -- Feb 3 -- Aug
 32 N. 1 -- Apr 1 (V. 33) Oct
 2 -- June 2 -- Dec

UNKNOWN WORLDS (England)

V. 3 N. 12 -- Spr.
 4 N. 1 -- Sum.
 2 -- Win.

WEIRD TALES ***

V. 40 N. 2 -- Jan 5 -- July
 3 -- Mar 6 -- Sep
 4 -- May 1 (V. 41) Nov

* - Plus Quarterly rebinds.
 ** - Misnumbered "Vol. 50".
 *** - Also Canadian printings.

TOP PRO AUTHORS

1. A. E. VAN VOGT (12) 437

A. E. van Vogt is definitely not passe as a writer. Rising from #2 on last year's Dreamland poll to #1 on this year's, he sold "The Players of Null-A" -- which was voted the second top story of 1948 -- "The Monster", and "The Rull" to aSF, and began to appear in the Standard twins. His 1945 aSF serial, "The World of Null-A", was hardcovered by Simon & Schuster; a collection of his (and E. Mayne Hull's) Unknown fantasies was published by FPCI, and at least one story of his was still a necessary ingredient to any science fiction anthology. Complexity of plotting in the van Vogt manner has definitely won a place for itself in the hearts of science fiction addicts.

2. RAY BRADBURY (13) 372

An extremely capable and popular writer of both weird and stf, Ray Bradbury appeared in nearly every fantasy magazine but aSF during 1948. To Weird Tales, scene of his first triumphs, he contributed "Fever Dream", "The October Game" and other beautifully done weirds; to TWS and Startling he sold such quality stf tales as "And the Moon Be Still As Bright", "The Earth Men", "The Visitor", "The Shape of Things" and "The Square Pegs", and to Planet he sent a singular hybrid which is both stf and weird, "Pillar of Fire", which was also one of his very best stories of any type. Besides these remarkable offerings, the fabulous Bradbury appeared frequently in the slicks during 1948.

3. HENRY KUTTNER (4) 274

The prolific Kuttner, who writes under a variety of penames in a variety of magazines, slowed down a little in 1948, but his typewriter was still one to conjure with in the stf field. Among his stories during 1948 were such popular tales as "Ex Machina", "The Mask of Circe", "Happy Ending", "Don't Look Now!", a wacky Hogben yarn or two. These, in addition to two reprints ("When the Earth Lived" and "The Devil We Know"), kept Kuttner's many followers happy all year.

4. THEODORE STURGEON 243

Once a Campbell protege, Theodore Sturgeon really came into his own in 1948. Prime Press published Without Sorcery, a collection of his pre-1948 tales, and Sturgeon went right ahead and wrote some that must eventually be collected in a companion collection. During 1948, Sturgeon adopted something new -- stories with a mission, directly connected in theme with today's world conditions. In that vein, aSF published "There is No Defense" and "Unite and Conquer", and Weird Tales several of his best psycho-horror tales, including "The Deadly Ratio" and "The Perfect Host".

5. JACK WILLIAMSON (3) 146

A famous "hack" of the past, Williamson has shown his ability to keep pace with the times by growing right up into the best of today's aSF circle. His tremendous novel, "...And Searching Mind", was chosen

1948's top story and was scheduled for hardcovers by Simon & Schuster; his Seetee series, written under the byline of Will Stewart, was to re-appear in 1949; and Williamson's name has once again, after so long, re-emerged into the front rank of science fiction's top producers.

6. ERIC FRANK RUSSELL (2) 131

During 1948 this English science-fictionist was on his way to becoming one of aSF's most prolific, as well as one of its most popular, contributors. Many considered his bitter satire of militarism and almost poetic picture of futuristic pacifism, "Late Night Final", one of the top yarns of 1948, and his serial "Dreadful Sanctuary" was another outstanding tale of the year. All in all, Russell was the best of a very talented group of English stf writers.

7. L. RON HUBBARD 101

Although he wrote nothing as good as "Final Blackout" or "The Dangerous Dimension" in 1948, Hubbard contributed some excellent material to several fantasy magazines. "The Obsolete Weapon", and several Doc Methuselah yarns (under the byline of Rene Lafayette) appeared in aSF, and "When Shadows Fall" and "240,000 Miles Straight Up" came out in the Merwin-edited magazines, the latter proving almost as controversial as "Final Blackout", and with the same element of readers.

8. ROBERT A. HEINLEIN (2) 93

It has been several years since Robert Heinlein contributed his epoch-making stories to the stf magazines, and although his "Black Pits of Luna" appeared in Saturday Evening Post during 1948, most of his current popularity undoubtedly sprang from the publication of Beyond This Horizon by Fantasy Press, and Space Cadet by Scribners.

9. MURRAY LEINSTER (1) 87

One of stf's best writers, Murray Leinster -- who everyone knows is really Will F. Jenkins -- contributed much that was outstanding to 1948's stf magazines. Among the best were "The Ghost Planet" and "The Seven Temporary Moons", under his Fitzgerald pseudonym.

10. ROG PHILLIPS (1) 64

Rog may owe at least some of his popularity to his conducting of "The Club House", outstanding fan column in Amazing, but such stories as "Starship from Sirius", "The Supernal Note", "Cube Root of Conquest", "The Unthinking Destroyer", and others were the major factor.

* * * * *

TOP PRO ARTISTS

| | | | |
|---------------------|----------|----------------------|---------|
| 1. Virgil Finlay | (10) 492 | 5. Chesley Bonestell | (5) 162 |
| 2. Edd Cartier | (13) 454 | 6. Hubert Rogers | (1) 154 |
| 3. Lawrence-Stevens | (9) 447 | 7. Paul Orban | 81 |
| 4. Hannes Bok | (7) 247 | 8. Earle Bergey | 76 |