

**The
National
Fantasy
Fan**

Successor to "BONFIRE"

A Child of Fortune

For several months the germ of an idea has been developing in what Tucker and I call our "rains". We are of the opinion that our President has entirely too much to do and therefore we proposed that he be relieved of the duty of OFFICIAL EDITOR of the NATIONAL FANTASY FAN.

After due deliberation the die was cast but ----- with no one to fill the OFFICIAL EDITOR'S-job. Therefore this issue might be called "a child of fortune".

It is our chief job this month to find one or two individuals willing and able to accept the responsibilities that such a position demands. To fill the position a Fan must have the following qualifications: ability to edit; the equipment to setup and publish and the time necessary to do the job right.

We suggest two Fans take on the job and alternate (altho this is only a suggestion).

The material for each issue would be sent directly from each contributor (usually already stenciled).

Material should consist of worthwhile articles on things of interest to fans.

The job can be filled by any qualified Fan providing he is neither an officer of the NFFF or closely associated with an officer of the NFFF. The reason for the exceptions is obvious.

WHO'LL TAKE THE JOB?

.....
Applications or requests for further information will be promptly considered by Everett Evans - 25 Poplar St. Battle Creek, Mich.; Bob Tucker - Box 260 - Bloomington, Ill.; or Walter Dunkelberger - 1443 4th Ave. So. - Fargo, North Dakota
.....

FEB 17 1945

REQUEST FOR INFORMATION

Since taking office as your Sec'y-Treas. I have been trying to assemble data on each fan so as to better feel the pulse of fandom; but I have been greatly handicapped by the lack of data on many individuals. Included with this issue of TNFF is a self-addressed-postcard with blanks on the back. Please fill this in and return to your Secretary-Treasurer AT ONCE.

To determine what projects shall be entered into - what articles shall see print - and similarly who could help on each, it is necessary to know something about each of you. The normal place for such data is with your Sec'y. Therefore this appeal.

The cards ask for the following information: Name, Address, Interest (such as weird - fantasy - science fiction - etc.) Affiliations: (Science Fiction League, Weird Tales Club, FAPA, etc) Equipment: (Mimeograph, typewriter, lettering guides, etc.) - Age: Sex:; Married:; Children:; Like To Do: (by this we mean what you would like to do as a fan activity in the NFFF); Like To See Done: (a project or two that you would like to see done by the NFFF).

You can see from the above how valuable the card will be as a reference. Whether you are 6 or 96 - please - seriously fill in the card and return it AT ONCE. Thanx.

Use the space to the left end (address side) of the card for any comments. Abbreviate as much as you want, but PLEASE write plainly when you do. FILL IN AND MAIL TODAY!!

MEMBER desires assistance with a research project. Possibly you have read I REMEMBER LEMURIA in current AMAZING STORIES. RAP - Raymond Palmer, editor of this magazine is a member of the NFFF and would like to have the rest of the members help him with a bit of research that has arisen because of the above mentioned story.

You have probably seen it mentioned elsewhere in the fan press but we are going to repeat the request.

He asks that those who might have white rats or guinea pigs, feed half on common water and ordinary food; that they feed the other half on centrifugged water and food. Use only the top half of the centrifugged water and food (the bottom half will contain the heavier elements -- titanium, uranium, radium, etc.) Send the results to Ray Palmer % Ziff-Davis Publishing Co. - 540 No. Michigan - Chicago, Ill. He wants to know - especially - how long they live in comparison with each other. According to R. Shaver, writer of the LEMURIAN stories, the centrifugged mice should live much longer.

Have you paid your 1945 DUES YET? - If not - DO SO TODAY! - An organization cannot operate properly unless it has its members wholehearted support. Send in your dollar TODAY to:

Walter Dunkelberger
1443 4th Ave. South
Fargo, North Dakota.

PRESIDENT'S MESSAGE

Notice how much finer an issue we have this time? That is all because of two of our members -- Tucker and Dunkelberger. They decided that your pore ol' president had too much work to do, and was to be relieved of his job of getting out the Official Organ. Thus it comes about that this issue is being published by Dunk, and by next ish we should have an Official Editor. Well, I AM thankful to the boys -- the President's job is getting to be entirely too much for one person to handle as a hobby, if it were to include publishing a monthly magazine, too. Not that I don't enjoy the work, for I do, but it takes so much of my not-working-at-a-job time that it precludes doing anything else (outside of a little poker over the week-ends -- and I feel guilty about that time.)

Your organization is growing right along, not only in size of membership, but in recognition and prestige in the world about us. Two or three times a week I get letters from perfect strangers who have heard of us, are intrigues by us, and want further information and an application blank. In spite of some criticisms advanced about the Welcom Booklet, these people usually write back and tell how much they have enjoyed the booklet, and add thanks for the information it contains. And, best of all, they usually return their application blank, signed, and accompanied by the lettuce.

Looks like the Chanizine Fiction Fanzine is just about set, and so those of you who have longer stories you would like to see contained therein, send them to the Official Editor, Charles R. Tanner, 3007 E. Sutter Ave., Cincinnati, 25, Ohio. And any of you who have Elite typers, and can do ten, fifteen or twenty pages inside of a week's time, and want to volunteer for helping out, please send in your names and the number of pages you can do. We can still use a few more typists. The issues are expected to come about every two months or so, so it wouldn't be much work to handle 10 pages an ish.

The idea of publishing the FANZINE PUBLISHERS' MANUAL in our magazine seems to have caught the popular fancy, to judge from your letters, and it may not be otherwise published after all, unless we get a much different reaction as time goes on. The general tone of comments so far is that Widner did a grand job on his Introduction. But, knowing Art, who would expect otherwise.

Capt. Donn P. Brazier sends us in some concrete ideas for the handling of a Manuscript Bureau -- a project often talked about but never put into practice because there were so many bugs to be ironed out. Now it begins to look feasible. Further comments and suggestions welcomed. Donn says: "Appoint a Director. He maintains a rotating roster (first name on list becomes last, etc.), changing each month of all editors subscribing to the service. Director to maintain a list of submissions by title, author, length, and one-sentence description, which will be mailed to each subscriber the first of each month. Editors will return the list marked: 1 for the item they want most; 2 for second choice, etc. Those not interested do not mark anything; those interested do not mark those items

they do not want. The Director then mails the manuscripts out in the order preferred according to that month's arrangement of the subscribers' list."

This seems to take care of the matter nicely, but would like to have more of you comment, and offer suggestions. Then, too, we will need a volunteer for this post of Director? Anybody want some work to do?

Have you mailed in your ballot for the N.F.F.F. Awards, yet?

One member said he thought the Fan Advertiser could be handled on one page of THE NATIONAL FANTASY FAN. Then, this morning's mail brings a letter from a member who stated that he and a chum are now working on plans for the same thing -- and even the same name. Well that makes it easy -- they are appointed to go ahead, and any help we can give them, we will certainly do.

One member wrote in about the "ho's Who, offering to be editor of the project -- in fact, he had already considered it for his own personal project. The matter is under consideration, and if he can handle it better alone, naturally we will not interfere. For let me state here this matter of policy under my regime: We DO NOT want to interfere in anything planned by any Fan or group of fans; we DO believe that often we can help correlate the plans of several individuals when we happen to know they are all working on practically the same thing, and can help them work together to get something out all the better and more complete; we do feel that we can help originate and bring to a conclusion projects that individuals could not handle by themselves; and we can take ideas submitted to us by those who're not in a position to do the work themselves, and find someone or a group who can do the work.

What we are interested in is seeing that Fandom gets the best of everything it wants; that it is strong enough to go after what it wants with some hopes of getting it; that we can correlate the plans (when known) of individuals into a single cooperative effort rather than several small individual jobs; that we can give assistance to those who have a worthwhile project a little too big for them to do alone. In short, to help whenever we can, in any way we can, without in the least trying to "hog" either the projects or the credit.

Have had neither comments nor volunteers for a fanzine review column in our Monthly Organ. Don't you like the idea, or is it that no one wants the job?

Please keep those letters of comment and suggestions coming in right along. And this means ALL of you -- don't think because you have not yet made the Top Ten in a fan poll that your ideas aren't wanted, or worthwhile. We want this organization to be of benefit to all of you -- and you must help make it so.

Love, as always,

E. E. Evans

President, N. F. F. F.

The star
denotes overseas service

Sgt. Forrest Ackerman	* Sgt. Nick Kenealy
Pvt. Lambert Ashton	Sgt. Joe Kennely
* Pvt. Jack Agnew	* Lt. Dave Kyle
* Pvt. Rod Allen	Pfc. Cyril Kornbluth
* Cpl. Martin Alger	Pvt. Dick Kuhn
Pfc. Manse Brackney	* Pfc. Gordon Kull
Cpl. Doug Blakely	* Lt. Earl Leeth (USN)
* Lt. Claire Beck	* Lt. Dorothy Les. Tina (WAC)
* Cpl. John Baltadonis	USN Paul Miles
* Lt. Donn Brazier	* USN Len Moffatt
* Pfc. Dan Buford	(?) Lew Martin
Pvt. Dean Boggs	* Lt. Grady McMurty
* S/S Bill Brudy	Pvt. Jack Miske
T/S Lynn Bridges	Sgt. Chris Mulrain
USN Don Bratton	* Pfc. Carl Motz
USN Paul Carter	Pvt. Walt Marconette
* Pvt. Ecco Connor	Pfc. Bob Madle
* USN Bob Camden	* Sgt. Marvis Manning
* Pvt. John Chapman	* LAC. John Millard (Canada)
(?) Alan Class	* Pvt. John Newton
Pvt. Dal Cogger	Pvt. Jack O'Day
Pfc. John Cunningham	* Cpl. Fred Pohl
Pvt. Gordy Dickson	USN Ray Pauley
(?) Eugene Dickson	* Pvt. Maurice Paul
Pvt. Willard Dewey	* Cpl. A.M. Phillips
Sgt. Ted Dikty	USN Frank Robinson
USN Chan Davis	* Pvt. Mark Reinsberg
USN Charles Dye	* Sgt. Willard Roberds
Pvt. Cyril Eggum	* Pvt. Mario Racic, Jr.
* Pvt. Emrys Evans	Pfc. Jack Riggs
* Pvt. Lee Eastman	Cpl. Milty Rothman
* MM George Ebey	Pvt. Norman Salstrom
Pfc. Larry Farsaci	* Pfc. Paul Spenscer
Pvt. Joe Fortier	Cpl. Pete Slusarski
Pvt. Rod Gaetz	* Pfc. Phil Schumann
* Pvt. Bill Groveman	Pvt. Rudy Saym
Pvt. Joe Gibson	Lt. Bernie Seufert
* MM Jack Gillespie	Pvt. Bob Studley
USN Joe Hensley	Sgt. Bob Shinn
* Pfc. James Revelin	* Lt. Fred Shroyer
Pvt. Frank Holby	* Cpl. Jim Thomas
* Pvt. Ray Van Houten	* Cpl. Hy Tiger
USN Claude Held	* Cpl. Roy Tackett
Pvt. Russ Hodgkins	* Pvt. Jimmy Taurasi
* Sgt. Ray Harryhausen	Lt. Steve Takacs
Pvt. Charles Midley	Lt. Tommy Tomkins
* Pvt. Bob Hoffman	* USN George Tullis
* USN Roy Hunt	* Cpl. Dick Wilson
USN Dale Hart	USN Rosco Wright
Pvt. Ben Indick	* Cpl. Dan Wade
* Cpl. Niel DeJack	* Sgt. Tom Whiteside
* Cpl. Jerry Keeley	* Pvt. Gus Willmorth
* Pvt. Erle Korshak	Pvt. Everett Wyers

* Sgt. Dirk Wylie
Pvt. Frank Wilimczyk

Pvt. Art Widner, Jr.
AS Mari Beth Wheeler (SPAR)

killed or missing:
Cpl. Walt Sullivan
Cpl. Al Mussen
Sgt. Harsey Greenblat
USN Edwin DeLa Roi
Pfc. Blaine Dunmire

THE FANZINE SERVICE DEPT.

fanzines published during January, 1945

Acolyte, The (Laney & Russel, 1005 west 35th, Los Angeles, 7, Cal.)
Ad Infinitum (Al Weinstein, 568 Audobon Ave., New York City, 33)
Chanticleer (Walt Liebscher, 25 Poplar, Battle Creek, Michigan)
Chaos (Bill Watson, 1299 California St., San Francisco, 9, Cal.)
Fanewscard (Walt Dunkleberger, 1443 Fourth Ave., Fargo, N.D.)
Fantasy News (Will Sykora, P.O. Box 7316, Baltimore, 27, Maryland)
Nat'l Fantasy Fan, The (E E Evans, 25 Poplar, Battle Creek, Mich.)
QX the Carzine (Ken Kreuger, 123 Edna Place, Buffalo, 8, New York)
Shangri-L'Affaires (Chas. Burbee, 637 $\frac{1}{2}$ S. Bixel, Los Angeles, 14)
Stellarian (Tom Daniel, P.O. Box 131, Hoquiam, Washington)
VoM (Forry Ackerman, Box 6475, Met. Station, Los Angeles, 55, Cal.)

The War Dept. and the Fanzine Service Dept. have been transferred to this bulletin from the pages of Le Zombie, not only because of their informational nature, but also because of the expected early demise of that fanzine.

The War Dept. will appear here irregularly, perhaps quarterly or semi-annually. The Fanzine Service Dept. is expected to be a regular feature each month, but should a month be skipped for whatever reason, the following issue will present a two-months listing, thus insuring a full twelve months coverage.

Suggestions for further service departments will be gratefully received by ye olde President, and not-so-gratefully received by ye overburdened (allegedly) Vice President.

RECORDED ITEMS FOR THE FANTASY FAN ----- Prepared by LESLIE A. CROUTCH

(this is merely the beginning of a series of listings intended to cover all that can be found in the field of recorded music, drama, and so forth, that may be of interest to the fantasy fan. Corrections are welcome. Additions are doubly welcome. If you know of some item, write me the full information: Leslie A. Crutch, Box 121, Parry Sound, Ontario, Canada.)

Bat, the - "Die Fledermaus" (Strauss).

(a) Overture - parts 1 & 2 - Ormandy-Minneapolis Orch. Victor 8651 12"

(b) Overture - parts 1 & 2 - Marek Weber's Orch. Victor 36226 12"

Dance of Death - "Danse Macabre" (Saint-Saens)(symphonic poem)

(a) Parts 1 & 2- Stowowshi-Philadelphia Symp - Victor 14162 12"

(b) Parts 1 & 2- Stock-Chicago Symp. Columbia C15307 - 12"

(c) Parts 1 & 2- Pierre Luboshutz & Genia Nemenoff (piano duo)
Victor 18486 - 12"

(d) Vocal in French - Norman Gordon (Piano acc.) Victor 2165 - 10"

(e) Vocal in French - Nelson Eddy (Robt. Armbruster Orch. acc)
Columbia C10103 - 10"

Dance of Death - "Todtemtanz" (Liszt)

Parts 1 & 2, 3 & 4 - Fiedler-Boston "Pops" Orch. Victor 12105 and
19106 - both 12 inch records.

Dance of Fire - (Manuel De Falla)

Fiedler - Boston "Pops" Orch. Victor 12160 - 12"

Dance of the Gnomes - (Liszt)

Sergei Rachmaninoff (piano) Victor 1184 - 10"

Dance of the Goatlings - (Grieg)

Kirsten Flagstad (Soprano). Victor 17499 - 12"

Dance of the Goblins - "Ronde des Lutins" (Bazzini).

(a) Yehudi Menuhin (violin). Victor 8695 - 12"

(b) Jascha Heifetz (violin). Victor 15813 - 12"

Dance of the Green Devil - "Dance du Diable Vert" (Caspar Cassado).

Albert Spalding (violin). Victor 1914 - 10"

Devil's Trill (Tartini)

Parts 1 and 2 - Spalding & Andre Benoist (violin and piano)
Victor 14139 - 12"

Parts 3 & 4 - Spalding and Andre Benoist (violin and piano)
Victor 1787 - 10"

Music of the Spheres (Strauss).

Vienese Waltz Orch. Victor 36200 - 12"

Night on Bare Mountain (Moussorgsky) (fantasia.)

(a) Parts 1 & 2- Albert Coates-London Symp. Victor 11488 - 12"

(b) Parts 1 & 2- Stokowski-Philadelphia Symp. Victor 17900 - 10"

Pinochio (recorded directly from the Walt Disney Film sound track).

Victor Album M-125. Records 7515 - 7518 incl - 10 "

Prometheus, the Poem of Fire (Scriabin)

Victor Album M-125. Records 7515-7518 incl - 12"

Scheherazade (Rimsky-Korsakow)

(a) Festival at Bagdad - Victor Symp. Orch. Victor 36332 - 12"

(b) Stokowski-Philadelphia Orch. Victor Album M-269.

Records 8698-8703 incl. - 12"

Snow White and the Seven Dwarfs (recorded from the Walt Disney Film
sound track). Victor 25735-25737 (3 discs) 10 "

Sorcerer's Apprentice (Dukas)

(a) Parts 1 & 2 - Stokowski-Philadelphia Orch. Victor 17501 - 12"

(b) Conclusion - Stokowski-Philadelphia Orch. Victor 17502 - 12"

(c) Parts 1 & 2 - Toscanini-Philharmonic Symp. NY Victor 7021 - 12"

(d) Complete in Columbia Album J56 - 2 12" discs. Gaubert-Paris
Conservatory Orch. Columbia C15421-C15422 incl.

Valse Triste (from "Kuolema") Sibelius).

(a) Stokowski-Philadelphia Orch. Victor 14726 - 12"

(b) Stock - Chicago Symphony Orch. Victor 6579 - 12"

(c) Victor Concert Orch. Victor 36228 - 12"

(d) Victor Salon Orch. Victor 26584 - 10"

(e) Harty and Halle Orch. Columbia C12004 - 12"

HEKTO AND DITTO REPRODUCTION

Prepared by

JOE KENNEDY, New Jersey

A Hektograph is a flat, rectangular metal pan filled with a gelatin containing glycerin. Originals are drawn or typed in specially made hekto inks composed largely of pigment. The mast copy is placed face downward on the moistened gelatin, removed, and blank paper lain on the hekto, rubbed lightly, and taken off. The glycerin jelly thus leaves an impression on each sheet of paper.

Hektographs are made in three usual sizes: Note, about 5 $\frac{1}{4}$ x 8"; Letter, 8 $\frac{1}{2}$ x 11", and Legal, 10 x 14". Also, double hektos are obtainable -- actually two hektographs hinged together, for doing both sides of a sheet simultaneously.

This is but a brief outline of the process. Almost any good bond paper will do for making originals. Typing may be done by means of a special hekto typewriter ribbon, or better yet, with carbon paper manufactured especially for this purpose. Using either method, make a copy of the material you wish to duplicate. If the special ribbon is used, type directly on the sheet of the master; if the carbon, best results are made if you type on the back of the carbon, which faces the master. A hekto carbon can be used ONLY ONCE. If you use the carbon, your regular ribbon need not be removed.

Hekto ink for making masters is sold in practically all colors. Draw or write with hex ink with an ordinary straight pen, and do not blot the wet ink -- let it dry thoroughly. Nor should you overlook hekto pencils, which come in several hues, although they produce fewer copies than the hekto inks. Hex pencils are not so hot for lettering, but are used to much greater advantage in the shadings in artwork.

Now that our master copy is done, let's get down to the business of the hektoing, itself. If you're using a new hektograph for the first time, it is the best plan to wash off this surface powder with luke-warm water. Use a sponge for applying water to the gelatin.

Moisten the hektograph with cool water, and blot off the excess with a piece of old newspaper or other soft paper. Take your master lovingly in hand; then place it face downward upon the jelly and smooth it out carefully. Rub the back of it carefully, too, so it don't slip, or slide, and allow it to remain there for about a minute and a half. Ten remove with as smooth a motion as possible.

Place blank sheets of paper (ordinary dime-store typing paper is excellent), one by one on the hekto, smooth 'em out, and remove. Keep at it until you have as many copies as you wish. If you are making a lot of them, you may have to moisten the gelatin from time to time, but don't wash or scrub -- just moisten.

When you are finished, take the sponge and wash the jelly with luke-warm water. Don't scrub -- just moisten. Blot with paper, and store the thing in a cool, dry place, away from sunlight. The Hektograph, it seems, is a creature of darkness.

Allow at least a day for the old ink to diffuse before starting to use your hekto again. In some cases, the old ink can be washed off immediately with very warm water, but this method is unsatisfactory, and seldom works. Hot water removes too much of the jelly composition.

If the surface develops cracks or imperfections, scrape the gelatin from the pan, put it in a can, and set the can in a pot of boiling water. The heat will melt the jelly. An old double boiler is ideal for this. When the gelatin is completely melted, pour it in the hekto pan again, scraping off any bubbles that may arise. Let this new surface set overnight, or at least 4 to 6 hours. Best not to use it for a couple of days. When the jelly finally becomes worn out, it should be thrown away and a new can of hekto refill gelatin bought.

To master the intricacies of any particular hekto, we strongly recommend the trial and error method.

Hekto ink diffuses rapidly, and permits only an average of fifty decent copies to be reproduced . . . sometimes more . . . oftener less. On the other hand, hektoing is a comparatively simple process to use, is very inexpensive, and permits many different colors to be duplicated at one time.

Used less frequently, except by those happy office worker men who are employed where there is one they can use, is the Ditto Machine. A Ditto works more like a mimeo, but employs the principle of the w. k. jelly pan. To make Ditto originals, place special hekto carbons face upwards against the sheet of special glazed master paper. Then type or draw. The writing on the reverse of the master will appear to be backward, like mirror writing. Do NOT use a carbon twice.

The original is secured to the Ditto's rotary drum by an adjustable clamp. A special fluid (applied automatically) moistens the master as each sheet rolls under the drum. Each copy removes enough pigment from the master to make a clear reproduction. Smooth paper is used, and no slip-sheeting is required. The Ditto may be used continuously, and several hundred copies can be made if the master is clear and well-inked.

Multi-color reproduction is possible by use of carbons of different colors.

There is also an older type of a Ditto machine for which the masters are made as for hekto, on the front of the master sheet. This machine has a roller made of hekto jelly on a cloth base. Though superior to pan-hekto, it cannot match the newer liquid-type (but, oh, so expensive) Ditto machines.

In preparing Ditto or hekto masters, an old razor blade is very useful in scraping off parts of lines or letters which found their way in by mistake.

To sum up, Ditto and hekto produce very good results, but not the best. Points in their favor: one may stop at any time, and run off the remainder of the sheet.

You can get several colors more easily, but not as bright ones. It is quicker and easier, but you cannot get as many good copies as with mimeo.

Hekto and Ditto are disliked because they tend to fade quickly; because the ~~*/#/*~~ inks and carbons leave sinister stains upon the operator's hands (and everything else around) with almost incredible and diabolical ease; are hard to get off, and smear everything one touches. It is possible to overcome this to some extent by wrapping strips of adhesive around the tips of the pens where the fingers touch, removing when it gets inky.

While mimeography is greatly superior, do not hesitate to use either hekto or Ditto if the urge is upon you to publish and one or the other is the only means at your disposal. Many of our best fanzines started out that way.

And, after all, **WHAT** you write is far more important than the way it is reproduced.

NOTE: Above is the Second Chapter of the FANZINE PUBLISHERS' MANUAL. If you have any criticisms, additions or deletions to suggest, please write them in at once. Another chapter next month.

FANTASY FILMS FOR HOME USE

16mm
sound movies

Concluding the listing of home movies available from Ideal Pictures Corp., 28 east 8th St., Chicago, 5, Ill. Prices quoted are the rental prices. This is not an advertisement; blurbs quoted are taken almost verbatim from their free catalog. We expect to have other pictures to list here in the future, after new sources of supply are located.

CHAMBER OR HORRORS (Leslie Banks, Lillie Palmer). "Edgar Wallace thriller ... Behind the door with 7 locks, the most fiendish killer plans new tortures." (\$ 12.50)

CHANDU & THE MAGIC ISLANDS (Bela Lugosi). "See Chandu and his death defying escape from the Sacred Tigers . ." (\$ 10.00)

THE CORPSE VANISHES (Bela Lugosi). "... this human devil performs fiendish experiments on .. victims of a secret vaopr." (\$15.00)

HUMAN MONSTER (Bela Lugosi) "A great story of half-beast, and half-man who kills at the command of a maniac." (\$ 12.50)

JUGGERNAUT (Boris Karloff) "He staked his life on a test o f science -- and failed." (\$ 10.00)

KING OF THE ZOMBIES (Dick Purcell, Joan Woodbury). "Story o f the living dead, captives of an unholy cult." (\$ 15.00)

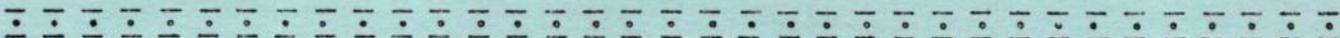
LOST IN THE STRATOSPHERE (Wm. Cagney; June Collyer). " 75, 000 feet up! They blazed a trail of red romance across the milky way." (\$ 9.00)

THE MAD MONSTER (Johnny Downs, Anne Nagel). "One minute a harmless country boy (!) and the next moment a snarling, ferocious wolf-man. A human monster with fangs of the beast." (\$ 12.50)

Astronomy Short Subjects, one reel each, at \$ 1.50

Galileo's Telescope and Mt. Wilson Observatory.
The World's Largest Telescope Reflector.

- Karl Blakney



Welcoming Committee Appointments

As of February 9th, the following magazines have been assigned to these members for issue-by-issue coverage:

Astounding: Elsie Janda, 3624 Lake Park Ave., Chicago, 15
FFM: Russell Chauvenet, 510 east Union, Bound Brook, N.J.
Weird Tales: Erwin Schuster, 1463 Metcalf Ave., Bronx, 60
Planet: Ron Maddox, 87 Utica St., Hamilton, N.Y.
Amazing: Albert Yeager, Jr., 48 Mill Road, Durham, N.H.

- Bob Tucker