

ADDITIONS TO MAGAZINE STORIES BY JOHN D. MacDONALD LISTED IN JDMB #7:

DATE	TITLE	WORDS OR PAGES	BYLINE
ADVENTURE			
October 1950	Too Early To Tell	8 pages	JDM
FIFTEEN SPORTS STORIES			
January 1949	Take The Bum Out!	10 pages	JDM
September 1949	Six Points to Remember	9 pages	JDM
November 1949	Run the Man Down	16 pages	JDM
SPORTS NOVELS			
August 1948	Loser Take All	10 pages	JDM
September 1948	Runaway Cleats	8 pages	JDM
September 1948	Thunder King	13 pages	"Scott O'Hara"
DIME WESTERN			
December 1949	Nine Coffins for Rocking H (Author's title was Easy-Going Man; see page 17, JDMB #7)	8,700	JDM

Our thanks to Bill Clark and to George C. Hoyt, Jr. for the above information! -ljm
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SEEK & SWAP DEPT.

Wendell V. Howard, 2518 La Veta Dr. NE, Albuquerque N.M. still needs 5 titles to complete his collection:

Border Town Girl, Contrary Pleasure, I Could Go On Singing, The Lethal Sex and Weep For Mr. He would also like to have a copy of the paperback edition of Planet of the Dreamers, although he has Wine of the Dreamers in hardcover. He will buy--or swap, as he has many duplicates of other JDM titles.

Brian Kirby, 4848 Strohm Ave., N. Hollywood, Calif. needs Contrary Pleasure.

Clarence G. (Pete) Petersen, 50 Avon Road, Elk Grove Village, Ill. 60007 will buy (but will settle for the loan of) Ballroom of the Skies, Border Town Girl, The Lethal Sex and Planet (or Wine) of the Dreamers. He would also like to buy but not borrow a copy of the hardback Contrary Pleasure. Anybody in the Chicago area willing to loan any of the first 4 titles to Pete?

Charles Toole, 201 W. 85th St., New York 10024 needs 4 titles: Ballroom of the Skies, Border Town Girl, Planet (or Wine) of the Dreamers and The Crossroads. Will buy--or swap.

Len and June Moffatt, thanks to several generous readers, now need only two titles to complete their basic collection of JDM books: Ballroom of the Skies and Weep For Me. Will buy, or swap if we have duplicates you need--though that seems unlikely, as our want list is similar to everybody else's.

MEMORANDUM: To all friends of T. McGee

RE : McGee in Hard Covers

For two years people have been asking me if it would be possible to get the McGee series published in a more permanent form.

So on November 17th, 1967, Doubleday published a very handsome hard-cover book containing the first three McGee stories: DEEP BLUE GOODBY, NIGHTMARE IN PINK and A PURPLE PLACE FOR DYING. Book stores have it (or will order it) at \$5.95.

Doubleday has advised me, in surly tones, that they printed 7,000 copies, relying on my word that people would want such a book. But the advance sale was less than 3,000. "What happened, John?"

I think it is merely flawed communications. But if this first collection of McGee titled THREE FOR MCGEE does not move, then I cannot ever convince Doubleday or anyone else to publish the others in boards. I implore the troops to rally 'round.

Do you have to gift a stuffy friend who never reads paperbacks? Do you need a nice doorstep? An ornament for the top of the TV set?

Onward!

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AN ADDENDUM TO THE ABOVE MEMORANDUM FROM JOHN D. MacDONALD

I do not know what kind of impression this Message to the Troops will engender. Probably that ol' John D. is motivated entirely by greed. I imagine that if I were, I would be out there in Reagan Country, with studio affiliations and a swimming pool shaped like a cirrhotic liver. It's just that, darn it, I think that the McGee ought to be available in hard covers so that he will not be patronized by all those other fellows who do appear in boards. It is a very small dollar, win or lose, and to have him flunk out on the very first venture would be like being asked to resign from the Diners Club. -JDM

NEWS & PREVIEW

The ninth McGee novel, PALE GRAY FOR GUILT, was delayed more than we had realized. Watch for it in February, and see Barbara Hendra's letter in PWFD for more details on JDM books from Fawcett. (The letters from JDM and from Knox Burger also contain information that would normally appear on this page--except that we didn't want to ~~WAX~~ edit their letters by pulling out chunks for use in this column. We like to assume that all of you read each and every word in each and every issue of JDMB...)

We do have another letter from Mr. Burger, forwarded to us by Dave Stampfli, and we'll quote part of it here: "I don't think you will see WEEP FOR ME in print, because John doesn't like it much. We are waiting to reissue THE CROSSROADS and probably won't do the HOUSE GUESTS, which is non-fiction, or CONTRARY PLEASURE. Maybe we'll do the two science-fiction books sometime."

So it seems we will have to do a lot of digging in dusty old bookstores to find WEEP FOR ME, which is long out of print. However, we are pleased that John has a publisher who respects an author's wish in this manner.

Apparently Fawcett has a "no non-fiction" policy, which--in the case of THE HOUSE GUESTS--is a shame, but it is still available in hardcovers from Doubleday.

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According to our Chicago correspondent, Pete Petersen, Holiday Magazine has asked JDM to do an article on the Florida keys. And of course there is THE ANNEX, a short story recently purchased by Playboy.

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Pete also asks a Question: "I notice that THE LETHAL SEX is on all the lists, and that makes me wonder why THE 10th ANNUAL EDITION OF THE YEAR'S BEST S-F, edited by Judith Merrill (Dell, 75¢, Dec. 1966) is not. It contains an excellent JDM story, "The Legend of Joe Lee".

Our list of JDM books includes THE LETHAL SEX because it was edited by JDM, although it contains no stories by him (unless he was writing under a female "house name"). His introduction to the book is more than worth the price, and it does contain some excellent writing by lady authors. Miss Merrill's YEAR'S BEST S-F is not on our JDM book list, but it will appear in our checklist of anthologies that contain work by JDM, when we get around to publishing the Master Checklist.

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There is yet another journal being published in and for mystery story fandom. We just learned of it recently when we received a letter from Mrs. Lianne Carlin, Editor, THE MYSTERY LOVER'S NEWSLETTER, P. O. Box 107, Revere, Massachusetts, 02151. We have sent for a sample copy. Mrs. Carlin didn't mention the price, but she did say that she has been publishing it on a bi-monthly schedule since last August!

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Some of the long out-of-print pulp magazine stories by JDM may or may not be collected between hard covers--and perhaps later issued as a paperback. John gives one approach to the problem in PWFD, but of course the publishers have to be convinced that such a venture would be profitable.

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Please Write For Details

The Readers Write...

...((The Editors Reply - ljm & jmm))

We open our letter column this time with an epistle from one of our favorite readers:

JOHN D. MacDONALD, Florida: Number 7 arrived yesterday. I think it might be turning me into a genuine schizo, because in reading it I find myself reading as if I were a McGee addict, and that JDM you mention is some third person. In a sense maybe he is, and the JDMB is the little wedge you insert in the flaw and give a sharp tap and voila! the separation is achieved.

Yes, the Coppolino book will be long, and non-fiction. I must get the ms in to Doubleday by January '68 for autumn publication. There has been a title change. Everyone liked NO DEADLY MEDICINE, but Arthur Hailey (HOTEL) wrote an editor friend at Doubleday saying that it was the same title he had used on a Playhouse 90 script which was successful and had an Emmy mention etc. I could have used it anyway, but it made me uneasy. I was talking to MacKinlay Kantor on the phone about it and said I couldn't find my copy of the translation of the Hippocratic Oath from which I took the quote. He got out his Encyclopedia Britannica and started to read that translation to me over the phone in a joint effort to try to find another appropriate title therein. To my surprise and pleasure, his translation has it NO DEADLY DRUG. And that is a better title than the earlier one, as it has less of the connotation of oral medication, and the deadly drug, succinylcholine chloride was a needle injection. So we go with that.

Now as to the Ross Macdonald thing: In 1948 when we were living in Mexico, Kenneth Millar published the first book in the Lew Archer series. It was titled THE MOVING TARGET - by John Macdonald. My first novel was not published until 1950.

Millar had taken the first portion of his father's name John Macdonald Millar, for the pseudonym. By some oversight they did not check the magazine index. My mother, in Utica New York, had special reason for dismay. She bought 12 copies, thinking it by me and I had tried to surprise her by not letting her know. At any rate, I got my agent to work it out with Harold Ober, then Millar's agent. I wanted a complete cease and desist kind of deal, but when it was pointed out to me that he had contracts for 2 more Archer books, and it wasn't plausible to have a series character being written by two different people, I agreed to live with the potential confusions of John R. MacDonald, provided he used that only for the Archer series.

A couple of years later I went up like a cheap rocket when I saw John Macdonald on the cover of Cosmopolitan, John R. Macdonald in the table of contents, and a novelette in the back of the magazine that was not about Archer. I sent savage telegrams, and Millar responded just as savagely, and after a few letters we mellowed and he made a fairly rapid transition from John R. Macdonald to John Ross Macdonald, to Ross Macdonald. I know that the unfortunate slip in not checking the magazine index has been, over the years, as troublesome to him as to me. We both wish it had not happened, but once it was under way, there was no good way to repair it. Possibly the worst confusion will become evident when one or the other of us becomes what they call posthumus, a situation which does not yet seem to yield to miracle drugs.

Major Productions (Jack Reeves) has an option on the McGee series, and I have every confidence in his doing a tasty job with no assist from me. I would prefer an unknown rather than a familiar face as McGee.

With the question of the writers I like, I cannot include living ones because I know too many of them, and an omission is a knock. So among the dead ones, let's say Faulkner, Chandler, Hemingway, Camus, Conrad, Maugham, Cary, London and (so help us) Kipling and Fitzgerald.

About publishing the older stories again.....It is a special problem. I am assembling a second collection of shorts to follow TIGER, and I think it will be called THE ANNEX after a story which Playboy has purchased. But after that collection the files get pretty thin. Not in quantity, but in stories I want to put my name on in today's marketplace. Listen, I am not trying to be patronizing toward my own work, for God's sake. I did not have my tongue in my cheek in the pulp years. I was trying to do the very best I could within those few limitations the pulps impose. But there is such a thing as a learning curve, or better objectivity, or sharper skills as time goes by. For example, there is one novel WEEP FOR ME which could have been reprinted many times by Fawcett over the years, and even though they could have gone ahead and done so without my permission, they were kind enough to respect my wishes and shelve it. I do not want it out because it was a kind of bad imitation James M. Cain, and it does not come off. It is a clumsy book. I assembled some of the longer pulp stories and picked two and asked editor and agent what they thought. This is the problem. They could be published, but this is a hasty and disposable world we live in, and people who buy by name are going to buy it because they trust the kind of thing I can do now. So no matter how loudly the front cover labels them as oldies, people are going to be buying things I can now do better than. It is going to look like some kind of functional greed, and it can disappoint people I do not care to disappoint in any way, because it is the favor of that group which gives me the leverage to do what I want in this writing profession.

There might be another way to go about it. I have never deliberately used a pseudonym, because I have suspicioned it leads to careless work. If you are going to stand out there in the marketplace with your pants at half mast, you better not be wearing a mask while doing so. The various names I have been published under have been "house names" used when I would have more than one story in the same issue of a pulp magazine. Sometimes Babette Rosmond at Street and Smith would put the house name - Peter Reed, or Scott O'Hara, or John Wade Farrell - on a story when there was only one in the magazine, on the basis that I was appearing too frequently in the table of contents. But perhaps this pseudonym would not apply to work previously published - this superstition about the pseudonym dodge, I mean.

Maybe it would make sense to publish them under the name of one of the "house names" above. Were that name to be the only one on the cover, then I would have no objection to putting a little note in the front over my own name, saying, "I wrote these back in the days of the flying lizards, when the boys in the graphic arts were making cave drawings, etc..."

I shall give it a whirl and we shall see what the answer is.

As to the duplication of the title THE EXECUTIONERS by John Creasey, when I saw the notice in Publisher's Weekly I wrote John in England. We've been friends since 1947. I told him, tongue in cheek, that I was happy to see he had picked a very lucky title. I told him it had done well for me over several years, both in England as well as here. I wrote him Jan 17, '67. I enclose a Xerox of his answer. He is a good man, of truly incredible energies.

((Creasey's title was TO KILL AGAIN. His publishers changed it to THE EXECUTIONERS, as that title hadn't been used "since 1958 or so". -ljm))

How did I get involved in the Judy Garland thing? Because I used bad judgment, conditioned by too much curiosity. I know that the translation of screen plays into novels is just about as hack as hack can get. I had scanned some out of curiosity in the past and I had seen structurally, why there was such a flavor of diffusion. In a screen play the point of view is the audience looking through that camera lens. The producers of I COULD GO ON SINGING asked Knox Burger at Fawcett if he knew of anybody who could put their screenplay into such form that there would be a good chance of it being picked up by a major magazine. Their offer was generous. In fact, after I finished it, we came very close. We had a handshake on the deal with

the Saturday Evening Post to run a two part condensation of the novel, but it is the only time in recorded history when the word of the Post was less than perfect. Three days later everybody we had talked to had been fired. I agreed to do the book if I could try something I had thought might work in such cases, and in order to try it I had to have a free hand. They said okay, so if anyone saw the motion picture and also read the book, they will see that what I did was create a new character that does not appear anywhere in the picture, and inserted him into the story - slung him into it bodily - and had the novel come through his point of view. I think it did take the curse off the problem of a more faithful transposition. But the movie as a movie was not successful, and the book as a book was not successful, due in both cases to one very large chunk of pure hoke on which the plot resolution depended. I promise that I will never do another one, never do another one, never do another one, never do another one...

When Crest first reprinted THE EXECUTIONERS they used the same title. Then when the movie was made they reissued it under the movie title "CAPE FEAR", as seems to be the custom.

As to updating, I do not hold with it. I suspect that a plausible response to a certain stimulus in one decade might become less plausible in the next. Any updating that goes on with old titles is not with my knowledge or permission.

Publication date of Doubleday's THREE FOR MCGEE is Nov 17th.

Titles (tentative) in the works are THE BIG ROSY REMORSE and A LAVENDER LURE.

As to the Nevins' comment on the frustration of the expected, somebody said something to the effect that (and after goofing with Franklin I am not going to try to remember the source) if evil were inevitably punished, all men would be good out of fear alone. Naturally a story is a story is a story, and one cannot impose the curious formlessness of the actual experience of life upon it. Nor would I care to try to create a fictional world where all resolutions were ironic. But it seems to me that there is a kind of inverse morality about the "comeuppance" sort of ending, as it seems to provide a vehicle for people to write of depravities with such enthusiasm you can almost see the saliva on their quivering chins, terribly secure in the knowledge that in the last chapter they will punish evil and reward virtue. I want to try to nail down in fiction at least a few hints to the fearsome randomness of all fate and fortune. Pertinent, perhaps, are a couple of bits of the Marginalia by W. H. Auden:

When we do evil,
We and our victims
Are equally bewildered.

And,

The decent, probably,
Outnumber the swine,
But few can inherit

The genes, or procure
Both the money and time,
To join the civilized.

Insofar as fates are concerned, call me an Audenist, which to me means a recognition of constant gross inequity, plus the sense of mocking fun out of being able to live with it without demanding that it ever make any sense insofar as the limited mind of man is able to perceive and interpret it.

I have another favorite by Auden, but I can't find it at the moment and so it has to be from memory, and probably wrong in some minor ways. It is one of his limericks:

As the poet has mournfully sung,
Death comes to the innocent young,
The screamingly funny,
The rolling in money,
And those who are very well hung.

I would suspect that those who find my work unpleasant because the accepted equations do not always work insofar as the white hats and the black hats are concerned, might themselves have a very real fear of the immutable randomness of reality, and strain like mad to isolate deep meanings and great reasons for the things that happen to happen. "It's all for the best", is one of our most plaintive and futile weapons. Deprived of that defense, some people find the world too impersonal and frightful to be endured. Is it not a kind of arrogance to demand a meaningfulness in all events? Man is the laughing animal, and the laugh is our only weapon. Laugh at the sudden death of a sweet child? The man must be a monster! That the sweet child lived at all is the primary random factor, the mystery beyond explanation, so the laugh is not at death but at our own fussy little determination to accept the primary accident without question, and resent that inevitable secondary accident of cessation and demand that it be "explained".

KNOX BURGER, Editor, Gold Medal Books, N.Y. I thank you for sending me your JDM periodical. The realization that there are all those fans floundering around out there in newsstandland trying to track down early stories and out-of-print novels is very pleasant, if a little unnerving. It's a big fraternity. In exchange for your fan sheet, I'll give you a little gossip for your people. I note that a number of them ask plaintively for copies of WEEP FOR ME. It's long out of print, and not likely to be republished.

The cover for the Fawcett edition of THE LAST ONE LEFT features a painting of John's own boat. PALE GREY FOR GUILT's plot has to do with McGee and his buddy Meyer driving two richly deserving wheeler-dealers to the wall by means of an artful and elaborate confidence game. Incidentally, the front-cover blurb on the book was written by Malcolm Braly, a bona fide MacDonald fan, now working as an editor here, and a fine novelist in his own right (if any of your readers have an abiding interest in the underworld generally, I commend to them Braly's October Little Brown book, ON THE YARD; it's by far the most penetrating and compelling novel of prison life I've ever read). The blurb reads: "You can cheat Travis McGee, maybe you can whip him. He might shrug and pass it off. But whatever you do, don't kill his friends..."

By the way, can any of your readers guess what McGee's first name was in the first manuscript? It was the same as a city, and the manuscript was submitted just four years ago...

((We know the answer to this one, having read it in one of John's articles..

We'll publish the answer in our next issue --ljm)) ((Hmm--Tallahassee? -jmm))

BARBARA J. HENDRA, Fawcett Publications, Inc. N.Y. You asked for information on John's titles. The upcoming schedule goes like this:

September:	DARKER THAN AMBER - reissue (Fawcett Gold Medal 50¢)
October:	NIGHTMARE IN PINK " " " " "
	ONE FEARFUL YELLOW EYE " " " " "
December:	A DEADLY SHADE OF GOLD " " " " "
	A MAN OF AFFAIRS " " " " "
January:	THE LAST ONE LEFT - first paperback publication (Fawcett Crest 75¢)
	THE PRICE OF MURDER - reissue (Fawcett Gold Medal 50¢)
February:	PALE GRAY FOR GUILT - new - Travis McGee series (Fawcett Gold Medal 50¢)
	SOFT TOUCH - reissue (Fawcett Gold Medal 50¢)
	THE BEACH GIRLS " " " " "
March:	THE DECEIVERS " " " " "

That's as far ahead as we're scheduled.

Incidentally, in JDMB #7 Jack Cutbert of Greensburg, Pa. asks if there is any connection between Philip Atlee and Ed Aarons. The only connection that exists is that they are both published by Fawcett Gold Medal. Aarons, the prolific suspense

writer, has done 26 titles for us in the "Assignment" series which features agent Sam Durell and has eight other Fawcett Gold Medal titles currently in print. Mr. Aarons lives in Connecticut. Philip Atlee, creator of the Joe Gall series, has four books already published by us and has his fifth THE ROCKABYE CONTRACT coming up in March. Sorry I can't give Mr. Cuthbert any information on Jack LaFlin.

You may be interested in knowing that John is doing a piece on his boat (the model for Travis McGee's boat in the series) for an upcoming issue of Rudder magazine.

BRIAN KIRBY, N. Hollywood, Calif. One of the possible difficulties in having the short stories reprinted by GM is that the majority of the pulp mags, then and now, buy all rights and they're a bitch to get back. Tho of course John D. is something else again and may be able to get around that if he can find the publishers...and the stories.

CHUCK TOOLE, New York, N.Y. I have written to editors, urging them to reprint: Ballroom of the Skies; Border Town Girl; The Crossroads; Planet/Wine of the Dreamers. These seem to be the "wants" of everyone and if we want to get them, everybody should write in.

IRA WOLFF, New York, N.Y. JDM has just been elected to membership in The Players Club on Gramercy Park in New York. He is a non-resident member, so I guess he has no plans to live in New York City.

It is probably a typo, but in a Thomas B. Dewey Crest reprint titled: THE CHASED AND THE UNCHASTE, the book is signed off as "The End of a Crest reprint by John D. MacDonald". A xerox copy of the cover and the last page containing the inscription is attached.

((Thank you very much for your additions to our list of stories. We did not have these at all. They will appear in the Master Checklist. -ljm))

BILL FRENCH, Yonkers, N.Y. I think JDM is easily on a par with Raymond Chandler or Dashiell Hammett, but even better at describing the deterioration of the so-called American culture.

FRANCIS M. NEVINS, Jr., New York, N.Y. I received JDMB 7 this afternoon and want to thank you for printing my Random Thoughts.

Rereading the piece, I've decided that the writing and organization are ghastly; it was written in extreme haste shortly before I took the Bar examination. I only hope my style improved between writing for you and writing for the state bar examiners. But I'm proud you printed it anyway.

I believe I can help with some of the questions your readers sent in to JDMB 7. (1) Barbara Kohl--I believe the remark in Boucher's introduction refers to the fact that in 1944, shortly after publication of Queen's anthology of Holmes parodies and pastiches, Adrian Conan Doyle, Sir Arthur's son and literary executor, took legal action to have the book suppressed. (2) Poul Anderson--The Danish title you translate as "The Noblest Game in the World" is almost certainly John Dickson Carr's magnificent essay "The Grandest Game in the World", written about 1946 but not published until March 1963 in Ellery Queen's Mystery Magazine. (3) Clay Kimball--George Orwell's essay "Raffles and Miss Blandish" is also available in his collection of essays titled A Collection of Essays (1946) available in Anchor Books paperback A29. (4) Tom and Sue Mader--Richard Stark is a pen-name of Donald E. Westlake. Westlake has published the following under the Stark byline: The Hunter (1962); The Man With the Getaway Face (1963); The Mourner (1963); The Outfit (1964); The Score (1964); The Juggler (1965); The Handle (1966); The Seventh (1966); The Damsel (1967); and The Rare Coin Score (1967). The forthcoming Lee Marvin film Point Blank is based on Stark's The Hunter.

Next, I'd like to address myself to jmm's remark about Rex Stout. ((jmm? Gee, I'm enshrined in immortality next to e. e. cummings and archy the cockroach! -jmm)) I definitely agree with her that Stout's later stories leave much to be desired. The only first-rate Wolfe tale dating from after the death of Marko Vukcic (in The Black Mountain, 1954) that I have read is "Die Like A Dog" in Three Witnesses (1956). (I've

been told that "Blood Will Tell" in Trio for Blunt Instruments is great but haven't read it yet.) But on the other hand, I'm not sure what Marko's death has to do with Stout's decline; there aren't really that many top-flight Wolfe stories before 1954 either; at the moment I can recall only The League of Frightened Men (1935) and And Be A Villain (1948) and the novella "Not Quite Dead Enough" (1944). Of course, Stout has written a large number of better than average novels and novellas; and his sheer skill at writing and characterizing makes it a joy to read almost any of his works. But I suggest that two basic weaknesses, which recur in his stories almost from the first Wolfe novel down to the last, prevent him from being ranked with the supreme untouchables of Carr, Gardner, Christie and Queen. ((Gardner? You've got to be kidding! -jmm)) Weakness one--Stout will go to herculean lengths to keep from putting a book-length plot in his books. Weakness two, and worse--he almost never plays fair with the reader, and in fact often resorts to that clumsiest device of the old Charlie Chan movies, setting a trap without the least idea who is going to walk into it. The prosecution rests. The defense is of course welcome to equal time. I look forward to your rebuttal.

((Er--ahem! Rebuttal? I hardly had such a strong word in mind. You and I, sir, are looking at these stories from different points of view. It has been many years since I read a Nero Wolfe story, but it never occurred to me to measure the length of the plot and compare it with the length of the story. My interest in a story may be gauged by whether or not I am interested in the people in it--which is why I am a JDM fan. I regard the death of Marko Vukcic as a symptom--good grief, he was a regular character--as well kill off Saul Panzer or even Archie himself. Nero Wolfe and Archie Goodwin were people--genuine in-the-round people. They have faded to cardboard shadows of their former selves, which dutifully go through the motions of detecting, drinking beer, eating the various delectable goodies that Fritz cooks, raising Cattleya Grandiosa and all its orchidaceous relatives, etc., etc., ad nauseam. They're almost--if not quite--as bad as those awful pothoilers Erle Stanley Gardner grinds out by the yard. -jmm))

Finally, I'd like to submit a JDM question of my own, which you or one of your readers may have the answer to. I have a very distinct memory of seeing in a local bookstore, late in 1966, a JDM novel entitled Yellow Is the Smell of Death. I have not seen this book since that time. It could be that my memory is deceiving me since JDM's One Fearful Yellow Eye was published at about the same time. I wonder if anyone else could have noticed the title I saw.

One again let me thank you for the pleasure of both reading and contributing to your project.

DAVID BROWNELL, Cambridge, Mass.: Thanks for #7, which came in yesterday. Mr. Williamson asks whether The End of the Night was suggested by the Clutter murders. I've always thought that the basic situation was suggested to JDM by the Charles Starkweather case.

I can't check my memory, but I think that occurred in 1958 or 1959. Starkweather was a filling station attendant, about 20, in Lincoln, Nebraska. He killed 4 people in a Lincoln home, apparently choosing them at random, then took off by car across the states of Nebraska and South Dakota with his girlfriend, who was about 16. They stopped other drivers from time to time and killed them, adding about 4 more murders before they were arrested.

The one fine comic note of the case was that Starkweather's family at his trial refused to let their lawyer use insanity as a defense, because they felt it would hurt the family's community standing if one of its members was called crazy in the papers. Their son, therefore, was executed, rejoicing in being as sane as the rest of us. The girlfriend, I believe, got a life sentence.

It seems to me that A Flash of Green is as good a contender for "the best JDM" as The Last One Left.

MRS. ARTHUR CURLEE, St. Louis, Mo.: Please enter one emphatic vote for Rod Taylor to play Travis McGee. It is very important for the actor to project the character's qualities of compassion and intelligence, and I believe he could do this much better than any of the other possibilities mentioned.

LARRY TAUBER, Memphis, Tenn.: Thanks for publishing my article. You may be interested to know that Christopher Lee (noted British actor and star of over 80 films, who has also starred on "The Alfred Hitchcock Show" and just this past summer starred on "The Avengers") said in a British magazine (namely "ABC Film Review") that John D. MacDonald was one of his favorite authors.

Some added information to my article in JDM Bibliophile No. 7 is that the program was telecast on the night of Jan. 4, 1967 and for those who missed it...well I can just say that whether it will be shown on TV again anytime in the near future is doubtful.

More information: The movie "I Could Go On Singing" will be telecast on CBS Television this fall.

ANDY ZERBE, P.O. Box 3634, University, Alabama 35486: I always thought that Gold Medal books were originals, while Crest books were reprints. Lately I've noticed a couple of Gold Medal titles on the stands which I've read in hardcover editions. In fact, I had a copy of the original hardcover edition of one, THE STEEL MIRROR, by Donald Hamilton. The Gold Medal copy had the original copyright date, but no mention of previous publishers. Has this happened before? ((Mr. Burger? -ljm))

On the subject of author checklists, I have been using the resources of the University library (Library of Congress catalog, Cumulative Book Index, Catalog of Copyright entries, etc.) to make checklists of authors whose books I try to read/collect. Currently am working on Ellery Queen. The listing of his books included in most hardcover editions of his works is a great help, but it doesn't include everything. I don't have a copy of this list handy for comparison purposes, but according to my checklist there are at least 3 Ellery Queen books, possibly as many as 15 mysteries not featuring EQ, 9 books which he has edited, and 3 historical books published under the Barnaby Ross name, none of which are included in the official checklist.

JACK CUTHBERT, Greensburg, Pa.: Thanks for JDMB #7 which as usual was interesting, informative and instructive. I think it would be nice if you would both quit your present employment and devote your respective selves to similar pursuits. This is assuming you would both give up eating, residing, buying books, clothes and other non-essential items. However, I suppose you won't so we will have to be satisfied with your present labors which I am sure are enjoyed by many--including JDM, I hope.

Enjoyed particularly the Letter Dept.--especially the one by me. Was interested in the letter from T & S Mader of Philadelphia regarding the workings of Richard Stark of whom I think I have most of his volumes. Or should I say "He I am very fond of" since you like unusual grammar. ((Not unusual--just correct--or would that be unusual? -jmm)) I note R. Stark has recently switched from "Pocket Books" to "Gold Medal" though yet writing about the same character. As far as I know, R.S. is strictly an original paperback writer though I could be wrong. Perish forbid! ((Archie th' manager speakin'...))

I thought I might stir up an unruffled sea by a buried sneer at J. Tey. I hasten to remark for the benefit of June, J. Tey is a very proficient female writer--by female writer I mean one who writes primarily for females--there are many male female writers whom I shall not mention as I have no doubt said too much already--as is my wont. ((You will have to include JDM in your category of male female writers, then, friend--I am not sure of the exact percentage, but on our mailing list, the "females" (sounds horribly Victorian, doesn't it?) at least equal if not outnumber the "males", and I take this to be a reasonably accurate cross-section of JDM fandom. -jmm))

MARVIN LACHMAN, Bronx, N.Y.: This is a somewhat delayed note to advise that I very much enjoyed JDM Bibliophile #7--it was the best so far.

One of the reasons for my delay is that I was working on an article for The Arm-Chair Detective, and I thought that was a nice "plug" you gave it (the magazine, not my article). Re my article, Al Hubin was nice enough to accept it for his first number and therefore I joined the ranks of those non-profit workers performing a labor of love. My article is on Religion and Detection and consists largely of a pastiche of two famous detectives and is called "Sunday, the Rabbi met Father Brown". ((Yes, we read and enjoyed it -ljm&jmm)) I'll have to give you the credit for my first appearance in print by publishing my last letter in the "Please Write For Details".

I'm extremely impressed by what is happening in the mystery fiction field. Suddenly, there is a great deal of interest in writing and reading about mystery fiction. Your publication seems to have started things rolling to some extent, and to judge from the addresses shown in the "Please Write For Details" column it is certainly nation-wide (in fact, international) in its audience.

Similarly, Al Hubin writes that there has been considerable interest shown in his proposed venture.

In the hardcover field within the last few months G. C. Ramsey has had published a book about Agatha Christie's mystery fiction, and Frank Gruber has had published a memoir of the early days of the pulps.

It is a pleasure to be part of so hopeful a trend in American Literature.

ESTELLE FOX, Toronto, Canada: You are wonderful! Thanks for sending the two issues of JDM Bibliophile with list of his books. Just what I wanted. You see, I started a scrapbook of information on mystery writers back in 1946, beginning with the remarkable article on Craig Rice in the Jan. 28 issue of Time magazine. My interest in detective fiction began before that, and I wanted to find some information about the authors who gave me so much pleasure. I now have 14 scrapbooks, plus added individual ones for authors about whose lives and work I succeeded in finding lots of information.

Thanks also for the announcement about Allen J. Hubin. I wrote to him today.

I'm writing this on the letterhead of the Book Shop for which I do part-time work, searching for out-of-print books wanted by our customers, but which we do not have in stock. I go to the shop only one day a week, doing the work at home by mail and phone. Last time I was there, I looked for JDM books. I found only three but they are not on the want lists you mentioned. However, more books come in every day, and next time I'll try to find more, and if I find the ones you want, I'll send them to you. The wanted ones must be very scarce, but that doesn't mean I won't find them one of these days. I'll look in other Toronto bookshops, too. Just wondered if I should send ANY JDMs, whether on your special want list or not. Let me know. I'll do anything I can to cooperate with you. I think it's marvelous that you two are doing all that work for the love of it. I hope you get enough continued support to keep it up. ((Thank you kindly, miss! (How does one blush in print?) Our own want list is down to two titles, thanks to other kindly readers. We suggest you hang on to any JDM titles you find, as they could pop up as "wanted" in future "Seek & Swap" listings. -ljm))

AL HUBIN, 3656 Midland, White Bear Lake, Minn.: A few reactions to the contents of No. 7: In answer to the Maders' question about sources for old magazines, there are several stores which specialize in such things (for example, Midtown Magazine Service, 1105-Y 6th Ave., N.Y.) in addition to the sources you mentioned. Those persons interested in checklists of mysteries would be interested in Ordean Hagen's book, now scheduled for Spring 1968 publication by Bowker. Bob Briney would be interested in the checklist of Creasey which Boucher offered a year or so ago; it was allegedly compiled by Creasey himself but unfortunately contains several errors of omission and commission: Creasey forgot at least one pseudonym, and a series of what apparently were war or flying stories. I

doubt Boucher has any copies of this list left, but if anyone desperately wants a copy (it runs many many pages) I could oblige. And I enjoy Creasey greatly myself, and entertain the forlorn hope that someday I'll own a complete Creasey collection (at present there are some 100 titles by Creasey among my more than 5100 mystery and detective titles). And Mrs. Keeley's complaint about the duplication of mystery titles suggests another likely future use for Ordean's book. Since it will contain an alphabetical title index, it will enable writers to avoid reusing a title. And I'm sure a quick look through that index will show dozens, perhaps hundreds, of title duplications just in the mystery field without worrying about cross-field duplications--there will be some 50,000 titles in the index. But in spite of the time and effort put in on Ordean's book by Ordean and many others (including, if it works out, Nigel Morland, who wrote Ordean offering his services and those of his staff to see that the book is definitive), it will doubtless contain many errors. Perhaps one of the services my journal will be able to perform will be to collect and publicize these as they are identified, so that owners of the book may pencil in corrections and a future edition of the book can contain all such corrections. This sort of goes along with what you said in your comment to Briney's letter, only Ordean's book can serve as the basic published list. (Unfortunately, not everyone will be able to grin and bear the likely \$10-15 pricetag on the book.) My library contains most of the Cumulative Book Index from 1938-1962, and I could find no mention of A Smile of Ochre (inquired about by L. H. Zelders) therein. Wendell Howard comments about unnecessarily abundant violent deaths in mysteries. Readers who think MacDonald's books contain a lot of blood are referred to Requiem for a Redhead by Lindsay Hardy, a book I thoroughly enjoyed but which contains many more violent deaths than I have lesser appendages on which to count them.

CHARLES L. HOYT, Univ. of Mass., Amherst, Mass.: For the McGee movies, I nominate Cliff Robertson or James Garner.

How about conducting a reader poll on this?

Also, an article on some of JDM's more distinguished fans might be interesting. Ian Fleming and Mickey Spillane have mentioned JDM in interviews quite favorably.

JIM McKEON, Bronx, N.Y.: I became a JDM fan about 12 years ago. I've never read anything written by JDM that failed to keep me reading until I finished that particular book. When I saw that he had written the novelization of "I Could Go On Singing" I was almost tempted to buy it, but refrained first because I steer clear of these so-called novelizations which are usually trash and secondly because it didn't seem to be a JDM type of thing. I'm looking forward to the paperback publication of his new hard-cover novel and to the next McGee story, though I find McGee more two dimensional than the average JDM protagonists in earlier works. It seems that success and/or preoccupation with screenwork has turned off Mr. MacDonald's once prolific production of paperbacks.

I am or I should say was an omnivorous reader of paperback mystery fiction. The reason for the past tense being the output of readable paperbacks has diminished to the point where only one or two good new releases are available monthly--today the stands seem to be clogged with Gothics and unreadable trash.

My personal JDM favorites are: (1) The Crossroads (2) A Flash of Green (3) The Only Girl in the Game.

((We doubt that JDM is "preoccupied" with screenwork. Apparently he is not interested in scriptwriting. We don't think that "success" has reduced his output of words. Working on "No Deadly Drug" has perhaps reduced the number of stories he might have produced recently, but we believe that the end result will be an outstanding non-fiction book in the field of crime literature. In the meantime, the McGee series continues. McGee--two-dimensional? We think that is sort of like saying that JDM himself is two-dimensional... What say the rest of you? -ljm))

BILL CRIDER, Austin, Texas: Although I think that JDM is great, I am also interested in Donald Hamilton and Philip Atlee. I have read the earlier Hamilton books which are in pb (not counting the westerns) as well as Date With Darkness which is not in pb that I know of. I would be interested in Mr. Potter's theories about him. I would also like to know where Fawcett gets the quotation from Raymond Chandler about Atlee. I have looked and looked, but I can't find anything by Atlee earlier than the first pb edition of The Green Wound, and I know Chandler was dead by then.

I'm afraid that I won't be able to help in your story-locating project, but I surely want to remain on your mailing list because of the interesting info you provide. By the way, does JDM have a BA or an MA from Harvard?

((The graduate degree from Harvard is MBA. -JDM))

WENDELL HOWARD, Albuquerque, N.M.: In talking about myself and my friend Col. (not major--my error) Jake Jobara, I was trying to get across what little, unrelated, unimportant things can change a person's life--either happily or tragically. In other words, I'm a fatalist. I think MacDonald shows this same feeling in his books, which is why the story does not always end so you might wish it had. By the way--that was a reversal of numbers--Col. Jobara shot down 17 German planes, not 71.

In ending, may I suggest, as many others have, an actor to play Travis McGee. From my reading of all eight McGee stories, I gather that McGee is a man of action, sometimes brutal, but also capable of gentleness and sentimentality. Leslie Nielsen fills these requirements better than any actors I saw named in #7 JDMB. He proved he can play an action part in the TV series "The New Breed" which did not require too much from him in acting ability. I saw him last week in the second "Judd for the Defense" TV series, in a rather weak part, but where he showed his ability to show sentiment and gentleness in his relations with the shocked little girl who survived the boat's sinking, and was accusing him of the murder. But his real acting ability was shown in a Bob Hope-type one-hour play, in which he played a brutal fanatic of a Marine D.I. charged with murdering a recruit. I'll remember his acting in that long after I've forgotten most stories, just as I'll remember "The Last One Left" and "The End of the Night" long after I've forgotten most novels. He made Jack Webb's portrayal of a Marine D.I. in the movie "D.I." look like the work of an over-age scoutmaster. I pictured him playing McGee long before I knew they were going to make a McGee movie. End of commercial!

ROBERT TURNER, Hollywood, Calif.: Real reason for this letter - the information may have been included in earlier issues which I have not seen but just in case - did you know that JDM had at least one and more likely several articles in writer's magazines? One I recall was in WRITER'S DIGEST too many years ago, when JDM apparently was living in Clearwater, Florida and fascinatingly dealt with the business-like approach to free lance writing, how and where to get discounts on supplies, places to live that are pleasant and cheap, etc. Another one (this may have been a "letter to the editor" in WRITER'S DIGEST) set up JDM's writing "plan" at that date - so many years in the pulps, then the slicks, then novels, etc. As I recall, he followed through almost precisely. If you did not know of these items before, perhaps JDM can give you the publication dates and somebody can dig them up.

((Bill Clark and others have traced most--if not all--of JDM's articles re writing, etc. We hope to list them in a future issue--as well as in the Master Checklist. John himself has sent us Xerox copies of all of the story and article records that he could find. However, no one person seems to have complete info on all the items, tho we are working toward that goal with the Master Checklist. -ljm))

JOHN F. KUSSKE, Hastings, Minn.: I'm pleased no end, of course, to see that McGee is going to be cinemized. The trouble is that I can think of no actor who would be perfect to play the part. (I hope that Dean Martin

doesn't latch onto it--he's ruined several of Don Hamilton's finest books by now.) The guy who plays The Man With No Name in A Handful of Dollars, Clint Eastwood, would make an excellent choice, although he's a bit smallish. The man is certainly tuff enough looking, though, and his acting ability is top-notch.

How about publishing an index to the criticism of JDM? After all these years there should be some published criticism somewhere, and I'm anxious to read what some of the professional book-reviewers think of him. I've searched the Local Library, but I have managed to find very little there.

I'd like to know what various MacDonald fans think of a novelet that John wrote for the April 1950 Thrilling Wonder Stories. As far as I'm concerned, that's the worst thing he ever wrote. How fast was he turning out stuff in those days? What was the proportion of sf material to mystery material? How much per-word did he get paid for his pulp stuff? Considering the quantity of the fiction that he wrote around 1950-51 I think the quality is pretty good, although I'm certain that he wishes to disinherit several of them.

((We would guess that JDM wrote more mystery material than science fiction. However, you can determine that yourself when the Master Checklist is completed and published. Pulp word rates ranged from $\frac{1}{2}\phi$ to perhaps as high as 3¢ in those days. How much JDM got paid per word is something we don't know, though we suspect that his popularity with the editors would bring him their best rates. -ljm))

BERNARD BEAUCHESNE, 77 St. James Avenue, Chicopee Falls, Mass. 01020: Would appreciate your putting me in your Seek and Swap Department for the following books which I have been searching for the past ten years: By Harry Stephen Keeler

The Murdered Mathematician
The Monocled Monster
The Murder of London Lew
The Strange Will

If any of your readers have these books and are willing to part with them, please ask them to send me their quotes.

((This magazine--including the Seek & Swap Dept.--is devoted primarily to the works of JDM. We print your want list here as we do want to encourage our readers to communicate with one another, and one or more of these could have the Keeler titles you are seeking. However, I'm sure all of you can understand that we have only so much spare time for this publishing project, and cannot open our Seek & Swap Dept. to everybody's want lists of titles by any and all mystery writers. Perhaps Al Hubin can help all of us in this respect with a similar department in his magazine, but you'll have to ask him about that! -ljm))

HARRY WARNER, Jr., Hagerstown, Md.: It's a shame we couldn't meet at the Nycon. (New York World Science Fiction Convention.) I spent some very pleasant hours there, and The JDM Bibliophile came to my attention during the worldcon in one way, because Bill Clark was there, and told me new stories about the perfidious way big libraries treat old pulps to freshen the sense of horror that still lingered from the things he had revealed to me along the same line the afternoon he visited me in Hagerstown.

Leslie Stone, the old science fiction writer, told me once that she had tried to prevent a movie studio from releasing a film with the same title as one of her long-ago prozine stories, Men With Wings. As far as I know, she never had the slightest success. I don't know if it's possible to claim copyright on a title, but I suspect that the only chance an author might have for getting the courts to help him would occur when there was direct, obvious effort to capitalize on a title's sudden fame. If I wrote a novel and my publisher issued it next month under the title "Valley of the Dolls", we'd undoubtedly be subjected to some kind of litigation, perhaps for unfair competition if the copyright protection breaks down as a result of the vast

number of uncontested title duplications in publishing history. In any event, didn't Robert Benchley settle the matter once and for all by writing a book which he entitled "David Copperfield, or 20,000 Leagues Under The Sea"?

Just possibly I might be able to help Robert Turner, if he started his writing long enough ago. Somewhere in the attic is my collection of sport pulps, bigger than my holdings in any other type of pulp magazine except for a fairly good run of Argosys from the late 1930s and early 1940s. I've done some sorting and delving on the attic this summer, and if I can keep the momentum up during the autumn, I should run across them. The sport pulps seem to be the most unwanted type among today's collectors. This is curious, because they had much the same rules of writing, attracted writers who did other forms of pulp fiction, and usually were issued by editors who had western or detective responsibilities as well. Maybe the kids who read the sport pulps were interested in sport, not in pulp fiction and are still going to football games and holding membership in a bowling league instead of looking for the old magazines they liked so much years ago.

The news about a film version of The Girl, the Gold Watch and Everything is, I hope, good, although you never know if it's safe to rejoice until you see what actually comes out of the film cans. It's a curious thing, but I can't remember offhand any movie based on this sort of time tampering theme, even though it's an obvious opportunity to do photographic tricks that are a legitimate part of the story.

Could it be that the Danish yearbook's item variously translated as Noblest Game and Most Expert Play, with its "introduction", might be a reprint of the famous short story about the mean man who stages hunts with human beings as his prey?

I'm sorry that I can't fill this letter with lots of previously undisclosed facts about MacDonald, the places where his scarcer books can be obtained for half the cover price, and a miniature essay on how the MacDonald novels are the modern equivalent of the Greek drama. But it's the best I can manage, pending the acquisition of a lot more spare time in which to do looking, reading and writing.

JEREMY A. BARRY, P.O. Box 5301, China Lake, Calif.: Will buy back issues of Science Fiction Parade, the classic fanzine. ((Thanks for the compliment, friend! Unfortunately the only copies of SFP that we have are our file copies. -ljm))

MRS. LARRY L. KEELEY, Jacksonville, N.C.: As Sean Connery has publicly stated he is through with James Bond movies--I think he would make a swell Travis McGee. Am I alone in this opinion?

((As far as ye editors are concerned, yes. How about you-all out there? -jmm))

* * * * *

THE ARMCHAIR DETECTIVE

You will find Al Hubin's address in PWFD. The first issue of his excellent magazine, THE ARMCHAIR DETECTIVE is now available. The repro on our copy was a bit light, but quite readable, and we enjoyed it very much indeed.

We expect that it will get even better as he continues to publish. The price is \$2 for four issues, and we suggest that you subscribe immediately, before the first issue is out of print and it becomes an expensive "collector's item". We have seen this happen with other amateur journals (in our years in the s-f fandom field), and the article by the late William S. Baring-Gould is enough to help create this phenomenon.

{advt}

BOOK REVIEWS

THE EDGE OF THE CHAIR, Edited by Joan Kahn (Harper & Row, 1967; 560pp, \$6.95)

The blurb on the dust jacket says: "Some Fact, Some Fiction, All Suspense". I think it should be amended to read: "Some Fact, Some Fiction, Some Suspense." Of course, it depends on one's personal definition of "suspense". An excellent definition is given inside the d/j: "Suspense is what keeps the reader on the edge of his chair. Suspense is what keeps him reading while he's on the edge of the chair". I agree. I also agree that items such as de Maupassant's The Horla, Pushkin's The Queen of Spades, Bierce's A Watcher By The Dead--to name a few examples from this fine anthology--are good to excellent suspense yarns. But there are 34 stories in the book, and I'm afraid that some of them failed to endanger my spine (let alone chilling it) by working me into that edge-of-the-chair position. For instance, there is William G. Shepherd's article, Shattering The Myth of John Wilkes Booth's Escape. I enjoyed the article immensely because it was well-researched, well-written and informative--but I would hardly classify it as a suspense story. I'm reasonably sure that Mr. Shepherd didn't intend it as such. Otherwise, he would have used a different title--perhaps something like "Did John Wilkes Booth Escape?"

Mystery/detective/suspense fans will find both disappointments and pleasant surprises in this anthology. I just don't have the space to review each and every story, but I will list some of the authors present and frequently well accounted for: Edmund Pearson, Robert Tallant, Stewart Alsop & Thomas Braden, Harold Pinter, Robert M. Coates, Antoine de Saint-Exupery, Graham Greene, Lewis (Henry Kuttner) Padgett, Jack London, Kathleer Freeman, Agatha Christie, Ray Bradbury, Rudyard Kipling, William Seabrook, Sir Arthur Conan Doyle, William Faulkner, John Buchan, Janet Flanner, John Collier, G. K. Chesterton and Dorothy L. Sayers. -ljm

* * * * *

FLYING FINISH, by Dick Francis (Harper & Row, 1966; 246pp, \$4.95)

This is a Harper Novel of Suspense, and keeps up with the tradition of high quality we have come to associate with these novels. It is the story of Henry Grey, only son of the Earl of Creggan--whose arrival happened unexpectedly after the birth of five older sisters. His father rejoiced in his birth because it would do a hated cousin out of the title. As Henry says, drily, "I didn't love anyone. I hadn't had any practice."

The author takes us with Henry through the routines of his life--which include racing as an amateur jockey, transporting horses by air, and, when he can afford the flying hours, flying a small plane for the sheer pleasure of it. We may discover what it means to be saddled with a title--and no money (but everyone knows how rich anyone with a title is!) unless, of course, Henry should marry one of the heiresses that his mother is forever dragging under his nose. It should reveal no secrets to say that he successfully resists and/or avoids the heiresses.

Henry meets hate--perhaps with a capital H--before he meets love--which might also be capitalized. Hate is personified in Billy Watkins, who has channeled approximately 90% of the poison in his soul into the "class war". (The other 10% he spreads around among the rest of mankind.)

Love explodes unexpectedly for Henry when he meets Gabriella--the beautiful girl smuggler at the Milan airport. (And guess what she smuggles?) In the meantime, there is a darker sort of smuggling going on, and one of Henry's co-workers disappears. When Henry and Gabriella go looking for him--well, the rug is pulled from under them and from under the reader, too. This is real edge-of-the-chair suspense. Highly recommended! -jmm

UNIDENTIFIED MAGAZINE STORIES by JOHN D. MacDONALD

Author's Title: DEVIL-HEAD (6,000 words)

History: Completed in August 1948. Sold in January 1949 to Popular Publications for use in ALL STORY MAGAZINE.

Opening: Big Tom Gordon turned off the road that slanted down the night shoulder of the mountain. Gravel made a popcorn sound under the wheels of his coupe. The white drive was floodlighted, but the other four cars were parked off in the shadows.

Down in the valley he saw the lights of Haggins, and knew that it matched his expectations. He edged out from behind the wheel and stood by the whitewashed rocks that marked the dropoff. Behind him a ripe and fruity trumpet blared from the bubbled neon of the juke, and in one of the parked cars a woman laughed, a sound that was

Situation: Tom Gordon, one of the roughest officers on one of the roughest police forces in the world--Shanghai--comes back to the states to take care of the people who killed his kid brother, a cop on the force of a small factory town.

* * * * *

Author's Title: ELIMINATION RACE (6,000 words)

History: The only notation I can find on this is that it was published in ARGOSY in 1952. I do not know what issue, or under what title.

Opening: In December he knew he would be all right for another chance at the big one in May. The arm was coming back, even though the doctors had said it wouldn't. So without letting Sally know, he had gotten in touch with Rikert, and Rikert said yes, he was entering two cars, but he had the drivers all lined up and he couldn't

Situation: Ralson has to out-drive a hot kid on a country track to earn a chance to drive in the 500.

* * * * *

Author's Title: A GOOD JUDGE OF MEN (4,800 words)

History: Completed in July 1951, was purchased by ARGOSY and published in 1952.

Opening: McGarron, the sales manager, issued the invitation. Four of us were being broken in at the home office before being sent to the regional offices.

Dillon Construction Equipment Corporation. There is a lot of money in moving dirt. And in selling the stuff that moves it. Shovels, graders, and all the rest. It is the cream of all sales jobs. They prefer civil engineers, but some of the old boys, like McGarron, started in before Dillon started to get particular.

Situation: Four men being checked out for jobs by a tough old sales manager get so sick of him they connive and cook up a story about the company retiring him, and he kills himself.

* * * * *

Author's Title: THE FOURTEENTH OF FEBRUARY (? words)

History: Appeared in one of the February 1953 issues of THIS WEEK, though the title may have been changed.

Opening: It began on a gunmetal evening in early January, at the end of one of those dreary Manhattan days when the office windows were alight by three in the

* * * * *

Author's Title: WOMAN COMMITTED (7,500 words)

History: Completed in September 1948 and eventually sold in January 1951 to TODAY'S WOMAN. Must have been published during 1951. No carbon available.

We just received the following information from Mark Penzer, Editor of Rudder Magazine: "John D. MacDonald has written the lead feature for Rudder Magazine's January 1968 Show Issue--'The Little Doll and the Mousetrap', which tells how Travis McGee 'mousetrapped' MacDonald into buying a boat. What's more, Rudder will soon begin publishing a monthly department of hard-nosed boating tips written by none other than the McGee himself, or so J. D. tells us."

Rudder is published by Fawcett Publications, Incorporated.

* * * * *

The NBC TV series, Run For Your Life, did a 2-part adaptation of JDM's CRY HARD, CRY FAST (Popular Library, 1955; Fawcett Gold Medal reprint, 1967) on November 22nd and 29th, 1967. If you missed it then, it is worth trying to catch on the re-runs.

In some ways the novel is a tract about the hazards of driving and the horrors of traffic accidents. It features a number of what might be termed "stock characters" (the tyrant father, wishy-washy mother and "wild" teenage daughter, the secretary/mistress who breaks up with her married boss, the hard-as-nails crook and his softy buddy, etc.)--but in MacDonald's hands they become real, living people literally brought together in a multi-car collision. Oh yes, there is also the road-wise truck driver, who didn't appear in the TV version. I don't know why, as he was possibly the most likable character of the assortment.

As might be expected, the TVersion didn't use all of the novel's characters, which is understandable when less than 2 hours of script is being derived from a 158 page novel. And--as might also be expected--the novel's protagonist (an architect who is off on an auto tour-vacation in an effort to get away from it all after the death of his wife) is changed by the magic of the boob tube into Paul Bryan (Ben Gazzara), the lawyer with only "one or two" years to live, who is, of course, the series' protagonist. This change, too, is understandable. What isn't understandable is why new characters were added--such as the lady doctor, and why others were changed, such as the bachelor uncle who in the book was suffering from two maladies, lechery and greed. In the TVersion he is married--and merely greedy.

But--generally speaking, it was a fair adaptation of the novel, with some good to excellent acting, but rather slow-paced in the second part. One would think that a boiled-down TVersion of a novel would be faster paced than the novel, but I must admit that I had difficulty keeping awake during part two, whereas I found the novel very fast-paced indeed. And scarier.

* * * * *

"Lectures yet? My word!" That's what JDM wrote when we told him about the lecture we gave at a local school on Tuesday evening, September 26, 1967. Glenn Clairmonte (free-lance editor and writer), who teaches a writing class and is an advisor to the Downey Writers' Guild, heard about JDMB on Tony Boucher's FM radio show, and asked us to speak. She titled the affair as "An Evening With John D. MacDonald"--which, in some ways, is what it turned out to be. As I told John, had I been paid for the talk I would have felt obligated to split the fee with him, as I did a lot of quoting from his stories, articles and letters. I have spoken and performed in public before, but this was my first venture as a lecturer. June sat by me--to coach from the sidelines, and I hope that the 30-some persons in the audience had as much fun as I did. Or, as June says, "My husband, the ~~main~~ lecturer."

READERS OF THE JDM BIBLIOPHILE, PLEASE NOTE!

Let's play "What's Your Status?"...

- (✓) A checkmark here indicates that you must respond if you wish to receive future issues of JDMB.
- () A checkmark here indicates that you will receive--at least--the next issue.
- () A checkmark here indicates that you are on our permanent mailing list for all future issues of JDMB.

Regardless of your JDMB "status"--why not write anyway?

JDMB No. 9 will be dated March 1968. The deadline for material and letters is January 27, 1968. We should be recovered from Christmas and New Year's by then... -ljm & jmm

JDMB No. 8
From: Len and June Moffatt
9826 Paramount Blvd.
Downey, Calif. 90240



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TO:

LEE HOFFMAN
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