

Origin 59

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History and Research Bureau**

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I think we have an interesting issue this time. The remarkable Jerry Sohl, an off-trail writer who is often overlooked or forgotten about, is certainly an interesting writer, with works we might well look into, and Martin Lock has dug up some outstandingly interesting issues of magazines this time around. His critical outlook really delves into what he is writing about. Judy Carroll furthers the brighter outlook. And Jeffrey Redmond is here in spirit, wishing all a Happy New Year:



EDITORIAL



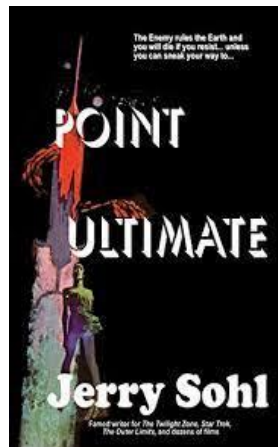
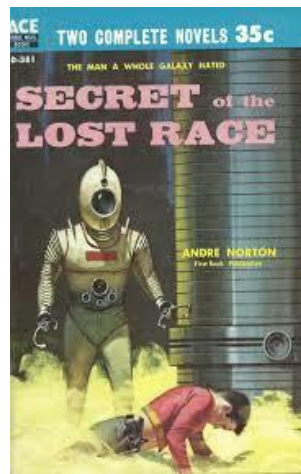
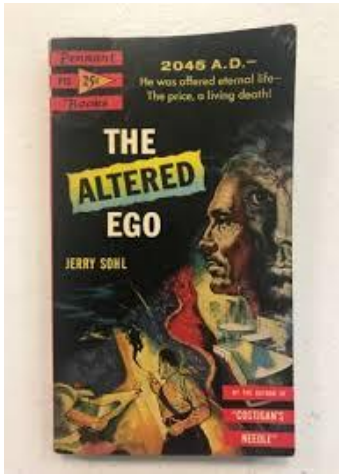
Three to Get Ready

Well, well, what have we here, 'tis an issue of Origin, the first for the coming year; and may its contents entertain and fill you with good cheer. Do notice that I don't commence this issue with curses, in spite of the trouble I am having with my new "laptop" (I don't put it in my lap, and it'd be a sorry sight if I did). The one I had, a desktop I suppose it is called, became visibly outmoded, and it has cost me three hundred dollars to continue with my netzines (and paper zine as well, as I get my copy for it ready by means of my pc). But here's a fellow who will not bewail this, but will keep my zines coming out.

So what more is there to say? Let us speak of the coming year. Being asked what my own New Year's resolution is, I answer that it is to maintain a fairly pleasing demeanor and to go for steady improvements in what I do, regardless of obstacles and the gloom which may exist around me. I don't choose to fight in the apocalypse which is said by some to be transpiring, and want to look to myself and my own behavior rather than keeping a critical eye out on others, and if I have conflicts I want to be reasonable about them. I'm reasonably sure my partners would prefer this way also, although Jeffrey Redmond appears to be a fighting man, but he is always searching for some form of reconciliation in his disputes. But I think I can say that the History and Research Bureau as it stands means to be beneficial to the N3F, not to dispute with various people in it or to maintain a silent equilibrium.

This reminds me that most of the science fiction I've read or seen recently is about war, and that has a precedent going back to the seventies with ever-increasing attention to out-and-out warfare. I don't enjoy seeing people maimed and ground up and mutated while being assigned to fight impossible odds. (Jefferson Swycaffer's books are like this, but are somewhat prototypical of what might be called the warfare genre.) Most of the authors I've interviewed recently for IONISPHERE are into warfare. Is this the science fiction we really like? Or should there be something positive and reconstructive? I would ask the present writers this.

Jerry Sohl by Jon D. Swartz



Gerald Allan (Jerry) Sohl (December 2, 1913—November 4, 2002) was born in Los Angeles, but grew up in Chicago. He was a science fiction (SF) author and TV script writer who wrote for several popular TV shows, including THE TWILIGHT ZONE (as a ghostwriter for Charles Beaumont, when Beaumont was ill), THE OUTER LIMITS, THE INVADERS, TWILIGHT ZONE, and STAR TREK.

Sohl worked as a photographer, police reporter, critic, and reviewer for several Midwest papers after World War II. During the war, he served in the Army Air Forces.

He wrote 20+ novels, as well as a few feature films, including DIE, MONSTER, DIE! (1965), starring Boris Karloff, and FRANKENSTEIN CONQUERS THE WORLD (1966). He also wrote the nonfiction works UNDERHANDED CHESS and UNDERHANDED BRIDGE, both published in 1973.

In addition to Jerry Sohl, he used pen names of Nathan Butler and Sean Nei Sullivan in his writing.

Principal Novels

THE HAPLOIDS (1952)

THE TRANSCENDENT MAN (1953)

COSTIGAN'S NEEDLE (1953)

THE ALTERED EGO (1954)
POINT ULTIMATE (1955)
THE MARS MONOPOLY (1956)
THE TIME DISSOLVER (1957)
PRELUDE TO PERIL (1957)
ONE AGAINST HERCULUM (1959)
THE ODIIOUS ONES (1959)
NIGHT SLAVES (1965)
THE LEMON EATERS (1967)
THE ANOMALY (1971)
THE SPUN SUGAR HOLE (1971)
DR. JOSH (1973) [as by Nathan Butler]
SUPERMANCHU, MASTER OF KUNG FU (1974) [as by Sean Mei Sullivan]
BLOW-DRY (1976) [as by Nathan Butler]
I, ALEPPO (1976)
MAMELLE, THE GODDESS (1977) [as by Nathan Butler]
DEATH SLEEP (1983)
KAHEESH (1983) [as by Nathan Butler]

Collection

FILET OF SOHL, (2003).

Story on Radio

Sohl's story, "The Seventh Order", originally published in **GALAXY MAGAZINE** in March, 1952, was broadcast on NBC's DIMENSION X on May 8, 1956.

Critical Comments

Curtis C. Smith, in his 1981 SF reference book, called Sohl "in many ways a representative popular writer of the 1950s, skilled in generating an initial sense of mystery and wonder, but often confusing or even absurd in his resolutions."

In reviewing his 2003 short story collection, one genre critic stated: "While a couple of the short stories do stand out, the majority of the fare in Filet of Sole is rather ordinary, without doubt competent, but just not very remarkable."

Some Concluding Comments

For a brief time, Sohl performed as a concert pianist.

He will probably be remembered most for the stories he wrote for genre TV series, especially THE TWILIGHT ZONE.

In 2020 Bear Manor published a book of Sohl's scripts for The Twilight Zone, described as follows: "Meet a little girl's doll who says charming things like 'My name is Talky Tina and I'm going to kill you.' Say hello to Martin Senescu of Ferguson's Museum, where the wax figures of notorious

murderers seem a little too real. And shake hands with movie star Pamela Morris, who gives new meaning to the phrase, 'eternally young.'

"These classic scripts, two of which have never been published, are THE TWILIGHT ZONE at its shivery best!"

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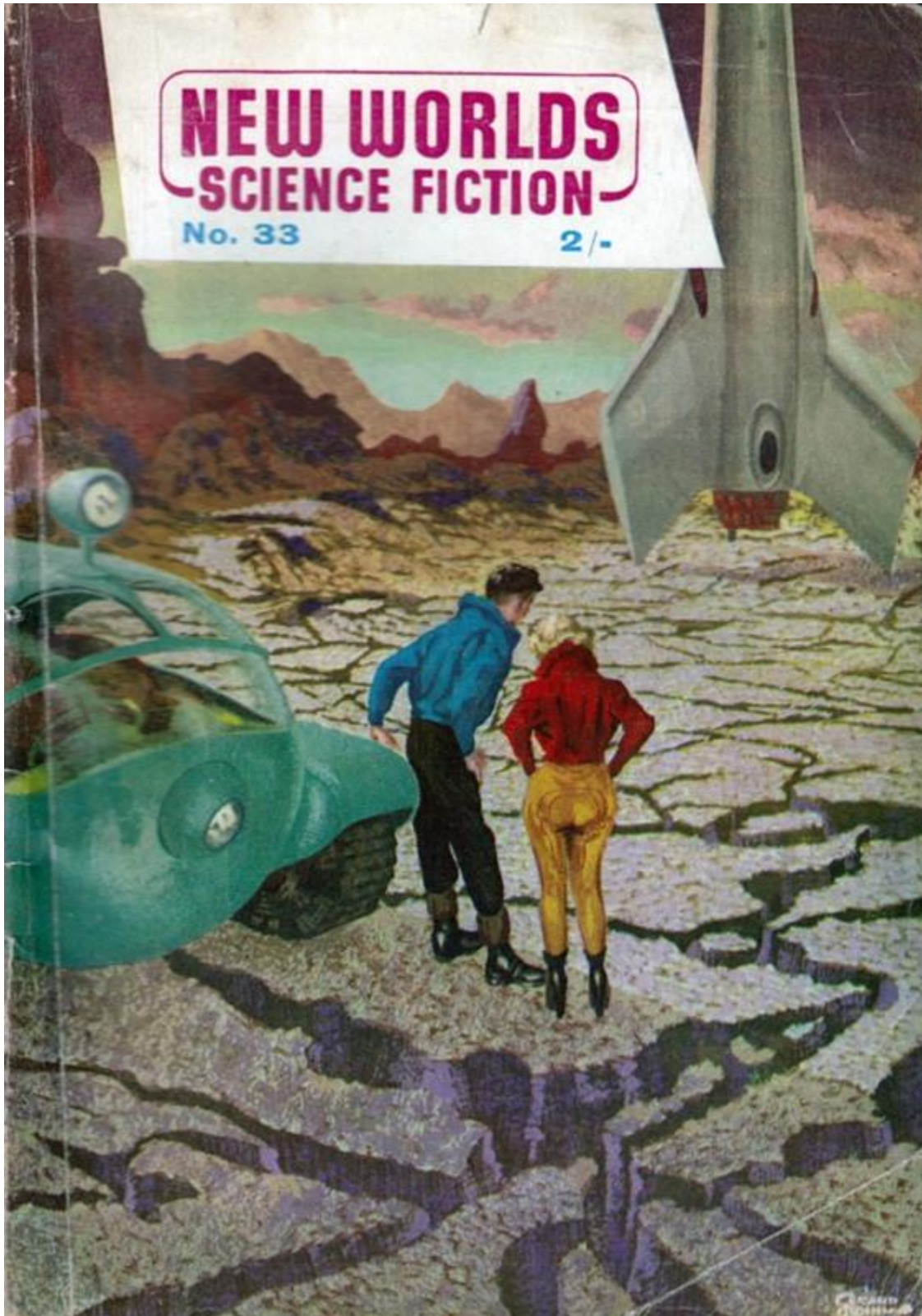
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Note: In addition to the above, various Internet sites were also consulted, including WIKIPEDIA, ISFDB, and FANCYCLOPEDIA 3.



LOOKING BACK by Martin Lock



New Worlds #33, March 1955

The cover here is by Gerard Quinn, for the lead 42-page novelette by James White, "The Star Walk" We are told "Star Walk No. 17C was a postal area on the rim of the Galaxy. As such it was served by Courier ships bearing mail and exchanging scientific knowledge for the advancement of the far-flung colonies. As in a bygone age when the Pony Express thundered across the prairie—the mail had to go through."

The short stories started with "Manna" by John Christopher, followed by someone using the name Gavin Neal, then E.C. Tubb (as by Norman Dale), and regulars Sydney J. Bounds and Francis G. Rayer, who is featured on the inside front cover, complete with a photograph. The article "The New and the Old" by John Newman isn't on the contents page, while John Carnell's editorial, "Graduation Day", talks of how the sf genre was gaining respectability. Leslie Flood's book reviews included "The Fallen Sky" by Peter Crowcroft, "This Island Earth" by Raymond F. Jones, "Planet of the Dreamers" by John B. MacDonald, "World Out of Mind" by J.T. McIntosh, and "Timeliner" by Charles Eric Maine, which he chose as "the best science fiction novel of the month". "In fact, I consider it to be one of the best novels of its type written in England that I have ever had the pleasure to read."

And that just leaves the three page letter column, which was mainly in reaction to an editorial in #31 on "Religion and Sex in S-F", "brought about by the present ludicrous situation in the British publishing field, whereby the original police drive against pornographic literature has overflowed into all classes of book and magazine publishing and no one publisher can be sure that he will not be prosecuted for the publication of some seemingly innocent reference to our present morals and mode of life". John Carnell wants to be cautious, until the position is clarified. J.T. McIntosh thinks it is time to take a stand. "The damnable part is that I agree with him! Yet I haven't the courage of his convictions—certainly not to face a possible prison sentence for them!" Anyway, that brought in some interesting letters—interesting enough for me to type out the whole of the section for you:

Eric Frank Russell, from Wirral, Cheshire, wrote: "In Utopia of the year 3000 a unit of personnel (a human being) named Smit 590A was deprived of his noon intake of calories (dragged from his dinner) by a People's Guardian (a ruling clique's bully) and charged with muddying the lily-white minds of the young by obscene language in public, found guilty and sentenced to undergo prefrontal lobotomy forthwith. Utopian doctors (ruling clique's butchers) then slid a thin knife up the side of one of Smit 590A's eyes and waggled it around in his brain. That taught the dirty-minded swine once and for all not to go into a shop and purchase something with the approved (graciously permitted) name of 'unowot' and insist on calling it a toilet roll.

"By arguing with you the merits and demerits of censorship, Mr. McIntosh has missed the boat. As an author he has or should have better and more effective means of defending the fundamental rights of common man. When irritated writers can larrup the ears of Rome (CANDIDE), cause a government crisis (J'ACCUSE!), precipitate a civil war (UNCLE TOM'S CABIN), split the entire world in two (DAS KAPITAL), and, believe it or not, even create faint stirrings of life in a British Sunday (NINETEEN EIGHTY FOUR), it should not be beyond the wit of authorship to jerk down the pants of Anglo-Saxon mugwumpery. The most vital writings are those forming the literature of protest. Go to it, Mr. McIntosh".

Robert A. Heinlein, from Colorado Springs, Colorado, wrote: "Your editorial (regarding McIntosh) interested me muchly. I had not known that England was undergoing a puritanical censorship drive. We are, as you know—and it has caused me some annoyance, for I am by nature unalterably opposed to censorship for any reason short of urgent and immediately present military necessity. In particular I am opposed to censorship intended to protect the morals of the public.

"So far, the drive here seems to have affected only the comic books and from that to have splashed over a little into juvenile novels. For adult books almost anything goes; even the so-called taboo Anglo-Saxon monosyllables appear rather freely in print. Treatment of sexual matters is quite broad. Censorship in religion is not a problem here; our constitutional guarantees are such that we need not worry on that score. (By the way, I was pleased to see that the BBC permitted Margaret Knight to finish her radio series). But our wowsers keep thinking that sufficiently drastic censorship will restore the Stork theory to the status it enjoyed in the days of Good Queen Victoria—and water will run uphill and broken eggs be repaired!"

"Alfred Bester, from Rome, Italy, wrote: "I read your editorial with tremendous interest and imagination. It's the best thing you have ever done and in itself the complete answer to your perplexity. The important thing is not to establish the limits of censorship, for, as we all know, these limits are continually expanding and contracting from generation to generation. They reflect the spirit of the times and nothing, repeat nothing, can ever change them; censorship is Weltanschauung. No, the important thing is to fight censorship, to air it, discuss it, beef about it—not deny it. The conflict of an editor, wavering between what he thinks right and what the Public Prosecutor thinks right is far more interesting and significant than a science fiction extrapolation of religion, and sex in the 25th Century. I was not particularly thrilled by the sexual daring of "The Lovers" [by Philip Jose Farmer, published in STARTLING STORIES in 1952, arousing widespread interest and discussion.-Ed.], but I do support it because it was a courageous tackling of a taboo theme by Sam Mines, the editor, and because I hope it will keep the door open for stories based on contemporary problems of sex and religion.

"I have been hammering away at this point for so long that I feel like a phonograph record, but I'll hit it once again—it is the escape aspect of science fiction that is killing the medium. Make-believe problems of make-believe people are fairy tales for children. The purpose of science fiction is to reflect man as he is today by showing him, as he will become or as he has been, in other times and space. But it must always be man in general human conflict. Carnell, torn by the problems of censorship, is far more vivid and memorable than Robotmen, Starmen, or even Demolished Men."

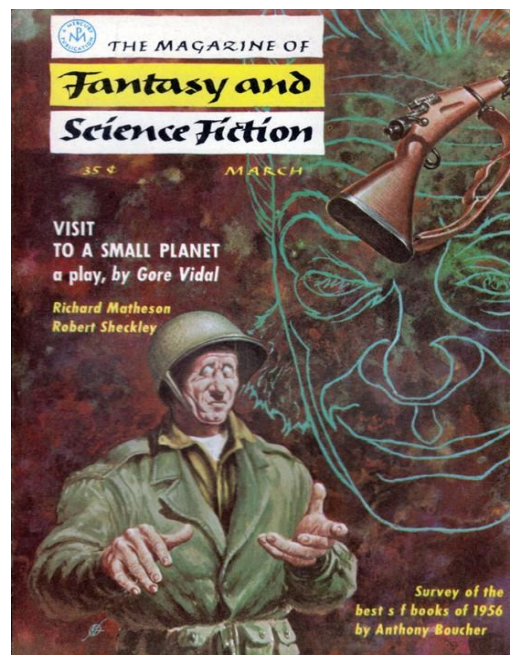
Ed Luksus, from Gary, Indiana, wrote: "You touched on a point that certainly is controversial. Too many of our magazines are written at the 12-14 year old level, so I would hate to see you aim a few years lower; but is sex necessary for adult fiction? More likely it plays an important part in characterization. I've read several stories dealing primarily with the three letter word and they've proved mighty shallow reading. If a writer is good enough to weave an enjoyable tale of the future when our present taboos have disappeared, I contend that he is perfectly capable of writing a good story taking place under acceptable conditions. If so, why should he dream of shocking the audience? The serial begun in No. 30 ("Prisoner in the Skull" by Charles Dye) could certainly be improved upon, but I defy anyone to prove it isn't adult fiction. It dwells little on that nasty little word."

W.C. Brandt, from Oakland, California, wrote: "Your editorial was very interesting. I have noticed the same indications in our magazines over here. Where you stated that science fiction and fantasy stories lay themselves open to the current close scrutiny of the law—because most plots are situated in the distant future, where present-day morals, ethics and religious affairs have changed—lies the answer to what one can do. There is no use arguing—a change in human relations is bound to come."

John Wyndham, from London, W.C. 1, wrote "Surely the justification of censorship of magazines and books should depend on the 'tendency to corrupt'. Where there is a clear intention to corrupt, or to exploit depraved taste, there can be no resentment of censorship. The trouble arises in the individual's opinion of what constitutes corruption. Until recently it seems to have been held, in practice, that normal sex relations are the most corrupting material that can be put on paper, and this curious view is still widely held. On higher levels there does seem at last to be some perfection of the fact that the abnormal has greater corruptive power than the purely normal—though in this perception the guardians have been way behind the practitioners.

"The signs are that more sense and less didacticism is beginning to prevail and a more enlightened censorship is in the making. But these things take time to change, and the public mind takes even longer to drop an easy rule-of-thumb prejudice. It is wiser to keep close to public opinion of the day—just a shade ahead, perhaps, for to go further than a readership can comfortably be led is inevitably to be misunderstood by the majority, and to invite the kind of martyrdom which hinders rather than helps any greater freedom."

The public prosecution over Penguin Books' publication of *LADY CHATTERLY'S LOVER* was held in late October and early November 1960, so more than five years after this issue of *New Worlds* was released. The prosecuting council memorably asked, "Is it a book that you would even wish your wife or your servants to read?" Something we should all consider when buying any paperback....



F&SF, March 1957

We move on to March 1957 now, with **The Magazine of Fantasy and Science Fiction**. The cover is by Kelly Freas, illustrating "Visit to a Small Planet" by Gore Vidal. "Around the time that this issue appears, science fiction will experience one of its gayest landmark events: the Broadway opening of Gore Vidal's urbane and delightful comedy, VISIT TO A SMALL PLANET, starring the incomparable Cyril Ritchard", the piece's editorial introduction by Anthony Boucher tells us. "An event which F&SF celebrates by bringing you the complete original television play which gave birth to the stage version...here presented for the first time in any magazine."

The play takes up twenty-five pages, starting on page 103. After accidentally printing the table of contents on both the inside front cover and the first interior page (maybe squinting as it would give a 3D effect?), followed by a "Coming Next Month" featuring Murray Leinster's "belated F&SF debut," the lead story is by Poul Anderson and Kenneth Grey, whose only other sf appearance was, solo, in the August 1948 **Astounding**. "In this deftly entertaining new tale we see the contrast between our own era and Augustan Rome, and learn why the first prerequisite of successful time travel must be the mastery of "Survival Technique". After the last poem for the magazine by Leonard Wolf (birthplace: Vulcan, Transylvania, Romania, according to the isfdb—just sayin') comes "The Proper Spirit" by Robert Bloch, "a gentle, quietly humorous story that carries, scorpion-like, a sting in its tail".

In the introduction to Charles L. Fontenay's novelet "Up" we learn that the previous September he had won a blue ribbon for painting at the Tennessee State Fair. This was done the hard way, as his winner was the colorful canvas on which he had been casually wiping his palette knife! The story itself deals with "the dubious marooning of the First Martian Expedition, and the strange means by which it was rescued". Probably the cartoon used at the foot of the last page, by Norman Thelwell, from a 1955 copy of **Punch**, depicting a rocket taking off with three monkeys in the traditional "three wise monkeys" poses, is not related to the tale.

After an article on how science fiction was finally recognized as not just "pseudo science" by a leading US index, "After too long an absence, Robert Sheckley returns to F&SF—not with one of his bright topsy-turvy satires...but with a serious, evocative, even somewhat perturbing story of man's mind, and the welding of that mind into a weapon of interstellar invasion". The title was "Dawn Invader". Jane Roberts comes next, "the Siren of Sayre, Pennsylvania" according to Boucher, who goes on to talk of her "fresh and individual talent" before mentioning that "it comes in so attractive a package". Well, this was a long time ago—people were allowed to say things like that. "The Canvas Pyramid" deals with the perils of evangelism.

Charles Beaumont deals with "The Science Screen", calling NINETEEN EIGHTY FOUR "a sincere attempt at a good movie", but finding THE GAMMA PEOPLE far more interesting. THE BEAST OF HOLLOW MOUNTAIN is no fun at all, a third rate "sf-scare" picture. CURUCU, BEAST OF THE AMAZON from Curt Siodmak is "incredibly stupid", while the screenplay of IT CONQUERED THE WORLD is "atrocious". He does however recommend THE MOLE PEOPLE—as a cure for insomnia. William Morrison then takes over for "The Science Stage", and isn't too complimentary about recent New York stage productions with an sf bent...though he has high hopes for VISIT TO A SMALL PLANET.

Richard Matheson's "The Splendid Source" is a reprint from the previous May's **Playboy**, "proving joyously that a Conspiracy is not necessarily malevolent". Robert F. Young's "Added Inducement" is "a

neat, warm, human, pointed tale of the adaptation of the most modern technique to the most ancient seduction". And then Anthony Boucher presents his survey of the best science fantasy books of 1956: the novels THE CITY AND THE STARS by Clarke and TIME FOR THE STARS by Heinlein lead the way, along with collections CITIZEN IN SPACE by Sheckley and TALES OF GOOSEFLESH AND LAUGHTER by Wyndham, with on the fantasy front the final volume of the LORD OF THE RINGS trilogy leading the field. And, last, after Gore Vidal's play, comes "Last" by Fritz Leiber, complete on a single page, even if that did mean there wasn't room for any introduction. It has been reprinted in a Silverberg anthology, THE ENDS OF TIME, and also in THE WORLDS OF FRITZ LEIBER, where again it is placed, well, last.



Thrilling Wonder Stories, August 1949

THRILLING WONDER STORIES
VOL. XXXIV, No. 3 A THRILLING PUBLICATION August, 1949

A Complete Short Novel

FURY FROM LILLIPUT
By MURRAY LEINSTER

Three humans—two women and one man—who have been reduced to miniatures, discover that real strength may not always be a mere matter of size! 9

Three Complete Novelets

THE LION OF COMARRE Arthur C. Clarke 44
Rebellious Richard Peyton probes a lost city's strange, subtle secret!

AMPHISKIOS John D. MacDonald 70
Four people are hunted in a grim game whose object is their second death!

PROJECT SPACESHIP A. E. Van Vogt 96
The biggest barrier between man and interplanetary travel is—Man!

Short Stories

FREE LAND William Morrison 89
Pioneers on Jupiter, Jay and Lora are stuck with soil that grows nothing

SALVAGE Cleve Cartmill 111
Jack Marchison is confronted by a derelict with a cargo of riches

A DATE TO REMEMBER William F. Temple 121
There are certain clues to greatness that still have to be understood

THE NEO-GEODUCK Margaret St. Clair 129
When the chronometrist made a mollusk vanish, Ocean saw on a spot

THE NAMING OF NAMES Ray Bradbury 137
Travelers from Earth face a strange, bewildering situation on Mars

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PRINTED IN THE U. S. A.

Let us return to the days of yesteryear of Thrilling Wonder Stories, with the August 1949 issue, and its 160 pages, plus covers, of pulpy goodness. I've made a copy of the contents page, which hopefully John will run alongside the Earle W. Bergey cover.

The lead 35-page short novel by Murray Leinster, "Fury from Lilliput", has only been reprinted in old sf magazines, which seems a shame, though I suppose there are rather a lot of tales by him for anthologists to choose from. Arthur C. Clarke's "The Lion of Comarre" went on to be the first part of the book THE LION OF COMARRE AND AGAINST THE NIGHT, while John D. MacDonald's novelet found a home in the TIME WARS anthology, edited by Poul Anderson, Martin H. Greenberg, and Charles G. Waugh, and the prize for swiftest reappearance goes to A.E. Van Vogt's "Project Spaceship", which was to be found in the anthology MY BEST SCIENCE FICTION STORY that

November, edited by Oscar J. Friend and Leo Margulies. It later turned up in the collections THE PROXY INTELLIGENCE AND OTHER MIND BENDERS and also 1976's THE GRYB, retitled "The Problem Professor".

Cleve Cartmill's "Salvage" was the first of six stories in a "Space Salvage" series, which were collected in 1875 in THE SPACE SCAVENGERS from Major Books, and was reprinted in a later issue of TWS—the Summer 2007 issue, in fact. William F. Temple's story was anthologized in Groff Conklin's INVADERS OF EARTH. As for Ray Bradbury's "The Naming of Names", well, to quote the isfdb page, "Do not merge this record with that of the same titled story in THE MARTIAN CHRONICLES, which is entirely different. This story was renamed for all reprintings in Bradbury collections as 'Dark They Were, and Golden-Eyed'—so if you have a 'naming of names' decision to make, about, say, your new sf bookstore, why not call the place 'Dark They Were and Golden-Eyed?' The William Morrison and Margaret St. Clair stories (the latter the last of her "Oona and Jick" series) are only available here, however."

There is, as one would expect with editor Sam Merwin, Jr., a long and lively letters column, though the only name that jumps out at me is Milton A. Rothman, who also used for his fiction the name Lee Gregor. As ever, this segues out of the editorial, which addresses the possibility that, as sf writers have long suspected, atomic systems might be solar and galactic systems in miniature. Before "The Frying Pan" reviews fanzines, there is space for book reviews of LEST DARKNESS FALL by L. Sprague de Camp and SKYLARK OF VALERON by Edward E. Smith, PhD. The former is "a big full-course dinner of a book", while we are told that the latter book shows "Doc Smith in tip top form...which is enough to send his fans on a sprint for the nearest bookstore."



A BETTER OUTLOOK by Judy Carroll



What do we do with a new year? Do we make promises to ourselves and others—promises we hope/plan/believe we'll keep? Do we plan on not repeating our mistakes from the previous year? Do we settle down and embrace the new year as we would a loved one not seen for many years? Are we content with the year passed, but hoping to make the new year even better than last? Do we decide to make things better for our family, our friends, our neighborhood, our city, our state and our nation? That's quite a bit to take on—a little overwhelming.

We don't have to be politicians, teachers, doctors, rich and/or famous, to make a difference in our world.

All we need is a positive attitude and a belief in ourselves. We can each make a difference in our immediate surroundings.

"Do your little bit of good where you can; it is those little bits of good put together that overwhelms the world." (Archbishop Desmond Tutu)

When teaching children and teenagers, we need to have patience.

"Don't judge each day by the harvest you reap. But by the seeds you plant." (Robert Louis Stevenson)

If you want to help the homeless you can volunteer at a soup kitchen, or you can bring meals to a sick or elderly neighbor.

"If you cannot feed a hundred people, feed one." (Mother Teresa)

If a neighbor needs help shoveling the snow, mowing the lawn or putting a hitch on the truck, volunteer your services.

"Service to others is the rent you pay for your room here on Earth." (Muhammed Ali)

If you are at the mall during the Christmas rush, and you see someone who looks disoriented, you could softly approach and offer to help them find a place to relax until they are ready to tackle the

crowd again.

“What you do makes a difference, and you have to decide what kind of difference you want to make.” (Dane Goodall)

Think about how one person can change the world.

“How wonderful it is that nobody need wait a single moment before starting to improve the world.” (Anne Frank)

Now think about how one person may be remembered.

“If your presence doesn’t make an impact, your absence won’t make a difference.” (Trey Smith)

Let each of us try to make a difference for good in our world.

“There is always light, if only we’re brave enough to see it. If only we are brave enough to be it.” (Amanda Goodman)

I would like to close with a quote by Edward Everett Hale:

“I am only one, but I am one. I cannot do everything, but I can do something. And I will not let what I cannot do interfere with what I can do.”

NOTE: The above quotes were taken from **Good News**, July 23, 2022: “61 Best Quotes About Making a Difference in the World”.



Hollywood Productions

THE ISSUE IN REVIEW by the Editor

Several things in Martin Lock's column really woke me up, among them the ending, which says that a Doc Smith book is enough to send his fans on a sprint for the nearest bookstore. That's the way more recent publicity for Star Wars portrays its "fans"—putting on costumes and lining up outside theaters waiting for them to open their doors. I haven't seen that, but I've seen latter day Doc Smith fans; the way they locomote themselves is chiefly on skate boards, English racers, step-on scooters, and the like. It's a different picture of enthusiasm. One of them said, "When I get going to where I'm going, going to skate on out of here".

His description of New Worlds brings up the actual conflicts that science fiction's readership has had with the public. The conflict was hot in fandom in the late fifties and turned to rebellion in the sixties. All of that kind of left good science fiction behind. Sexual matters got the better of many fans in this conflict. The ball got rolling by talk about how few women there were writing science fiction. It was small talk for awhile, then all hell broke loose. That can happen when the talk gets too personal.

I saw the televised "Visit to a Small Planet". I wasn't sure why it had been selected for broadcast. It was very dissonant from the usual TV fare. My father opined, "A lot of people would be interested in this because there's all this scare talk and terrorism about the end of the world." "It does seem to glide in on the news epidemics," I said. I have the double contents page issue around the house somewhere now. It seemed a rather apocalyptic issue to me when I first saw it. I know of Jane Roberts for "The Red Wagon", "The Chestnut Beads", and "The Bundu". You see men versus women in "The Chestnut Beads"—the women at a college get together in dormitories and start having rites in which they chant "Women are the Creators, men are the Destroyers". Very much a story of dark forces in America. Those were all in F&SF, which is the magazine where all the sexual conflict arose. I'm glad to see you, Martin, illuminate it.

Jerry Sohl has always shown a fascinating departure from regular science fiction. He writes in crevices of abnormal activities with a viewer's eye toward the meaning and nature of such things. I would unhesitatingly present him with an award for the best writer doing what he does, if I had anything to do with awards. He occupies a niche of his own, and I was surprised to see him writing scripts for motion pictures. (The first science fiction writer I saw doing a motion picture script was Ray Bradbury, writing the script for MOBY DICK.) I guess they saw how talented his writing was and invited him to come out there. My understanding was he lived in Aurora, Illinois.

Judy Carroll's column underlines a policy recently expressed for this bureau, which is having a more optimistic and helpful attitude toward things, for the improvement of our lives and doings. Some basic facts are mentioned—there are homeless people, and little is done about them. Cooperation among the multitudes should not be denigrated; it is a publicly helpful response to poverty and misfortune, and there should not be people stirring further trouble among them or making their efforts seem pointless. Negation is one of the makers of misery. As writers we should attend to being helpful to the suffering public; we have at least that status.

