

# PAST, PRESENT & FUTURE

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## = 16 = THE UNIVERSAL LANGUAGE, SPOKEN NOWHERE

Consider *The Time Machine*, by H. G. Wells, and *A Princess of Mars*, by Edgar Rice Burroughs. Two books with very little in common, once we say that both belong in the accepted tradition of science fiction. Neither had much scientific foundation -- Wells wrote some plausible nonsense, and Burroughs relied on take-it-or-leave-it supernatural events to get things going. But when they were writing it was all new ground and you could get away with it.

However, I understand that these books share another and rarer distinction: both have been published in Esperanto translations, as *La Tempomasino* and *Princino de Marso* respectively.

What other science fiction exists in Esperanto? Who has any information? Is there any list? Is there, indeed, a bibliography of fiction in Esperanto? And was anything of interest to us printed in Volapuk, Ido, Interlingua or any of the other proposed world languages? (What about the real international language, Yiddish?)

## = 17 = JACK VANCE. I repeat, with emphasis, JACK VANCE

One of the most durable furphys connected with science fiction was the ridiculous identification of Jack Vance as a pseudonym of Henry Kuttner. Once the misinformation got into such standard authorities as the Library of Congress Catalog and the British National Bibliography for others to follow it became almost impossible to eradicate. (I mention at this point that I wrote to each of these twice telling them they were wrong, without any response.) Twenty years after Kuttner's death, Vance was still being credited to him.

How the nonsense began is not fixed precisely, but I can come close to its origin. In the Dec 1950 issue of Wilson Tucker's *Science Fiction News Letter*, p.7, brief notes on some new paperbacks appear. (SF paperbacks were then still few enough to qualify as news.) One of them is *The Dying Earth*, Vance's first book, though he had had seventeen stories in magazines beginning with *The World-Thinker* in *Thrilling Wonder Summer 1945* (counting one as John Holbrook). Tucker's note reads: "Jack Vance is Henry Kuttner, and this is far-future stuff when the sun is going out, complete with wizards, magac and sex."

In the following issue, Mch 1951, Charles Dye wrote: "My God! Where did you get the fantastic information that Jack Vance was Henry Kuttner? That is just about the (blank) thing I've heard since many years ago when a well-known fan told me van Vogt was John W. Campbell."

Damon Knight wrote: "I don't know who started the rumor that Vance is Kuttner but to the best of my knowledge it's just another symptom of Kuttner fever." After giving some good factual evidence on the question he continued: "Will also stick my neck out and say that Vance's writing shows a distinctive personality which does not resemble Kuttner's and that in some of his poorer stuff he makes mistakes that

Kuttner stopped making ten or fifteen years ago."

Anthony Boucher wrote: "Where does this superstition arise about Jack Vance being Henry Kuttner? It has about as much foundation as your various demises. Vance lives in Berkeley and is Vance."

Kuttner himself wrote: "Maybe Vance is a pseudonym, but not one of mine. I like his Magnus Ridolph stories very much, but I didn't write them."

Tucker apologised and said he had the story from "a well-known author living near Philadelphia." How many well-known authors lived near Philadelphia in 1950? Supplementary question: how near is near? How about this, Tucker? Who was the guilty party?

That should have been the end of it. But, alas, you can't stop a rumor as simply as that. Rumors are kept going by people with a gift for not knowing falsity when they see it and a total inability to see corrections and refutations. Once Tucker had uncritically passed on the report there was no stopping it.

= 18 = JULIAN CHAIN

The name Julian Chain was signed to four stories in Astounding: the series Success Story (May 1951), Prometheus (June 1951) and Cosmophyte (Apr 1952), and the unrelated The Captives (Jan 1953). Just to confuse us, in the British edition Cosmophyte appeared in Sept 1952 as by Julian Fane. But who was Julian Chain?

Julian May wrote Dune Roller in Astounding Dec 1951, and Star of Wonder in Thrilling Wonder Feb 1953. Now, here we have a decidedly real person. Alternatively known as Judy, she served as Secretary of the 1952 SF Convention in Chicago, and about the same time married the dealer, publisher and editor T. E. Dikty. Later she wrote some popular juvenile scientific books like There's Adventure in Chemistry.

Somehow it became accepted that Julian May was also Julian Chain, and that seemed to be that.

But you can't take anything for granted. On perusing Isaac Asimov's In Memory Yet Green (\*1) what should we find but the following passage:

"It's not surprising that friends of mine tried to write science fiction stories. If I could do it, after all, anyone could.

"It was pleasant that some of them succeeded. The Boyds were a case in point. Another was Armin Deutsch..

"Then, too, I had a friend named Jesse Charney...a chemist at Sharp & Dohme...he wrote a story that he showed me...Campbell took that story, too, and it appeared in the May 1951 Astounding under the title Success Story. Charney used the pseudonym Julian Chain. He published three more stories..."

I wonder how many of the identifications in various bibliographies are as accurate as this one. But what really mystifies me is neither of the two writers involved said anything to correct it.

= 19 = ULYSSES GEORGE MIHILAKIS, or perhaps not

Day (\*2) shows one Ulysses George Mihilakis appearing in science fiction once with The Machine of Destiny in Wonder Quarterly Summer 1931. Somewhere I have seen it stated that he was also Silaki Ali Hassan, who wrote no SF but had three shorts in Campbell's Unknown. So far, so good.

Some doubt is introduced, as well as a little background, by a reference in Porges' life of Burroughs (\*3). In a letter of 20 Mch 1941: "Ed told of meeting Prince Ilaki Ibn Ali Hassan, a professional wrestler and long-standing Burroughs fan.

\*1. Doubleday 1979; Avon 1980, p. 630

\*2. Day, Donald B. Index to the Science-Fiction Magazines, 1926-1950. Perri Press (1953) p. 46

\*3. Porges, Irwin. Edgar Rice Burroughs, the Man who created Tarzan. Ballantine, 1976. v. 2, p. 943-4

Hassan (whose real name was Agis I. Mihalakis), Ed noted, was a successful pulp writer and had become a "prince" because his father owned 3,000 goats in Arabia." Later it noted that another name he used was Mike Browning.

What were we to make of this? Is there an expert on the history of professional wrestling in the USA present? No doubt it's possible to look up facts on this sport (industry? art? mystery?) in some available sources, I wouldn't know. Porges seemed to me reasonably accurate with names whenever I was familiar enough with them to notice errors. I don't quite follow how owning an army of goats would imply royalty, as this species is not valued very highly as a rule. In very arid regions such as most of Arabia goats are a serious pest, in a class with the plague locust, though this might not have been widely understood two or three generations ago. Whichever version of the authentic name is right, it looks to my untrained eye decidedly Greek, not Arabic: no doubt there are people of Greek origin in Arabia, but it still doesn't seem to hang together. Suggestions, please.

= 20 = INDEX TO BRITISH SCIENCE FICTION MAGAZINES (Plug)

Joe Moudry writes (\*1): "The most infuriating of your indexes that I have is the Index to British Science Fiction Magazines, since I have only vol. 1 (Table of contents listings). Are the other volumes to be reprinted in the near future?" Vols. 2 and 3 were not in fact produced until 1980 and 1979 respectively (out of order). Vol. 2 lists by authors, Vol. 3 by titles. Both are in half-foolscap mimeographed format, like Vol. 1.

For those less familiar with this work, the set indexes the magazines printed in Britain for the SF field's first twenty years there, 1934 to 1953, including later issues of some magazines that ceased publication up to 1955. 502 issues altogether. It was compiled in the mid-1950's, put aside and revived eventually in a series of smaller parts now superseded by the present 3-vol set. They run to 203, 174 and 221 pages respectively. Vol. 3, incidentally, was stencilled by Don Tuck. Unlike most other magazine indexes relating to SF this one lists editorials, departments, fillers and individual reviews. Vol. 2 also has an index to artists showing issues where they are represented.

Each volume is priced at A\$6.00.

If you complain that an index to a period ending more or less at 1953 is a bit esoteric for most scientifictionists, you have a point. Better late than never, though, to coin a phrase. As for whether I will ever update it, I can't say. If no one else does it adequately I might think about it, if I ever finish other jobs.

= 21 = THE MOON TERROR, BY A. G. BIRCH AND OTHERS

Joe Moudry writes (\*2) "The few issues of Weird Tales that I have from the 1940's and 50's used The Moon Terror as a come-on for subscriptions. I find it somewhat incredible asking prices for it are currently over \$20.00 with d/w, considering that Popular Fiction couldn't unload it as subscription tempter or even at 25c."

Well, "Today's remainders are tomorrow's rarities." (Who said that, does anyone know?) This book gives collectors several points to think about.

Popular Fiction Publishing Co. published this collection of four stories, all from Weird Tales' first year, in 1927 at \$1.50, then a standard book price. It was reduced in time, and by 1936 was offered in every issue of the magazine at 50c, later as Joe says ending as a bonus with subscriptions. When the edition finally ran out is not known to me, but it must have been within very few years of the death of Weird Tales itself.

One would like to know how many were printed in the first place; whether the whole edition was bound in 1927 -- rash, but likely; whether any effort was made to sell through bookshops before falling back on house ads. And was this the only book the firm produced?

With every copy deliberately ordered by mail, would more copies survive that with books bought from retailers? How would the number of copies surviving to the present time compare with the number for ordinary trade books of 1927? What price

\*1. The Unteleported Fan, 2, nd. (FAPA 168th mailing, Aug 1979) p. 10

\*2. — p. 11

do we expect to be asked for a good copy, with jacket, of a book over fifty years old? A rounded twice the price of a comparable new books seems fair enough.

The Moon Terror is a standard production of its time. I do not own a copy, but from memory of seeing one or two some years ago it had a plain black cloth cover. The jacket had a black pictorial design (as shown in the perennial back cover ad on Weird Tales) on orange paper. A question that suggests itself is whether batches were bound from time to time. Are there variations? Besides the short novel giving the book its title three shorts are included: Ooze, by Anthony Rud (cover story of the first issue of WF); An Adventure in the Fourth Dimension, by Farnsworth Wright; Penelope, by Viccent Starrett. All but the last could be called early science fiction. Question: would you call this the earliest science fiction collection by several authors? It is certainly the first collection from Weird Tales which gives it special interest to collectors interested in this magazine. Another question: was this the only book produced by Popular Fiction Publishing Co? I know of no other.

= 22 = FLORENCE BOTHNER (FOR INSTANCE)

Every magazine has an editor (am I going too fast?) who may or may not be conspicuously indetified with it and takes any credit for its success. However, it often used to happen -- perhaps it still does -- that when it came to the down-to-earth details most of the work was done by some assistant who might not even be named in the magazine. It will surprise no one that in the dark age when much of the science fiction of interest here was published, these hapless underlings tended to be females.

A typical victim of the system was Florence Bothner, nominally Secretary to T. O'Connor Sloane who was billed as editor of Amazing Stories. From 1933 to April 1938 she took the raw and trembling manuscripts accepted by Dr. Sloane and turned them into a magazine, while he wrote editorials on weights and measures and read the slush pile (which, at that, was pretty hard work). Amazing in those years had a noticeably different flavor from that of 1929 to 1932 when Miriam Bourne carried the same load with the label Managing Editor. The cheaper format and general air of poverty don't account for it, there is a different personality at work. So when you read some critic of Sloane's editorship of Amazing, remember that he ought to say Sloane stroaking the beard and being managerial, Miriam Bourne and Florence Bothner copy-editing illiterate manuscripts, figuring wordage and slotting stories to make up issues, reading proofs, coping with the printers, organising the artwork and like that.

Dr. Sloane and C. A. Brandt, the other member of the Amazing staff in the middle 30's, are not available to tell us anything about the operation. How about Florence Bothner? Does anyone know? She could probably tell us who Wede was (see Topic 6) to take one of many open questions.

Indeed, any surviving prewar editorial workers should have a lot to tell us about the early magazines. Not to mention artists, agents and others in the industry.

Which leads us to our next topic.

= 23 = PREWAR SCIENCE FICTION MAGAZING EDITORIAL STAFF

We know that most of the principal figures have gone. A few of the pioneers are still extant, but what of all the rest? We ought to find out. Who has any information on these people?

Bates, Harry. Ed. Astounding Jan 1930-Mch 1933; Ed. Strange Tales  
 Baird, Edwin. Ed. Weird Tales Mch 1923-May 1924  
 Bothner, Florence. Uncredited assistant Ed. Amazing 1933-Apr 1938  
 Bourne, Miriam. Assoc. Ed. / Managing Ed. Amazing Oct 1928-Nov 1932  
 Buchanan, Lamont. Assoc. Ed. Weird Tales Nov 1942-Sep 1949  
 Chadburn, Tom. Managing Ed. The Witch's Tales  
 Clancy, Eugene A. Co-Ed. The Thrill Book some issues  
 Crawford, William L. Ed. Marvel Tales and Unusual Stories  
 Dame, M. E. Assoc. Ed. Science Wonder Stories  
 Dimmock, F. Haydn. Ed. Scoops

Briaman, Robert O. Ed. Marvel Science Stories, Dynamic Science Stories  
 Grey, Hector. Ed. Scientific Detective/Amazing Detective  
 Hall, Desmond W. Assistant Ed. Astounding Jan 1934-?  
 Hersey, Harold. Ed. The Thrill Book; Publisher Miracle  
 Hornig, Charles D. Ed. Wonder Nov 1933-Mch 1936; Science Fiction Mch 1939-Sep 1941;  
 Future Fiction Nov 1939-Nov 1940; SF Quarterly S9m 1940-Win 1941  
 Lasser, David. Managing Ed. Wonder group June 1929-Oct 1933  
 Lynch, Arthur. Ed. Amazing May-Oct 1929  
 McIlwraith, Dorothy. Ed. Weird Tales May 1940-Sep 1954  
 Mason, C. P. Assoc. Ed. Wonder Group June 1929-Apr 1936?  
 Oliphant, Ronald. Ed. The Thrill Book 1 Jly-15 Oct 1919  
 Perkins, Henry A. Assoc. Ed. Weird Tales May 1940-Sep 1942  
 Reiss, Malcolm. Ed. (title varied) Planet Stories  
 Sprigg, T. Stanhope. Ed. Fantasy (Newnes)

Some of the above are understood to have died, but could not be confirmed.

#### ADDENDA

= 24 = TITLE AND CONTENT (see Topic 2)

Dan McPhail writes (Phantasy Press 17/2, 55, Jly 1979, FAPA 168, p. 4):  
 "I note, in your review of First Fandom mags, that you made no mention of the original SF NEWS which I issued, 1931-1936. Your title did not appear until 17 years later."

True! My remarks in PPF 1 on the subject of titles merely mentioned a few classic publications at random to illustrate the theme that an appropriate title is basic. Vanity aside, this made it necessary to mention Science Fiction News, which I have always thought particularly apt. I admitted that when the magazine's character gradually changed it became less than an ideal title, but was kept in the interests of continuity.

When I planned Science Fiction News in 1952 and pondered what to call it I came to the conclusion that there was no better policy than to call a spade a spade. What was being proposed? A record of current events in the field of interest. News about science fiction. So why not say so as simply as possible? And as far as I was aware then, Science Fiction News had not actually been used before.

There had been many news sheets with varying records of success. Most of them had had reasonably suitable titles, using many of the traditional ones for newspapers: Times, Herald, Observer, Mirror, Telegraph, World, Gazette, Advertiser, Star, Chronicle, Crier, Reporter, Courier and so on. Even Newsletter. But News? I didn't know about Dan's early trailblazing. I wasn't a real old-timer myself, not having contacted the movement till 1940. Later I did learn from Moskowitz (\*1) that I had been anticipated, but I didn't happen to remember it at the time of starting PPF.

A wild coincidence that did bother me a little — what the other party thought I never knew — was that at almost the same time the Science Fiction Book Club started in Britain, with its first volume dated March 1953, and the little leaflet that came with each book was also titled Science Fiction News. Great minds think alike, it appeared.

Dan turned up a copy of his October 1936 issue and sent it to me, a welcome gift of a rare historic piece. The issue runs to 12 pages, 9", on slick paper. It is the first of three letterpress printed issues. Contents are a hopeful editorial; a plug for the Oklahoma Scientifiction Association; a column by Edward J. Carnell on activities in Britain — a first Convention, hopes of a magazine, amateur stuff; a provocative article by Jack Speer; a review by Carnell of the film The Man who could Work Miracles; and notes on current publications — mostly amateur — and on comics. Useful, then and now.

\*1. Moskowitz, Sam. The Immortal Storm. Atlanta SF Organisation 1954, .. .  
 reprinted Hyperion 1973. p. 69-70

= 25 = TITLE AND CONTENT (see Topic 1)

Bruce D. Arthurs writes (Staggerwing 1, Aug 1979, FAPA 168, p. 6)  
 "I give, what is 'Fillyloo'? Actually, it's quite easy come up with a...title that no one can understand."

Well, of course. Nothing easier. It's also easy enough to choose a word or phrase that only a select few will recognise. But it becomes a bit harder if you want it to have a clear meaning, however trivial, to those who do happen to recognise it, then it becomes a bit harder.

Someone (possibly A. Vincent Clarke) once suggested a number of words that could serve as magazine titles when their ordinary meanings were considered. Some of his examples: Abdomen — the magazine with guts; Abbess — the Superior magazine; Appoggiatura — it's a note before the rest. Titles chosen in this spirit are not as common as we might expect, but they do exist.

Furthermore, it's easy enough to choose a word that can't be found in usual reference sources. Science fiction is liberally strewn with imaginary names and coined words. But though titles are very often made of these, usually they are chosen at random, consciously or unconsciously for their sound, or for their association with some favorite story, but without any connection with the content of the magazine. The Rhodomagnetic Digest was an admirable effort, with a lot of first class material of various kinds including some of the earliest serious criticism in SF — and, let me point out to anthologists reading this, running at least one interesting short story never printed elsewhere, the rather gruesome Seven Exits from Bocz by Jack Vance: I had it on my list for the local Future SF/Popular SF, but as with others like Water for Mars, Exiles on Asperus and well, let's not go on indefinitely, these didn't last long enough. Where was I? Oh, yes, The Rhodomagnetic Digest. A silly title because it suggested nothing of the contents, which might as well have been in a class with any number of Terrifying Test-Tube Tales or whatever. All it indicated was that someone connected with it had glanced through one issue of Astounding to pick up the word, or possibly picked it up from what someone else said about Williamson's With Folded Hands. And so what?

If you must use a word as a signal to the cognoscenti, there is a reasonable way to use it. That is, choose a word with regard to its context in a story, for a suitable publication. This puts the wagon before the ox, actually. It would make better sense to start by thinking about putting out a publication with certain characteristics and then finding a title that goes nicely with it. Suppose that you are passionately devoted to the works of Hannes Bok, and feel it your destiny to create a magazine dedicated to them. Its title should show immediately that that's what it's about. Well, you can show that more or less plainly by using something incorporating the name of your center of interest. That's how we get the Journal of the H. G. Wells Society, Burroughs Bulletin, and getting a bit more esoteric Oak Leaves and The JDM Bibliophile. But that's too ordinary for a lot of samizdatniks, and besides you want to interest real Bok freaks, not just the vulgar throng. You want to use something that will be understood by, and only by, those who already know and relate to Bok. Logically then you look for something that immediately suggests his work. How about The Reader Squeaks? Bok was famed for his little mouse sketches which he drew all over the place, often added to his signature when autographing books so that we get a special category of inscribed and moused copies. What's more, well, you get the other implications. Too corny for you? Yes, I feared so. A better suggestion: Va Khoseth Yaga! All right, for all the people who don't know anything about Bok and are tapping their feet impatiently out there, it comes from Bok's lead novel in Startling, Jan 1948, The Blue Flamingo. At the end when things are more or less resolved for the moment while leaving room for a sequel, the hero is ushered out of the extradimensional world to Earth with no more than a hint that if he makes the right moves he might get another chance. One thing that might be a clue is a message whispered in his ear in a language he doesn't know: Va Khoseth Yaga! So if you see it as a title you can reasonably expect stuff about Bok, certainly, and we would hope properly researched articles digging into the implicit meanings in his work, his symbols, assumptions, influences, take it from there. If it hasn't been used as a title yet, feel free if you think you can do it justice.

Let us take another hypothetical case. Suppose — just suppose — that you... no, we'd better take this to one more remove. Suppose that we have someone with a strong interest in the subject of male homoeroticism. He (now surely we can agree that it's reasonably certain that he is a he, and skip the quibbling about general personal pronouns) proposed launching a magazine dealing largely with matters relating to this subject in relation to science fiction. Let's not get involved in considering whether we think this would be a good idea at all, or in judgments about any of the issues involved: a lot could be said about it all, certainly enough to keep a magazine going on discussing it. (By the way, if the last paragraph seems cautious in tone, not to say tame, this is not only because I have avoided seeming to be for or against anything. It is also because this is an extraordinarily loaded issue, and time after time I have put down some expression and deleted it because of the sexual implication the common idiom can suddenly take on. I'm trying to be serious for just a moment.)

All right. Our imaginary student of the gay him-him scene and its treatment in SF wants a catchy title for his effusion. He wants to find a word that will suggest his concern, of course. He wants to point out that SF can, ought to and does deal with all controversial subjects, undeterred by conservative abhorrence or incomprehension (not to mention parental overprotectiveness, homophiles' anything for a quiet life policy and other obstacles). What is more, there is the point that anything not physically impossible can and does occur in nature, like it or not. Evolution has produced an elaborate reproductive method depending on the interaction of complementary systems of special organs and glands, with activation through special neural connections and behavioral patterns: but it's not so standardised that we can only work through the one unvarying program. That is, since the sequence in the individual essential for fertilisation depends on external physical stimulation it can work quite well using variant procedures to induce the stimulation. Since we have self-awareness and ability to mentally generalise, analyse, synthesise, symbolise, improvise, we do not always behave as called for by the basic requirement of reproduction.

While motivated by an elemental drive influencing all levels of behavior, we sometimes express it in ways other than the obvious. Individuals can, and therefore sometimes do, purposefully stimulate themselves to adequate physiological effect. Individuals of the same sex can, and therefore sometimes do, co-operatively stimulate each other and get the same effect. What I'm saying, you with the blank look over there, is that men can do it with men and women can do it with women, the exact moves are not all the same but they get there. Whether we approve or not, this has always gone on, and it hasn't made any difference to the big picture so you needn't get too alarmed because suddenly in the last few years we've begun to talk openly about it. (End of long paragraph.)

Well, it's too much to hope to express or imply very much of this in a title, and our publicist also hopes to suggest that far from being a madness of the 70's his concern belongs in the tradition of SF and with sufficient digging some veiled references to it can be found in the murky past. As indeed they can. Censorship real or feared and the general conspiracy of silence didn't keep everything out. Occasionally there would be a really evil villain who just might, the author would timorously hint, resort to some such unmentionable practice. Read Keller's *The Revolt of the Pedestrians* for an example. Not to go back further than the early postwar years, Sturgeon touched on the possibility at least once before writing *The World Well Lost*. One could go on. But I have a word to suggest.

It's in de Camp's novel *The Queen of Zamba*. So here's a chance to drop a name in a way, taking something from the work of a major author. It's a chance to show de Camp that someone out there actually read his story and got the joke he planted. And it's a play on words, something dear to many of our hearts.

You don't remember? All right. *The Queen of Zamba* (\*1) is the first story set on the planet Krishna and therefore introduced the whole future setup with easy interstellar flight, a loosely united Earth with Brazil the first among equal powers and thus dominating extraterrestrial affairs. In sending his protagonist on a mission as an undercover investigator on Krishna, an Earthlike world with near-human people, de Camp took a milieu comparable to the worlds visualised by

\*1. *Astounding* Aug-Sep 1949; Davis Pubs PB 1977; also as *Cosmic Manhunt*, Ace (D61) 1954; as *A Planet called Krishna*, Compact (F311) 1966

Burroughs, albeit carefully rationalised and given a very different treatment. Right, here's the relevant bit. Hasselborg catches a pickpocket ripping him off and turns the meeting to his profit by quizzing the wretch on the local criminal scene:

"This inn caters to the brotherhood, doesn't it?"

"Surely, all men know that."

"Are there others in Rosid?"

"It's true. The big robbers frequent the Blue Bishtar, the spies collect at Douletai's, and the perverts at the Bampusht..."

Perverts? Well, that was a quasi-polite catch-all expression, but you get the idea.

Elsewhere (\*1) de Camp has written, about introducing imaginary names: "One modern system of teaching children to read causes difficulty... 'Sight reading' treats words as units to be recognised by overall shape, like Chinese ideographs, without bothering about the sound meaning of individual letters. Some children learn to read faster by this method but never master the vagaries of English spelling. When they meet a word of unfamiliar shape, it baffles them." Some writers take advantage of this poor comprehension, amusing themselves by slipping in vulgarities disguised by strange spelling. Two actual story titles you may remember are 'Faq' and 'The Far Call'. And that's what de Camp did here: you read it as "Bum-pushed".

This in turn depends on a knowledge of colloquial speech and some may miss it. Bum, to Americans, may mean only or mostly a man who has solved the problem of work by not doing it, or usages related to this. All major dictionaries also give it as a vulgar expression for the buttocks, but just as often it refers to the adjacent anus. As for the other word, you may have heard this sense of it in the joke about prostitution, "being pushed for money".

All right, here's your title: Notes from a Corner Table at the Bampusht. Don't forget to put de Camp on your free list.

As for Fillyloo, I'll give you all a bit longer to speak up.

Meanwhile, I'll suggest another possibility. This one I don't suppose many will recognise, though it's a safe bet that in 1941 every FAPA member would have understood immediately. I'll give it here just to see if anyone scores. — after all, if I remember it others might. But I'll explain anyway in the next issue. Ready? The word is *Iggenwittentogenblatten!* Spelling is not guaranteed since I have deliberately not looked up the original place where it appeared, and I expect the only place.

Fillyloo, however, was a name that occurred in at least two places of significance in the science fiction of the time. In 1941 — or a few years later when I first toyed with the idea of something like this publication. — if I had titled it Fillyloo everyone in the community of those seriously interested in science fiction, not many people to be sure, would have read both works. They would have encountered the name in both contexts, made the connection and realised that the authors were the same man, something not previously revealed. Remembering that, they would have known, seeing it as a title, what I was hoping to do.

Well, a lot of science fiction and a lot of discussion of it has seen print since then. But the first source document — originally in mimeographed form — has been reprinted in the last decade and anyone seriously interested in one of SF's leading figures ought to have read it. The second, though not a very important story, is in a book which our intended audience should have read.

Actually, I think it likely that the reason no one seems to have seen the point is that you all think it's too obvious. I'll wait a bit longer for you to speak up.

\*1. de Camp, L. Sprague & Catherine C. Science Fiction Handbook, Revised. Owlswick, 1975. p. 126