



SUN SPOTS

FALL, 1945

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Front Cover: "Vampire" by Fred Warth. Illus. page 13--Hannes Bok

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 Fall, 1945 issue; Volume 6, Number 6; Whole Number 26.

PAST ASSOCIATE EDITORS

Corporal Charles A. Beling
Private Robert W. Blanchard
Private Roderick R. Gaetz
Charles Roy Plotkin

THE WAR ENDS
An Editorial

The Second World War is at an end. Just what has been accomplished by victory will be seen in the coming years. The clouds of the War God still hang low over Earth, and the true "peace" has not been as yet achieved. There are still those nations who have not abandoned the dream of future aggression. We have not yet seen the end of wars.

* * *

If any single factor brought this war to its abrupt climax it was the development of the atomic bomb. This fact is all too evident to be denied. The entry of Russia into the conflict actually meant nothing. It was solely to their gain, and doubtless had little effect on the enemy, who had already seen the destructive force of science's greatest brainchild. The entire affair bears such a striking similarity to so many past science fiction stories that a further discussion is needless.

* * *

Now the world is turning its multiple eyes to post war plans. And fandom need be no different. One event which was postponed by the war was the 1942 Science Fiction Convention -- The Pacificon. With travel restrictions due to be raised in the near future, there seems no reason why the convention could not be held in late 1945 or early 1946. How about it LA?

* * *

The release of paper supplies should also be a Godsend to the magazine front. Some of the eight scientifiiction and fantasy pro-magazines which have stuck it out for the past four years, will now be able to appear with more frequency. Perhaps some of the magazines forced into retirement by the conflagration will again see the light of day; perhaps new fantasy or weird magazines will be published. It is all still in the speculative stage.

* * *

The material in this issue of Sun Spots is an improvement, we feel, in both quality and quantity. We owe Francis T. Laney a vote of thanks for sending us Bill Evans' music article and record list, which proved too lengthy for publishing in The Acolyte. Thanks are also due Ralph Milne Farley, Manly Wade Wellman, Harry Warner and the other writers who contributed to making this issue possible.

* * *

Enclosed with this issue will be, in the majority of cases, the 1946 Beowulf Poll blank. The letter attached with it explains the poll, in which it is hoped that you will all participate.

* * *

Please drop us a few lines of comment on this issue, and in return we will see that you receive the coming Sixth Anniversary Issue of Sun Spots and a copy of any other publications we should put out in the near future.

A TRIBUTE TO STAN WEINBAUM
by Ralph Milne Farley

It is hard to realize that nearly ten years have elapsed since Death cut short the career of one of the most promising writers of science fiction, Stanley G. Weinbaum.

I knew Stan well, for we were both members of the Fictioneers of Milwaukee. Stan and I collaborated on three stories, namely: "Smothered Seas", in Astounding Stories, Jan., 1936; "Yellow Slaves", one of my Jim Grant gangster series, in True Gang Life, Feb., 1936; and "Revolution of 1950", in Amazing Stories, Oct. and Nov., 1938.

The last-mentioned item was in progress when he died on December 13, 1935, and was whipped into final shape by me after his death. Thereby hangs a tale.

The first time that Stan ever came to my house, I noticed that Mrs. Farley recoiled from him when introduced. White and shaken, she left the room. I followed her, and inquired what was the matter.

"Didn't you see it?" She gasped. "That green phosphorescent death's-head peering over his shoulder? He is a marked man."

We didn't know it then -- probably even Stan himself didn't then know -- that already the tentacles of an incurable disease had taken hold on his vitals.

After his death, about a year later, when late one night I was working at my desk on "Revolution of 1950", I found difficulty in phrasing a certain paragraph.

"How would Stan have said it?" I asked aloud.

"This way," came the answer in his old familiar tones. There stood Stan -- solid flesh and blood -- beside me. Quietly he dictated the passage, as my trembling hand jotted it down. Then, his face suffused with that smile which we had all learned to love, he faded slowly from sight.

Stan's writing had a whimsical touch that was all his own, and he could orally outline a plot in as intriguing and entralling a manner as he could write. The "funny animals" of most space stories are merely caricatures of the beasts of this Earth -- but Stan's were wholly different, unimaginable.

* * * * *

Most time-travel is the conventional forward or back, either projecting the traveler as he is, or merely shifting the time to his own future or past. Stan was the first writer to send his protagonist sideways in time, into the lands of "if", of "might have been".

Stan has been acclaimed a potential Jules Verne or H. G. Wells, cut off at the threshold of success. But neither Verne nor Wells ever wrote with Stan's lyrical beauty. Nor did any of their fantasies ever equal Stan's concept of a three-dimensional all-fivesenses mition picture, into which the audience could step and actually participate in the events, nor the perfectly obvious and yet wholly unexpected denouement of the story which involved that machine.

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WEINBAUM'S PUBLISHED WORKS

Magazine Stories

AMAZING STORIES

- *"Shifting Seas" -- April, 1937
- *"Revolution of 1950" (With R.M.Farley) --Oct.-Nov., 1938
- *"The New Adam" -- Feb. - March, 1943

ASTOUNDING STORIES

- "Flight on Titan" -- January, 1935
- "Parasite Planet" -- February, 1935
- "Lotus Eater" -- April, 1935
- "Planet of Doubt" -- October, 1935
- "The Red Peri" -- November, 1935
- "Adaptive Ultimate"(Under pseud. John Jessel) - Nov., 1935
- "Mad Moon" -- December, 1935
- *"Smothered Seas" (With R.M.Farley) -- January, 1936
- *"Redemption Cairn" -- March, 1936
- *"Proteus Island" -- August, 1936

STARTLING STORIES

- *"The Black Flame" -- January, 1939

WONDER STORIES

- "A Martian Odyssey" -- July, 1934
- "Valley of Dreams" -- November, 1934
- "Pygmalion's Spectacles" -- June, 1935
- "Worlds of If" -- August, 1935
- "The Ideal" -- September, 1935
- *"Point of View" -- February, 1936
- *"Circle of Zero" -- August, 1936
- *"Brink of Infinity"-- December, 1936
- *"Tidal Moon" (With Helen Weinbaum) -- December, 1938
- *"Dawn of Flame" -- June, 1939

Books

- *"Weinbaum Memorial Volume", 1936
- *"The New Adam", Ziff-Davis, 1939

*Published posthumously

PERFECTION

By J. Edward Davis

There was a day, before the Earth was born, when man resided on a world not unlike this one; where great, green mountains soared heavenward into a permanent bluer by far than the one which you know. And the vast rolling plains were fertile and good; the hot, moist soil giving birth to many living things.

And it was on this world that I lived. I ruled the land, a mighty nation of people, in which there was a minimum of dispute. Never had there entered the minds of my people the thought of war or destruction of fellow man. The people lived in peace and contentment.

They charted the seas and the heavens; but never did they dream of leaving our land; for what reason did they have to go elsewhere? In our country no one was needy, all were provided for. Life was long and pleasant. Our cities were well-planned and provided all with an equal opportunity for relaxation. Each man and woman did their share of work, and none ever conceived the thought of shirking it.

We had no racial disputes, for we were all of the same race. And our religion was one and the same. We worshipped life and its attributes; we helped one another and worked for the good of ourselves and our fellow man.

We had artists and writers, but they illustrated and created only that which was of interest to others. Radical views were never taken, save for the betterment of our land.

I was immortal; but my people did not envy me. They accepted me as their leader, for I had never cheated or misled them. I had ruled for eons. I watched the cities grow and the minds of the people mature until we had attained a nation greater than any ever conceived by the Utopian dreamers of Earth. To you it may appear that we had reached perfection.

Meanwhile, out in space, nebula were transformed into solid bodies and suns were born and died. Time passed on almost unheeded, and through it all I lived.

And then, one day, a man revolted. Having grown tired of the droll way in which our manner of existence went on from century to century, this man did what no others had ever dreamed of doing. He constructed a space-going craft and deserted our world. This man had discovered what the others could not conceive -- that man is an individual and must rule his own destiny.

(Concluded on following page)

* * * * *

He traveled through the Universe, testing first one world and then another. After many, many years he found the small green planet for which he was seeking -- a land where life was new and the people barely evolved from a state of savagry.

On this world he remained, watching the evolution of mankind.

This world was the Earth, and that man was, and is, myself.

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THE TRASH BASKET

FLASH!! "The Giant Atom", a novel by the late Malcolm Jameson which appeared in the Winter, 1944 issue of Startling Stories, will shortly be published in book form by the Bond-Charteris publishing company. Mary Jameson, the author's widow, has agreed to terms offered by Oscar J. Friend, who is editor at the publishing firm. Friend, oddly enough, was editor at Startling when "The Giant Atom" was published in that magazine...Sam Merwin, Jr. is currently the editor of Thrilling Wonder and Startling, and has probably inherited Friend's "Sarge Saturn" job.

FLASH!! Leslie Charteris, author of the famous "Saint" mystery novels, will publish an anthology of mystery stories in the near future, and several scientific fiction tales will be among those to appear...At a recent conclave of comic magazine publishers in New York it was announced that they are completely overstocked on stories with Japanese villains, the sudden climax of the war having caught them unawares.

Ralph Milne Farley, author of the famous "Radio Man" series, writes as follows: "At present I am too busy taking care of my horses and keeping the home fires burning for my two sons in the Air Corps (one of whom is keeping the fires burning in Germany, and the other of whom is keeping them burning in Nippon), to do any fiction these days. But I still conduct the "Saddle Burrs" column in the National Horseman magazine."

Manly Wade Wellman, scientific fiction author, in an interview published in the February, 1941 issue of Sun Spots stated: "Space travel is possible, perhaps within the next fifty years...and we shall see practical atomic power in the very near future." The latter part of this prediction appears to have been realized, and the former section also seems in the realm of possibility, a United Press story released August 13 reading as follows: "R.L. Farnsworth asked the government today to grant him the first civilian permit to put atomic energy to peace-time use. He wants to develop a solar transportation system providing regular eight hour flights to the moon.

(concluded on page 24)

PAUL, WESSO, MOREY AND DOLD

By Harry Warner, Jr.

The passing of a few years, and the receding interest in the collecting of the prozines, have thrown up an intangible but very real air of the prehistoric over the science fiction magazines before 1938, or thereabouts. That was the beginning of the end of the old days, when two or three magazines -- never more -- made up the entire field, and fans who wanted to build a complete collection of the prozines had a reasonable chance of doing just that.

Paul, Wesso, Morey and Dold. Those were four names to conjure with just a few years back. They were the Bach, Beethoven, and Brahms of the sf illustrators. They were not alone in the field, but their work adorned the vast majority of the prozine stories between 1926 and 1938. Yet today, it is perfectly possible to find active fans who never saw the work of at least two of those four.

An article discussing in full detail the relation of the prozine illustrations to the stories is badly needed. This makes no pretensions to being the desideratum, or any real effort in that direction. But these few remarks might set the ball rolling for sincere thought on the matter by those who are better equipped to make the proper study.

It is perfectly obvious that a relationship exists between the trends in stories and trends in the illustrations for those stories. It is not possible to determine the type of story by the picture, nor vice versa; nor is it possible to forecast with certainty what the day's news will do to the stock market or to find out what has happened all over the world by reading the stock quotations; yet the tie-up is very obviously present.

The important thing to remember is that Paul, Wesso, Morey and Dold belonged to an older science fiction. It was a science fiction that was never deliberately aimed at the lower mentalities, like much of that being published today. Yet it never realized one-tenth of the potentialities of the field, and seems archaic beside the stories in today's "Astounding." It was a science fiction in which the science was very self-assured; very naive, always expounded with textbook detail by one of the principal characters, or even the author. It was a science fiction in which the fiction made comparatively few concessions to plotto, yet lacked in the first considerations of really good writing.

The illustrations of those days reflect all this -- those of Paul and Dold, in particular. The Paul illustration always made an effort at a photographic inclusion of all the details. It usually jibed with the story in the important details, aside from such minor idiosyncracies as the open mouths the humans usually affected (someone once remarked that all Paul's men and women must have had gills) and theuffed knickerbockers.

* * * * *

The color scheme on a Paul cover was the most flashy that could be managed under the limitations of magazine-cover printing, although it seems quite probable that Hugo Gernsback must be held responsible for the yellow and red skies that once seemed so scandalous. The outlines of the objects on the cover illustrations were always razor-sharp -- none of this modern haziness for Paul! Yet, strangely enough, Paul's covers were sometimes remarkably effective. Particularly on the "Wonder Stories" from 1934 to 1936, on such months as he refrained from crowding too much detail into his paintings, the covers have an appeal and power that cannot be ascribed wholly to nostalgia.

Dold was probably a superior artist to Paul, although he fell far short of being any more than a magazine illustrator. However, the comparison is not easy to make: Paul's interior work was nearly always hurried, and marred more by his failure to use certain tricks of the trade than by clumsiness. Several of Dold's illustrations for "The Mightiest Machine", are for sheer complexity of detail and fine work, equal to anything Virgil Finlay ever turned out. Moreover, Dold was the first of the prozine illustrators to develop real techniques of his own. For better or worse, when you saw a Dold human, you knew who had drawn that human; you got the impression that Dold knew what he was doing, but didn't particularly care whether you approved or not.

Those two men made their exit from the field under forced conditions -- Paul because of wartime duties, Dold because of poor eyesight. Wesso and Morey, on the other hand, just faded away. This is not too hard to understand. Morey, in particular, never was cut out for science fiction illustrating in the first place -- the manner in which he regularly excluded as many science fiction details from his interiors suggests that he never felt completely comfortable. He was responsible for an enormous number of both interiors and covers over a long span of years, particularly in the Sloane "Amazing." The contrast his work provided to the other principal artists of the day is also enormous: Morey knew how to draw recognizable, undistorted humans, although they were not discernibly different from the humans pictured in the detective and western magazines of the day. When he was let loose on a cover, Morey might end up with anything from a really attractive, convincing piece of work to the monstrosities that appeared around 1937 on "Amazing."

Wesso was one of the vanguard of the new school, which came in at the same time as the new sf. His drawings had an atmosphere about them, but were seldom memorable. Yet, somehow, Wesso built up a real fame, and became popular. Science fiction could use him today...The sins of the four men were manifold, their talents not great when judged from the criteria of real art, and they belonged to a day that is irrevocably vanished...But the charges of BEM's did not resound when they were active,

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THE WEREWOLF

In Obscure Fiction

- BARRES, Maurice. La Colline Inspiree. Paris, 1913
- BENSON, Edward Frederic. The Shootings of Achnaleish in The Room in the Tower. London, 1912
- BLACKWOOD, Algernon. The Empty House, and other Stories. 1906
- John Silence, Physician Extraordinary. 1908
- (With Wilfred Wilson). The Wolves of God, and other Fey Stories, 1921
- BOREL, Petrus. (Pierre-Joseph Borel d'Hauterive.) Rhapsodies, 1832 (Poems). Champavert Contes Immoraux, par Petrus Borel le Lycanthrope. Bruxelles, 1872
- COSTELLO, Dudley. Lycanthropy in London; or the Wehr-Wolf of Wilton-Crescent. Bentley's Miscellany, Vol. xxxviii, 1855, pp. 361-379.
- CROCKETT, S. R. The Black Douglas. London, 1899
- CROWE, Catherine. A Story of a Weir-Wolf. In Hogg's Weekly Instructor. Edinburg, Sat., 16th May, 1846. Vol. iii, No. 64, pp. 184-9
- FIELD, Eugene. The Werewolf in Works (Collected Ed.). New York, 1911. Vol. x, pp. 243-256
- FORSTER, Wm. The Weirwolf. A Tragedy. London & Edinburg, 1876
- GARMETT, David. Lady into Fox. London, 1922
- GEIBEL, Franz Emanuel August. Romanze Vom Werwolf. A poem in Gesammelte Werke. Stuttgart, 1883. Bd. iv, pp. 136-8
- HAUSMAN, Clemence. The Were-wolf. London, 1896
- KALLAS, Aino, Madame. The Wolf's Bride. tr. Alex Matson and Bryan Rhys. London 1930
- MARRYAT, Frederick. The Phantom Ship. 3 Vols. 1839. This romance appeared serially in The New Monthly Magazine during 1837
- MATURIN, Charles Robert. The Albigenes. 4 Vols., 1824
- MAUPASSANT, Guy de. Le Laup. (S.S.)
- MUNRO, Hector Hugh. Gabriel Ernst. In Reginald In Russia, 1911
- ONIONS, Oliver. The Master of the House. In The Painted Face, London, 1929. Three tales, pp. 229-94
- PHILLPOTTS, Eden. Laup-Garou!, 1899
- SALMON, Arthur L. The Were-Wolf (p. 37) in the Ferry of Souls, London, 1927
- STENBOK, Count Eric. The Other Side. A Breton Legend. In The Spirit Lamp, iv, 2nd June, 1893. Oxford. pp. 56-68
- WALPOLE, Hugh. All Soul's Night: A Book of Stories, 1933
- The Wehr-Wolf. In the Story-Teller, or Journal of Fiction, London, 1833. Vol ii
- WHISHAW, Fred. The Werewolf. In Temple Bar, London, 1902 Re-printed in The Living Age, Boston, 1902.
- The Wolf Demon; or Buffalo Bill and the Barge Mystery. By the Author of Buffalo Bill. The Penny Serial Book, No. 583. 9th March, 1907. London.

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COMPOSITE LETTER ON LAST ISSUE

(With remarks gleaned from reader's letters)

EDITORIAL: interesting; interesting; very good; reminds me of my own career; interesting; liked it; best in issue; was informative.

NOT ONLY NOVELS: good; not one short story in a hundred can stack up with the novels; obvious and mediocre; disagree; not up to Joke's usual form; agree with Joke; good; too much always said of novels; entertaining; good, but not connected; fair; lacked Joke's usual drive; left you hanging in mid-air.

FANTASY'S THIRD FORM: interesting; article is going to get cut into a thousand pieces; interesting, but I question the admission of music to the field as fantasy's third form; obvious and mediocre; fine; good, but you forgot Ravel's "Bolero"; was O.K.; you ruined it in your third paragraph by lowering your writing ability in the eyes of your readers.

BEOWULF POLL RESULTS: interesting; good; interesting and surprising; accepted fact; interesting; why not repoll the top 15 or 20 fans again; was the article I spent the most time on; more accurate than the first poll; glad to see Finlay and Bok at top; informative; liked it the best; thanks for the review.

ANOTHER CASULTY: is it really fiction?; amateurish and simple minded; was not fiction, rather a philosophy; slightly blind; "?????"; different from other styles; splendid, needs saying over and over; good thought, too short.

LA TOMBE: fair, better than most stuff you see these days; amateurish and simple-minded; good; okay; very good, but I didn't get it; stinks; very well written.

THE TRASH BASKET: good; very good news page; definitely not trash; interesting; interesting and informative; hot-bed of thoughts and information; very interesting; original, newsy, and mature.

BACK COVER: Nice pic; quite good, Splawn has makings of good artist; it scared me; sensational!

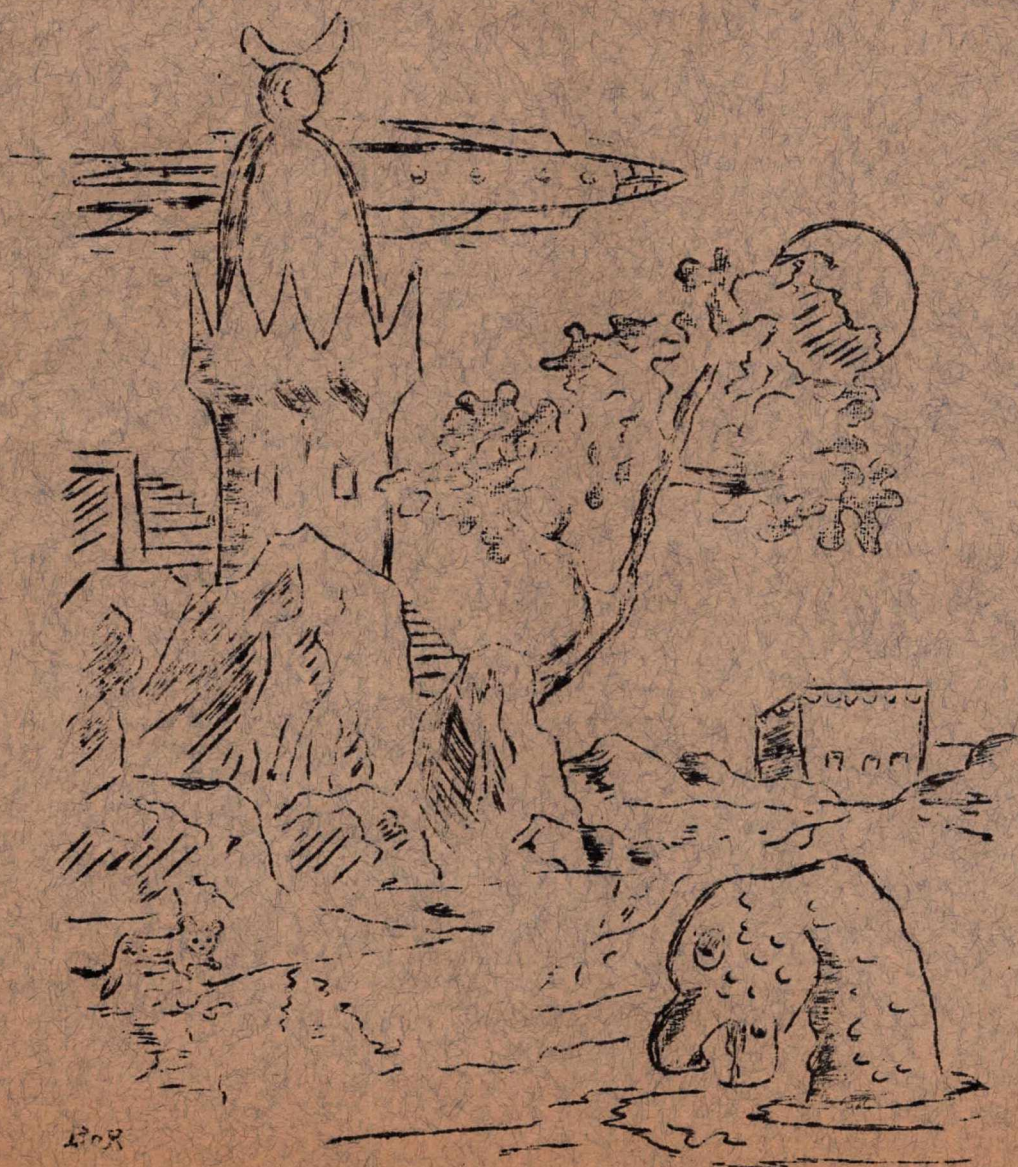
Sincerely,

E.E. Evans, Steve Hanrahan, Richard Sneary, David D. McGirr, Beak Taylor, Richard Alnutt, Harry Warner, jr., Larry Bassett, Langley Searles, R.J. Gaulin, Frank J. Davis, Gus Dallas, Ken Kruger, Austin Hamel, Joe Kennedy, Harold W. Cheney, jr., Al Weinstein, Walter A. Coslet, Monroe Kuttner, Dale Tarr, Lionel Innman, Norman Wegemer, Samuel D. Russell, Francis T. Laney, and Charles McNutt....Thanks for writing; please come again.

FANTASY'S THIRD

FORM

MUSIC



FANTASY MUSICAL

By William H. Evans

A large portion of fandom is interested in music, especially that which is, or borders on, the fantastic. Several writers, notably Harry Warner, Jr., have discussed various compositions from the viewpoint of the fantasite, often without mentioning whether they were available on records.

Up to now there seems to have been no serious attempt to list the fantastic music available on records. Most fans know that some of Wagner is recorded and that part of this is fantastic, but how many have ever heard "The Incidental Music to Algernon Blackwood's 'Starlight Express'" by Elgar?

In an attempt to partially answer this question I have compiled the following list, after a suggestion made by Fran Laney in an early issue of "The Acolyte". There are naturally errors, both of omission and commission.

In compiling this list I was faced with three problems. First, just what would constitute fantasy music? I was very liberal in this, including works that are borderline cases. Second, was the question of operas, whose plots were fantastic but whose music was only partly so. Again, to be inclusive, these are listed. Third, and most important, was the question of works I was unable to hear. For these I was forced to rely, firstly upon the word of others as represented by David Hall in his "Record Book" and by Harry Warner, and secondly on the title of the piece. It is probable that the most serious errors are those of omission. Additions and corrections will be most welcome.

'Now about the listings themselves. Arranged by composer, only the most complete version of each composition is listed. In case no complete or near complete version is available, the various excerpts are listed under the title of the selection. For orchestral pieces, the name of the composer is given; for vocal or instrumental soloists, that of the performer. In case more than one recording of a given piece is available, the one listed is that preferred by either David Hall, "The Gramophone Shop Encyclopedia", or myself. Often too, a selection may be available in an average version, while excerpts of the highest quality are on the market. However, only the most complete version is mentioned.

For further details see either Hall's Record Book or "The Gramophone Shop Encyclopedia".

(Continued on next page)

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The abbreviations used in this list are:

A.S. -- L'Anthologie Sonor
C. -- Columbia
C.M. -- Columbia Masterwork Album
C.Op. -- Columbia Opera Album
C.X. -- Columbia Album (Two records)
D. -- Decca
FRM -- Friends of Recorded Music
G. -- Gramophone (His Master's Voice; England)
O. -- Odeon
O.L. -- L'Oiseau Lyre
P. -- Parlophone
P.D. -- Polydor
PAT -- Pathe
PAR -- Paraclete
V. -- Victor
V.M. -- Victor Masterwork Album
V.C. -- Victor Concert Album
V.G. -- Victor black label concert albums

W.H.E., October 2, 1943

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ADDENDA

By Gerry de la Ree

Taking my cue from Bill Evans' invitation for additions and corrections in reference to the following list, I have taken the liberty of inserting several musical compositions of a fantastic nature which he overlooked. As this list was compiled two years ago, there have naturally been released a number of new recordings. And by the same token many of the items listed are now out of stock and available only through a few second hand dealers.

One composition which I have added to the list is "A Pagan Poem" by Charles Loeffler, Victor Album 876. This is a worthy piece, recorded by the Eastman-Rochester Orch. under Howard Hanson. Another item, released since Evans wrote his article is Hanson's "Merry Mount Suite". The opera "Merry Mount" is one of the few American Operas ever to be presented at the Metropolitan. Its plot is quite fantastic and the music equally so.

Another recent release is Victor Album 929, a brilliant production of "The Planets" by Gustav Holst. This album contains four of the seven compositions, namely Mars, Mercury, Venus, and Jupiter. The Victor records, played by the B.B.C. Symphony, are far superior to the more complete Columbia Album listed by Evans. I have also included Maurice Ravel's "Bolero", which has a weird theme. I guess that about sums it up.

FANTASY MUSIC ON RECORDS

BACH, J.S.		
St. Mathew Passion	Soloists and Orch.	VM411/13
Mass in B Minor	Soloists and Orch.	VM104
BALAKIREW, M.		
Thamer	Coppola	V11349/50
BERLIOZ, H.		
La Damanation de Faust	Soloists and Orch.	GM154
Les Troyens A'Carthage		
Overture	Monteux	V11141
Royal Hunt, Storm Music	Harty	C68043D
Marche Troyenne	Weingartner	CX169
Symphonie Fantastique	Rodzinski	CM488
BERNERS, L.		
The Triumph of Neptune	Beecham	CX92
BLISS, A.		
Things to Come	Bliss(also Mathieson)	D25606/8
BLOCH, E.		
Bael Shem	Szigeti & Farkas	CX188
Schelomo	Feuermann & Stokowski	VM689
BOITO, A.		
Mefistofele	Soloists and Orch.	COpl7
BRAHMS		
Der Tod	Schumann	V1838
CUI, C.		
Hunger	Rosing	D25188
CHOPIN, F.		
Nocturne in C# Minor	Rubenstein	V14964
DARGOMIJSKY, A.		
The Roussalka		
Mad Scene, Death of Miller	Chaliapin	G DB1531
Olga's Aria	Vechor	G EK96
Miller's Aria	Chaliapin	V7704
Dances slaves et tziganes	Dorati	C69126D
DEBUSSY, C.		
Fetes Galantes #1	Teyte	V1768/9
Fetes Galantes #2	Teyte	V1769/70
Chansons de Bilitis	Teyte	V1771/2
Le Promenoir de Deux Amants	Teyte	V1772/3
Le Jet D'eau	Teyte	Gramophone Shop Album
Prelude a l'apres-midi d'un faune	Beecham	C69600D
Nocturnes	Stokowski	VM630
La Mer	Koussevitsky	VM643
L'Isle Joyeuse	Gieseking	C69841D
Suite Bergamasque	Gieseking	CX8
Estampes	Gieseking	C69841D, 68575D, 17127D
Preludes, Book 1	Gieseking	CM352
Preludes, Book 2	Gieseking	CM382
Poissons d'or	Gieseking	C69020D

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DELIBES, L.		
Dance of the Automatons	Fiedler	V12527
DELIUS, F.		
Sea Drift	Beecham	CM290
DUKAS, P.		
L'Apprenti Sorcier	Toscanini	V7021
EIGAR, E.		
Sterlight Express(Incidental music to Algernon Blackwood's		
"Christmas Play")	Mott and Nicholls	G D455/8
FALLA, M. de		
El Amor Brujo		
Orchestral Suite	Morales	CM108
Chancion del amor folido	Supervia	0184201
Chancion del fuego fatuo	Supervia	0184201
Romanza del pescador	Lago	0203280
Danza del juego de amor	Vallin	D20119
Complete Recording(Withdrawn)	Orch. and soloists	C17020/3D
FAURE, G.		
Chant d'Automne	Vallin	D20323
L'Horizon Chimerique	Panzer	V15037
Mirages	Daniels	OL27/8
FRANCK, C.		
Psyche	Defauw	C67813D
Les Eolides	Barlow	CM145
Le Chasseur maudit	Wolff	PD67002/3
FRASER-SIMSON, H.		
Alice in Wonderland	Baker	G B4326/7
GILBERT AND SULLIVAN		
The Sorcerer	D'Oyly Carte Co.	VC21
GLINKA, M.		
Russlan & L'dmilla		
Overture	Stock	V7123
Farlaf's Rondo	Chaliapin	V7704
Midnight Review	Chaliapin	V6619
GLUCK, G.		
Orphee et Eurydice	Orch. and Soloists	COpl5
Alceste		
Overture	Mengelberg	D25571
Ah, Malgre moi	Bampton	V12041
Bennis la Crainte	Thill	C 1TX39
Divinites du Styx	Balguerie	D LY6C65
Non, ce n'est point un sacrifice	Bampton	V18218
Armide		
Ah! si la liberte	Leider	G EJ339
Musette	Damrosch	V7321
Plus j'observe ces lieux	Rogatchewsky	C4127M
Iphigenie en Aulide		
Overture	Barlow	CX138
Ballet Exerpts	Damrosch	V7321/2
Air gai & Lento	Blech	V9278

GLUCK, G. (Cont.)

Iphigenie en Tauride	Bomgraf-Fassbaender	PD90053
Dieux qui me poursuivez	Thill	C9116M
Unis des la plus tendre enface	Domgraff-Fass.	PD90053
Le Calme rentre dans mon coeur	Balguerie	D LY6065
O malheureuse	Choir	D25829
Chaste fille de Iatona		

GOUNOD, C.

Faust	Orch. and Soloists	VM105
Mephisto's Serenade/Veau d'Or	Chaliapin	V7600

GREGORIAN CHANT

Solesmes Monk's Choir	VM87
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GRIEG, E.

Peer Gynt Suite #1	Goossens	VM404
Peer Gynt Suite #2	Sevitzky	VM902

GRIFFES, C.

Pleasure Dome of Kubla Khan	Ormandy	V7958
The White Peacock	Hanson	V15659

GROFE, F.

Grand Canyon Suite	Whiteman	VC18
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HANDELL, G.

Messiah	Orch., Soloists, Choir	CM271
	V7316,	V9125
	Beecham	C68881D

Gods Go A-Begging	Beecham	
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HANSON, H.

Lament for Beowulf	Hanson	VM889
Merry Mount		
Merry Mount Suite	Hanson	VM781
'Tis An Earth Defiled	Tibbett	V7959
Symphony #1 (Nordic)	Hanson	VM973
Symphony #2 (Romantic)	Hanson	VM648

HAYDN, F.

The Creation		
Rolling in Foaming Billows	Radford	V9654
The Heavens Are Telling	Cho	V11960
With Verdure Clad	Ginster	D25705
On Mighty Wings	Norena	V15182
In Native Worth	Oldhem	G C2146
Achieved is the Glorious Work	Chorus	V11960

HINDEMITH, P.

Mathis der Maler	Ormandy	VM854
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HOLST, G.

The Planets	Holst	CM359
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HONNEGER, A.

Pacific 231	Honneger	D25206
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INDY, V. d'

Istar	Coppola	V11559/60
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KETELBEY, A.

Columbia albums contain the following among others: In a Fairy Realm, Phantom Melody, and In the Camp of the Ancient Britons.

LIADOV, A.		
Baba Yaga	Wolff	PD66894
Enchanted Lake	Koussevitzky	V14078
Kikimora	Jarnefelt	D25469
LISZT, F.		
Mephisto Waltz	Koussevitzky	VM870
Orpheus	Barlow	CX165
A Faust Symphony	Meyrowitz	CM272
Die Lorelei	Onegin	V7075
LOEFFLER, C.		
A Pagan Poem	Hanson	VM876
LOEWE, K.		
Der Erlkonig	Henschel	C9110M
LORTZING, G.		
Undine		
Overture	Knappertsbusch	P E11253
An des Rheines grünen Ufern	Husch	G EH936
Ballet	Bohm	PD66825
Es wohnt am Seegestade	Scheidl	PD62686
Vater, Mutter, Schwestern	Bruder, Volker	PD24193
LULLY, J.		
Armide Renaud		
Plus j'observe	Villabella	C P9153M
Persee		
J'ay perdu la beauté	Falk	AS20
O mort!	Renaux	C P9154M
Que n'aymez	Chorus	C DF868
Proserpine		
Menuet des ombres heureuses	Chorus	C P17148D
Thésée		
Overture, Marche des Sacrificateurs	Cauchie	C P17149D
Revenez, amours, revenez	Laval	C4125M
MENDELSSOHN, F.		
A Midsummer Night's Dream	Rodzinski	CM504
MEYERBEER, G.		
Robert le Diable		
(Voici donc les débris du monastère)		
(Nonnes, qui reposez	Pinza	G DB1088
MEYFUSS, G.		
Dnieprostrof	Ehrlich	C P17121D
MILHAUD, F.		
Operas-Minuetts	Orch., Soloists, Choir	CM309
La Création du Monde	Milhaud	CX18
L'Orestie d'Eschyle	Orch., Soloists, Choir	CX64
MOUSSORGSKY, M.		
Pictures at An Exhibition	Brailowsky (Piano)	VM861
Pictures at An Exhibition	Koussevitsky (Orch.)	VM102
Night on the Bare Mountain	Coates	V11448
Ballade	Rudinov	Gamut set 4
Song of the Flea	Chaliapin	V6783

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MOUSSORGSKY, M. (Cont.)		
Songs and Dances of Death	Rudinov	Gamut set 5
Sunless	Rudinov	Gamut set 4
MOZART, W.		
Die Zauberflote	Orch., Soloists, Choir	VM541/2
MUSSOLOV		
Steel Foundry	Orchestra	C P17121D
PROKOFIEFF, S.		
Love For the Three Oranges	Poulet	D25123/5
Le Pas d'Acier	Coates	V11446/7
Peter and the Wolf	Koussevitzky	VM566
PURCELL, H.		
Dido and Aeneas	Orch., Soloists, Choir	D25573/9
The Tempest	Allin	C9929
RABAUD, H.		
Marouf, Savetier du Caire		
Il est des Musulmans	Thill	C D15035
La Caravane; A travers le desert	Thill	C D15035
Dans le jardin flouri	Gaudin	PD524060
Ballet Music	Cloez	D25946
RACHMANINOFF, S.		
Isle of the Dead	Rachmaninoff	VM75
RAVEL, M.		
Bolero	Fiedler	VM552
Sheherazade	Cesbron-Viseur	D20537
Mother Goose Suite	Koussevitzky	V7370/1
Daphnis et Chloe Suite #1	Coppola	V11882
Daphnis et Chloe Suite #2	Koussevitzky	V7143/4
La Valse	Monteux	VM820
REYER, E.		
Sigurd		
Overture	Coppola	G DB4947
Je savais tout	Manceau	PD561026
Prince du Rhin	Beets	PD534061
Et toi, Freia	Endreze	PAT X90035
J'ai garde mon ame ingenue	Vezzani	G P753
Esprits gardiens	Thill	C9147M
Hilda, vierge au pale sourire	Beets	PD516553
Salut, splendeur du jour	Lawrence	V15892
O palis radieux	Lawrence	V15892
Un souvenir poignant	Beets	PD524061
RIMSKY-KORSAKOFF, N.		
Snow Maiden		
Dance of the Tumblers	Coates	V11454
Clouds Potted with Thunder	Vallin	D25845
Scherezade	Monteux	VM920
Anter Symphony 32	Coppola	VM210
Sadko		
Song of the Viking Guest	Chaliapin	V6867
Song of the Venetian Guest	Lukine	G EK96

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RIMSKY-KORSAKOFF, N. (Cont.)		
Song of the Indian Guest	Negachevsky	G EK94
Bercuse	Koshetz	V9233
Mlada		
Cortege des Nobles	Coates	V11443
ROSSINI, G.		
Semiremide		
Overture	Beechem	CX215
Bel raggio lusinghier	Bampton	V18217
ROUSSEL, A.		
The Spider's Feast	Straram	CX23
RUBENSTEIN, A.		
The Demon		
Don Not Weep, My Child	Sibiriakoff	G EK52
I Am He Whom You Called	Sibiriakoff	G EK52
On the Airy Ocean	Chaliapin	G DB611
SAINT-SAENS, C.		
Danse Macabre	Stokowski	V14162
Carnival of the Animals	Stokowski	VM785
Phaeton	Coppola	V11431
Samson and Delilah		
Bacchanale	Fiedler	V12318
SCHELLING, E.		
Victory Ball	Mengelberg	V1127/8
Des Hexenleid	Wullner, von Schllings	PD 67047/9
SCHONBERG, A.		
Verklarte Nacht	Ormandy	VM207
Gurrer-Lieder	Stokowski	VM127
Pierrot Lunaire	Schonberg	CM461
SCHUBERT, F.		
Der Erlkonig	Onegin	V7657
Der Tod und das Madchen	Anderson	V1862
Der Doppelganger	Kipnis	C67434D
SCHUMANN, R.		
Die Lotosblume	Jonssen	V1931
Fantasiestucke (Op. 12)	Bauer	VM379
SCRIABIN, A.		
Flammes Sombres	Heyman	FRM 9
Sonata #10	Heyman	FRM28/9
Prometheus	Stokowski	V7517/8
Poeme d'extase	Stokowski	V7515/6
Sonata #4	Heyman	FRM 20
Sonata #5	Heyman	FRM 26/7
Piano Music (Inc. White, Black Masses)	Yaffe	PAR 1/9, 12, 14/18
Sonata #6	Gagliardi	PAR 19/20
Sonata #8	Balotine	PAR 22/4
SHOSTAKOVICH, D.		
Golden Age	Ehrlich	C P17120D
Three Fantastic Dances	Castagnetta	Timely 1305
Symphony #1	Rodzinski	CM472

SIBELIUS, J.

Victor Album VM658 contains--En Saga, Kuolema, Pelleas et Melisande, In Memoriam, The Bard, Tempest:Prelude. Victor Album VM446 contains--Symphony #4, Return of Lemminkainen, The Tempest: 1st Suite and 2nd Suite. Victor Album VM311 contains Nightride and Sunrise, the Oceansides. Victor Album VM394 contains the 3rd and 7th Symphonies. Victor Album VM333 contains Symphony #5, Pohjola's Daughter. These collections were issued by the Sibelius Society and are not sold individually.

Swan of Tuonela	Ormandy	V17702
Tapiola	Koussevitzky	VM848

STRAUSS, R.

Salome		
Final Scene	Lawrence	V8682/3
Tod und Verklarungen	Stokowski	VM217
Don Juan	Reiner	CX190
Don Quixote	Reiner	CM506
Ein Heldenleben	Ormandy	VM610
Also Sprach Zarathustra	Koussevitzky	VM257
Till Eulenspiegels lustige streiche	Rodzinski	CX210

STRAVINSKY, I.

L'Oiseau	Stravinsky	CM115
Petrouchka	Stokowski	VM574
Le Chant du Rossignol		
March chinoise	Coates	V11160
Le Sacre du Printemps	Stravinsky	CM417

TAYLOR, D.

Through the Looking Glass	Barlow	CM417
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TCHAIKOVSKY, P.

Swan Lake	Dorati	CM349
Francesca da Rimini	Beecham	CM447
Sleeping Beauty	Kurtz	VM326
Nutcracker Suite	Goossens	VG5

WAGNER, R.

Due to the enormous number of Wagnerian recordings available, only the titles of the various operas which contain elements of the fantastic are listed. Der Fliegende Hollander; Lohengrin; Parsifal; Tannhauser; Der Ring des Nibelungen: Das Rheingold, Die Walkure, Siegfried; Gotterdammerung. See Gramophone Shop Encyclopedia of Recorded Music for complete listings.

A Faust Overture	Beecham	CX63
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WEBER, C.

Oberon		
Overture	Beecham	C69410D
Gebet des Huon	Roswaenge	G DA4417
Ocean, Thou Might Monster!	Flagstad	V15244
Von Jugend auf in dem Kampfe	Roswaenge	G DA4416
Die Freischutz	Orch., Soloists, Choir	PD95234/7

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THE TRASH BASKET
(Concluded)

"Farnsworth, president of the U. S. Rocket Society, wrote a letter to the Research Council on National Security at Washington asking permission to use atomic energy to make a rocket in which Earth dwellers could travel through the universe at a rate of seven miles per second.

"The discovery of atomic power means that rocketeers who have been shooting at the moon can raise their sights to the planets beyond', he said, in an interview. 'It means that some day there will be a regular rocket service to the moon and other planets. I wan to see a solar transportation system that would make the man in the moon our next-door neighbor.'

"Visualizing the moon as 'The Chicago of the Universe' -- a shuttlestation for rocket service to points beyond -- Farnsworth said atomic power can solve most of the problems that have vexed his fellow rockteers. His principal difficulty, he said, would be in harnessing atomic power."

Futher predictions on the possibility of space flight came from Corporal Charles Beling, former asaociate editor of Sun Spots. When he was home on furlough several months agao, Beling stated that from what he had seen as a member of the Air Corp he would not be surprised to see man reach the moon within the next ten years. He based his views on the rapid progress of the airplane industry and the development of jet propulsion.

Add quotes from Nostradamus. This time the atomic bomb:
The forts of the besieged will be attacked
With fiery explosives that will reduce them to craters.
The bandits will be ground up alive,
At which time there will be never so piteous a schism
in the Holy Church (Papacy?). IV:40.

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IF WE THE VISION WERE TO SEE
By Lionel Innman

Anon, anon, we've wished that we
Could slip the veil of Time aside
And peer into future years --
See what from us our futures hide.

But what, I wonder, would we do
If we could see the years ahead.
Would we be happy with the sight --
Or put a bullet through our head?
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MALCOLM JAMESON -- A TRIBUTE
By Manly Wade Wellman

Malcolm Jameson, voyager, naval officer, cosmopolite, masterly writer of scientific fact and fiction, and a very gallant gentleman, died in April of an agonizing throat ailment which he endured to the end with a grace and courage that may well have been the greatest achievement of his varied and triumphant career.

The son of a distinguished Southern family, Malcolm Jameson was born in Texas and from boyhood pursued the trail of adventure. As a professional musician he visited cities throughout the nation, worked as cowhand, railroader and mechanic, and during the first World War was a naval lieutenant, remaining in the Navy until the illness that finally killed him necessitated his retirement.

Master of several languages, he visited and was at home in both Europe and the Far East. When he turned to the writing of science fiction, his rich experience and considerable education helped him to make an immediate success of a new adventure, the adventure of imagination. His understanding of mechanics and ordnance enabled him to write "The Giant Atom", a science novel published in Startling Stories, which so ably foretold the newly-developed atomic power that it is being rushed into book form.

Jameson's chief success was in stories of science and the supernatural published in Astounding Science Fiction, Unknown Worlds, Wonder Stories, Startling Stories, and Weird Tales.

Both his children have fought ably in the Second World War-- his son Malcolm as a major in the infantry, fight the Japanese in the South Pacific, and his daughter Vida as a Corporal in the WAC, in an important assignment at Washington which, now that the war is over, will perhaps be revealed to the public as a service as interesting as her father's fiction.

Much more might be said about Malcolm Jameson's character and career. To those of us who knew him best, he was supremely a good friend and good comrade, and there has been no filling of the very empty place left by his passing.

Men like him have always been too few for the great need of them. Nobody who knew him will ever forget him.

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