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EDITORIAL

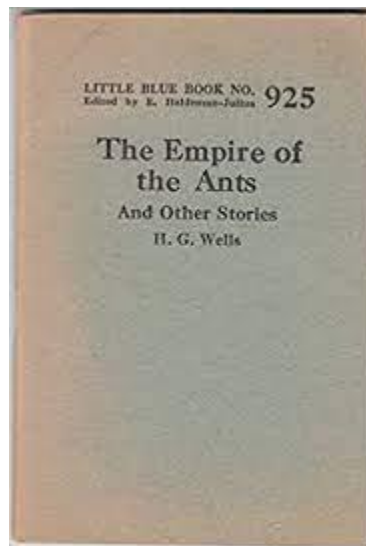


Look With Wonder Upon the World

You're missing a lot if you're missing what there *can be* about things, not what they signify or indicate, but what it is that constitutes what things are—there may even be depth to a simple artifact. Here we have the science fiction "Sense of Wonder", a sort of sixth sense which perceives what is strange and different, or dependably the same, about what we look at. Did you ever notice seeing a sort of blur as you look down a street, an aversion to looking at what is in it? But this omits the contemplative in our own being, perhaps due to our moving too fast and ignoring too much of what we pass. There is a sensual and sensory loss when we bypass something without giving it our attention save to know what it is and whether it is in our way. Sometimes the world gets compressed about us due to formulation or over-formulation of what is to be considered worthy of consideration in it, and we are stuck with a material identification of things. The writer Edgar Rice Burroughs cannily made these things still a matter of wonder, as in the visualizations in THE GODS OF MARS of the Valley Dor and the River Iss...though overly formulated and imprisoning of the spirit, Burroughs abstracted the wonder there was to them in his writing about them. So he is a big name in science fiction's Sense of Wonder. I think with the loss of this Sense of Wonder goes a loss of our sense of life. Some think it's a good thing for people not to have a sense of wonder, but I don't know why they consider it a good thing. A lack is a loss, its loss a bad thing. We all have the potentiality to feel and find good in the world, and we might wish to use this potentiality.

GENRE STORIES IN THE LITTLE BLUE BOOKS

by Jon D. Swartz, N3F Historian



Little Blue Books were a series of small, staple-bound booklets published from 1919 through 1978 by the Haldeman-Julius Publishing Company of Girard, Kansas. The booklets were extremely popular, and sold 200-500 million copies over the lifetime of the series.

Emanuel Haldeman-Julius and his author wife, Marcet, set out to publish small low price paperback pocketbooks intended for the working class as well as for the "educated" class. Their goal was to get works of literature, a wide range of ideas, common sense knowledge, and various points of view out to as large an audience as possible.

[Publishing Little Blue Books](#)

These booklets, at approximately three and a half by five inches, easily fit into a man's pack pocket or shirt pocket. The inspiration for the series were cheap ten cent paperback editions of various expired copyright classics that Haldeman-Julius had purchased as a fifteen-year-old.

In 1919, he and his wife purchased a publishing house in Girard, Kansas, from their employer, **Appeal to Reason**, a socialist weekly that Haldeman-Julius edited. Though the Appeal to Reason was not the influential newspaper it had been, the printing presses (and more importantly, the 175,000 names on its subscriber list) proved to be crucial in their work.

In 1919 they began printing these little booklets at a rate of 24,000 a day in a series called Appeal Pocket Series. They were printed on cheap pulp paper, stapled and bound with a red stiff paper cover, and sold for twenty-five cents. The name changed over the first few years (as did the price and color of the binding), at times known as the People's Pocket Series, the Appeal Pocket Series, the Ten Cent Pocket Series, the Five Cent Pocket Series, and finally the Little Blue Books in 1923. The Little Blue Books were priced at five cents a copy for many years.

In just nine years, the idea caught on all around the globe. Most booklets are sold by mail order and promoted in newspapers and magazines. To save ad space, only the book titles were listed, organized by various topic headings. Many classics were abridged, which Haldeman-Julius justified as eliminating "boring" text.

Selling Little Blue Books

Haldeman-Julius sold his books not only in bookstores but everywhere he could reach the consumer, including drugstores, toy stores, even his own line of vending machines. Mail order customers checked the titles they wanted and mailed in the order form, with \$1.00 (twenty books) being the minimum order. Many bookstores kept a book rack stocked with Little Blue Book titles. By 1949, almost 300,000,000 had been sold.

If a book sold less than ten thousand copies in one year, it was removed from the printing list, but usually only after trying a new and more provocative title. Changing the title sometimes created a new hit booklet.

Science Fiction, Fantasy and Horror Titles

Several science fiction (SF), fantasy (F), and horror (H) titles were published in Little Blue Books over the years, including classic genre stories by Francis Bacon, Ambrose Bierce, E. Bulwer-Lytton, Lewis Carrol, Wilkie Collins, Stephen Crane, Charles Dickens, Nathaniel Hawthorne, Arthur Machen, Edgar Allen Poe, Robert Lewis Stephenson, Jonathan Swift, Jules Verne, and H.G. Wells.

These books included titles such as THE NEW ATLANTIS (Bacon), TALES OF GHOULS AND GHOSTS (Bierce), THE HOUSE AND THE BRAIN (Bulwer-Lytton), ALICE IN WONDERLAND (Carroll), THE DREAM WOMAN (Collins), THE UPTURNED FACE AND OTHER STORIES (Crane), A CHRISTMAS CAROL (Dickens), THE HAUNTED MIND AND OTHER STRANGE TALES (Hawthorne), TALES OF THE STRANGE AND SUPERNATURAL (Machen), TALES OF MYSTERY and THE FALL OF THE HOUSE OF USHER (Poe), DR. JEKYLL AND MR. HYDE (Stevenson), A VOYAGE TO LILLIPUT (Swift), A VOYAGE TO THE MOON (Verne), and THE EMPIRE OF THE ANTS and THE COUNTRY OF THE BLIND (Wells).

Other Little Blue Book authors who also wrote SF/F/H works included Miriam Allen deFord, Guy de Maupassant, Arthur Conan Doyle, E.T.A. Hoffman, Victor Hugo, Washington Irving, Rudyard Kipling, Jack London, W. Clark Russell, Mark Twain, Oscar Wilde, and Russell Winterbotham, among others.

Even Haldeman-Julius himself contributed some titles that fell into the SF/F/H genre: GREAT GHOST STORIES, MYSTERY TALES OF GHOSTS AND VILLAINS, TALES OF THE MYSTERIOUS AND WEIRD, *etc.*

There were thirty plus non-fiction booklets of interest to SF/F/H readers by Miriam Allen deFord's husband, scientist Maynard Shipley, one-time President of the Science League of America. His Little Blue Books included ELECTRICITY AND LIFE, IS THE MOON A DEAD WORLD? AMERICANS OF A MILLION YEARS AGO, MAN'S DEBT TO THE SUN, and ARE THE PLANETS INHABITED?

Some Conclusions

Many famous people grew up on Little Blue Books. Popular author Louis L'Amour once cited them as a major source of his own early reading in his autobiography EDUCATION OF A WANDERING MAN.

Other writers who recalled reading Little Blue Books in their youth were Saul Bellow, Harlan Ellison, Ralph Ellison, William S. Burroughs, and Studs Terkel.

At the time of Haldeman-Julius' death on July 31, 1951, the Little Blue Book series

included 1,873 active titles. The booklets continued to be reprinted until the Girard printing plant and warehouse were destroyed by fire in 1978, with 1,914 total different titles published.

Several complete collections of Little Blue Books are known to exist today, including one at Pittsburg State University's Leonard Axe Library.

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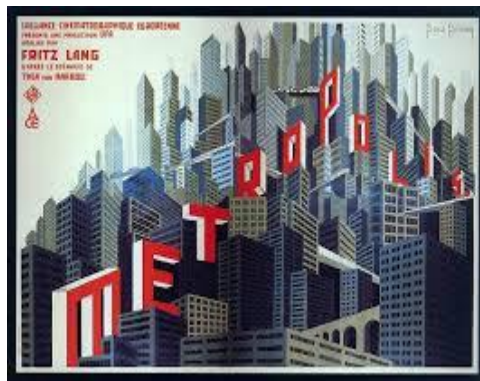
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Note: In addition to the above, several Internet sites were consulted, including Wikipedia.



**A look at something-or-other, origins unknown. It seems to have come from a fantasy game.
A lot of good artists have disappeared into gaming art.**

GERMAN SCIENCE FICTION by Jeffrey Redmond



Excerpted from the Encyclopedia of Science Fiction

The roots of German science fiction can be traced back to the seventeenth century, when the astronomer Johannes Kepler's *SOMNIUM* (1634 in Latin; translated into German as *TRAUM VON MOND* 1898; translated by E. Rosen as *Kepler's SOMNIUM* 1967) reflected, in semi-fictional form, about life on the Moon. Considered a masterpiece of its time is the picaresque novel *DER ABENTEUERLICHE SIMPLIZISSIMUS* (1669, translated by A.T.S. Goodricke as *THE ADVENTUROUS SIMPLICISSIMUS* 1912; retranslated by H. Weissenborn and L. Macdonald 1963) by Johann Jakob Christoffel von Grimmelshausen (1622-1676), which contains, inter alia, a journey into a Utopia located in the center of the Hollow Earth.

The eighteenth century saw publication of *Wunderliche Fata einiger Seefahrer* (four parts 1731-1743), usually known as *insel Felsenburg* ("Felsenburg Island"), by Johann Gottfried Schnabel (1692-1752). This book, very popular at the time, combined elements of the Utopia, the Robinsonade and the episodic adventure novel, and could be regarded as the earliest German forerunner of adventure sf. Further novels of the eighteenth and early nineteenth century are *DREYERLY WIRKUNGEN: EINE GESCHICTE AUS DER PLANETENWELT* [Triple Effects: A Story from the World of Planets] (8 volumes 1789-1792), *DIE AFFENKOENIGE ODER DIE REFORMATION DES AFFENLANDES* ["The Ape Kings or The Reformation of the Ape Country"] (1788) and *URANI: KOENIGIN VON SARDANOPALIEN IM PLANETEN SIRIUS* ["Urania: Queen of Sardanopolis in the Planet Sirius"] (1790; title given in some catalogues as *LEBEN URANIENS: KOENIGIN VON SARDANOPALIEN IM PLANETEN SIRIUS*)—all political satires by Johann Friedrich Ernst Albrecht (1752-1814), who normally wrote "knight and robber" novels—and *DIE SCHWARTZEN BRUEDER* ["The Black Brotherhood"] (1791-1795) by Heinrich Zschokke (1771-1848), a sensationalist trilogy about a secret society; its third novel is set in the twenty-fourth century, when humanity is used as a kind of livestock for Aliens.

Another early work is *INI: EIN ROMAN AUS DEM 21. JAHRHUNDERT* ["Ini: A Novel from the Twenty-First Century"] (1810) by Julius von Voss (1768-1832). Important to the development of German sf is the story "Der Sandman" ["The Sandman"] (comprising volume one of *NACHSTUECKE*, 1816) by E.T.A. Hoffman, the most important author of the *Schwarze Romantik* ["Black Romantic"] movement in Germany. The story, which has been reprinted innumerable times, tells of Dr. Coppelius, who constructs an automaton in the shape of a human being; it is one of the first robot stories.

But the real pioneer of German science fiction was Kurd Lasswitz, a teacher at the *Gymnasium Ernestinum* in Gotha, who wrote the most important classical German sf

novel, *AUF ZWEI PLANETEN* (1897; cut 1948; cut again 1969; translated by Hans J. Rudnick, much cut, as *TWO PLANETS* 1971). It is the story of a confrontation of human and Martian cultures, the latter being technically and ethically superior. Lasswitz, who regarded ethical development as dependent on scientific and technological development, included impressive technical predictions: a spoked wheel-shaped station, rolling roadways, synthetic materials, solar cells and much more. Influenced by the German idealist philosopher Immanuel Kant (1724-1804), his work was didactic and focused on philosophical conceptions for the future. He published a number of short stories and novellas, several of which have been translated into English, and two further sf novels, less popular, which remain untranslated. These are *ASPIRA* (1906) and *STERNENTAU* ["Star Dew"] (1909).

Wholly different, but no less remarkable, are the many works of sf by the scurrilous visionary Paul Scheerbart, who in *LESABENDIO: EIN ASTEROIDEN-ROMAN* (1913; translation Christina Svendsen as *LESABENDIO: AN ASTEROID NOVEL*, 2012) and the story collection *ASTRALE NOVELETTEN* ["Astral Novelties"] (collection 1912), for example, populated the cosmos with grotesque and tremendously imaginative beings reminiscent of the creations of the later writer Olaf Stapledon. Much of Scheerbart's work has been reissued in Germany. This is not the case with the interesting *IN PURPURER FINSTERNIS* ["In Purple Darkness"] (1895) by M. G. Conrad (Michael Georg Conrad, 1846-1927), a sci fi utopia mainly set in a labyrinth of caves, and critical study of Germany under Kaiser Wilhelm.

German fantastic voyages and adventures of the Jules Verne type arrived with the novels of Robert Kraft (1869-1916) and F.W. Mader. Kraft, touted by his publishers as "the German Jules Verne", wrote in addition to countless adventure novels and sea novels, the ten issue dime novel series *AUS DEM REICHE DES FANTASIE* ["From the Realms of Imagination"] (1901), whose protagonist's adventures include trips to the Stone Age and the Moon. (It was probably the first dime novel SF series in Germany. This form of publication, Groschenhefte, saddle-stapled booklets very similar to one of the several popular dime novel formats in the USA, continued very much longer in Germany than it did in the USA—see below.)

Typical of Kraft's book publications are *IM PANZERMobil UM DIE ERDE* ["Round the World in a Tank"] (1906), *IM AEROPLAN UM DIE ENDE* ["Round the World in a Plane"] (1908), *DER HERR DER LUEFTE* ["Lord of the Air"] (1909), *DIE NIHILIT-EXPEDITION* ["The Nihilist Expedition"] (1909)—a Lost Race novel—and *DIE NEUE ERDE* ["The New Earth"]

(1910), a Post-Holocaust novel. F.W. Mader wrote juvenile adventure novels, often set in Africa and reminiscent of H. Rider Haggard, and sometimes, as in *DIE MESSINGSTADT* ["City of Brass"] (1924), with utopian as well as fantastic elements. His space adventure *WUNDERWELTEN* (1911; translation Max Shachtman as "Distant Worlds: The Story of a Voyage to the Planets, 1932) is one of the most important sf novels of the Kaiser's period.

Other German sf writers popular in the first two decades of the twentieth century include: Carl Grunert (1895-1918), author of *DER MARSSPION UND ANDERE NOVELLEN* ["The Martian Spy and other Novelettes"] (collection 1908); Albert Daiber, author of *VOM MARS ZUR ERDE* ["From Mars to Earth"] (1910); Oskar Hoffmann (1866-1928), whose many works included the dime novel series *MACMILFORD'S REISEN IM UNIVERSUM* ["MacMilford's Voyages into the Universe"] (1902-1903); and Robert Heymann, author of *DER UNSICHBARE MENSCH VOM JAHR 2111* ["The Invisible Man of the Year 2111"] (1909). Finally, there was the classic novel *DER TUNNEL* (1913; translated anonymously as *THE TUNNEL* (1915) by Bernhard Kellermann (rendered Bernard Kellerman in the English translation), about the building of a tunnel between England and the Continent; it was filmed as *DER TUNNEL* (1933).

One of the most successful sf series of the time in the field of dime novels/pulp adventures, and one of the earliest purely sf periodicals anywhere, was *DER LUFTPIRAT UND SEIN LINKBARES LUFTSCHIFF* (1908-1911), totaling 165 adventures.

Between the two World Wars an especially German type of sf came into being, namely the scientific-technical *ZUKUNFTSROMAN* (future novel), a term which gave its name to the genre, being only gradually replaced, from the early 1950s onward, by the foreign designation "science fiction", which was eventually naturalized. By far the most popular author of the *Zukunftsroman*—the spectrum of whose themes was fixed much more strictly than that of the US-UK "science fiction"—was unquestionably Hans Dominik (1872-1945), whose nearly twenty books—his first novel was *DIE MACHT DER DREI* ["The Power of the Three"] (1922)—sold several million copies in total. Dominik's books are clumsy and badly written, but they survive on the frisson given by their technically oriented adventure, and were probably also successful because their distinctly nationalistic overtones—the German engineer being seen as a superior to all others in the world—suited the spirit in which National Socialism was on the rise.

Other representatives of the *Zukunftsroman* were Rudolf H(einrich) Daumann (1896-1957), St(anislaus) Bialkowski (1897-1959), Karl August von Laffert (1872-1938), Hans

Richter (1889-1941) and Walther Kegel (1907-1945). A further popular author in this line was Freder van Holk, a pseudonym of Paul Alfred Mueller (1901-1970), who also published as Lok Myler; under these pseudonyms he wrote the successful dime novel series *Sun Koh, der Erbe von Atlantis* ["Sun Koh: Heir of Atlantis"] (1933-1936), with 150 issues, and *Jan Mayen* (1935-1939), with 120 issues. The former deals with an Atlantean in modern London, planning, with super technology, to control Atlantis when it reappears. Sf of this type had great influence on the first postwar generation of German sf authors.

Among the more interesting novels of prewar German sf are those of Otto Willi Gail, whose works include *HANS HARDT MONDFAHRT* (1928; translated anon as "By Rocket to the Moon: the Story of Hans Hardt's Miraculous Flight", 1931). Before writing, he consulted the German rocket pioneer Max Valler and was able to give a technically exact (according to the knowledge of the time) description of a flight to the Moon and of other space plans since realized. Another writer who like Gail had some of his work translated into English and published in Hugo Gernsback's sf magazines was Otto von Hanstein. The five novels concerned included *MOND-RAK 1: EINE FAHRT INNS WELTALL* (1929; translated by Francis Currier as "Between Earth and Moon", 1930, **Wonder Stories Quarterly**).

But perhaps the sf writer of the period best known abroad was Thea von Harbou, who had collaborated with her husband, film director Fritz Lang, on the screenplays of several sf films including the great classic *METROPOLIS* (1926) and also *DIE FRAU IM MOND* (1929). Von Harbou's turgid novelizations were *METROPOLIS* (1926; translated anonymously 1927) and *FRAU IM MOND* (1928; translated by Baroness von Hutten as "The Girl in the Moon", 1930; cut version "The Rocket to the Moon, from the Novel, The Girl in the Moon, 1930), the latter being published in Germany before the film was released. An unusual theme is dealt with in *DRUSO: ODER DIE GESTOHLENE MENSCHHEIT* ["Druso, or The Stolen Mankind"] (1931; translated by Fletcher Pratt as "Druso", 1934, **Wonder Stories**) by Fredrich Freksa (1882-1955), a novel about superhumans that reaches far into the future, but which is sadly marred by racist and fascist undertones. This is almost opposite, politically, to *UTOPOLIS* (1930) by Werner Illing (1895-1979), which is a socialist utopia in which workers defeat rebellious capitalists.

Utopolis, however, is at the more literary end of the spectrum. It was one of several impressive sf novels published by non-genre authors between the wars. Among the

others were TUZUB 37 (1935) by Paul Gurk (1880-1953), a strange "green" dystopia in which a flayed and totally concreted Nature rises up against the mankind who did this, and BALTHASAR TIPHO (1919) by Hans Flesch (1895-1981), a strong apocalyptic novel. The most celebrated of the writers who occasionally experimented with sf themes was Alfred Doebelin, who went into exile in France in 1933 and then the USA in 1941. Two of his books are surreal, metamorphic sf of very considerable power: WADZEK'S KAMPF MIT DER DAMPFTURBINE ["Wadzek's Struggle with the Steam-Machine"] (1918) and BERGE MEERE UND GIGANTEN ["Mountains, Seas and Giants"] (1924; revised version GIGANTEN ["Giants"] 1931). In the latter, somewhat earlier than Olaf Stapledon, with whom he has been compared, Doebelin deals with Genetic Engineering as a means of evolving the capacities of a future race of humans. His work was a potent influence on Cordwainer Smith's sf. All of these works, however, stand somewhat outside what most readers would regard as sf proper.

There were further stories of the future from more "literary" German writers after World War Two, though the one best known in the English-speaking world was in fact by an Austrian, Franz Werfel: STURN DER UNGEBORENEN (1946 Austria; translated by Gustave O Arlt as "Star of the Unborn", 1946). Others were DIE STADT HINTER DEM STROM (1947; translated by P. de Mendelssohn as "The City Beyond the River, 1953) by Hermann Kasack (1896-1966), a political satire with futuristic sequences, which was made into an opera; HELIOPOLIS (1949) by Ernst Juenger; and NEIN: DIE WELT DER ANGELKLAGTEN ["No: The World of the Accused"] (1950) by Walter Jens (1923-2013), set in a totalitarian Dystopia reminiscent of George Orwell's NINETEEN EIGHTY FOUR (1939). In a much less solemn vein is DIE GELEHRTENREPUBLIK (1957; translated by Michael Horowitz as "The Egghead Republic: A Short Novel from the Horse Latitudes, 1979) by Arno Schmidt, with its Mutants and its language games. Several German writers, much affected by the horrors of World War Two and especially the shock of the atomic bombing of Hiroshima, wrote Post-Holocaust novels; these included WIR FANDEN MENSCHEN ["We Found Men"] (1948) by Hans Woerner (1904-1963), BLUMEN WACHSEN IM HIMMEL ["Flowers Grow in the Heavens"] (1948) by Hellmuth Lange (1903-?) [Possibly, but not securely identified as the actor/writer Hellmuth Lange (1923-2011)], HELIUM (1949) by Ernst von Khuon (1915-1997) and DIE KINDER DES SATURN ["The Children of Saturn"] (1959) by Jens Rehn, whose real name was Otto Jens Luther (1918-1983).

The world of Genre SF began changing after World War Two. The first US sf in

translation was issued from 1951 onwards by the publishers Gebrueder Weiss in their hardcover line, DE WELT VON MORGEN, whose first publications, from 1949 on, had been reprints of Hans Dominik; later on, and importantly, they published the juveniles of Robert A. Heinlein and Arthur C. Clarke. The first adult Hard SF bound in hard covers was in the short-lived Rauchs Weltraum-Buecher series, all 1953, from Karl Rauch publishers, edited by Gotthard Gunther (1900-1984), one being an anthology edited by Guenther, UBERWINDUNG VON RAUM UND ZEIT ["Conquest of Space and Time"] (anthology 1953), and the other three being books by John W. Campbell Jr., Jack Williamson and Isaac Asimov. Each had a long, critical afterword by Guenther. This line made the term "science fiction" known to German readers for the first time, and is now legendary to fans and collectors. In terms of copies sold at the time, it was a flop.

The division of Germany into East and West after World War Two also influenced the development of genre sci fi. While in the GDR literature generally, and therefore sf, had to serve socialism, in the FRG sf publishing that first saw itself in terms of the traditional Zukunftsroman. Thus reprints were issued of Dominik's work and of dime novel series by Freder van Holk/Lok Myler.

A specialized form of publishing turned out to be significant for sf: cheaply produced hardbacks with millboard covers, issued in small print runs for commercial circulating libraries. Before the circulating libraries fell victim in the late 1950s and early 1960s to the altered leisure-time behavior of the readership, more than five hundred sf novels were published in this format. Even though most of them were trash, they nevertheless prepared the way for a growing generation of native German authors, as well as publishing translations into German for the first time of books by E.E. "Doc" Smith, A.E. van Vogt, Philip K. Dick, Clifford D. Simak and others.

The second and more important pathway into postwar German sf writing was provided by the publishers of pulp adventures. The long and continuous German tradition of publishing dime novel booklets only faded away in the 1990s. Some reprints of prewar sf of this kind have already been mentioned, but it was above all the three publishers Pabel, Lehning and Moewig who dominated in this field. In 1953 Pabel started the pulp line **Utopia-Zukunftsromane**, later supplemented by **Utopia Grossband**, **Utopia-Kriminal** and the first German sf magazine, **Utopia-Magazin**. In 1956 Lehning followed up with reprints of circulating library titles in its pulp line Luna-Utopia-Roman, and in 1957 Moewig joined the scene with **Terra**, followed by **Terra-Sonderband** and **Galaxis**, a German edition of Galaxy Science Fiction. It was Pabel

which succeeded in popularizing the term “science fiction” in Germany.

At the beginning of the Utopia-Zukunftsromance line the stories consisted of serial adventures in the Jim Parker series, but later they shifted to novels independent of series, and from 1955 on also translations (mostly short novels) of Murray Leinster, Eric Frank Russell and many others. Quite a number of the best and most popular US sf novels and novellas appeared amid all this material published by Pabel and the other companies, but most were translated rather badly and, as the format was limited to a fixed number of pages, often drastically cut, a practice that continued in German sf translations for a long time, since early paperbacks, too, had a rigidly restricted page count.

It was Walter Ernsting (1920-2005), first at Pabel and later at Moewig, who could be regarded as the engine that propelled the growing sf industry. He wrote sf adventures under the pseudonym Clark Darlton. Along with K.H. Scheer he soon became the most popular author of German adventure sf, and as an editor he was responsible for altering publishers’ policies (in part towards the publication of more of the UK-US type of sf), editing both Utopia-Magazin and the pulp publishing lines (the immediate predecessors of paperback publishing as understood in the English-speaking world) Utopia-Grossband and Terra-Sonderband, the latter continuing as the paperback line Terra Taschenbuch. Ernsting is, of course, most famous for founding Perry Rhodan with Scheer in 1961. It is the most popular pulp-adventure sf series in the History of SF; to 1991 more than 1600 short novels have been published in it, not to mention numerous reprints, paperbacks, hardcovers and the spin-off Atlan series, which itself has published a massive number of titles. The Perry Rhodan print run—it is published weekly—is around 200,000 copies for the first edition. The series was and still is written by a team (see Perry Rhodan for further details).

Another important editor was Guenther M. Schelwokat (1929-1992), who edited much of the sf production of Moewig and (after they had both come under the same ownership) Pabel. Because of the power he had in selecting new authors for the various lines and series, he has been called the John W. Campbell of the German pulps.

Further pulp series include Mark Powers, Ad Astra, Ren Dhark, Rex Corda, Raumschiff Promet, Die Terranauten and Zeitkugel, all coming and going in the past few decades, most of them trying (and failing) to repeat the success of Perry Rhodan with similar concepts. However, on a smaller scale, the Orion series is still thriving, originally in the pulp format but now in paperback reprints; its novelizations and ongoing novels, about

145 of them, many by Hans Kneifel (1936-2012), are based on the successful German television Space Opera series RAUMPATROUILLE: DIE PHANTASTISCHEN ABENTEUER DES RAMSCHIFFES ORION ["Space Patrol—The Fantastic Adventures of the Space Ship Orion"], which began, like Star Trek, in 1966, and which, also like Star Trek, slowly built up a considerable fan following.

Until the 1960s, paperbacks were the exception rather than the rule in German publishing, being brought out only by smaller publishers. Genre sf mainly remained a feature of the pulp scene and seemed to be unsaleable outside that milieu. This changed when, in 1960, the publishing house Goldmann began a hardcover sf line (with the Austrian-born Herbert W. Franke as consulting editor) and then, from 1962, a paperback line that continues today. In 1960, too, the publisher Heyne began, at first sporadically but then vigorously, to publish sf. Heyne developed into one of the best selling publishers of paperbacks generally, not just in sf. But sf remained a central part of its publishing programme and with Wolfgang Jeschke as editor, it became undisputed leader of the sf market, publishing over 100 paperbacks a year, mostly translations.

Just as Ernsting and Schelwokat forced the pace of sf pulp-adventure publishing in Germany, so Jeschke was the person most responsible for sf's development as a paperback literature in Germany. With his line of sf paperbacks, including sub-lines like Classics and Bibliothek der Science Fiction, and his ability to select the best work, Jeschke fulfilled his intention of presenting the whole spectrum of sf from all over the world. Another notable paperback line was Fischer Orbit (1972-1974), based on Damon Knight's Orbit anthologies and extended to include novels and collections, mainly of US origin, but including the first collection of new and classic German sf stories, SCIENCE FICTION AUS DEUTSCHLAND ["Science Fiction from Germany"] (anthology, 1974), edited by H.J. Alpers and Ronald M. Hahn (1948-).

In the late 1960s and the 1970s, publishers like Marion von Schroeder, Lichtenberg, Insel and Hohenheim began hardcover or quality paperback sf lines, but all were finally cancelled, including Hohenheim's project to publish a fifteen volume hardcover series, edited by H.J. Alpers and Werner Fuchs (1949-), to chronicle sf history with the best stories of the best authors; only six volumes appeared. Indeed. After the boom that lasted from the late 1970s to the early 1980s, during which Bastei-Luebbe, Knaur, Moewig, Pabel and Ullstein all began new paperback lines or extended existing ones, there was a severe contraction: only Heyne, Goldmann and Bastei-Luebbe remained

competitive.

Unlike the English language countries, Germany has no magazine based tradition of short story publication. There had been a magazine of the fantastic, DER ORCHIDEENGARTEN ["The Garden of Orchids"] (1919-1921), but it was only in the 1950s, with Utopia Magazin (1955-1959; 15 issues), that the first sf magazines were published. Later attempts to establish magazines, mostly from smaller publishers, failed. Perry Rhodan did not successfully make the transition from pulp weekly booklet to magazine in Perry Rhodan Magazin. Other publications in magazine format were **Comet**, 2001, **Star SF** and a German edition of **Omni**, but all finally failed. However, forums for short stories do remain, mainly occasional anthologies from Heyne, edited by Wolfgang Jeschke. Earlier there had been the Kopernikus series, a kind of magazine in paperback (1980-1988, 15 volumes) edited by H. J. Alpers from Moewig; the Polaris series from Insel/Suhrkamp (1973-1985, 8 volumes) edited by Franz Rottensteiner; and a series of paperbacks (1980-1984) from Goldmann, edited by Thomas LeBlanc (1951-).

Let us turn from publishing to writing, and look at the major German sf authors since World War Two. We can start in the 1950s in the field of pulp adventure with the work of Walter Ernsting (writing as Clark Darlton) and K.W. Scheer. The former reached Erich von Daniken territory before von Daniken did with his tales of past extraterrestrial visits to Earth, and was best known for his Time Travel stories. Scheer specialized in military-technological space opera. In the 1960s Herbert W. Franke came to prominence as the first German language sf writer to tackle really ambitious themes. Later, in the 1960s and 1970s, he was joined (at first just in the field of short stories) by Jeschke. Also of interest is Otto Basil, who like Franke was an Austrian, with his Alternate History novel WENN DAS DER FUEHRER WUESTE (1966; cut translation Thomas Weyr as "The Twilight Man, 1968). The story of Nazi Germany's victory in World War Two, followed by a postwar decay of the Third Reich after Hitler's death as his heirs struggle for power, can be compared to THE MAN IN THE HIGH CASTLE (1962) by Philip K. Dick.

In the 1970s Carl Amery (pseudonym of Christian Anton Mayer, 1922-2005), a leading German Mainstream writer, turned his attention to sf themes, inspired by Walter M. Miller, Jr.'s A CANTICLE FOR LEIBOWITZ (April 1955-February 1957 **F&SF**, fixup 1960). With three excellent books, original in both their idiom (Bavarian) and their concepts, he played variations of the themes of time travel, the fall of Western culture, and alternate worlds; these were DAS KONIGSPROJEKT ["The King Project"] (1974), the short novel DER UNTERGANG DER STADT PASSAU ["The Fall of the City of Passau"] (1975), and AN

DEN FEUERN DER LEYERMARK ["At the Fires of the Leyermark"] (1979), Leyermark being an old name for Bavaria. Franke wrote further remarkable novels, notably ZONE NULL (1970; translated 1974) and YPSILON MINUS (1976).

In the 1980s Wolfgang Jeschke raised his profile, proving himself an excellent novelist with DER LETZTE TAG DER SCHOPFUNG (1981; translated by Gertrude Mander as "The Last Day of Creation", 1981) and MIDAS (1989; translated 1990). Thomas R.P. Mielke (1940-), up to then an almost unnoticed pulp writer, surprised everybody with the thematically bizarre novel DAS SAKRIVERSUM [The Vestryverse"] (1983), in which he described how two mutated tribes, who for centuries have kept themselves hidden in the roof-vault of a cathedral, survive a war waged with neutron bombs. With DIE PARZELLE ["The Piece of Land"] (1984) Werner Zillig (1949-) wrote a remarkable novel about countercultures which realize their Utopian and radical ideas in protected areas.

DIE ENKEL DER RAKETENBAUER ["Grandchildren of the Rocket-Builders"] (1980) by Georg Zauner (1920-1997) is a cutting, ironic novel about a post-nuclear Bavaria. A notable dystopian novel is ERWINS BADEZIMMER, ODER DIE GEFAEHRlichkeit DER SPRACHE ["Erwin's Bathroom, or The Perilousness of Language"] (1984) by Hans Bemann (1922-2003). And Richard Hey (1926-2004) published in IM JAHR 95 NACH HIROSHIMA ["In the year 95 after Hiroshima"] (1982), an astounding post-holocaust novel dealing with a new ice age and the vanishing of European culture. Other authors worth notice include Michael Ende (though more in the vein of fantasy), Rainer Erler (1933-), mainly a television screenwriter and director, Reinmar Cunis (1933-1989) and Michael Weisser (1948-). Known primarily for short stories are Thomas Ziegler (the pen name of Rainer Zubell (1956-), Karl Michael Armer (1950-), Horst Pukallus (1949-), Gerd Maximovic (1944-), Peter Schattschneider (1950-) (see Austria) and Ronald M. Hahn, the latter mostly with satires.

In the postwar GDR, sf was expected to serve socialism and to be subordinate to the concepts of party functionaries, and was anyway for a long time regarded with suspicion. The first East German sf novel was DIE GOLDENE KUGEL ["The Golden Ball"] (1949) by Ludwig Turek (1898-1975). During the whole of the 1950s in the GDR only eleven sf books, plus fifty or so short stories scattered here and there, were published. In the 1950s and 1960s authors like Eberhardt del' Antonio (1926-1997), the Brazilian-born Carlos Rasch (1932-2021), Guenther Krupkat (1905-1990) and Karl-Heinz Tuschel (1928-2005), and in the 1970s and 1980s Klaus Fruehauf (1933-2005), Rainer Fuhrmann (1940-1990), Peter Lorenz (1944-2009), Michael Szameit (1950-) and others wrote an upright,

arid, often didactic sf that was miles away, thematically and in literary quality, from all international standards.

But from the 1970s onward the GDR also began to produce weightier voices, with Heiner Rank (1931-), Gerhard Branstner (1927-2008), Gert Prokop (1932-1994), Erik Simon (1950-), and several collaborative teams: Alfred Leman (1925) and Hans Taubert (1928-2008); Johanna (1929-2008) and Guenter Braun (1928-2008); and Karlheinz (1950) and Angela (1941-) Steinmuller. DIE OHNMACHT DER ALLMACHTIGEN ["The Importance of the Omnipotent Ones"] (1973) by Heiner Rank, DER IRRTUM DES GROSSEN ZAUBERERS ["The Error of the Great Sorcerer"] (1972) and UNHEIMLICHE ERSCHEINUNGSFORMEN AUF OMEGA XI ["Strangely Shaped Apparitions on Omega XI"] (1974), both by Johanna and Guenter Braun, and ANDYMON (1982) and Pulaster (1986), both by Karlheinz and Angela Steinmuller, are examples of sf books that are full of ideas and well written, and need not fear international comparison.

In the GDR, translated sf was very largely from Russia and other socialist countries. Western sf was seldom published and Western adult fantasy never. There were few East German sf paperbacks; most books were hardcovers from Das Neue Berlin and Neues Leben, as well as pulp booklets from the Das Neue Abenteuer and kap lines. Only in recent years has the term "science fiction" been used, and it appeared on only one line of books, a short-running paperback series. Ekkehard Redlin (1919-2007), as editor of Das Neue Berlin, was an important influence on East German sf, and later both Olaf R. Spittel (1953-) and especially Erik Simon had a huge influence on the scene. With DIE SCIENCE-FICTION DER GDR: AUTOREN UND WERKE: EIN LEXICON ["SF in the GDR: Authors and Works: A Dictionary"] (1988), these two wrote what is effectively a small encyclopedia of East German sf (a shorter version had appeared earlier, in 1982). Simon, who also edits for Das Neue Berlin, has edited an annual, with stories and critical essays, entitled LICHTJAHR ["Lightyear"] (5 volumes 1980-1986).

SF publishing in the United Germany of today has few book lines, is dominated by Heyne, and is in general the domain of US-UK authors. Outside the Perry Rhodan pulps, no German science fiction author is able to earn his or her living from sf alone. The one marginal exception is Wolfgang E. Hohibean (1953-), a bestselling author of, primarily, fantasy. In recent years some Small Presses have published sf, either in limited editions or in attempts to break into the upmarket area of hardcovers and quality paperbacks. Among them are Corian, Fantasy Productions, Fabylon, Laurin and Edition Phantasia. Besides the book market, sf writers can look to a small market for high quality radio

plays, which has been supported over the years by radio editors and directors like Horst Krautkraemer, Andreas Weber-Schaefer and, above all, Dieter Hasselblatt (1926-1997).

There has been quite a lot of critical and scholarly literature about sf in Germany. The Semiprozine **Science Fiction Times**, which began in 1958 as a straight translation of the US Science Fiction Times, itself a variant title of **Fantasy Times**, began to publish original German material in the early 1960s. It is now the longest-lasting critical journal in Germany. Also important in this respect is Franz Rottensteiner's **Quarber Merkur**. There have been several academic studies of sf, sometimes written from a sociological or political viewpoint. Begun in 1985, PHANTASTISCHEN LITERATUR, edited by Joachim Koerber, is a continuously updated bibliographical resource for both sf and fantasy from Corian. Standard references include LEXICON DER SCIENCE FICTION LITERATUR (1980; revised 1988; new edition projected for 1992) and RECLAMS SCIENCE FICTION FUEHRER (1982), the former from Heyne, the latter from Reclam, both edited by Hans Joachim Alpers, Werner Fuchs and Ronald M. Hahn, with Wolfgang Jeschke as a further editor of the Heyne books.

Sf cinema had a good start in Germany in the silent period with the serial HOMUNCULUS (1916), Fritz Lang's DR MABUSE, DER SPIELER (1922) and METROPOLIS (1926), and Robert Wiene's ORLACS HAENDE (1925). Indeed, the German film industry continued strongly into the early 1930s, with sf and fantastic themes quite popular. Other sf films of this period are ALRAUNE (1928), DIE FRAU IM MOND (1929), F.P. 1 ANTVORDET NICHT (1932), DIE HERREN VON ATLANTIS (1932; variant title LOST ATLANTIS), DER TUNNEL (1933), and GOLD (1934). German sf cinema in the postwar period has been, on the whole, disappointing, and the films deserving of entries are comparatively few: DIE TAUSAND AUGEN DES DR MABUSE (1960), DER GROSSE VERHAU (1970; variant title THE BIG MESS), Rainer Erler's OPERATION GANYMED (1977), and KAMIKAZE 1989 (1982). Fassbinder's made-for-tv movie Welt Am Draht (1973; variant title WORLD ON A WIRE) is also of substantial interest.

Sources:

Michael Hamburger: FROM PROPHECY TO EXORCISM: THE PREMISES OF MODERN GERMAN LITERATURE (London: Longmans, 1965) [nonfiction: hb/nonpictorial]

William B. Fischer: THE EMPIRE STRIKES OUT: Kurd Lasswitz, Hans Dominik, and THE DEVELOPMENT OF GERMAN SCIENCE FICTION (Bowling Green, Ohio: Bowling Green State University Popular Press, 1984) (nonfiction: hb/G D]



early sf art, apparently the work of John T. McCutcheon

Recalling **Galaxy Science Fiction** by Martin Lock



Martin Lock rejoins us with a column about one of the most highly regarded sf mags

1950 seems a long time ago now, and the magazine **Galaxy** is, far, far away, but this time, let us look back on its heyday.

The January 1952 issue of *Galaxy* has a slightly untypical cover, by Don Sibley, illustrating the first sixty-three page installment of three, of "The Demolished Man" by Alfred Bester. Sibley also provided the interior illustrations for the novel. "Rich and powerful, Ben Reich was a criminal who couldn't possibly fail, in a society where telepaths made it unlikely for criminals to succeed!"

There were two novelettes: "The Girls from Earth" by Frank Robinson, illustrated by Emsh, and "Hallucinations Orbit" by J.T. M'Intosh, illustrated by Sibley. On the short story front, Wallace McFarlane gave us "Dead End", illustrated by David Stone. Dean Evans contributed "The Furious Rose", illustrated by Ed Alexander.

On the "5 Star Shelf", for review by Groff Conklin, were THE HOUSE OF MANY WORLDS by Sam Merwin, Jr. ("rather disappointing"), BULLARD OF THE SPACE PATROL by Malcolm Jameson ("swiftly moving and very real-seeming"), and THE BLIND SPOT by Homer Eon Flint ("fascinating and in some ways curiously modern"), plus THE SEA AROUND US by Rachel L. Carson, and ROCKETS, JETS, GUIDED MISSILES AND SPACE SHIPS by Jack Coggins and Fletcher Pratt, with an introduction by Willy Ley to make it official. Two anthologies are also covered, though EVERY BOY'S BOOK OF SCIENCE FICTION, edited by Donald A. Wollheim, in which nine out of ten stories are "hoary chestnuts which men of around 45 to 55 will like—some of them" didn't find favor, and WORLD OF WONDER, edited by Fletcher Pratt, where nine of the nineteen stories had been previously anthologized, led Conklin to believe that "Mr. Pratt and his publishers

are not specifically interested in the fan market”.

H.L. Gold’s editorial, entitled “Gloom and Doom”, in which he bemoans how many stories submitted to *Galaxy* are full of pessimism and despair, with the current transient rivalries we have projected into the future. “Enough new magazines have been started to provide a new market for almost any story, no matter how unreadable, by any writer with a known name,” he notes. He says “established writers in many cases will have to revise their standards—and stories—and new authors must be induced to enter the field”. *Galaxy* was trying frequently to accomplish both objectives—and I think the magazine succeeded, yes?

As for next month’s issue, “Conditionally Human” by Walter M. Miller is coming up, while articles by L. Sprague de Camp and Robert A. Heinlein were promised—and “Installment two of ‘The Demolished Man’ by Alfred Bester, aglitter with brilliantly fresh ideas, situations, backgrounds and conflicts, pits its shrewd and resourceful criminal against—a detective from which nothing can be hidden!” My advice would be for you to reserve your copy now.

Let us, however, move on a few months. The first of three installments of the serial “Gravy Planet” by Frederik Pohl and C. M. Kornbluth was the star of this June 1932 issue of *Galaxy*—we know it now as “The Space Merchants”, of course. In his editorial, H.L. Gold said, after discussing “The Demolished Man”, that it “should also be a landmark in science fiction—it’s brilliant as a blaze in a fireworks factory, suspenseful as crossing Niagara Falls on a tightwire. Pohl is thirty-two, a bit over six feet, about 165 pounds, tied to a literary agency that bears his name and keeps him from making a rightful contribution to science fiction. This is the first time he has ever written under his own name; his list of pseudonyms comes to no less than a dozen. He has promised to contribute regularly to future issues. Kornbluth is also thirty-two, about five eight, around 195 pounds, married, has a very new baby—his biography was recorded some months ago, so there is no need to repeat it here. He is a steady contributor to *Galaxy*.

“The literary philosophy behind “Gravy Planet” is ...what would happen if any given situation is carried to the utmost extremes we are capable of imagining? The result may or may not come true; that’s not the point. Neither is approval or disapproval—the situation must be viewed purely in terms of its contemporaries. We are no more fitted to judge future environments than a crusader who, if brought to the present, would be enraged to find that the war against the Saracens had been abandoned. *Galaxy* is proud to present ‘Gravy Planet!’”

The 160 pages also had room for novelettes by Michael Shaara and Richard Wilson, plus shorter tales by Bryce Walton, William Morrison, and Simon Eisner. Willy Ley was present, of course, while Edward Groff Conklin reviewed JACK OF EAGLES by James Blish (“Approach it with an open mind, refuse to let your conventional disbeliefs in parapsychological matters get in your way, and you will have a very pleasant time reading it”), the anthology TOMORROW THE STARS edited by Robert A. Heinlein (eight out of fourteen stories rated A, and six B—“this is a hot shooting when you remember that none of the tales has been anthologized before”), plus THE ASTOUNDING SCIENCE FICTION ANTHOLOGY, edited of course by John W. Campbell, Jr. (of the twenty-three stories, fifteen are rated A or better, and only three are C. “He included no story by himself—which leaves an empty spot right in the middle of the book.”)—the anthology INVADERS OF EARTH was guest-reviewed by Villiers Gerson, as it was compiled by Conklin. “Excellent” was the verdict.

Oh, I should add that Simon Eisner was a pen name of Kornbluth, one he also used on the non-genre paperback THE NAKED STORM at around the same time.

But now, time for a great leap forward of almost five years. The Galaxy cover for February 1957 was by Jack Coggins, “A Transshipment in Space”. Nothing to do with any of the stories, though perhaps Willy Ley’s article is slightly related, as it deals with space travel, and the known but unsolved problems holding us back: the re-entry problem, physiological effects of cosmic rays, and the effect of zero gravity. It’s interesting how Willy Ley’s articles generally got featured on the covers, around this time. They ran from March 1952 right through to his death in 1969.

“My Lady Greensleeves” by Frederik Pohl was the 38-page novella in this issue, later seen in the collection THE CASE AGAINST TOMORROW and now on Project Gutenberg. “Advance Agent” by Christopher Anvil (illustrated by Virgil Finlay) and “I Am a Nucleus” by Stephen Barr were the two novelettes, while “The Martyr” by Robert Sheckley and “The Bomb in the Bathtub” by Thomas N. Scortia (illustrated by Don Martin, very much in his **Mad** style) were the short stories. H. L. Gold’s editorial told us how “to be a writer one has to have a rat’s nest mind. Did you know that, although the Aztecs built a network of roads thousands of miles long, no form of the wheel was ever used in the New World before the white men came along?” But I’m not wholly convinced by his paragraph about the International Date Line, set up in 1879, the lifetime’s work of Scandinavian Alex Andersrag. “Naturally it was known as the Alex Andersrag Time Band.”

Floyd C. Gale was in charge of the book reviews, of course, having taken over the gig

in November 1955, and his four pages included NERVES by Lester del Rey (“Just swallow the premise and enjoy the yarn. You can”), THE HUMAN ANGLE by William Tenn, HIGHWAYS IN HIDING by George O. Smith (“You’ll go for this if you like suspense, crackling hard-boiled dialogue and a touch of the supernatural”), and THE ANSWER by Philip Wylie. “The fable’s message is convincing viewed from a Sunday-school level, but this is aimed at adults and it wildly misses its target”. Judith Merrill’s annual “Year’s Greatest” anthology was also covered: “With the decline of the number of titles in the field, one would expect the anthologists to be hard hit. Well, one would be right if the sole criterion was quality. However, some of the finest science fiction of all time is being produced and published right now”, he reports. “Miss Merrill’s book is indicative enough of that”. There is, he says, some repetition of stories seen in other anthologies, and he does add a cautionary note: “The title is correct if you are female and have exactly the same taste as the anthologist, as it is a collection of unswervingly personal favorites.”

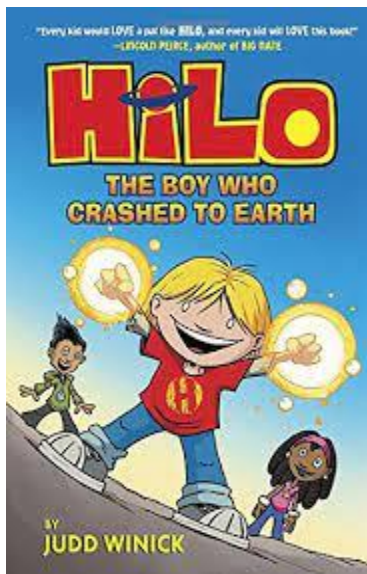
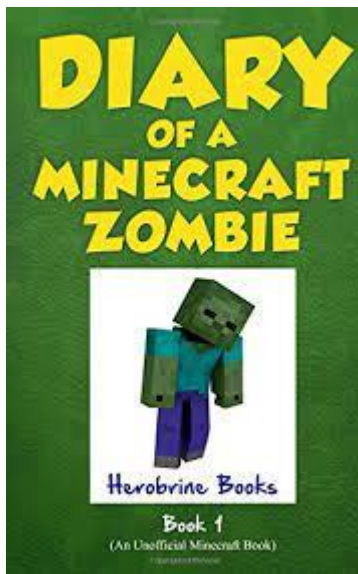
So, Galaxy in its prime. Those were the days, my friends.



Museum View

Science Fiction for Children

by Judy Carroll



I don't recall when I first discovered books. I'm sure they were around the house the entire time I was growing up. We didn't have huge bookcases towering from floor to ceiling with books—horizontal, vertical, or slanted this way and that. I remember a small bookcase by the front door. It held encyclopedias, a set of heavy medical books for the layman, and several books on different subjects.

My sister and I shared a room. We had a small bookcase and sometimes boxes of books. In a cut-down box under the bed I had a collection of my favorite comic books. Many times I would read some of them before turning off the light.

My parents read to my sister and me until we were old enough to read for ourselves. Our mother would sit on the couch, with one of us on each side, and read books to us. She had a soft and pleasant voice. On Saturday mornings my sister and I would wake up, grab several books each, and storm into our parents' bedroom. My sister would get between our parents and I would plant myself close to my dad.

Books can bring a positive experience into the life of a child that will last for a lifetime. It is important, therefore, to choose wisely which books you give.

Just about any fiction book for children ages 3 to 5 is fantasy. Think back to when you were a child. What books do you remember your parents reading to you? Did the fiction ones consist of characters, human or otherwise, that could do fascinating things?

Fantasy for a young child is letting their imagination loose. Fantasy gives the child permission to think of things they wondered about, dreamed about and "what if'd" about. Their thoughts become almost tangible things. In fantasy all things are possible.

"Imagination is more important than knowledge."—Albert Einstein

The line between fantasy and science fiction for young children is not always defined as it is for older children. It's difficult sometimes to find a book that is truly science fiction. Many books labeled as science fiction are basically a fantasy with one component that can be considered science fiction, such as a child in a space suit riding a dragon to the moon.

Science fiction can be the next step in a child's development of "what if". The next adventure. A fantasy can sometimes become a reality.

"Logic will get you from A to Z; Imagination will take you everywhere."—Albert Einstein

List of fantasy books to check into for your young child.

- The Sailor Dog by Margaret Wise Brown
- The Monster at the End of this Book by Jon Stone & Michael Smollin
- Room on the Broom by Julia Donaldson & Axel Scheffler
- Harold and the Purple Crayon by Crockett Johnson
- The Gruffalo by Julia Donaldson & Axel Scheffler
- The Gruffalo's Child by Julia Donaldson & Axel Scheffler

List of science fiction books to check into for your young child

- Marvel-Black Panther-I'm Ready to Read with Black Panther Interactive Read Along Sound Book by Pi Kids
- Marvel-Spider-Man-Miles Morales to the Rescue by David Fentiman
- Marvel-Guardians of the Galaxy-Rocket to the Rescue! By John Sazakus-Little Golden Books
- World of Reading-Spidey Saves the Day! Spidey and His Amazing Friends by Disney Books (TV cartoon series)
- Supergirl: An Origin Story (DC Super Heroes Origins) by Steve Brezenoff
- Star Wars: 5 Minute Star Wars Stories by Lucas Film Press



Afterwords

You can see as you look through this issue a lot of attention to children and younger readers. We've been overlooking these younger readers to a fault in the present-day fandom overview, and I think it's proper to call attention back to them here in this issue and keep them in mind. As Judy Carroll points out in her column, that's a time we all harken back to, and we find enjoyment in the contemplation thereof. The younger readers have always been beneficial to science fiction in the past. I entered fandom at the age of eleven and was made to feel welcome at several fannish outposts, the N3F being one of these. There was some interchange among age groups back then.

Perhaps the spread of science fiction to Germany (and Japan as well) as described in Redmond's article, is what led to the drawing away from mainstream science fiction and the decentralization of it—as it spread out over the world it was pursued there by authors who had taken an interest in this tremendous growth in science fiction and in this process were leaving its origins untended. A world-consciousness leaving much of the basic space-consciousness behind. Nowadays people from other countries are claiming to have had science fiction before us, but I think its origins and spread may be seen as pretty much American.

It's good to see Martin Lock reviving interest in *Galaxy*. I always looked upon this as one of the best magazines, with a very open attitude toward science fiction and an enthusiasm for science fiction that may have been lacking in the other magazines. I was dismayed to see it as forgotten as it has become.



