

THE JDM BIBLIOPHILE No. 10, June 1968. Edited and published by Len & June Moffatt, 9826 Paramount Blvd., Downey, California 90240. Associate Editors: Bill Clark and Ed Cox. This is a non-profit amateur journal devoted to the works of John D. MacDonald.

You may remain on our mailing list by responding in any of the following ways:

- (1) Writing a letter of comment after each issue.
- (2) Sending news or information re JDM, his stories, etc.
- (3) Writing reviews, critiques, articles, etc., re JDM for JDMB.
- (4) Paying 25¢ a copy--starting with the next issue (#11).

SEE PAGE THREE FOR INFORMATION RE OUR NEW SUBSCRIPTION POLICY,  
AND SEE BACK PAGE FOR YOUR JDMB "STATUS".

## IN MEMORIAM: ANTHONY BOUCHER

By the time this reaches the readers of JDMB, many hundreds of words will have been written and published about William Anthony Parker White, a.k.a. H. H. Holmes and Anthony Boucher, so that anything we may add to the general lamentations might seem to be presumptuous, appearing as it does in an amateur journal, a "fanzine" if you will.

However, we are comforted by the remembrance of a remark once made by Tony, that "all knowledge appears in fanzines". Those of you who are familiar with science-fiction fandom and its many and varied publications will know what Tony meant by his semi-facetious, semi-serious comment. He loved the s-f field and its fandom as much, we think, as he loved the mystery story field. He was a giant in both fields, but then, he was a giant in any endeavor to which he applied his many talents.

We knew and loved "AB" as a writer, editor, critic, reviewer, opera expert, speaker, panelist, toastmaster, limerick-maker, parliamentarian, and most of all--as the man. The man, brilliant, witty, charming, and one of the most kind-hearted gentlemen we have ever known.

Both editors of this magazine owe a great debt to Tony, as most of you know. And one of the editors will always be grateful for his sage advice when he acted as parliamentarian for the 1958 World Science Fiction Convention. His counsel at that time prevented the convention's business meeting from turning into a pointless hassle, made a heroine of the convention's Chairlady, and saved the rest of the committee (including your editor) from having to waste further time with said pointless hassle, when they had a convention to put on.

Yes, we could write pages and pages about Tony Boucher. Perhaps the saddest thing of all for us is that we didn't realize how much we knew about him and his good works until after we had heard of his death. Memories rushed in to fill the gap left by the shock, and though we had known of his failing health--well, he was always there. And now he isn't. Our gratitude for knowing him and for the memories he left with all of us cannot be expressed without sounding maudlin.

But Tony is the fourth friend that we have lost this year, so perhaps we have the right to express our unhappiness as best we can. Certainly he will be missed--more than anyone can say.

1911 - 1968

-ljm & jmm

## Seek & Swap

WENDELL V. HOWARD, 2518 LaVeta Drive, NE, Albuquerque, N.M. 87110, needs Border Town Girl and The Lethal Sex to complete his JDM collection. He would also like to swap hardcover copies of Contrary Pleasure and Wine of the Dreamers for paperbacks of the same, as he prefers to collect only paperbacks. And he still has about 90 extra JDM paperbacks to offer in trade!

MRS. PEGGY KEELEY, Rt. #3; Box 479, Jacksonville, N.C. 28540, needs Clemmie, Please Write For Details and Cry Hard, Cry Fast. Will buy.

GEORGE C. HOYT, Jr., 15723 Romar St., Sepulveda, Calif. 91343, has a long wantlist of pulp mags that contain stories by JDM, such as DOC SAVAGE, DIME DETECTIVE, BLACK MASK, etc., etc. Contact him if you have old mags for sale.

MRS. DANIEL J. KENNEDY, 1212 Belmont Court, North Charleston, S.C. 29406, needs Clemmie, The Beach Girls and Deadly Welcome. Will buy.

MR. HIROSHI OHTA, c/o Hayakawa Shobo & Co., Ltd., 2-2 Kanda-Tacho, Chiyodaku, Tokyo, JAPAN, wants copies of the first six issues of THE JDM BIBLIOPHILE. (Mr. Ohta's company publishes the Japanese editions of JDM novels.) We can't help him, as all of the back issues of JDMB are out of print, and we have only our file copies. He asked us to make xerox copies of numbers one through six, but we have no way of doing this. There is a xerox in the office where I work, but my employers tend to frown upon its use for personal stuff, and, of course, xeroxing all those back issues would be a lengthy job. However, we hope that a reader or readers of JDMB can help Mr. Ohta, either by parting with their back issues, or by having free access to a xerox machine. We are certain that your help would not go unrewarded. Mr. Ohta has already sent us a checklist of Japanese editions of JDM's novels, etc., as well as some beautifully printed paperbacks in Japanese. We can't read Japanese, but it is a pleasure to have such good-looking books in our JDM collection. Please help this good gentleman if you can.

-ljm & jmm

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NOTE: IF YOU WISH YOUR WANTLIST TO APPEAR IN EVERY ISSUE OF JDMB, YOU MUST SEND IT TO US EACH TIME. WE HAVE NO WAY OF KNOWING WHETHER OR NOT YOU HAVE OBTAINED THE TITLES YOU SEEK UNLESS YOU TELL US. -ljm

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# EDITORIAL

About Back Issues: Issues number one through nine are out of print. We have only our file copies left, and, as we have said before, we just don't have the time to reprint back issues. We may run a reprint section in some future issue of JDMB, as we did in No. 9, but at the moment we are more interested in publishing new material.

About The Master Checklist: The master checklist of John D. MacDonald's published writings is still "in the works". We still hope to have it ready for the mails some time in the next six months. It will bear a price based on the actual cost-per-copy, and, like this magazine, will be a non-profit publication. We'll let you know when it is ready, and how much it will cost. We repeat: DO NOT SEND MONEY FOR THE CHECKLIST UNTIL WE ASK FOR IT. As we said last time, many of you have already contributed more than enough in information, stamps, and money to receive the Checklist, and to stay on our JDMB mailing list for a good, long time.

About Our New Subscription Policy: We have decided to charge 25¢ a copy for JDMB-- starting with the next issue. There are a number of reasons for this, the most obvious being the fact that postage, supplies, etc., are higher in cost--and we have to run more and more copies per issue. We continue to drop those who do not respond, but the rate of increase in new readers more than offsets the "dropouts".

We have kept very careful records from the beginning, so that anything readers have contributed in information, letters, stamps, money, etc., is on record. We have a file card for each and every reader. We have been deducting from your contributions for postage only, and will do so for this 10th issue. After that, we will deduct 25¢ per issue. This means that those of you who have sent in sums of \$5 or more will still--in effect--remain on our "permanent" mailing list. The magazine will probably expire before your "subscription" does.

We will also continue to give credit for news, info, reviews, articles and letters. The subscription policy is primarily for those who would rather send stamps or money than write letters. A simple letter of comment after each issue is still sufficient to keep one on the mailing list for the next issue. Your letter need not be a literary masterpiece. We may or may not publish it, depending on whether or not we think it would be of interest to the rest of the readers, but it will still be recorded on the credit side of your card.

This is as good a place as any to remind all of you that if you want your complete address printed with your letter--SAY SO. Otherwise, we will not print your address. Nor will we publish anything from your letters that you have clearly marked as not for publication.

Now, it is possible that this magazine could continue for quite a long time on letters alone. However, much as we love getting letters of comment, we would like to have more articles and reviews. About the works of John D. MacDonald, that is. Past, present and future. There're over 50 novels and 300-plus magazine stories to write about...

-ljm & jmm

# JDM: A CRITIQUE

by Elijah Stern

My first contact with JDM's work occurred in 1960 with the purchase of SLAM THE BIG DOOR. A major chunk of my income in those days came from writing novels for the lower rungs of the paperback market. My agent was trying to move me up to the higher rungs, and suggested that I study what was being published by the leading companies.

But reading SLAM THE BIG DOOR turned out to be more than market research for me. It was like the first conversation with the woman you end up marrying. And it triggered the same response. After that, I read everything by JDM I could lay my hands on, until I had worked my way through the whole canon (except for the SF novels and that presumably vanished classic BORDER TOWN GIRL).

As a literary craftsman, JDM leaves everyone else at the starting gate. His kind of skills would be impressive in any era and are very rare today. No current writer has a better feel for the pace, rhythm and metaphors of contemporary American speech as an expressive tool. He has taken the kind of novel James M. Cain (the granddaddy of us all) developed for an earlier America and turned it into a major art form. In many respects, he is our version of Georges Simenon--a serious artist who works outside the regular literary establishment (to our lasting gratitude).

As a social and moral critic, JDM was more impressive a few years ago. Lately, he has been letting his people pontificate too much rather than using the story material and plot incidents to reflect his views. In THE DROWNER, he walloped the basic inhumanity of religious fundamentalism without anybody having to say a word. In DEATH TRAP he rubbed our faces in the jungle sickness of small town America solely through the story he was telling and the incidents he dramatized.

This pontification business has gotten most seriously out of hand in the McGee novels where it is diluting the effectiveness of otherwise solid material. I think we all understand how JDM wants us to see McGee. But every time he starts delivering one of those obligatory social comments, he sounds as pompous as any middle-management executive trying to impress the division VP. Maybe a good part of the problem lies with the first-person-singular narrative approach JDM has locked himself into for the series. My experience has been that this approach is dangerously appealing and full of hidden traps unless the "I" is a secondary character (as in THE GREAT GATSBY) or unless we wish to draw an ironic portrait of the protagonist (as in TONO BUNGAY). True, Spillane made the first-person-singular work in the early Mike Hammer novels. But only by casting Hammer as a counter-devil who operated in a social vacuum (ONE LONELY NIGHT shows this most clearly). And JDM brought it off in DEATH TRAP. But in that one he scrupulously avoided having Hugh MacReady deliver any far-ranging comments about the mess in Warrentown.

Interestingly enough, the McGee novels could actually turn out to be more effective as films, simply because the basic narrative approach of the film medium is third-person-singular (regardless of what you try to do with voice-over narrators) and any comments you want to make must be through what is shown on the screen as an integral part of the story-telling process. This assumes, of course, that the McGee producers preserve the overall social orientation of the stories and the protagonist. And there is every economic reason for doing so, since this orientation is very close to that of many high school and college-age people who form the largest segment of the American motion picture audience. My candidate for McGee, incidentally, is Robert Lansing. Anyone who has access to re-runs of the TWELVE O'CLOCK HIGH series on TV can see why. There's the living image of McGee walking around in a general's uniform.

However, these comments about the McGee novels are really nothing more than the standard nitpicking every major writer lays himself open to. For, as an artist, JDM is

just about the best we have. How many other writers could take that worn-out old cliché about a decent man being ruined by a bad woman and turn it into a masterpiece like CLEMMIE? Here is clear proof that clichés are really only questions we ask ourselves so often that we react to the sound of the words rather than their meaning, but questions we keep asking because no one has come up with any satisfactory answers. At the other end of the scale, we have something totally original, like A FLASH OF GREEN. This one may not quite come off, but it is such an ambitious work and so full of insight that the whole world looks different to us after we've read it (a good test for any novel with pretensions of greatness). But JDM's best and most profound book is still THE EXECUTIONERS. A decent, idealistic lawyer and his wife learn one of the major lessons of life--that the comfortable, happy world they smugly regard as a just reward for being what they are is nothing more than a gambler's run of luck that can end at any moment. This one bears a good many re-readings, not only for the pleasure of its craftsmanship but also for what it has to teach us about the reality of human existence.

JDM works in a brand-new segment of the literary world spawned by the rise of the paperback. He isn't one of the "serious" boys who writes for the literary establishment, gets analyzed in little magazines and the college classroom, and produces testy, introverted nonsense. Nor does he cynically package his talent around the big, interlocking hardcover-book club-reprint-movie sale deal, and produce colorful trash. Instead, he sits down there in Florida turning out beautifully crafted and often highly important novels that are widely read by everybody but literary critics. In one sense, this is all to the good, because it leaves him free to make a good and quiet living writing as he pleases. But it's also unfortunate that so many of tomorrow's novelists being trained within the literary establishment are deprived of the opportunity to learn valuable lessons about craftsmanship, art and life from a real master.

-Elijah Stern

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SOME COMMENTS ON MR. STERN'S ARTICLE...

...by John D. MacDonald

The Elijah Stern thing is most flattering, and stimulating. And he knows the problems of structure. First person is inevitably a limitation, even for Saul Bellow and Vance Bourjalis.

I know the iron rule of "show, don't tell" and learned it in a tough school. So McGee's handy collapsible portable soapbox is, of course, a risk-taking device quite apparent to me. When you get hold of GRAY, see the little message to Detroit early in the book.

I am not trying to defend myself against Stern's observations. Hell, I know that many times it does not come off. Then again, sometimes it does. McGee is a cultural dropout, and it would be a hell of a chore to try to "show, don't tell" his opinions on what he finds sorry in our contemporary tables of value judgments. So I thought I could weave a little soap-boxy thread through the narrative in such a way as to give him a bit more flavor of integrity in his choice of a life essentially sybaritic. Without that, he is an enviable, and unenviable, beach bum.

Some people seem to relish the asides. Some seem to despise them. And some, I am sure, merely skip them and get on with it.

Let me say that his opinions are not my opinions in many instances. In some, they are--though in varying degrees of strength of conviction.

-JDM

Books To Watch For: THE GIRL IN THE PLAIN BROWN WRAPPER, the 10th McGee novel, from Fawcett Gold Medal.

NO DEADLY DRUG, from Doubleday this fall.

WORLDS TO COME, edited by Damon Knight, from Fawcett Gold Medal this month, reprints JDM's "The Big Contest", plus shorts by Arthur C. Clarke ("The Sentinel", from which the movie "2001" was derived), Bradbury, Asimov, Heinlein and other topnotch s-f writers.

BALLROOM OF THE SKIES and WINE OF THE DREAMERS will be reprinted by Fawcett Gold Medal in November. THE CROSSROADS may be reprinted by Fawcett about that time, too. CONTRARY PLEASURE is also up for reprint.

Dr. Charles K. Shapiro, one of our new readers, informs us that S. Illinois University Press has issued a 2-volume collection of essays on "tough guy" writers. It contains an essay on JDM by another of our readers, Charles Hoyt; and a piece on William Gresham (author of NIGHTMARE ALLEY) by Dr. Shapiro. The collection was edited by David Madden. Title and price unknown at this writing.

Magazines To Get Or Watch For: WRITER'S YEARBOOK '68 (\$1.25, on newsstands now) has an article by Knox Burger of Fawcett, on writing paperback originals. JDM is mentioned, of course...

HOLIDAY MAGAZINE will have an article on the Florida Keys by JDM in a future issue.

And, the July issue of PLAYBOY should have a very entertaining letter from JDM. See our letter column this issue for details...

Movies To Watch For: THE GIRL, THE GOLD WATCH AND EVERYTHING, starring Jack Lemmon.

THE LAST ONE LEFT. Production and release dates unknown.

DARKER THAN AMBER, with Robert Culp as Travis McGee. Location work begins in November. Ed Waters is doing the screenplay. Jack Reeves and Walter Seltzer (Major Productions, Inc.) will produce. They hope to have it ready for release in the early summer of 1969. BLUE or PURPLE will be the second film. If the films do well, they will make GOLD the third. CBS Films is bankrolling the McGee movies for distribution to motion picture exhibitors.

JDM on TV: John D. MacDonald appeared on the tail-end of March 13's "Tonight Show". Johnny Carson, the show's host, obviously knew little or nothing about JDM and his works. Referring to notes, he introduced JDM as the author of PALE GRAY FOR QUIET and THE LAST ONE LEFT. As the last guest left on the show, JDM did very well in the brief time he was given. He corrected Carson's error in a calm, gentlemanly manner, and told of his trials in rewriting parts of NO DEADLY DRUG to satisfy the publisher's legal department. We rarely watch late-night TV, so thanks to friends who phoned us out of bed to tell us that JDM was going to be on.

(Thanks to JDM, Chuck Toole, Phyllis White of Fawcett, Larry Tauber, Dr. Shapiro and Pike Pickens, Esq., for most of the above information.)

-ljm

(More News & Previews on page 21)

# THE CREATIVE COMPULSION

...an article by William L. Rohde

Enclosed a bit of copy you might like for JDMB. Or not--as the case may be! You can leave my address on it--I'm friendly. You're doing a grand job with the publication...fascinating hobby, or compulsion? (You'll relax when you read the copy enclosed.)

All the best,

Bill Rohde

(Mark Daniels, Bill Christopher, etc.)

As many professional writers have admitted, it's a lonely business. What is the compulsion that drives some of us to put out 1,000 words a day, every day?

It drives G. Simenon to produce a book in 5 days, Harold Robbins to write 2,000 words every morning? And John D. MacDonald --?

Frederick Faust (Max Brand) wrote 14 pages every day. Frank Gruber wrote of him: "Heinie had trained himself to do it. Fourteen pages a day, come rain, come shine, come mood or no, Heinie wrote the 14 pages."

And--"Heinie was the most prolific writer of all time. He was also the biggest boozier I have ever known." And Gruber said, "I have not talked about the terrible loneliness of the writing profession."

About 1952, having sold another book to Fawcett--High Red For Dead--I had lunch with Webster Briggs, one of their excellent editors then. He said something I won't forget: "I wonder what John MacDonald's compulsion is?"

When I met JDM in Clearwater I noticed that we had both bought exactly the same kind of automobiles, black Ford convertibles. I didn't tell JDM I was looking for his compulsion, and thus probably seeking my own.

JDM is a talented craftsman. A professional. I'd say genius, but he'd get mad at me. He comes up with plot twists and human interest bits-of-business which make the rest of us--me, anyway--admit that we wouldn't have thought of it.

It might be of interest to JDMB readers if he'd write a few words about his working habits. He explained them to me, but I won't relate them second-hand. I think he might enjoy explaining his drives, tricks of self-discipline, and avoidance of traps.

Trap? Like the one Raymond Chandler worked himself into. He told me, "I write on yellow foolscap, torn in half and put into the typewriter the long way with the tear at the right side. I rewrite everything." I told him to stop it. Switch to at least ordinary bond for easier handling and smooth production. He just looked at me sadly.

My own routine is 1,000 words a day, every day. Business books, ghosting, novels. Let's see, in the past couple of years that system has produced via Universal-Soft Cover Library, Wake Up With A Stranger, French Girl In Town, The Drug. Four Nick Carter books, The Hood of Death, Jakarta, Amsterdam, Rhodesia, and two ghosted biographies. You see--it works.

Part of the fascination of Balzac's life is the record of his work habits. So, an invitation to JDM should produce some interesting observations--and perhaps intrigue him. Not as good as a couch, but he will know that those who read his comments are on his side.

-Bill Rohde

Box 233

Woodstock, N. Y. 12498

# Please Write For Details

LARRY TAUBER, Memphis, Tenn: Issue 9 was great but I have some suggestions: How about having it printed in some ~~other~~ fashion than ~~zine~~zineograph, and how about changing the name from JDM Bibliophile to something like the John D. MacDonald Nooseletter.

((No comment -ljm))

JEREMY BARRY, China Lake, Calif.: Glad to hear #10 will go offset with a full color cover by MacGinnis.

((Better have your hearing checked. But we did go Gestetner. -ljm))

MRS. LARRY L. KEELEY, Jacksonville, N. C.: Personal memo to Charlotte Taylor: Your advice was taken. I have bitten my tongue.

KAREN ANDERSON, Orinda, Calif.: Re Culp as McGee: don't think he looks leathery enough. (Same reason Roger Moore doesn't satisfy me as the Saint. I don't know who would look right to me--maybe Martin Landau? But he doesn't need a job right now, and Culp does...

WENDELL HOWARD, Albuquerque, N. M.: Of course, Mr. Burger's latest question, in #9, could only be "Darker Than Amber". I was happy to see I'd guessed McGee's original name correctly.

Was quite surprised when I read "Weep For Me"--JDM said in his letter to me that he had asked that it never be reprinted. I thought it quite good--and I'm now wondering--can an author be too critical of his work? I'll bet if it was reprinted today, they'd sell like the proverbial hot-cake. Of course, the man who does the work has the final say--and if he doesn't want it printed--more power to him--only I, as a JDM "expert" (ha) think he's wrong. Any guy who can keep you hypnotised for 3 hours with a story about two cats (I hate cats) would be hard-put to turn out a bad book. Not reprinting the old pulp stories--that I can understand--that was a different era, and a different type of writing, while "Weep For Me", I think, compares favorably with some of his recent stories. It's no "Last One Left" but then, how many are? By the way, I'd be interested to know what Mr. MacDonald considers his best work--why not ask him?

((JDM? -ljm))

VALERIE BERG, Little Neck, N. Y.: I really enjoyed reading your bulletin. I became hooked on Mr. MacDonald after reading "The Last One Left" and have devoured all of his books I could lay my hands on since then.

I'm glad to hear there are other people like me, as my husband thought it was just another syndrome of my pregnancy!

((Dill pickles, strawberry ice cream and McGee? -ljm))

JOHN D. MacDONALD, Florida: I found the parody dreary. It sounds more like a parody of Mike Hammer taking Dean Martin's place in the Hamilton movies. No, it does not hit any sensitive spot at all. I would dearly love to read a really devastating take-off which would underline both my stylistic flaws and my structural devices. I would love to read one that would want to make me crawl, beet-red, under the carpeting. But that one is kind of ho-hum because it is an exaggeration of ingredients I studiously avoid rather than utilize. Also, it has none of that very basic essential of the parody--the stylistic element.

For example, here is a quick cheap shot at one of my betters, a certain Papé H.:

We went down to the village when the day was over, and as we walked we told of the times when we had been younger and had gone after the big ones. There was



a place in the village called Maria's, where they always expected us at the end of the long day, and had the table ready. Maria came to our table.

"We have the big ones, like the old times," she said.

"Surely they are smaller now. Surely everywhere they are smaller," Ricardo said.

"These are of the old times."

"Ah?"

"Of a certainty, Señores."

"So?"

"Indeed."

"Yes?"

"You will see."

When the old man came slowly out of the kitchen, carrying the tray with great care, we saw that indeed there were some of the big ones left, some of the great olives of Andalusia, in the martini glasses.

They were true and good olives, and it had been a long time for all of us, and so we knew that now it was another of the good seasons we had thought were forever gone, and we sat and told the stories of the old times, and it was a good evening for laughter and lies and comparing old scars.

Okay, so I'm a showoff. But maybe it explains why I am unmoved by a parody with no sting.

JOHN HALE, Robert Hale Ltd., 63 Old Brompton Road, London S.W. 7: I read what Mr. Locke had to say about titles he could not obtain here, but I think the point is that he has been a little too late in the case of most of them in that the books are now out of print. However, so far as two or three of them are concerned we have them scheduled for future publication.

WILLIAM F. SMITH, Rochester, N.Y.: It puzzles me that any student of The Literature of Violence can call Murder In The Wind lousy. It is a classic comparable to A Tale of Two Cities, War and Peace, Germinal and The Maltese Falcon.

((How about that, ol' George Locke? -ljm))

DEAN A. GRENNEILL (Managing Editor of Gun World and Executive Director, American Reloaders Association, Inc.), Box 4007, Covina, Calif. 91722, wrote a five-page letter of comment, most of which was--to us--very technical stuff about various kinds of firearms. We sent a copy of Dean's letter to Bill Wilson, who responded in some detail, and have passed along Bill's comments to Dean. The following paragraphs are excerpts from Dean's original letter...ljm

JDMB #9 arrived this morning; as always, a delight to the literary tastebuds. As usual, I was prodded by small conscience pangs to wit that I ought to commit a few words to paper on it and duly transmit same to you basically good-type people.

The triggering effect, in this case, lies in the comments of Mr. Bill Wilson. Opinion is opinion and he's entitled to his but I trust the same goes for y.e.s.t.? I'm in full agreement that mystery writers who have their characters "snicking off the safety" on revolvers should be stabbed to death with sterile thumbtacks. Actually, I have at various times seen revolvers which have safety levers, but these are the obscure, few-of-a-kind European junkers, tiny little garter-holster-size widgets, with pop-out triggers, no trigger guard, etc. The sort of thing you might find a sample of in the Yard's Black

Museum or in some forgotten drawer at the Sûretè. The vast preponderance of revolvers do not have safety levers, per se. You fire them by drawing back the exposed hammer to full-cock position and then applying pressure (usually 2 to 5 pounds) to the trigger, which drops the hammer and fires the round; the procedure just described is termed "single-action firing". Most modern revolvers, except for those made by Ruger, e.g., S&W and most of the Colts, are of the double-action type, meaning that they can be fired by the single-action (cocking the hammer first) or by a long and deliberate pull of the trigger which causes the hammer to come back and then drop at the end of the trigger's travel, simultaneously rotating the cylinder to bring the next round under the hammer. Colt still makes single-action revolvers in assorted types and patterns, most of these being of the commemorative type, sold at premium prices to the collector/investors.

And, before someone points it out in refutation of my comments, I'm aware that Smith & Wesson offers a single-action version of their K-38 target revolver. There are hammerless designs of revolvers wherein the hammer is partially or fully shrouded and these usually are fired double-action. The partially-shrouded hammer types leave a tiny bit of hammer tang exposed so that one can manually cock the hammer with a bit of doing.

Be it hastily noted that our Mr. MacDonald--I've read all of his books, most of them more than once, and eaten quantities of his hamburgers--scores remarkably well in the area of ballistics and firearms versimilitude. I think I've spotted a few minor gaffes, but few worth noting. For some reason, he has a thing for the .22 Long cartridge and it might be mentioned that this cartridge should have been obsolete for several decades now; it embodies the light-weight (29-grain) swaged (i.e., pressure-molded), outside-lubricated, step-heeled bullet as used in the .22 Short, but puts this bullet onto the same basic case as the .22 Long Rifle... ..Certainly, one can be killed by a .22 Long--the same being true of the better air rifles--but it's a poor choice for the job when you might need all the edge you can muster.

BILL WILSON, Atlanta, Ga.: Jack Lemmon ought to be fine in "The Girl, The Gold Watch and Everything". I am thinking of his performance as the warlock in "Bell, Book and Candle".

To Jack Cuthbert: A movie is to be made of "God Bless The Mark", with Bill Cosby. I had never thought of Cosby for the part, but he ought to be terrific as the hero patsy.

See and read about Interpol as though it were some super world police. Actually it is an international police information exchange agency. It has no authority and no power. However, it is extremely effective in speedy dissemination and exchange of international police information.

See and read about guns with silencers. For technical reasons which I won't go into here, they are not very effective and may even cause a malfunction.

The other night I saw a TV show where two detectives approached a suspect in a car from the front. The detectives stood side by side in front of the door. So what did the baddie do? Slammed the door open against both of them and shot both of them. Dramatic license?

As to handcuffs--people are always being handcuffed with the palms together, which allows considerable movement. (More dramatic license.) Cuff the hands behind the back, or, if necessary to put the cuffs on in front, put the backs of the hands together.

Finally, JDM really has a grasp of the back county politics in Florida. And you should see it here in Georgia. The type of Freddy, in "Pale Gray For Guilt", is all too common in police departments, and not only in the South. Two types I am leery of--the big beefy, all gut muscle and no brains type, and the sharply dressed wiry types who are sometimes sadistic Sweet Old Boys with a big chip on their shoulders. Unfortunately in many small communities, due to the pay scale and poor training (if any) programs, these are the types one frequently encounters. They wink at the doings of the "right" people, but bear down on the local drunks, minority groups, and outside troublemakers (including outside police agencies), and would you believe this is exactly what the "right" people want? I have also encountered some good, but disillusioned men in these circumstances. They know they are done if they bear down on the wrong people. They have a conscience, but also have a family to consider and are caught in an inescapable bind.

ROBERT E. WASHER, Pastor, 82 E. 8th St., Oneida Castle, N. Y. 13421: The JDM Bibliophile No. 9 has just arrived; even a quick glance seems to show that this is the best yet.. I especially appreciate the publication of material from the earlier issues: especially by Ed Cox. Mr. Cox is an excellent writer.1.

JDM has caused many people to do a thorough job of reappraisal; i.e., what is "escape" literature, and (b) how "good" is the paperback material being published in this latter half of the 1960's? Mr. MacDonald's "entertainments" may do just that--entertain--but there are often those beautiful as well as terrible "shocks of recognition". Real Life (whatever that means) often seems to make no sense; so many happenings and events cause one to weep and wonder. JDM has incorporated so much of this in his rich and varied literary endeavors, that the reader feels he holds not a book in his hands, but an actual "slice of life". This easily gets banal and corny (notice the previous sentence!) but the beautiful thing about JDM is that he seldom, if ever, falls over the edge.

I think it was Anthony Boucher who once said that he gets tired of MacDonald's "therapeutic sex"; however true this might be, it still is astonishing to this reader how important love is to JDM. There is a constant thread of compassion throughout the total corpus--and this is done with no stickiness; there is nothing cloying about it.

Was interested in Bob Briney's comments on the Ellery Queen paperbacks. I would be inclined to call them fairly competent, rather than "terrible". Since I'm doing some work in this area (i.e., THE QUEEN CANON: A FRAGMENTARY REACTION in the April '68 MYSTERY LOVER'S NEWSLETTER), I am most interested in the rumors (?) that Dannay and Lee don't write them.

In terms of the taste, skill and devotion with which the JDM Bibliophile comes to us, you have inspired us all. With that respectfully in my mind, I would like to ask you to place an announcement in your publication mentioning the fact that I would appreciate all comments, critical and personal reactions, biographical information, bibliographies, et al, concerning the "Ellery Queen Canon". Unless someone else is doing this I think it is time for a "Queen Canon Bibliophile". The prestige and skill of your own publication has created a level of publication which challenges us all.

((We recommend Reverend Washer's article on Queen in the April 1968 issue of THE MYSTERY LOVER'S NEWSLETTER. See News & Previews for TMLN address. -ljm))

E. RAMAN, Milltown, N.J.: Thank you very much for JDMB No. 9. Enjoyed it. Have enjoyed JDM for several years now, look for unread novels in bookstores whenever I require that special spiritual sustenance that JDM fiction provides. However, am lousy on remembering titles, and a couple of years ago as part of clean-up and move activities divested myself of 90% of my library, JDM novels included. So would you please fill in appropriate titles for descriptions below.

DISAGREE with various readers: JDM's best was...(novel about the pressures on a number of people when a Florida inlet is to be filled to build a new development; hero not a McGee but a less quixotic reporter). I found this to be a skilful, suspense-filled weave of plot and characterization, a very perceptive presentation of the subtle yet effective dynamics at work when a local power structure decided to exploit a money-making proposition, and the relative helplessness of the citizenry to stop it. This is "Tell it as it is" JDM at his best. ((Sounds like "A Flash of Green" -ljm))

Request: could JDMB publish the pen names of JDM. I have been told he has written other books (non-suspense thrillers) under different names. ((No pen names, but several "house names" when writing for the pulps. You'll find these in the master checklist when it is published. -ljm))

GOLD STAR DEPT.: To JDM for sensitivity and accuracy in depicting characters of Mexican nationality or ancestry. JDM is one of the few Anglo writers (Steinbeck is another) who can create a Pedro who does not sound and act like a Hollywood version of a siesta-taking paisano. A similar situation seems to be true with his sketches of Negro characters, though here I am not qualified to judge. (Please Write For Details one of my favorite chortle books.)

COMPARISON: Suggest similarities between JDM and the late Nevil Shute, even though Shute not a "mystery" writer. More along the lines of character sketches, normal backgrounds and a fondness for the characters they create.

THANK YOU, JDM, for not taking the easy way out to put-down contemporary painting, although you have come close to over-simplifying the problems of making art in the contemporary visual vocabulary. How about a novel with a New York Art Scene setting? Where else can you find a mix of phonies, sensitives, doers and talkers? (Ah well, reader's bright idea No. 8674, file in round file. As an artist, I have had a similar problem..)

DICK BOYD, Summit, N. J.: We have also enjoyed JDM's new McGee: PALE GREY FOR GUILT. I got a kick out of the tie-in he had at its beginning with THE LAST ONE LEFT, particularly when I saw the boat on the cover of the new paperback version of the latter. The sub-plot about Puss bothered me in PALE GREY, though. It was almost as if JDM had written the book so it could be used in condensed or movie form without that sub-plot.

DAVID B. Van CAMPEN, Oakland, Calif.: I am particularly pleased with the Travis McGee series. Don't you think that THE BEACH GIRLS was by way of being background, experiment, beginning of notions for Trav? ((Perhaps, but there is at least a 5-year gap between THE BEACH GIRLS and the first McGee book. -ljm))

Has anyone done any competent analysis of his use of the first person approach in THE DAMNED and THE BEACH GIRLS (if not more)? I think it's great! I suspect CRY HARD, CRY FAST would almost fit in there, but not so directly as the other two. ((See Mr. Stern's article, this issue. -ljm))

Has JDM done any science-fiction work, other than PLANET OF THE DREAMERS? ((THE GIRL, THE GOLD WATCH AND EVERYTHING is his most recent S-F novel. And, see "News and Previews" column. -ljm))

BILL BOSWELL, Wilson, N.C.: I find MacDonald's novels superior to almost everyone else in the "suspense" field, and better, in my opinion, than some novelists I have read who have large reputations as so-called "mainstream" novelists; especially in narrative style, character delineation and perceptive social comment. (I place those two terms within quotation marks because I think "suspense" writer is an oversimplification of MacDonald's work and because I am not sure that I, or anyone else, knows what the heck "mainstream" means.)

JEAN BONNER, Boulder, Colo.: Re Leonard Broom's letter in JDMB #9: Methinks Mr. Broom has become slightly unbalanced--did I say "slightly?"--in his attitude towards JDM. Granted that Mr. MacD is "the idol of us all", he remains a flesh and blood human being, not a figure of malleable material to be shoved and squeezed into whatever form Mr. Broom might like him to be. No one would be happier than I to see "something like four new JDM titles a year", in fact, if there were a MacDonald machine, I'd push the button for several dozen. But my friends at IBM tell me the story-telling boxes still lack the intuitive sensibilities and powers of observation and insight that make a MacDonald (human) product such a pleasurable experience. It is just these qualities that should make NO DEADLY DRUG an exceptional book, and I'd take MacDonald over Capote any time.

It is almost beyond belief that ANYONE would censure an author for undertaking a labor of love (and I doubt JDM would undertake any other kind), for testing his own powers and capabilities in whatever fashion he sees fit. And to judge a book before it is even in print is so inane, it is really not worth commenting on.

JOHN KUSSKE, Hastings, Minn.: The story I was referring to was "Journey For Seven". It appeared in the April 1950 issue of Thrilling Wonder Stories. John D. is probably right when he says that nobody writes badly on purpose. However, there are the Batman and Lost in Space TV shows, the Valley of the Dolls and the Hannibal



Fortune type books, and the True Confession magazines. I was thinking that a person who writes a lot may let a bad story go through once in a while knowing that it is bad. The fact that JDM burned 2 million words of "bad" manuscripts, though, makes it unlikely that he would ever take part in this practice. How many of us have even written 2 million words in our lives, counting letters, papers for school, mailing comments and infrequent poor pieces of fiction?

Bob Leman's parody was, for three pages, pretty good. However, his technique wasn't valid. I'm talking about the places where he makes fun of McGee's philosophizing:

Despite the sensible warnings of agencies commissioned to measure the deadly dangers of pollution of the atmosphere, people insist on driving automobiles and heating their houses in the wintertime and puffing pipes and cooking food...

That isn't funny, it's true. Otherwise the parody hit some weak points in the McGee stories. Such as the monotonous cases where Travis "cures" a mixed up (but beautiful) chick. One of these days he's going to run across a girl who can't be cured by sex.

Leonard Broom's letter is a little bit fuggheaded. A writer's prime responsibility is to himself, I think, not to his readers. JDM should be able to write what he enjoys, and if the people who pay for his stuff don't like what he produces, they don't have to buy it. I would be saddened to see the McGee series end, but I recognize that I have no moral club over JDM's head. One of the main problems in this world, I believe, is that too many people think they are qualified to tell other people what to do.

DAVID B. Van CAMPEN, Oakland, Calif.: RE: Leonard Broom's note... To me it rather smacks of suggesting to Asimov that he forget about writing The Genetic Code, since so many enjoyed the Foundation series, though this may not be a particularly apt comparison. Asking Tom Lehrer not to teach 'cause he performs well? Oh well... ad inf.

((Is Tom Lehrer still performing publicly? I'd love to see him again. His records are played every once in a while here. For sheer, unadulterated nonsense, with a touch of wild illogic, my favorite is still The Hunter's Song. -jmm))

GEORGE R. HEAP, Rochester, N.Y.: "Paint The Coffin Fuschia" was funny, but it seemed to be laid on a little too heavily for my taste. I don't really know what goes into making up a good parody: I can enjoy them regardless of how well or how little I like the original (assuming I know it well enough to appreciate the parody), but some seem to really hit the mark and others seem to miss. Perhaps the best one in the past several years was the Alligator takeoff on James Bond. Part of the fun here was that Bond, realistically approached, is pretty close to a parody himself, and the "official" parody just carried things a bit further. It may be that McGee is pretty much a realistic character and that I would appreciate something on the order of an s-f pastiche more than a straight parody.

JOHN CHEESBOROUGH, Jr., Asheville, N.C.: I think you should charge for the JDMB--maybe \$2.00--same as The Armchair Detective!

Perhaps an organization similar to "The Baker Street Irregulars" which did so much for Sherlock Holmes fans is in the future for JDM. Maybe readers of JDMB could come up with a suitable name for the JDM club?

((See "NOTICE" re our subscription policy, this issue. ## We have toyed with the idea of starting "The JDM Bibliophiles" or "The Busted Flush Irregulars" or wothavva, but we would hate to see such an organization formed and then turn into a cult type of thing. It could happen--it has happened to other writers, living and dead, and the living ones usually find it embarrassing. But what do the rest of you think? -ljm))

C. CAMAROTA, Havertown, Pa.: I have read the copy of "The JDM Bibliophile" that you were kind enough to send me. Mr. MacDonald is lucky indeed to have such devoted enthusiasts. God knows every artist needs encouragement from any

quarter. But I am uneasy at this lengthy treatment of a writer and its tone of adulation; it seems to assume the aspect of a cult.

I wish I could share your enthusiasm for Mr. MacDonald's work, but I cannot. I have tried many of today's detective-mystery writers and, surprisingly, no one has yet surpassed the Big Four: Poe, Doyle, Hammett, Chandler. In my opinion, there is no one on the scene today who can come up to Hammett's and Chandler's work. Everyone is so damned self-conscious about his hard-boiled nihilists that we have nothing but the same plot repeated over and over, with girls of different colored hair.

The example of MacDonald's prose that you reprinted in your little journal is embarrassing. I'm afraid that he's just another manifestation of our pre-occupation with violence and what we like to call "art"--that is, undigested language that, generally, reads like a rehash of Hemingway and Kerouac combined.

Please don't condemn me to the limbo of Squares at this opinion; I may be wrong. ((It is only fair to point out that "The Spiralled Myth" was written at least 20 years ago, or didn't you read our blurb? Even so, it is still an impressive piece of writing. Have you read anything else by JDM?

Please don't be uneasy; please don't be embarrassed, and above all, please don't fear condemnation. We froth at the mouth only when we are brushing our teeth, and bite critics only on alternate Tuesdays. -ljm))

BOB HAYMAN, Carey, Ohio: I particularly enjoyed the devastating repartee of a certain jmm, especially as evidenced in the Jack Cuthbert letter. I don't believe I would care to tangle in print with that young lady, but her comments certainly make for a lively publication.

Not that he needs any help, but I would certainly back up Mr. Sandoe in his comments on Josephine Tey.

JACK CUTHBERT, Greensburg, Pa.: Now let us take up, with gloved hands, the somewhat vitriolic epistle of one James Sandoe--JDMB #9, p. 5--in which he implies, among other things, that the undersigned is a moron, illiterate, and also stupid. All this because I mention irreverently the name of J. Tey, a writer of note, and fail to fall down at her sacred feet in worship.

He apparently seems to feel that I wish to further promote the Battle of the Sexes--Male against Female, or perhaps one of the other eternal storms--"My brother can lick your brother--naaah!" Actually, one cannot be too sure WHAT he suggests, with his references to Lady Macbeth, Juliet, Romeo and the Weak and the Strong. How about the Power and the Glory?

Regarding my (I quote) "careful sneer at J. Tey--he seems to want a complaining explosion". This is true--disregarding "the careful sneer", whatever that is. What I wrote was done to stir the emotions of the lovable J. Moffatt in the hope of moving her to emit some of her inspired and highly enjoyable (to me) comments--which it did. I had not expected the humorless element to accuse me of treading rudely on sacred ground.

As for my (again I quote) "heterodoxy" I fail to see any such thing. Let's see--the word "heterodoxy" is defined as a heterodox opinion, and "heterodox" means a variance with accepted doctrines--especially religious. So I got myself into a holy war! Mayhap Sandoe is a devotee of hagiolatry. I will not accept the deification of J. Tey as a universally accepted doctrine.

At no time have I said that J. Tey was not a good writer--but, I see no reason why I should praise, like, or even read all good writers. Any writer has his or her admirers or detractors, a fact which generally does not cause universal disputes. For example--look at the excellent and intelligent letter of F. M. Nevins, Jr.--#9, p. 7--in which he remarks regarding the works of E. S. Gardner and those who do not look upon him too highly as a writer. Not one, but several, including a certain jmm, have questioned his rank in the mystery field. Mr. Nevins, who apparently is fond of the gentleman's works, did not indulge himself with name-calling and vituperation upon those who disagree with his opinion. Instead, he approached the differences of opinion in a sane and intelligent manner.

((But, mon cher Jack, you have just stated that it was not honest opinion, but merely intended to "stir the emotions"--in other words, to "bug". Why should you be surprised--nay, even indignant--that you succeeded beyond your wildest intentions?-jmm))  
 However, enough is enough. As to Sandoe's suggestion that I further my education by reading a play by Gordon Daviot, RICHARD OF BORDEAUX, or Gordon Daviot's KIF--since I have neither readily available, I will remain stupid yet happy and perhaps read instead THE MONK by Matthew G. Lewis or maybe MELMOTH THE WANDERER by Charles R. Maturin. Better still--reread an old MacDonald.

As long as there are no objections from the management, I shall continue with my "careful sneers" and leave the uncared-for ones to Sandoe. As the Pot said to the Kettle-- "To each his own!"

((If Messrs. Sandoe, Cuthbert or anyone else wishes to continue this "discussion", please be advised that much as we enjoy Miss Tey's works--we are not publishing the J. T. Bibliophile. We don't mind brief comments on writers other than JDM, but if you want to argue at length about them, you'll have to do it elsewhere. -ljm))

JON BREEN, Los Angeles, Calif.: I was particularly interested in Bob Leman's Travis McGee parody. It occurred to me some time ago that MacDonald (especially in the McGee stories) was one of the most parodiable writers around --he's really been asking for it--but I could not remember ever reading a JDM parody. In any case, I wrote one (mine is called "Green Gravy For The Blush") and sent it off to Ellery Queen's Mystery Magazine thinking I was first in the field. Shortly thereafter your issue #9 arrived and I realized I'd been beaten to the punch. I guess the world can stand more than one Trav McGee send-up though; think of how many potshots have been taken at Sherlock Holmes over the years. I'm happy to report EQMM bought my story (when it will appear I have no idea); had they not, I undoubtedly would have offered it to you gratis. The market for parodies in this field is severely limited.

ALAN DASHIELL, 826 Carteret Ave., Trenton, N. J. 08618. Phone 609-394-3585.: Would any JDM fans like to get together with me for a session? I get to N. Y. about 4 days a month. Are there any JDM fans in the Princeton-Trenton area?

ALAN APPELBAUM, New York, N.Y.: The problem of "Three For McGee" seems overwhelming. When No. 8 came out, I dutifully ordered a copy from the Doubleday book shop on Wall Street; I have checked this and their order is still pending.

((This complaint is representative of several we have heard. What's wrong with--or at--Doubleday??? -ljm))

PATRICK McLAUGHLIN, Arlington, Va.: With JDMB, The Armchair Detective and Ordean Hagen's upcoming opus it appears that aficionados of criminal fiction are acquiring some of the tools needed to create a coherent fandom, such as exists for fantasy and SF. From your readers' responses, it is obvious that there is a significant group of intelligent and articulate people with more than a casual interest in this literary field.

Perhaps it's already been tried without success, but I'm wondering why the mystery mags (such as EQMM) don't develop a dialogue with the fans through the medium of a Letters to the Editor page similar to those in the SF mags. This could be another form of increased mystery fan activity that might also furnish useful information to the magazine(s)' editorial people.

((We are very much in favor of letter columns in all magazines, professional or amateur. -ljm))

HARRY WARNER Jr., Hagerstown, Md.: Ordinarily I am not so thorough in a letter of comment that I begin with the postage stamp on the publication that is the subject. But Einstein's beady little eyes staring at me from the

wrapper of the ninth JDMB caused me to think how badly the Post Office Department has planned for the current series of stamps. Obviously, an Einstein stamp is not suited for your publication, ((and why NOT? -jmm)) although it would be just right for a John Boardman or Sam Moskowitz fanzine. In just the same way, General John J. Pershing stamps have recently been in the habit of conveying every fanzine that is filled with material against Vietnam involvement, instead of carrying amateur publications that stress the fundamental beliefs of an older day, like Fantasy News or ERBdom. It's too bad that Redd Boggs didn't keep that Christmas job with the post office. He might by now have worked himself far enough up in the department to do something about the mismatches.

Last month I found a letter of mine in the same letter section with a letter from Diana Rigg, and today I read a note from John D. MacDonald to my direction in his letter in the JDM Bibliophile. What more thrills can the world hold for me?

Bill Wilson's letter was particularly interesting in this issue. For one thing, it rescues a perfectly good name from the shameful conditions into which a previous possessor placed it in my thinking. He was a most unpleasant person and I'm glad to find someone proving that the name wasn't to blame for the personality. I think a long and edifying list could be made by extending the peeves which are cited here about wrong events and attributes and descriptions given to real people and objects in fiction. I've always marveled at the characters who come to their senses after a blow on the head or a mickey finn that has rendered them unconscious, and require only three minutes at the most to be functioning again without any impairment of physical or mental abilities. ((Makes you wonder just how good those physical and mental abilities were to start with, doesn't it? -jmm)) Or the dangerous criminal or even the daring hero who escapes capture because he had been handcuffed in a manner that permits him to wield something as a weapon, when the captor had ample time to adopt any of the several methods of making a person completely helpless with handcuffs.

The reprint section comes close to providing a capsule history of your venture, whether or not you chose the material for reprinting with such in mind. Descriptions of some less-publicized MacDonald fiction, brief summaries of your purpose, samples of JDM's letter-writing and fiction, and there you have the essence from which you've created your unique success in amateur publishing. At least, I think it's unique, for the length of time you've kept it going and the lack of professional resources behind you. I don't suppose that the Bob Leman parody fits into this JDMB-in-miniature theme of the reprint section, but I enjoyed reading it again and I'm very curious to know how the prototype writer reacts. I hope he remembers that it's almost impossible to write such fine parody unless the model is something that the parodist feels is important. ((I found it more like a parody of Max Shulman and Mickey Spillane, myself! -jmm)) I suspect that Leman thinks MacDonald important as a writer, not as a symbol of something unpleasant.

I've been doing an increasing amount of writing things other than letters of comment recently. So maybe I will try my hand at a review of The Gold Watch &c., as you suggested. I think I know where the book is, in fact, which is more than I can say of most of the stuff in the attic. I hope the squirrels haven't been at it. Your Pittsburgh correspondent strikes a sensitive spot when he mentions attics and locates himself on Squirrel Hill, because squirrels and my attic coincided this winter. I think things are under control now, but it was unnerving for a while to think of what might be happening to books and magazines and fanzines up there, something like the sensation on an ocean liner when the passengers watch a torpedo slithering toward its bow. The worst thing, as it turned out, was the fact that my insurance didn't cover the situation. If the squirrels had used a glass cutter to get in through the windows, the insurance company would have paid for repairs, but the policy doesn't cover the partial dismantlement of the roof by teeth.

JIM GAUDET, Cambridge, Mass.: Outside of a huge science-fiction collection, my fiction interests have usually centered around series characters. This naturally explains why I first began reading Travis McGee. But, what keeps me reading these books and sends me on to his non-series writings? McGee isn't a Bond, etc.,



who uses incredible gadgets on overwhelming world-villains, and meets total amoral or immoral women in the course of his meanderings. McGee has a form very near this, but with an important difference. The real world is not merely a convenient canvas, it is also the pigments and the brush strokes. It was the artist's choice to use them; and although what we see is a distortion through his eyes, glimpses of rarely seen truth appear, to our consternation. In short, JDM possesses the wonderful, and terrible, faculty to suspend the camouflage of imagination and allow uncolored recognition to flow from subconscious to fingers and to paper. The faculty isn't always operating at full capacity, and sometimes doesn't operate at all. Obviously, this has not been the case of late. T. McGee seems to become stronger, unlike the distortion J. Bond underwent.

A great part of this faculty is the gripping characterizations. Many major novelists have yet to achieve the same amount of reader involvement as does JDM. It is the characters that move the story, not the author, and it is characters who become larger and more important than plot complications. Gimmicks are not only unnecessary, they would be laughably ridiculous in such a stark setting.

I have also noted JDM's consistent philosophy, if such is the word, on life. My over-all impression is one of great will power and deep, immobile (but not rigid) convictions. JDM seems to have made up his mind about the world a long time back. This smacks of closed or narrow-mindedness; yet, there is much good to be said about his convictions. It's as if he had come to some final terms with the world, and the world was at a disadvantage. This attitude (still not fully understood by me) is very fascinating to a young one such as myself. My university studies bring me into contact with people of all ages who present, at the very least, a simulacrum of open-mindedness and forbearance to their students. Someone else's opinions are still the meat of my life; and JDM has yet to lack a fair amount of such.

CLAY KIMBALL, Draper, N.C.: JDM has a story scheduled for the May Playboy. That's the most important news I can think of at the moment.

One good dealer in old mags and books is Richard Minter, 901 S. Fieldcrest Road, Eden, N.C. 27288. He gives good service and his prices are fair. (Though they may come as a shock to anyone who has never had the occasion to purchase old pulps.) Bill Clark knows him, if you want to check him out.

"Pale Gray" still is not on sale in this area--or Don Hamilton's latest, for that matter. What's going on out there, Gold Medal? Well, at least I still have it to look forward to.

The only thing I dislike about Travis McGee is his name--why, I don't know--but I'm glad it didn't come out Dallas McGee. That's even worse.

What's this about the McGee series ending with #12--is this true or a rumor? Who'd want to start a vicious rumor like that?

And whose idea was it to use a color scheme in the titles of the McGee books? (Is that why they're going to have only 12 in the series, they can think of only 12 colors? Naw, couldn't be.) I would like to know why it was decided to title the books this way.

The Leman parody is excellent--very funny, and he has captured the essence of the McGee books very nicely.

((We refer your questions to Mr. MacDonald and to Mr. Burger. We understand that there will be at least 12 McGee novels, but not likely more. -ljm))

CHARLIE BROWN, Bronx, N.Y.: Jerry de la Ree (75 Wyckoff Ave., Wyckoff, N.J. 07481) has copies of Wine of the Dreamers and Ballroom of the Skies for sale.

ALLAN S. LASSNER, New York, N.Y.: Since I'm in the printing business in New York, have occasion to read Publishers Weekly. JDM having studied business administration at Harvard is as astute as any tycoon strolling New York's canyons. His article in PW on his heirs' probable tax on books that may be sold after his death is well regarded in tax and publishing circles. He and his accountant have

made an estimate of the number of copies that each of his titles will sell in the years ahead.

JDM's versatility is tremendous. Just consider the subjects he has handled: Boating, fishing, cars, real estate, stocks, hotels, law, business, police, guns, Florida, women, men, crime and punishment. ((Gee, a regular Dostoevsky, huh? -jmm))

GEORGE R. BERRYMAN, Washington, D.C.: I wish you would convey through your journal my intention of suing Mr. MacD for \$10,000,000. It is obvious--to me, at least--that his character of Hero in his latest Travis McGee opus, "Pale Gray For Guilt" is based entirely upon me. It is true that I, "Hero", would always leave married women alone, but he treats me with such contempt for my performance! More such men we should have! ((Perish forbid! -jmm))

What is more peculiar is that he should have learned of this at such a late date. Since I am now a grandfather (3) he must have tracked down my accomplishments of some 25-30 years ago.

I am taken aback that Fawcett does not always issue Mr. Mac in hardback six months or so before the paperback. I consider him to be within the 12? 6? best novelists writing today. I would buy him in hardback--a standing order at the Francis Scott Key Bookshop in Georgetown--if this should come to pass.

Quite by accident I caught the JDM appearance on the Carson show; I thought he came off quite well, but wish he had been given more time and a stronger plug. ((Oh, it wasn't so bad--who ever heard of "Pale Gray For Quiet" before Carson plugged it? -jmm))

Item: What is this Puritan streak that keeps popping up in JDM's writing? (Oops! I almost called him "our Hero".) Hey, John, what you got against the Playboy centerfolds? Do you consider that only pimply adolescents appreciate an artistic female nude photo? I know that your protagonists are always at the top of their dedicated form when they go to bed with the emotion-torn gals, almost entirely to help them (the e-t gals), but don't you imply that some of their sex is just good, clean fun?

...I must be about your age, but I hope I never get so old that I will start knocking something because I am too old to enjoy it myself.

((We think you are over-reacting to a satirical comment or criticism, which isn't quite the same as a "knock". -ljm))

TED SERRILL, 345 Plainfield Ave., Edison, N. J. 08817: Someone wondered how Raymond Chandler could praise Philip Atlee when the latter's paperback books began appearing after Chandler had died. I think it is reasonable to assume that Atlee is really James Atlee Philips, who had at least two hardboiled books--"Pagoda" and "Suitable For Framing"--published in the 1940's. I only wish I could find them to read. He's a dandy stylist and storyteller.

This brings me to JDM. I enjoy your bibliophile, but I have to admit I am not mad about JDM. I enjoy a goodly number of writers, some more than he. I like his Travis McGee books. Because of their comparative rarity and because I know they will be good, I save them for days when I need a pick-me-up. JDM is one of the few crime-thriller writers current who can be depended upon to be enjoyed. He is straight, acute; perhaps not really tough enough for my tastes (as are Hamilton and Atlee) but steady and a solid storytelling stylist. I enjoy the McGee books more than his other fiction. For escapist purposes, I suppose, I like series characters and situations. "The Last One Left" was enthralling, but did not leave me as pleased as a McGee would have. Which is JDM's purpose, I suppose.

Which brings me to the discussion on characterization and people. I am more interested in speculation and ideas and wonder (in s-f) and pace, toughness and plotline and story power in crime-tec-thriller fiction. I want a good individual style in both, but it's not necessary if the other qualities are outstanding. I also want good characterization, but not too much emphasis, please. I do not care for psychological thrillers, for example. If I want penetrating insights into what makes people the way they are--and why they do things--I will read mainstream fiction, classical and modern, where 95% of the authors are much better at this than anyone in the s-f/crime fields. Obviously, I