

RESIN #? + ? from Norm Metcalf, P.O. Box 336, Berkeley, California, 94701, USA.
This is intended for the Jan 67 SAPS mailing, written in Oct/Nov
66, stencilled in Jan 67, tempus in ultimum. Crudpub #1967-1,
filum miscellaneum.

Gosling #1 - Elinor Busby

I'm glad you like Wine Of the Dreamers. I think it's one of the best stories ever to appear in Startling. I was thrilled when I read it and I still remember the mood I was in -- wondering what was going to happen, visualizing the world of the dreamers. I'll have to re-read it one of these days. This is a change from my attitude when commenting on your column in Viper #3. All this poor science fiction I've read since then is driving me back to re-reading sf to make sure that some sf is still good.

Such books of Farnol's as The Amateur Gentleman and The Definite Quest I find unreadable. They are more novels of manners than of adventure (at least as far as I got). But I went on to Gyfford Of Weare and enjoyed it. I think Farnol needs an adventurous action plot to keep him from being interminable.

Dinky Bird #18 - Ruth Berman

By any chance is the quote you have under The Charlottan from Thomas Guthrie's The Tinted Venus?

SAPSafield #3 - John Kusske

I was interested to read your mention of Vance's "The Languages Of Pao" as "some of his first stuff". For me Vance's early work is such as most of the Magnus Ridolph series (and I wouldn't be surprised if the last hadn't been written long before), "I'll Build Your Dream Castle", "The World Thinker" "The Potters of Firsk" and The Dying Earth.

The Languages Of Pao probably could easily be longer and probably was longer. The chain of publication from Satellite through Avalon to Ace is fraught with peril for any manuscript.

Outsiders #64 - Wrai Ballard

I wasn't horrified by the Pillar Poll reflecting personal popularity. I was bothered by the hypocrisy. But Bruce rejected my poll forms. One was for voting on what had actually been in SAPS, the other was called "The Egobooboo Poll"; the only requirement being that you list members of order of your personal preference. I think that's a much more honest way of voting for your buddies.

SAPSafield #4 - John Kusske

Yes, I guess one collection of H. Beam Piper's paratime stories has been published -- Lord Kalvan Of Otherwhen. It's supposed to be three short stories but I haven't read it so I can't say for sure. It was published by Ace so you should still be able to buy it from them.

Australian Science Fiction Review #3 - John Bangsund

Harding & Bangsund: When speaking of A. Bertram Chandler's "Second Dawn" do you have in mind "False Dawn"? And when speaking of "Dead Knowledge" do you mean

"Special Knowledge"? "Giant Killer" was reprinted in Pratt's World Of Wonder.

"Dead Knowledge" was by John W. Campbell, Jr., not A. Bertram Chandler.

It's good to hear that Chandler had written a number of novels. It's too bad that none of them have ever been published in this country. Chandler should be able to write a pretty good novel.

Why do you consider Francis Bryning, rather than Erle Cox, to have achieved "the first major-breakthrough for an Australian writer in the overseas ((sf)) field."?

Whiteford has never had any "long novelettes" published in the sf magazines. The Longest he's had published was a short novelette.

Baxter: There are certainly a lot of words in your article. I wish I could see logic in your arrangement of them.

Calling the works of Merritt, Burroughs (I suppose you mean Edgar Rice, not William) and Rider Haggard "vapid fantasies" doesn't seem very accurate.

What sociological approach to sf had its roots in the middle fifties? You never deal with your own proposition.

It wasn't Pohl and Kornbluth who were responsible for turning writers away from sf, it was Boucher and Gold. Boucher didn't bother to publish stories and Gold didn't want stories constructed with care, logic, credibility, consistency or any other supposed virtue that a story should have.

(That was the result of policy in both cases, I believe. Boucher in his reviews and anthologies and his own writings demonstrated a love of and knowledge of science fiction and fantasy that certainly didn't show in the selection of stories for F&SF (unless they were the cream of sour milk). Gold was consistent. It seems probable that it was the result of conscious policy, a policy of differentiating their magazines from Campbell's. Boucher had the leeway of including fantasy. Since Gold's magazine was then titled Galaxy Science Fiction he had no recourse but to turn from sf to pseudo-science fiction. And he seemed to be personally inclined towards what he published. (But then so did Ray Palmer -- Palmer was entertaining, Gold was not.) Neither magazine was actually competing with ASF as science fiction magazines.)

In stating that "There were no other writers of the period ((than Pohl and Kornbluth)) who came near them for sheer accuracy of theme" I'd like to know what you mean.

What do you mean by "Vance, Kuttner, Anderson, pulpsters all, gave up the ghost and went serious. ((after the mid-fifties))"? Kuttner did very little writing after 1952, but Vance and Anderson kept their output high, and in Anderson's case even higher than previously.

((unfortunately I've misplaced the rest of the draft and the issue also so my dissection will have to be continued later.))

Gosling #2 - Elinor Busby

Aargh, thinking that you might like Rhodes because you like Clarence Mulford is analogous to thinking that you might like Conrad because you've read sea stories by some mediocre writer. (I consider Mulford to be mediocre. He supposedly had vast knowledge of the West, gleaned from books, not from experience.) Rhodes both experienced the West and understood what he experienced. Rhodes as a writer is a literary genius. He was condemned for being Romantic by reviewers who knew not of what the West was like or really knew what Romance was and still is. They condemned him for unrealistic plots, characters and settings when Rhodes had borrowed them all from real life. Rhodes had the genius to distinguish Romance in Reality and the genius to write well of what he saw.

Rhodes also came to his own defense:

There are circles where "adventurer" is a term of reproach, where "romance" is made synonym for a lie and a silly lie at that. Curious! The very kernel and meaning of romance is the overcoming of difficulties or a manly constancy of striving; a strong play pushed home or defeat well borne. And it would be hard to find a man but found his own life as breathless adventure, brief and hard, with ups and downs enough, strivings through all defeats."

-- Stepsons Of Light, Editions For the Armed Services, Inc., nd, page 43

But don't mind me, just read Rhodes.

Outsiders #65 - Wrai Ballard

Fantasy Magazine/Fantasy Fiction ran for four issues in 1953, the first three+ edited by Ramon Alvarez, part of the fourth by Harry Harrison and the fifth by Fletcher Pratt. (Pratt sued the publisher for his expenses, and as I recall, won the case.)

The magazine with part of The Dying Earth was Damon Knight's Worlds Beyond, #950-51.

Beyond Fantasy Fiction ran ten issues in 1953-55 and was mis-edited by H. L. Gold.

I was extremely sorry to find out the other day that Eugene Cunningham died a few years ago. He was a good, solid author who knew his stuff but not a great one. The best by him that I've read is Riding Gun.

Down With Chalker! #1 - Jack Chalker

As to who Compton Crook is I can't tell you. He may be James Stammers, who is supposed to be a pseudonym. Most other prolific authors (and Stammers isn't very prolific) are either real or pseudonyms for somebody I know to be real. Henry Slesar is supposed to be a New Yorker, though I have no idea who he really is. C. C. MacApp is the pseudonym of someone in San Francisco.

The Wild Colonial Boy! #35 John Foysterx

I suspect there's all sorts of good material on the illegible and blank

pages. It's heartrending.

Here's one vote for continuing to print the transcription of the convention panel. John Baxter made some very astute comments among his comments. And the rest of the panel was also interesting.

Those people who paid Don Day for my index were supposed to have had their money refunded. Day sent me a copy of the form letter which he had printed and he did say that he was refunding everyone's money. So if you still want my index you'll have to either send me the money or have Don Day send me the money you paid him. (I'll refund the difference.)

Stumping #18 - Jim Webbert

The excised letter you printed is by Ed Cox and is from pages 151-52 of the Jul 50 SS. Try one that isn't obvious.

Try writing Don Day for your refund. He's probably lost track of you after all your moves. (And knowing him, he may not have gotten around to mailing yours.)

Esdacyos #3 - Ed Cox

Cox & Warner: I think the reason that the first few issues of Galaxy were so good and the corresponding issues of ASF so poor is because Gold got stories that were written for Campbell. As soon as Gold started getting stories written to his specifications Galaxy went on the skids.

Of the people on the cover of F&SF I imagine Hugo Gernsback had read F&SF. His statement was pretty left-handed as a compliment and jibes with his attitudes on the type of material presented in F&SF.

It's possible that Spring Byington read F&SF. See page 132, Sep 40 FN where Ray Cummings tells how she encouraged him to begin writing as a career.

JET-PICK I was discussing The Night Land with Alva Rogers. He said that he's always wanted to make a painting of the hero venturing out into the Night Land with the Great Redoubt in the background and the Silent Ones passing by into the House Of Silence. There is a sun in the book. Remember when the hero goes down into the chasm and makes a corner to see the sun. It was always in the same position with regard to the earth (if it wasn't the Night Land would have been illuminated at some time) so therefore in that far future the earth was rotating about its axis with the same period as it was revolving around the sun. I don't recall any starlight. In Chapter II, page 326 in the Arkham House edition there is this: "And, presently, alone in the miles of that night-grey road, I saw one in the field of my glass." But since the Giants' Kilns did furnish some light in their quarter perhaps it was enough to render the night gray instead of black. Later, on the last page of Chapter II there is this: "And, anon, I would look upward, and see the grey, metallized mountain going up measureless into the gloom of the everlasting night;". This has a possible interpretation that it became so dark towards the summit of the Great Redoubt that the apex couldn't be seen. This seems to me to be the most likely interpretation but another possibility is that the narrator is being poetic about the immeasurability.

Alva Rogers couldn't remember any starlight in it either. But as he pointed out there's enough light in a good number of places for colors to be distinguished.

There was a circle of illumination about the Great Redoubt which had to be turned off to permit passage. From what I can gather it was something in the nature of a deadly electrical discharge which was fluorescing the air close to ground level. It didn't seem to be disturbing vision outwards from the pyramid. It could at least be seen over from sufficient height and was sufficiently discrete so that it had definite boundaries along the ground.

I read Cummings' Beyond the Stars. Bah. The most interesting part was in leaving our universe, after that I didn't care to read about the Bads vs. the Goods which could have taken place anywhere, anytime with only a slight rewriting. Miller's review in ASF evidently used Brad Day as a source for the origin of Beyond the Stars. Day lists it as a complete story in the 11 Feb 28 Argosy whereas it was actually a three-part serial.

WANT LIST I want the following issues in very good to mint condition, with all pages intact as well as all covers in good condition. I will pay reasonable prices for them.

Amazing Stories:

- 1935 Sep, Nov
- 1936 Jan, Mar, May, Jul, Sep, Nov
- 1937 Jan, Mar, May, Jul, Sep, Nov
- 1938 Jan, Mar, May, Jul, Sep,
- 1943 Oct, Dec
- 1944 Feb, Apr, Jun, Jul, Aug, Oct, Nov
- 1945 Jan, Feb, Apr, May, Jul, Aug, Oct, Nov
- 1946 Jan, Mar, Apr,
- 1954 Feb, Apr, Jun, Aug, Oct, Dec
- 1955 Feb, Apr, Jun, Aug, Oct,

Amazing Stories Quarterly

- 1933 Fal
- 1934 Spr, Sum

Astonishing Stories

- 1940 Mar, May, Jul, Sep, Nov
- 1941 Jan, Mar, May, Jun, Jul, Aug, Oct, Dec
- 1942 Jan, Feb, Apr, May, Jul, Aug, Sep, Nov
- 1943 Jan, Mar

Astounding Stories

- 1932 Jul, Aug, Oct, Dec
- 1933 Feb

Captain Future

- 1943 Fal

Comet Stories

- 1941 Feb, Apr, Jun

Cosmic Stories

- 1941 Apr, Jun

Dynamic Stories

- 1939 Mar

Famous Fantastic Mysteries

- 1940 Jul, Sep, Nov
- 1941 Jan, Mar, May, Jul, Sep, Nov
- 1942 Jan, Mar, May,
- 1943 Jan, Feb, Apr, May, Jun, Jul, Aug, Oct, Nov
- 1944 Jan, Feb, Apr, May, Jul, Aug, Oct, Nov
- 1945 Jan, Feb, Apr, May, Jul, Aug, Oct, Nov
- 1946 Jan, Mar, May, Jul, Sep, Nov,
- 1947 Jan, Mar, May, Jul, Sep, Nov
- 1948 Jan, Mar, May, Jul, Sep, Nov
- 1949 Jan, Mar, May, Jul, Sep, Nov
- 1950 Jan, Mar, May, Jul, Sep, Nov, Dec

1951 Feb, Apr, Jun, Aug, Sep, Nov
1952 Jan, Mar, May, Jul, Sep, Nov
1953 Jan, Mar, May

Fantastic Adventures

1939 Jun, Aug, Oct, Dec
1940 Jul, Sep, Nov, Dec
1941 Feb, Apr,
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1947 Feb, Apr, Jun, Aug,

Fantastic Novels

1940 Aug, Oct, Dec
1941 Feb, Mar
1951 Feb, Mar, May

Fantastic Story Quarterly

1952 Dec
1953 Feb, Apr, Jun, Aug, Oct, Nov, Dec

Fantasy

1947 Jan, Feb, Mar, May, Jun, Jul

Fantasy Fiction

1950 Jun, Jul, Aug, Sep, Oct

Future

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Galaxy

1955 Dec

Imagination

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Marvel Science Stories

1938 Sep, Oct, Dec
1939 Jan, Mar, Jun, Jul, Sep, Oct, Nov
1940 Jan, Feb, Mar, Apr, Jun, Jul, Aug, Sep, Oct, Dec
1941 Jan, Feb, Mar, May, Jun, Jul, Aug, Sep, Oct, Nov, Dec
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A. Merritt Fantasy

1950 Jan, Mar, My, Jun, Aug, Sep, Nov, Dec

Other Worlds

1949 Dec
1950 Feb, Apr, Jun, Aug, Dec
1951 Feb, Apr, Aug, Nov
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1956 Jan, Mar, May, Jul, Aug, Oct, Dec
1957 Feb, Apr,

Planet Stories

1943 Apr, Jun,

Science Fiction

1939 Apr, May, Jul, Sep, Nov,
1940 Jan, Feb, Apr, May, Jul, Aug, Sep, Nov, Dec
1941 Feb, Apr, May, Jul, Aug, Oct, Nov, Dec
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1960 Feb, Apr

Startling Stories

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1950 Feb, Apr, Jun, Aug, Oct, Dec
1951 Feb, Apr, Jun, Aug, Oct, Dec
1953 Jul, Sep, Nov, Dec
1954 Feb, Mar

Stirring Science Stories

1941 Mar, May, Jul, Aug, Sep, Oct, Nov, Dec
1942 Jan, Feb

RUSTLINGS #1 from David R. Russell, 2 Vine Lane, Berkeley, California, 94708
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THE DARK MAN AND OTHERS by Robert E. Howard, Arkham House, 1963.

August Derleth, in his introduction, considers these stories second to Howard's best work, collected in Skull-Face and Others. However I consider these stories, the first of Howard's that I have read, to all be very entertaining and readable, though perhaps in varying degrees. The stories can, perhaps, be divided into three types - modern people travelling back to ancient times of one period or another - The Voice of El-Lil, People of The Dark, and The Children of the Night; stories set in ancient times with the narrator already living there - The Dark Man, The Gods of Bal-Sagoth and The Garden of Fear; and strange and inexplicable things happening to persons in modern times (or relatively modern times) - Pigeons from Hell, The Dead Remember, The Hyena, The Dream Snake, In the Forest of Villefire, The Man on the Ground, The Thing on the Roof, Old Garfield's Heart, and Dig Me No Grave.

As a piece of horror fiction "Pigeons from Hell" is certainly attention holding and hair raising but I did react to it somewhat negatively because of the repeated use of the word "niggers," which is sort of offensive at this time. Still, I suppose he was following the speech of persons of the South in the '30s which words I expect are still quite prevalent.

In all of these stories Howard's descriptive powers, particularly of scenes and action, is the best part of his writing. Even though you can perhaps read some unfavorable ideas into some of Howard's stories none the less they are stories of high adventure and gripping terror which are definitely excellent reading. This book is a good cross section of Howard's work.

THE TRUSTEE FROM THE TOOL ROOM by Nevil Shute, New American Library, (Signet Books), 1960.

The Trustee From The Tool Room is my favorite Nevil Shute Book and I have read all of his books except two. It is the story of an Englishman who travels half way around the world to an island near Tahiti to recover a legacy of diamonds sealed in the concrete ballast of a wrecked yacht which now belong to his sister's daughter, left in his and his wife's care. In his journey he is helped by many people who have the hobby of model engineering and subscribe to the magazine he writes for, "The Miniature Mechanic." Shute was a model engineer himself and based "The Miniature Mechanic" on the English magazine "Model Engineer" which published pictures of his work several years ago. I expect the reason I enjoy the story so much is because of the model engineering in it and because of the good people who are in it, rather than the bad types usually written about these days. Shute is at his best in describing people - how they look, feel, and act, and in describing mechanical things. All in all definitely his best book. The trustee is a sort of modern ancient Greek wanderer, overcoming a series of obstacles to reach an important goal and due to Shute's writing ability you can identify with him.

This issue dated Nov 66.

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