

RESIN #14 from Norm Metcalf, P.O. Box 336, Berkeley 1, California, USA. This is intended for the 64th SAPS mailing, Jul 62. You've been duly warned.

Crudpub #64.  
Outsiders #51 - Wrai Ballard

Wrai Ballard, Sir! How can you reminisce about the pulps and not even mention the greatest pulp of all time -- Adventure? What other pulp had such a wide range of stories of such high quality? I hope no one intends to say that Argosy did. Adventure had it hands down over Argosy. The stories were far more literate (a literate story is a good story well told, by my definition), some of them are even minor classics. (John Buchan, Rafael Sabatini, Harold Lamb, Talbot Mundy, and other authors had much of their best work in Adventure. T. S. Stribling's Pulitzer Prize winning novel was serialized in Adventure, as was most of Stribling's work.) Science fiction and fantasy were excluded by policy, which perhaps explains why sf fans largely ignore it. Yet it printed some of the all time great sf novels, "Ramsden", "The Nine Unknown", and "King of the World" all by Talbot Mundy plus fantasy and science fiction shorts by such authors as T. S. Stribling and Henry S. Whitehead and borderline stories by Harold Lamb and other authors.

What do you mean that Burroughs learned a lot about women after the writing of the Barsoom and Tarzan series and before writing the Pellucidar and Amtor series? The first Barsoom story was published in 1912, the first Tarzan in 1912, the first Pellucidar in 1914, the first Amtor in 1932. The last published Barsoom story was in 1943, the last published Tarzan was in 1947 (though the story was written in 1944), the last published Pellucidar was in 1942 while the last published Amtor story was also in 1942. If Burroughs gained considerable knowledge of women after the Barsoom and Tarzan series and before the Pellucidar and Amtor stories then he must have been very busy in his time machine trying to warp into a period between these overlapping series.

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Backwards, backwards...I mean sideways...multiply by i...o time in thy flight  
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Flabbergasting #26 - Burnett Toskey

The House On the Borderland was recently reprinted by Ace in an unabridged version (as nearly as I could tell from counting the words in each edition).

"New Stories of Tarzan"/Jungle Tales of Tarzan/Tarzan's Jungle Tales should read like a series of shorts. That's what they were in Blue Book Magazine where they appeared from Sep 16 until Aug 17 (twelve in all). As for the order in which they should be read local fan Steve Francis says it's number 5 while Ballantine is pulling for number 6. What Burroughs intended I don't know since I haven't read all the Tarzan books.

Retro #28 - F. M. Busby

Yes, Kuttner's "Nothing But Gingerbread Left" was a 42-43 story. Mainly because it was in the Jan 43 ASF which appeared on the stands in Dec 42.

Utgard #1 - Dave Hulan

You needn't wonder that Burroughs left an opening for a never-written sequel to Tarzan at the Earth's Core. Instead of there being only four Pellucidar stories (At the Earth's Core, Pellucidar, Tanar of Pellucidar and Tarzan at the Earth's Core) there are a total of at least ten. They continue on in the following order:

"Seven Worlds to Conquer"/Back to the Stone Age, "Return to Pellucidar", "Men of the Bronze Age", "Tiger Girl", Land of Terror, "Savage Pellucidar" (I'm assuming that "Savage Pellucidar" follows Land of Terror since it's yet to be published) and if the manuscript can ever be found "Emperor of Pellucidar". After you've read these let's see you revise and expand your review into a better essay.

Mistily Meandering #4 - Fred Patten

Alice Norton's four short stories in prozines were:

- "The People of the Crater", Fantasy Book #1
- "The Gifts of Asti", Fantasy Book #3
- "All Cats Are Gray", Fantastic Universe Aug-Sep 53
- "Mousetrap" F&SF Jun 54

The first three appeared as by "Andrew North" while the last was by "Andre Norton".

If you want to find out anything about Hadley publications just ask Don Grant, West Kingston, Rhode Island (yes, that is his complete address). He was Hadley's partner and continued with his Grandon Co. imprint after the end of Hadley pubs.

There is more than a couple of years' difference in time between Burroughs' "The Red Hawk" 5 Sep-3 Oct 25 Argosy--All-Story and Stephen Vincent Benet's "By the Waters of Babylon" which appeared in the 31 Jul 37 Saturday Evening Post as "The Place of the Gods".

Other stories of a destroyed U.S. before the '20's are such attempts as Arthur Train's and Robert Williams Wood's The Man Who Rocked the Earth which is copyrighted 1914, 1915 by the Curtis Publishing Co. and so evidently appeared in the SEP and its sequel, The Moon Maker, which Ken Krueger thinks appeared in the Nov 17 - Jan 18 Cosmopolitan; and in such attempted preludes as Stewart Edward White's The Sign at Six (a sequel to The Mystery in which he collaborated with Samuel Hopkins Adams to produce one of sf's first uses of atomic energy). Success in destroying the U.S. came in George Allan England's novels in The Cavalier, "Darkness and Dawn", Jan & Feb 12, FFM Aug 40; "Beyond the Great Oblivion" 4 Jan-8 Feb 13, FFM Jun 41 and "The Afterglow" 14 Jun-5 Jul 13, FFM Dec 41. All three of these novels appeared in one volume, under the first title, from Small, Maynard & Co. in 1914.

H. G. Wells' book version of Things To Come was published in 1935. The film, The Shape of Things to Come, appeared in 1936. (Ed Wood once used a still from this film for a very effective cover on his fanzine.) So Things To Come definitely postdates "The Red Hawk" by ten years. (You seem to be confused about the date of the appearance of "The Red Hawk". You consider a 35 and a 37 effort to nearly contemporaneous.)

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The biggest loss in the Apr SAPS mailing was the lack of Narhoon. But I'm still not deprived of my usual pleasure of discussing sf with Baxter in these pages.

John Baxter, Box 39, King Street PO, Sydney, NSW, Australia writes:

Dear Norm,

I don't see why there is any need to "cite chapter and verse" to prove And-log should be publishing adult sf. Clearly the magazine's policy is directed

towards adults; the advertising matter, quality of presentation, price and circulation all argue an attempt to reach the sophisticated adult market rather than that of magazines like Fantastic. Campbell makes no secret of these intentions. You'll remember the recent readers poll, the published results of which indicated that the average age of the Analog readers is about thirty. His recent decision to go large was dictated by the requirements of advertisers, a fact that he stressed often in the period before and after the change. All this proves, to my satisfaction anyway, that Campbell would prefer crisp sub cheques to sticky dimes from the hands of loving juvenile buyers.

You're right -- there are some people who like education. But in the age bracket 15 - 20, they are definitely in the minority. And the number of those who would welcome a few years of forced hypnopaedia and machine education from an Okie city computer is even smaller, especially among children of lower-class background and little formal schooling. This is what makes Crispin de Ford such a false character. His appearance is a little too fortuitous, like the sudden discovery in some books that the hero "just happens" to speak Urdu or possess a degree in astrophysics. Good novels are not built on happy accidents.

Juvenile novels sell reasonably well out here, but as the profit margin is so much lower than that of the US, it is usually only mediocre British stuff that gets here, leavened by the odd Clarke piece. Very little Heinlein has been done in Australia, to my knowledge. The first will probably be The Rolling Stones which Gollancz is bringing out soon. (Oh, when I say "Heinlein", I mean the juveniles, of course -- his adult stuff is quite common.) Perhaps a clue to the unpopularity of reprint American material among publishers is given by the case of Blish's The Star Dwellers. Putnam's edition sold for \$3.50 -- Faber's British reprint for 17/- (about \$1.75). I'm sure nobody made much money out of that.

"Adventure" novels, in my book, are those novels which retain reader interest by sheer pace, energy and motion. Stevenson was the best writer of them that I know; Eric Ambler is another; John Buchan, in some of his novels anyway, came very close to equality with Stevenson. All of these men relied for reader interest in pace; pace of writing style, pace of action, pace of dialogue. The pot had to be kept boiling. It is not surprising that it was in books and films of action that the flashback and the cliff-hanging scene switch were discovered and perfected. In this torrent of impressions, discoveries and explanations, there is no room for even the most perfunctory romantic interlude. Sex won't move fast for anybody, and writers of adventure fiction, as a rule, are awake to this fact.

Thanks for the comparison with Knight -- it means more coming from you than it would from most people.

As for the business of "specifics" vs. "generalizations"; one thing I learned from Knight is the danger of being caught without reliable standards. In a number of cases, this has left him in the position of liking a book but being unable to say so without contradicting previous statements. A good critic should never be caught this way, and I hope to avoid it myself by stating my standards quite clearly and comparing any given book with them. That was the point of my generalisations about juvenile sf. Once you know my attitude to the juvenile field, my comments on "A Life For the Stars" come into perspective. This, I think, is in the best interest of all concerned.

Maybe Knight was a little too interested in the "rotten trees" of sf; but isn't the task of a custodian to weed out the rotten plants so as to allow room for the healthy ones to grow? We owe a lot to Damon Knight, and I hesitate

to criticize him for the few errors that he has made. As for both of us doing better, I know I'm trying, but I wouldn't blame Knight for giving up the whole business of sf criticism as a bad job. It is a pretty thankless job, as I'm starting to discover.

Keep up the comments, Norm -- they're quite a help.

As ever,

John

((I think you're making an error when you assume that adults aren't interested in all good sf, whether or not it's "adult" or "juvenile". Admittedly, a juvenile is handicapped by being written "down" for younger readers. But when you consider that so much of what is termed adult sf is so poor and that the juveniles of Heinlein, Norton and some sparse examples from the Winston series plus a few others are superior to the average adult fare then I, for one, am quite glad to read them.

If stories are to be only about ordinary people like you and <sup>me</sup> then I'm not interested in reading them unless the author delves deeply into characterization. And even then I would probably prefer to read some run-of-the-mill sf. This is why I don't object to Crispin de Ford's willingness to learn. I know that it's unusual. I've had experience teaching servicemen who were being forced to go to school. But even some of them were eager to learn.

Your quoted price and conversion for The Star Dwellers is in Australian shillings, right?

Ah, I knew we didn't define adventure novels using the same criteria. I do not restrict adventure novels to those that have "sheer pace, energy and motion." I'm only concerned with whether or not there is Adventure in the novel. And I'm amused by your saying that "overt sex, profanity and the rest" have no place in an adventure novel and then citing Stevenson and Buchan. In the first place, most of Stevenson's novels are juveniles (yes, John) which were written for the children's pulps of Victorian England. That they are also still interesting to adults is a tribute to Stevenson. But don't forget that taboos were (and still are) prevalent in the magazine industry. And Buchan had a great deal of his work first appearing in such zines as The Saturday Evening Post and Adventure, both of which zines had rather Puritanical standards at the time he was appearing in them. And to play fair and give an example of an adventure novel thoroughly motivated by sex (though not pornographic by any stretch of the imagination) I will cite one which is also one of the classics of sf. I'm referring to William Hope Hodgson's 181,000 word The Night Land. This was never serialized in any magazine that I know of though Hodgson appeared in Bluebook with some fantasies from 1907 through 1918. To quote Lovecraft on The Night Land: "Allowing for all its faults, it is yet one of the most potent pieces of macabre imagination ever written. The picture of a night-black, dead planet, with the remains of the human race concentrated in a stupendously vast metal pyramid and besieged by monstrous, hybrid, and altogether unknown forces of the darkness, is something that no reader can ever forget." (The Outsider and Others, p. 542). Read the novel for your enjoyment and then let's reopen the discussion.

Bah, to your attitude of not wanting to like a book because of your standards. A good critic should never let his standards interfere with his enjoyment of a story.))