



SUN
SPOTS

SUN SPOTS

SPRING, 1946

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Front cover by Van Splawn

Sun Spots is published and edited by Gerry de la Ree, 9 Bogert Place, Westwood, N. J. It will appear from time to time and is free to all those who choose to write a few lines of comment on this issue. We accept exchanges with all other fanzines. No advertisements. This is the Spring, 1946 issue; Volume 7, Number 1; Whole Number 27.

PAST ASSOCIATE EDITORS
Sgt. Charles A. Beling
Pfc Robert W. Blanchard
Pfc Roderick R. Gaetz
Charles Roy Plotkin

SIX YEARS OLD!
An Editorial

This is our sixth anniversary issue. Six years is quite an age for one fanzine, as more than one fan will testify. However, despite the fact that Sun Spots was born back in 1940, this is actually only the fourth annish we have produced. We celebrated our first anniversary in 1941 with a 40-page mimeographed issue and our second in 1942 with a 16-page printed number. In 1943 and the early part of '44, Sun Spots was in a state of suspended animation. We started up again in the fall of 1944 and last year put out the fifth annish.

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There is nothing pretentious about this issue. The contents are rather slim but of good quality. The reproduction is up to par, barring a few crooked pages due to the failure of our typewriter rollers. The magazine appears to have slipped into a semi-annual schedule, which friends, is nothing to complain about as long as you continue to receive the 'zine free...But you won't continue to receive it after this issue unless you comply with our one requirement--that you write a few comments on this issue. In the past we have been rather lax about this, allowing certain fans to remain on the mailing list whether we have heard from them or not. After this, however, all fan who wish to receive future issues of Sun Spots must write us. Fanzine exchanges are also acceptable.

* * *

This issue we present a new writer -- new to the ranks of stf fandom, at any rate. He is James Breckenridge, who has contributed a few short articles. Breckenridge was a member of the old Solaroid Club and is a resident of Westwood. In recent years he has become an avid follower of weird fiction and, contrary to any impression you may gather from his article "The Communication of Horror", is rather fond of H. P. Lovecraft. Jimmy is a graduate of Cornell University and is at present employed by the New York Daily News.

* * *

The latest "dream" of science fiction to come true is the announcement that Army scientists have reached the moon with radar impulses. Newspapers in this area carried this important news release in various manners. The New York Mirror, a tabloid paper, devoted its entire front page to the yarn. The usually sensational Daily News featured the strike news and gave the radar story a fairly large "play" on page 3. The conservative New York Times ranked the story as second only to the strike situation and placed it in the left hand column on the front page. The New York Tribune, also a rather conservative publication, ran a picture of the radar station on the front page along with the story. The remaining papers we came across gave the story spots ranging from fair to poor.

* * *

May we call your attention to the notice on the back page of this issue. The Weinbaum Memorial booklet has met with favorable success throughout fandom and is a "must" for any stf fan. This is the only fan memorial ever published to honor Weinbaum, who is still rated as one of the top science fiction authors of all time.

GRAPH

By Stanley G. Weinbaum

"You're on the mend again," said Dr. Felix Kurtius, tossing his black case carelessly on the desk. "Let's see how permanent it is this time!"

Isaac Levinson -- mail-order Levinson -- rolled down his sleeve and stared sardonically at the doctor.

"Thanks," he growled. "I've heard that before."

"You're feeling better, aren't you?"

The merchandise king nodded reluctantly, staring about his elaborate office. "Sure," he said. "But for how long? And anyway why don't you do something? Is this the new medical practice -- to let a patient get well by himself? For that I don't need a doctor!"

"I gave you my suggestions," retorted Kurtius. "Three and a half years ago -- when you first called me -- I told you what to do. Don't blame me because you refused to follow my advise."

"Vacations!" sneered Levinson. "Rest -- changes -- travel -- retire! Could I leave my business with conditions like they were?"

"You certainly could! What's a little more money to you -- or a little less?"

"Money -- bah! It's my business that needs me."

"Same thing."

"No," said Levinson abruptly. "Not the same thing! My stockholders, my employees, I have obligations to them. The business must be run right, or the one loses money and the other jobs. Could I let some schlemiehl make a botch of things while I was telling how the biggest tarpon got away from me? Oser!"

"Just excuses," observed Kurtius. "What you mean is that you didn't want to leave."

"Couldn't is what I said."

"Wouldn't is what you mean." The doctor gestured at the fittings of his patient's office. "You mean to tell me you're so busy that you haven't time to walk two blocks to my office, do you? -- instead of having me call here to examine you?"

Levinson silently indicated the welter of papers on his desk.

"And that's what you're wedded to!" scooped Kurtius. "Charts, summaries, statistics. Any clerk could tabulate them for you."

"Charts and statistics," growled Levinson, "are the life-blood of my business."

"And your business is the life-blood of you!"

"Yet you want I should get away from it."

"That's my advice. No man can live year after year on his own blood. You can't; that's the whole trouble with you. That's why medicine or operations are perfectly useless in your case."

"Bah!" Levinson was frowning again. "I have a notion that you doctors recommend the rest cure when you don't know what's wrong. I don't want to rest; I want something that will put me in shape to keep on working. I don't believe it's my business that's doing this to me; for twenty-five years I've lived, eaten, slept, and dreamt this business, and never until the first time I called you have I felt an hour's sickness. And now these damned spells -- better, worse, better, worse! -- How could it be my business?"

"Well," observed Kurtius, "There's no way of proving it to you. I've told you my diagnosis; that's all I can do. You'll find out sooner or later that I am right."

"I don't believe it," said Levinson stubbornly.

"Well, as I said, there's no way of proving it to you."

"You doctors," continued Levinson, "spend your efforts treating symptoms instead of causes. Because I am tired I must go somewhere and rest; because I can't sleep I must go out somewhere and exercise; because I have no appetite I must get away from my business! Why don't you find why I am tired, and can't sleep or eat? I should run my business like that and in a year I'd be broke -- machullah!"

"Didn't you ever hear of functional disorders?" queried Kurtius mildly.

"Am I the doctor or you?"

"Functional disorders are those where there's nothing the matter with the patient -- that is organically. Nothing wrong except in the mind or nervous system."

"Hah! Imaginary sickness I've got."

"It's not imaginary. Functional troubles are just as real as organic ones, and sometimes a damn sight harder to treat -- especially," he added, "if the patient won't cooperate."

"And you think my business is doing that?"

"Just as I told you."

"Bah! For more than twenty years I have had no trouble And why do I get better and then worse again? You should make a study of your cases!"

"Do you think I don't?" snapped Kurtius. "I can give you this case history by heart. Why, look here! Here's something you ought to be able to understand!"

He reached toward his black bag, noting that the catch had opened, spilling a stethoscope and a paper or two onto the littered desk. He seized a paper and spread it out before his patient."

"What's that?" grunted Levinson.

"Graph of your metabolism," replied the doctor. "Make a study of my cases, eh! Here's your chart, month by month for three and a half years."

Levinson scanned the irregular black line. Suddenly he narrowed his eyes, leaned closer. A moment more and he burst into a snickering laugh.

"What's the matter?" queried Kurtius impatiently.

"The chart!" chuckled Levinson. "Hee-hee! It's a graph of our sales I was looking at before you came. Case-record, huh?"

Kurtius glanced at the paper, frowned perplexedly, and suddenly gave vent to a shout of laughter. "Ho!" he roared, slapping the desk. "Funny! Oh, Lord!"

"What's that funny?" asked his patient.

"The graph! The sales-chart!" bellowed the doctor. "Your business doesn't affect you, eh? Look!"

He pulled another bit of paper from his bag, spread it out beside the first.

"Here's your metabolism! Look it over!"

Peak for peak, valley for valley, the two graphs were identical!

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The preceding story by the late Stanley G. Weinbaum originally appeared in Fantasy Magazine, September, 1936, and is reprinted with the permission of Julius Schwartz.

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THE TRASH BASKET --

MANLY WADE WELLMAN, of Westwood, well known author of weird and scientific fiction, has been awarded the first prize of \$2,000 in the initial short story contest sponsored by Ellery Queen's Mystery Magazine. The story, "A Star for a Warrior", introduces not only a new detective, but a new type of detective -- an American Indian. Judges for the contest were Christopher Morley, Major Howard Haycraft and Ellery Queen. "A Star for a Warrior" will be only the first of a series of tales dealing with the American Indian detective.... Sam Moskowitz announces that he has rented the Slovak Sokol Hall on Morris Avenue near Springfield Avenue in Newark for a major Eastern conference to be held on March 3. The affair is being sponsored by the newly-formed A-Men, an informal group of New Jersey and New York fans. All fans in this area are invited to attend the conference and an attendance of at least 35 or 40 is anticipated. For further particulars write Moskowitz, 446 Jelliff Ave., Newark 8, N.J. or George R. Fox, 460 Orchard Street, Rahway, N. J..... S/Sgt. Robert C. Peterson reported en route to Lowry Field for discharge from Army. His civilian address is as yet unknown.... Sykora won't do printing job on "Skylark of Space" after all. The Southgate Press of Providence will now handle the reproduction.... Sgt. Charles Beling, former editor of Fan-Atic and associate editor of Sun Spots, expects his discharge from the Air Corp in the near future. It is improbable that he will resume fan activity...

Topping the recent fanzine arrivals is the "Fantasy Review of 1945", published by Joe Kennedy, 84 Baker Avenue, Dover, N.J. This is as worthy a project as we have seen in quite a while. The contents include a thorough review of the books, magazines, and fanzines published during the last year. The booklet is mimeographed on grey paper with heavy blue covers and runs 48 pages. It sells for 25¢ a copy and is a bargain at that.... Another item issuing recent from the Kennedy abode is Vampire #4. This issue of Vamp tops all previous numbers. Its 38 pages are well stocked with interesting articles and departments by Bob Tucker, Fran Laney, Ben Indick, George Fox, Lloyd Alpaugh and others. This mag can be procured for 10¢ a copy.... Van Splawn and Fritz Hoffman have come up with a new fanzine, Star Rover, which replaces Phoenix. Its ten pages are mimeoed in red ink. The contents are rather weak and that is a pity for the makeup is quite neat and shows plenty of promise. It sells for 5¢ a copy from 5201 Enright, St. Louis 8, Mo. Ron Christensen, 1870 E. 33rd Street, Brooklyn 10, N.Y. has published the first issue of The Grotesque. Aside from some spotty mimeographing, "Groggy" looks like it may have a good future. Chris is also suffering from lack of material. It's worth 5¢ a copy, anyway. Jack Speer's Stefnews has taken up the slack left by the unexplained disappearance of Fanews. Speer, although limited in news, is doing a steady job of bring his fanzine out on a weekly schedule. It's a freezine, tho, and has a limited circulation.

THE COMMUNICATION OF HORROR

By James D. Breckenridge

To an average reader of supernatural fiction, it is disappointing to find that not one in fifty of the stories he reads in this field, both new ones published in magazines and supposed "classics" reprinted in the recent host of anthologies, actually provide him with the sensation of horror which is, in the final analysis, what he is looking for in such reading.

The usual instrument of horror, unique to that form of literature (as against the plot machinations really common to all adventure fiction) is a monster of some sort. It does not matter whether the monster is a physical being, or an abstraction like a philosophy of evil; the writer's problem is just how he may represent his monster to his readers so as to achieve horror without absurdity. I should like to advance, then, two general rules as guides in this connection: first, that the monster, though as menacing and frightful as possible, should never be described too closely or literally; second, that the monster must have some resemblance, however distorted, to the familiar and even commonplace.

As an illustration of our first proposition we need only point to the motion pictures. The eye of the camera is too accurate to leave anything to imagination, and it is from the imagination that the sensation of horror springs. It is for this reason that motion pictures can never be really horrifying to anyone over twelve years of age. Thus, leaving aside the general run of Grade B chillers, on which not enough time or effort are expended for them to be respectable examples, even the renowned early Frankenstein pictures seldom got above the stage of being laughable. Attempts at surrealism and expressionism in the cinema, as in the case of a French version of "The Fall of the House of Usher" made over twenty years ago, usually fall short of anything really frightening, becoming more curiosities than any thing else. The only exception is, of course, "The Cabinet of Dr. Caligari", a phenomenon in film-making in many respects which, in its distorted sets and weird characters, combines a strong vein of satire with really chilling terror. Such a picture, however, comes once in a lifetime, and the nearest approach to it so far in total effect has been a few of the scenes, notably the opera, the alcoholic ward, and the mouse-and-bat scene from "The Lost Weekend." The technical difficulties facing such an institution as Hollywood are almost insuperable.

On the other hand, such a writer as Arthur Machen was often criticized for the vagueness of his monsters, the lack of reality in any of the dangers threatening his heroes. This criticism is not perhaps quite so valid to anyone at all conversant with the general lines of supernatural literature, and the latent connotations of Machen's horrors. Machen's monsters were intellectual ones, it's true, but quite dreadful none the less. The implications of danger in "The Great God Pan", for example, were presented in the

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most effective manner possible, since any more specific reference might well have diminished the horror. Other of Machen's works, however, do not always maintain this constant level of perfection. In "The Three Impostors", the "Novel of the Black Seal", on the other hand, lets us down terribly after just opening up tremendous possibilities to anyone familiar with the theories of Margaret Murray; while the "Novel of the White Powder" sounds in many places like nothing more than a burlesque of the Gothic tale, which it may in part have been intended to be, in view of the purpose of these novels within the main work. Be that as it may, Machen's work as a whole verged toward a point of tenuousness which it is dangerous for a less capable artist to approach.

Somewhat nearer the middle of the road is the antiquarian Fontague James, who sticks in his most successful stories to quite concrete monsters. His presentation is, however, decidedly impressionistic, sketching in roughly the aspects of the monster, and emphasizing just a few chilling details. Two of his best pieces concern spider-like creatures. One might, in fact, be tempted to theorize about an inborn antipathy of mankind toward insect life (perhaps because of a consciousness of inferiority?), which makes monsters of this sort most terrifying for such use.

On the other hand, to return to Mr. James, his "Oh Whistle and I'll Come to You, My Lad", in its earliest parts surpassing almost anything he did, degenerates into absurdity when the monster is revealed as an animated sheet. No matter what the motivation behind it, the entrance of the sheet itself is too unfortunate to sustain any mood at all.

Turning to an American writer also hewing to this middle line, we may also find some confirmation of our second theorem. H. P. Lovecraft has been in many respects unfortunate in his recent resurrection, since in addition to his superior work, a good many stories he might have preferred forgotten were presented to the public under the same aura of sanctity said to prevail about the more fortunate remainder. For Lovecraft's benefit, we might restate our proposition negatively: A complete abstraction cannot arouse any emotion. For this reason Lovecraft's complex mythology cannot be more than intellectually amusing, and such standbys as "the infamous Necronomicon of the mad Arab, Abdul Alhazred" are little more than jokes.

Lovecraft's work is, then, at its most effective in his Arkham stories, and his work about New England generally. Where he can tie his horror down to those matter-of-fact gambrel roofs familiar to us all, he achieves some true masterpieces of horror. But in his other work, and particularly in the dream-journeys, he loses all chance of any effect but boredom or, at the most, nausea, and does not even make respectable prose, as he apparently flattered himself he was doing.

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ART AND HORROR

Although a tremendous volume of horrible art has been produced, the student can point to very few artists in the past who were really concerned with portraying horror on canvas or paper. The reasons for this are various, and for the most part conjectural; probably the major reason is the institution of patronage, first religious then patrician, which pertained until fairly recently in this field. However the artist may have felt about his subject-matter, his patrons were usually interested in something, in the first place inspiring, and in the second pleasant.

Yet, when one thinks of these matters, two names stand out from the past as masters of horror in art. The first is Jerome Bosch, a Flemish painter of the late fifteenth and early sixteenth century. Bosch was deeply religious, but he saw his religion, and particularly the crucifixion, as something truly terrible. In painting after painting he strives, by the intricate jumbling of grotesque caricatures, to show how frightful he felt that event to have been. The result is a neurotic jumble of clearly-seen yet terror-distorted images which convey Bosch's feelings quite successfully. He also did a number of panoramic views of Heaven and Hell, crowded with many tiny figures enacting the various phases of "life" in the after-world. These paintings also convey something of the feeling of frantic terror, and bear in composition and perspective a strange resemblance to the frescoes painted by Chinese and Hindu artists on the cave walls at the Buddhist shrine of Tun Huang in the Gobi Desert almost a thousand years before.

Jumping three hundred years nearer our own time, we might consider as an artist of the fantastic the great Spaniard, Francisco Goya y Lucientes. As a painter, Goya showed a tendency to get away from the fluffy pastoral classicism of the eighteenth century which nurtured him, but he remained sufficiently academic to earn a comfortable living as court painter to the Spanish kings. But it was in his etchings that he was able to indulge all his really original and creative impulses. He was never a religious man, though he remained on sufficiently good terms with the church to execute several commissions; so his impulses to the grotesque and horrible came out first in the *Capriccios*, a series essentially satiric in conception. Some of this satire comes in the form of men with the heads of asses; yet no artist has ever made such a distortion seem more tragic. And in an etching like the "A Caza de Dientes", showing a woman extracting the teeth of a hanged man for sorcery, he approaches the ultimate in the horrible. This series was matched by the *Tauromaquia*, concerned with bull-fighting, but all this work was only a prelude to Goya's incomparable *Desastres de la Guerra*. Taken apart from their subject matter, every one of these etchings is a masterpiece of conveyed horror, and in the aggregate they make a condemnation of war not even approached by an subsequent work, even Picasso's masterful "Bombing of Guernica."

RECRUIT--

I watched you rise
With filthy swamp moss dripping
A shapless mass
With blazing eyes
I tried to run
My feet were sliding, slipping
And you came close
My fierce screams filled the skies.

And then...I lay
Supine and calmly waiting
The thing I knew
All things like you must do
Your eyes held mine
And made my "self" be willing
To be a part
Of that obscene thing YOU.

You hover near
In foul anticipation
I find no fear
Nor sorrow in my mind
Your foulness seems
A supernatural beauty
I long, aye crave
To be one of your kind.

You touch me now
My heart is filled with rapture
I strain to aid
The merging of our souls
I seek the thrill
Of slimy, boggy swamplands
While on the ground
My lifeless body lolls.

---Doris A. Currier

LATE NEWS ITEMS

FLASH! A new book, entitled "The Best in Science Fiction", will shortly be released by the Crown Book Company of New York. The book runs about 900 pages in length and will sell for \$3. It contains about 60 science fiction short stories and novelets culled from the pages of Astounding, Wonder, Amazing, etc. There is an introduction written by John Campbell, Jr., editor of Astounding. Among the yarns included in the book are stories by Robert Heinlein, Austin Hall, Raymond Gallun, Murray Leinster, David Keller and most of the other top-flight authors of science fiction. Advance reports say that the book will probably be the greatest and most popular anthology of stf yet to be printed. Unlike most past anthologies, the old masters, Poe, Doyle, and Wells, are represented by only one story each and the emphasis is on modern-day authors. Keep your eyes peeled for this volume,...

"The Time Stream" by John Taine has been released in book form by the Buffalo Book Company. The novel is available from 271 Doyle Avenue, Providence, 6, R.I. for \$3. The book is similar in format to the Arkham House publications and well worth the price asked.... An article by the late Charles Fort has been reprinted in the current issue of Encore Magazine....Walt Dunkelberger has finally published the Christmas number of Fanews, which contains a number of fan photos. Dunk fails to explain the month and a half delay.... Moskowitz, Fox, and Kennedy held an informal meeting at chez Kennedy on February 3, at which times plans were formulated for the coming Eastern Conference....The first issue Fantascience Fan is out from Van Splawn. It's only a one-page release dealing mainly with the recent radar yarn. Van states that Lionell Innman and Wallis Knighton, both of Ripley, Tenn., are planning a new fanzine. Innman will be remembered as the editor of the now defunct Vulcan.... George Fox of Rahway, N.J., will soon mail out the first issue of his fanzine Speculations. Joe Kennedy, who mimeographed this mag, says its 17 pages are well stocked with interesting material....

For those who perhaps won't get a copy of Kennedy's Fantasy Review of 1945, we'll give you a quick glance at some of his poll results. About 40 fans voted. Best fantasy books of 1945: 1. "Portantle Novels of Science" (Wollheim); 2. "Best Supernatural Stories of H.P. Lovecraft"; 3. "Ship of Ishtar" (Ferritt); 4. "The Opener of the Way" (Bloch); 5. "Marginalia" (Lovecraft)...Best magazine stories of 1945: 1. "World of A" (Van Vogt); 2. "Nomad" (Long); 3. "Giant Killer" (Chandler); 4. "Destiny Times Three" (Leiber); 5. "Boats of the 'Glen Carrig'" (Hodgson). Top stf authors of 1945: 1. Kuttner/Padgett; 2. Van Vogt; 3. Asimov; 4. GO Smith/Long; 5. Leinster; 6. Rocklynne. Top fans of 1945: 1. Laney; 2. Dunkelberger; 3. Searles; 4. Tucker; 5. Moskowitz; 6. Speer; 7. Ackerman; 8. Leibscher; 9. de la Ree; 10. Burbee.

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BOOK REVIEWS

TWILIGHT BAR, By Arthur Koestler...New York, Macmillan, 1945, \$2.00

The renowned Mr. Koestler has wandered far from his usual haunts in turning out this fanciful satire, but his supple touch is evident throughout, and brings off with a great deal of success what might otherwise have been a rather flat venture into the realms of whimsy. He seeks to apologize for his "escapism" in an Author's Note, but the fantasy enthusiast also appreciates good writing when he can find it and will be pleased with Twilight Bar.

The book is in the form of a play, set on a mythical island republic in the not-too-far-distant future. To this republic, beset by its share of the world's woes, suddenly arrive two strangers from afar. Named Alpha and Omega, they come from a system of completely happy planets. Requiring more lebensraum, and having no empty planets convenient, these happy people are forced to send investigators such as A. and O. to discover which of the planets is the least happy. This body, then, will be instantly eradicated of all life by a painless gas. The earth, it is quite obvious, is a leading candidate for repopulation.

The republic, however, being taken for a test sample, is given forty-eight hours in which to become happy. A Tory cabinet which thinks in terms of mass education and "the good old infantry" can do nothing to achieve this end, and a Socialist opposition which offers remedies such as free toilet paper for all factory washrooms and compulsory dental examinations can do no better. The job of achieving happiness eventually falls into the hands of the gossip columnist, Glowworm, who gives every community a "happiness quotient," and sets about raising the same by every possible means. How he succeeds, and if he staves off obliteration, we may safely leave to the reader to discover for himself.

In the progress of the play, however, it is easy to trace the author's successive disappointments in the various methods by which man has tried to achieve his ultimate goal, happiness. Disgust with capitalism came early in life, but disillusionment in more radical political theories arrived in their time as well. Now one feels that perhaps Koestler would be willing to give it all up as a bad job, feeling that mankind is inherently incapable of enjoying himself.

Yet Koestler is anything but bitter. His smile is sad, but it is a smile nonetheless, never a snarl. If he has grown discouraged over the means of attaining happiness, he has not lost his determination as to the necessity of that attainment: "We lived in blindness and ignorance. We believed that happiness is an indulgence, perhaps even a sin. Today we know that it is Man's one and only duty on this earth; his only way to repay the labour which nature invested into his making."

---James Breckenridge

FANTASTICS AND OTHER FANCIES, By Lafcadio Hearn... Boston and New York
Houghton Mifflin Company, 1914.

This book contains 36 short sketches by one of the little-known, but most talented of fantasy writers. Lafcadio Hearn was born in 1850 on the island of Santa Maura off the coast of Greece. Although he left the Ionian Islands at an early age, the idea of having lived among the memories of the ancient Hellenic world impressed him to a definite degree in later life. Hearn spent his early life traveling and in 1869 migrated from Ireland to the United States, where he remained until 1890.

It was while in the United States that Hearn composed his "Fantastics." The majority of these sketches first appeared in The Item and The Times-Democrat, two New Orleans papers on which Hearn worked. "I am conscious they are only trivial," wrote Hearn to his friend H. E. Krehbiel in 1880, speaking of these sketches, "But I fancy the idea of the fantastics is artistic. They are my impressions of the strange life of New Orleans. They are dreams of a tropical city. There is one twin-idea running through them all -- Love and Death."

Culled from the browned pages of The Item and Times-Democrat, these sketches were compiled into book form in 1914 by Charles Woodward Hutson under the title "Fantastics and Other Fancies."

Howard Phillips Lovecraft writes of Hearn and his "Fantastics" as follows: "Lafcadio Hearn, strange, wandering, and exotic, departs still farther from the realm of the real; and with the supreme artistry of a sensitive poet weaves phantasies impossible to an author of the solid roast-beef type. His "Fantastics", written in America, contains some of the most impressive ghouliness in all literature."

To really appreciate Hearn you must read his work, study it. His writing is generally simplicity personified, but it has a charm all its own. His variety of subjects in the Fantastics is vast. Of the selections in this book especially effective are "The Black Cupid", "The Undying One", "The Name on the Stone", and "A Kiss Fantastical."

After 21 years in the United States, Hearn left for Japan in 1890. There he remained until his death in 1903, marrying a Japanese woman, assuming a Japanese name, and eventually being buried with full Buddhist rites. While in Japan Hearn won world reknown as an interpreter of that country. He also had published several books of a fantastic nature, among them "In Ghostly Japan", "Kwaidan", and "Kotto."

---Gerry de la Ree

POLLS--

The Third Beowulf Poll of Science Fiction Fandom was conducted in August, 1945, with 65 fans participating. Partial results were published in several fanzines, notably Fanews and Ergerzerp. We promised, however, in the last issue of Sun Spots that we would record the complete tabulations. So here they are!

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AUTHORS:	Points	PRO-MAGAZINES:	Points
1. Abe Merritt (10).....	275	1. Astounding S-F (48).....	284
2. A.E. Van Vogt (8).....	273	2. F.F.M. (11)	176
3. H. P. Lovecraft (7).....	238	3. Weird Tales (2).....	105
4. Robert Heinlein (10).....	235	4. Startling Stories	69
5. Stanley G. Weinbaum (5)...	195	5. Planet Stories	68
6. E. E. Smith (3)	150	6. Unknown Worlds (4).....	58
7. John Campbell-Stuart(2)...	127	7. T.W.S.....	47
8. Henry Kuttner-Padgett	105	8. Amazing Stories	34
9. Clark Ashton Smith (1)....	88		
10. H.G. Wells	82	FANZINES:	
11. Olaf Stapleton (4).....	80	1. The Acolyte (15).....	323
12. L. Sprague de Camp (1)....	55	2. Shangri L'Affaires (3)...	235
13. Murray Leinster	53	3. Sun Spots (2)	201
14. G.O. Smith-Wes Long(2)....	48	4. Fantasy Commentator(9)...	200
15. Lester Del Ray (1)	45	5. Chanticleer (6).....	192
16. Ross Rocklynne (1)	44	6. Fanews (card) (5).....	180
17. Nelson Bond (1).....	42	7. V.O.M. (4)	172
18. Eando Binder	41	8. Le Zombie (3)	142
C.L. Moore	41	9. diablerie (3)	92
20. William Hope Hodgson.....	39	10. Centuri	82
21. Isaac Asimov	38	11. Canadian Fandom (1).....	80
Jack Williamson	38	12. Toward Tomorrow	51
23. Edgar Rice Burroughs	36	13. Vampire (1)	47
24. Algernon Blackwood	34	14. Fantasy Fiction Field....	42
25. David Keller (1)	33	15. Nova	30
26. Edgar Allan Poe	30	16. Cygni	29
27. Leigh Brackett	29	17. Stefnews	27
Malcolm Jameson	29	18. National Fantasy Fan	24
Manly Wade Wellman	29	19. Rosebud	23
30. L. Ron Hubbard	26	20. Yhos (1)	22
31. Edmond Hamilton (1)	25	21. Fantods (2)	20
M.R. James	25		
33. Robert Bloch	23		
Seabury Quinn	23		
35. Donald Wandrei	21	7. Earle Bergey (4)	26
36. Jules Verne	20	8. H.W. Wesso	24
		9. Magarian	23
ARTISTS:		10. Elliot Dold (1)	20
1. Virgil Finlay (31)	218	Schneeman (2)	20
2. Hannes Bok (5)	122	Boris Dolgov	20
3. Lawrence (3)	90	13. Ronald Clyne	16
4. Frank Paul (3)	86	14. Leydenfrost (1)	13
5. Hubert Rogers (4)	43	Sime	13
6. Ed Cartier (3)	37	16. Orben	11

* * * * *

FANS:	Points	Points	
1. Bob Tucker (10).....	274	14. Al Ashley	49
2. Forrest J. Ackerman(7)....	268	15. Sam Moskowitz (1).....	45
3. Francis T. Laney (4).....	212	Norman Stanley (2).....	45
4. Walt Dunkelberger (2).....	173	17. Chad Oliver	39
5. E. E. Evans (5)	151	Bill Watson	39
6. Joe Kennedy (7).....	129	19. Henry Elsner	37
7. Gerry de la Ree (1)	97	Milton Rothman	37
8. Harry Warner (1)	84	21. Bob Swisher	36
9. Walt Liebscher (1)	79	22. Charles Burbee (1).....	30
10. Jack Speer (1).....	78	23. Boff Perry (1)	26
11. Langley Searles (2).....	75	24. Don B. Thompson	24
12. Art Widner (5)	70	25. Julius Unger	23
13. Donald Wollheim (1)	63	26. Robert W. Lowndes	22

SHORT STORIES: Votes

1. A Martien Odyssey (Weinbaum).....	15
2. Twilight (Campbell)	9
3. Mimsey Were the Borogoves (Kuttner)....	7
4. The Outsider (Lovecraft).....	5
The Wendigo(Blackwood)	5
6. The Rats in the Walls (Lovecraft).....	4
Colour out of Space (Lovecraft)	4
And He Built a Crooked House (Heinlein)	4
If This Goes On (Heinlein)	4
Environment (Geier)	4
Microcosmic God (Sturgeon)	4
It (Sturgeon)	4
The Willows (Blackwood)	4

NOVELS: Votes

1. Slan (Van Vogt)	15
2. The Moon Pool (Merritt)	14
3. Dwellers in the Mirage (Merritt)	9
4. The New Adam (Weinbaum)	8
5. Final Blackout (Hubbard)	7
Sinister Barrier (Russell)	7
7. The Black Flame (Weinbaum)	5
Ship of Ishtar (Merritt).....	5
Beyond This Horizon (Heinlein)	5
10. Face in the Abyss (Merritt)	4
Methuselah's Children (Heinlein)	4
Grey Lensman (E E Smith)	4
Darkness and Dawn (England)	4
The Blind Spot (Flint & Hall)	4
Odd John (Stapleton)	4
The Case of Chas. Dexter Ward (Lovecraft)	4
Fear (Hubbard)	4

* * * * *

WIDNER'S FIRST POLL
1941

WIDNER'S SECOND POLL
1942

WIDNER'S THIRD POLL
1943

Authors.....

1. Campbell-Stuart(804)	Heinlein	Heinlein (105)
2. Weinbaum (718)	E. E. Smith	Merritt (103)
3. E. E. Smith (677)	Campbell-Stuart	Campbell-Stuart(101)
4. de Camp (610)	de Camp	E. E. Smith (84)
5. H. G. Wells (443)	Merritt	Weinbaum (62)
6. Williamson (405)	Van Vogt	Hubbard (55)
7. Merritt (400)	Hubbard	Lovecraft (50)
8. Lovecraft (381)	Williamson	Van Vogt (45)
9. Taine (265)	Lovecraft	de Camp (30)
10. Keller. (257)	Asimov	Williamson (27)

Fans.....

1. Ackerman (715)	Ackerman	Tucker (153)
2. Tucker (620)	Tucker	Ackerman (148)
3. Moskowitz (482)	Warner	Warner (61)
4. Lowndes (428)	Lowndes	E. E. Evans (50)
5. Warner (415)	Gilbert	Ashley (47)
6. Wollheim (333)	Rothman	Widner (42)
7. Madle (276)	Bronson	Bronson (40)
8. Fortier (235)	Wollheim	Unger (23)
9. Sykora (228)	Unger	Liebscher (21)
10. Widner (212)	Thompson	Rosenblum (18)

Fanzines.....

1. Spaceways (465)	Spaceways	Le Zombie (123)
2. Le Zombie (324)	Fantasite	Fantasite (119)
3. Stardust (285)	V.O.M.	Nova (73)
4. Alchemist (267)	Le Zombie	Acolyte (58)
5. V.O.M. (252)	Southern Star	V.C.M.
6. Fantasy News (243)	Fantasia	Spaceways (49)
7. Pluto (222)	F.F.F.	Fanfare (29)
8. Snide (222)	Eclipse	F.F.F. (19)
9. Comet (219)	Fan-Atic	Dawn (11)
10. Fanfare (212)	Starlight	Light (11)

Artists.....

1. Finlay (216)		
2. Paul (208)		
3. Wesso (141)	No Poll	No Poll
4. Cartier (115)		
5. Bok (105)		

Pro-Magazines.....

1.	Astounding	
2.	Unknown Worlds	
3. No Poll	F.F.M.	No Poll
4.	Weird Tales	
5.	Super Science	

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FIRST BEOWULF POLL
1944SECOND BEOWULF POLL
Spring, 1945THIRD BEOWULF POLL
Fall, 1945

Authors.....		
1. Merritt (209)	Merritt (257)	Merritt (275)
2. Heinlein (166)	Heinlein (196)	Van Vogt (273)
3. Lovecraft (152)	Lovecraft (185)	Lovecraft (238)
4. Weinbaum (139)	Van Vogt (149)	Heinlein (235)
5. Van Vogt (123)	Weinbaum (139)	Weinbaum (195)
6. E. E. Smith (106)	E. E. Smith (135)	E. E. Smith (150)
7. de Camp (94)	Campbell-Stuart (93)	Campbell-Stuart (127)
8. Campbell-Stuart (89)	Kuttner-Padgett (86)	Kuttner-Padgett (105)
9. Kuttner-Padgett (84)	H. G. Wells (82)	C. A. Smith (88)
10. Binder (67)	Stapleton (81)	H. G. Wells (82)
Fans.....		
1. Tucker (127) *	Tucker (112)	Tucker (274)
2. Widner (38)	Ackerman (94)	Ackerman (268)
3. Unger (36)	E. E. Evans (47)	Laney (212)
4. Warner (35)	Laney (32)	Dunkelberger (173)
5. Laney (32)	Dunkelberger (30)	E. E. Evans (151)
6. Shaw (32)	Wollheim (29)	Kennedy (129)
7. Ashley (28)	Kennedy (24)	de la Ree (97)
8. Wollheim (18)	Speer (20)	Warner (84)
9. Robinson (11)	Unger (20)	Liebscher (79)
10. de la Ree (11)	Widner (17)	Speer (78)
Speer (11)		
Fanzines.....		
1. Le Zombie (95)	The Acolyte (89)	The Acolyte (323)
2. The Acolyte (64)	Le Zombie (87)	Shangri L'Aif. (235)
3. V.O.M. (54)	Chanticleer (79)	Sun Spots (201)
4. Fantasite (35)	Shangri L'Aif. (57)	Fantasy Com. (200)
5. F. F. F. (30)	Diablerie (53)	Chanticleer (192)
6. Paradox (30)	V.O.M. (53)	Fanews (180)
7. Fanewscard (28)	F.F.F. (39)	V.O.M. (172)
8. Vulcan (20)	Fanewscard (37)	Le Zombie (142)
9. Diablerie (19)	Fantasy Com. (33)	Diablerie (92)
10. Nebula (18)	Nova (13)	Centuri (82)
Artists.....		
1. Finlay (141)	Finlay (176)	Finlay (218)
2. Bok (106)	Bok (127)	Bok (122)
3. Paul (67)	Lawrence (71)	Lawrence (90)
4. Lawrence (50)	Paul (64)	Paul (86)
5. Margarian (23)	Clyne (31)	Rogers (43)
Pro-Magazines.....		
1. F.F.M. (148)	Astounding (209)	Astounding (284)
2. Astounding (139)	F.F.M. (159)	F.F.M. (176)
3. Weird Tales (70)	Weird Tales (88)	Weird Tales (105)
4. Planet (70)	Planet (88)	Startling (69)
5. Startling (44)	Startling (68)	Planet (68)

*Civilian fan poll only...

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