

RESIN #31 from Norm Metcalf, P. O. Box 336, Berkeley, California, 94701, USA.
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Australian Science Fiction Review #3 - John Bangsund

Baxter: Whatever gave you the idea that Jack Vance wrote novels for Planet, let alone that they could be described as "backgrounds are rich, varied, often physically impossible, but always striking." ? In the first place, Planet never published any novels. The second point is that Vance's sole story for Planet, "The Temple Of Han", is 5,400 words long. Your fanciful description of non-existent stories is on a par with the rest of this article -- pure nonsense.

You say of, I presume J. G. Ballard though the antecedent could be Vance, that: "His plots are not plots in the real sense of the word. Like the plan for a piece of serial music, it is possible to begin reading them at any place and work either forwards or backwards without losing sense. L. Ron Hubbard is often the same." Oh yeah. Are you just typing words as they occur to you? Hubbard had a strong plot sense. He had to in order to make his living writing. The only story of his in which I can recall a bungled plot was "The End Is Not Yet", but that's at far remove from your ideas of Hubbard's plotting.

You say of Ballard's work that "its background comes direct from the dream worlds of Thrilling Wonder Stories." How about citing some examples and proving what you say? TWS was not noted for the dream-world story.

Harding: You're a great relief after reading Baxter.

You express my boredom with James White quite well. The Sector General series palled so badly that I quit reading them. Essentially White was writing the same story over and over and over again. The same applies to Jenkins' Med Service series. But Hubbard's Doc Methuselah didn't become stagnant (though if not for Dianetics it might well have become so).

The Watch Below was so poor that I gave up part way through, for the reasons you find the story so poor.

Foyster: I see we don't have too much disagreement about Dune as a novel, despite what you said. You object to the appendices, I enjoyed reading them. And I don't put myself in your category of people revelling in technology. As a story I think Dune is about 130,000 words too long. As a story plus background detail I have few objections, the principal one being that the book is too long for the story he tells.

There are far superior literary examples of man against drought -- The Little World Waddies, for example. But Dune is certainly the best story on the subject I've read in sf.

Reynard: Come off of it, your review of Vance is so far off base as not to be funny. Your ability to infer that The Brains Of Earth was written long before the Magnus Ridolph stories is almost on a par with Baxter's ability to read "Time Out Of Joint" and realize that it had been written a few months previously. Baxter happened to be right, you're wrong. How about citing the issue of TWS The Brains Of Earth is from. Both Vance and myself would like to have a copy. Incidentally, the Magnus Ridolph series appeared from 1948 to 1958. (The last

Ridolph wasn't a reject, as I had wondered, but new. Vance says he wanted to see if he could write another Ridolph story just for fun.)

IN SUMMARY: Australian Science Fiction Review is both fascinating and frustrating. I'm fascinated by the presence of two reviewers reviewing, in deadpan fashion, science fiction stories and science fiction magazines from parallel universes, written by familiar names. The relative time flow in this other universe(s) is apparently reversing itself every few years -- if the statements made by Baxter and Reynard are true. It's frustrating to not be able to read all this other sf, or else to think that Baxter and Reynard are joking.

The Last Of the Just - John Foyster

Foyster: Thanks for part two of the authors' panel. I'd still like to see the rest.

Baxter: You know something? I believe you when you say: "You never really think that you're writing with anything in mind." This is a simpler explanation than the theory that you co-exist in two universes and can't keep the two straight in your mind.

Foyster: I've read some of the stories from Palmer's Amazing. There were a few mildly entertaining stories, such as Edmond Hamilton's "Wacky World". There were others I kept on reading because I was fascinated by their incredible badness ("Empire Of Jegga" is a prime example).

Stumping #20 - Jim Webbert

I didn't say that A. Bertram Chandler hadn't been published by Ace, and I wasn't thinking of someone else. What I said was that A. Bertram Chandler hasn't had any novels published in this country. Remnants of novels and novellettes aren't the same as novels.

As regards your refund I phoned Don Day trying to stir him up. He said he had only twenty left to go, all because their checks had come back due to moving. Try writing him again.

The Charlottan #12 - Len Bailes

I preferred Heinlein's Future History to Asimov's Future History as stories about people in the future. Asimov's stories are really a little too mechanical to suit me. What is memorable about Asimov's stories, far more than his characters, are his plots and situations and backgrounds. With Heinlein it's Delos D. Harriman dying on the Moon, Slipstick Libby calculating the course of the New Frontier, Lazarus Long contemplating his memories of life and looking forward to further enjoyment, etc., etc.. These are all people, alive and enjoying life in their own time. Heinlein's characters aren't robots or people programmed by psycho-history to follow the story's plot.

With all your enjoyment of Cabell would you please write an article about his works for us to read?

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Horib #5 - Dick & Pat Lupoff

Yes, Philip José Farmer's "The Strange Birth" from the Jun 59 Sat is the same story as "Open To Me, My Sister" in F&SF (and also in Strange Relations).

Damballa #13 - Chuck Hansen

Walker: Tom, that's a great cover.

Chuck: You certainly teed off on Phil Dick. I think that if you actually knew him you would have a much better opinion of him and his works. (And he's written a number of good stories, remind me to loan you some of them.)

Sercon's Bane #31 - F. M. Busby

I'm curious about The Moon Is A Harsh Mistress having two versions. My count on them showed that they were within $\pm 1\%$ (though I haven't doublechecked this yet). If I'm going to vote for the Hugos this year I'll have to find time to read the book and make comparisons with the magazine version. Heinlein has had trouble with Pohl making cuts. "Farnham's Freehold" was cut about 10%, very inexpertly (I saw the manuscript after Pohl got through with it). So it's no wonder that Heinlein has the notices in his books about shorter versions having been in the magazines.

Did Heinlein tell you why his books would no longer appear in the SF Book Club?

The JDM Bibliophile #5 - Len & June Moffatt

There is one good reason for alphabetizing sans articles in your publications. If anyone ever wants to cross-reference your publications with standard reference sources you will make it far easier by ignoring the articles when alphabetizing.

MacDonald: Your story, "Veil Of Terror" is blurbed in the May 55 Justice (published by Martin Goodman and edited by Harry Widmer) as to appear in the Jul 55 issue retitled "In A Small Motel".

Synapse, FAPA 118 - Jack Speer

Buechley and I were discussing holding a convention in Salt Lake City. A Hugo would be awarded to Joseph Smith for Best Imaginative Work and then everybody would race for the airport and leave. But -- we would never make a safe getaway. The jets would have their intakes clogged by seagulls.

Harold M. Sherman wrote the Green Man series, it was Williamson who wrote "The Green Girl".

Habakkuk Chapter II, Verse 3 - Bill Donaho

In all these discussions of sf, literature, etc. one point seems to have been

insufficiently developed; that too much of what is receiving critical acclaim in mainstream isn't literature in the highest sense of the word. So in asking sf to be literate some people apparently are wanting sf to adhere to what are actually sub-literate standards. And some of the people arguing against sf becoming "literary" could save themselves many words by defining what they mean by literature.

As for myself I try to apply the same standards to any story I read, regardless of how these stories can be categorized. The idea of applying different standards to different stories repels me.

Null-F #42 - Ted White

Congratulations on your sf sales. So far I've enjoyed reading your stories.

By the way, you say you wrote Captain America for Bantam. Is this the Bantam pb now on the stands credited to Binder? What happened?

BU8798b #5 - Ed Cox

There's little point to buying Walt Cole's anthology index. The correlation between his "index" and the contents of the supposedly indexed anthologies is higher than random but not sufficiently higher to be relied upon.

And no, Cole didn't attempt to index reprint magazines (nor collections).

Esdacyos #13 - Ed Cox

This story you're hinting about in a 1930 Amz has to be "Skylark Three", it's the only story in 1930 Amz's which is a sequel to anything in the Aug 28 Amz.

Info Wanted Dept.

In Explorers Of the Infinite on page 241 of the first edition Moskowitz says "the first all-slick magazine of the field -- Wonder Stories." Sam, what did you mean when you said that?

It is possible to assemble a complete set of Gernsback's Wonder on pulp paper -- I had one. I am now curious as to which issues were partially run on slick paper. I now have on semi-slick paper Nov and Dec 31 and Jan and Feb 32. March through May of 1932 are on full-fledged slick paper. The rest of mine are still on pulp paper.

Incidentally, Sam, I have the Feb and Apr 31 issues of Amazing on slick paper, replacing my former pulp copies.

If everyone out there with collections would drop me a line I'd be glad to publish the results.

Speer Forestalled Dept. I've just noticed a typographical error on page 41 when commenting to Moffatt. The second sentence should read "... you would make it far easier".

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Horib #6 - Pat & Dick Lupoff

This idea of selling books on the basis of a beginning and an outline of the remainder I consider suicidal for the book industry. From here it looks as if the chief basis for buying can only be the plot coupled with a demonstration of (I hope) basic ability to write a chapter or few. This system is removing an incentive to do a thorough job on an entire novel. And considering the state of fiction these days I think authors need more incentives to do good jobs. And unless the average reader reads for plot (maybe he does) then this whole system is going to backfire. Add to this the feeling that the sf market isn't what it could be precisely because the industry is content to accept mediocrity as the goal of acceptance and authors who accept this are cutting their own throats.

Damballa #14 - Chuck Hansen

"Your" Harold Sherman is probably the same one that wrote The Green Man. The book version of The Green Man has a blurb identifying the author as a writer of more than sixty books of fiction and as a collaborator with George Wilkins on "Thoughts Through Space".

As you say, The Green Girl is a fairly good story. It's surprising that it is no longer in print. If Pyramid can reprint "One Against The Legion" they should certainly try The Green Girl.

Synapse (FAPA 119) - Jack Speer

Yes, Ramón Alvarez is Ramón Alvarez-del Rey, best known these days as Lester del Rey.

Fantastic Story Quarterly/Magazine was a magazine published by Pines which featured abridged reprints, mostly from Wonder, Startling, Thrilling Wonder and Astounding plus some new stories. So you're correct in assuming that it was a magazine, not an anthology.

Ankus #20 - Bruce Pelz

But, Asimov did have published a Master Chart of his future history, though as you say he didn't have one published in book form. Read your article in U1 #23 sometime.