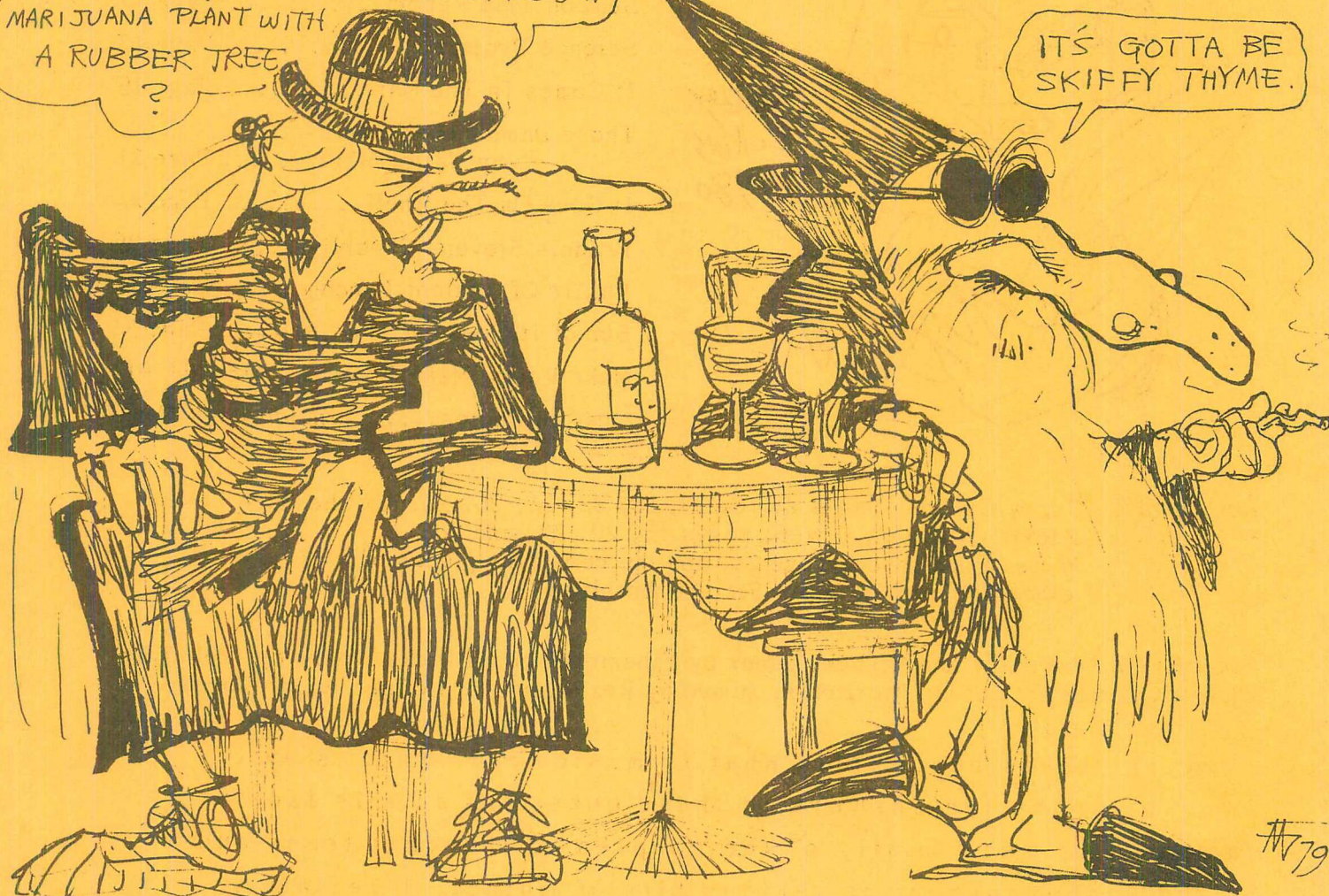


SKIFFY THYME

HEY, WIZENBEAK... WHAT DO
YOU GET WHEN YOU CROSS A
MARIJUANA PLANT WITH
A RUBBER TREE
?

IT'S GOTTA BE
SKIFFY THYME.





SKIFFY THYME

Produced and directed by Ned Brooks
at 713 Paul Street, Newport News, Virginia
- 23605, in the Spring of 1980, for about
400 of the fen, including the Southern Fan-
dom Press Alliance, who may have it in trade
or at the editor's almighty whim.

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Art Credits - Jerry Collins, pages 2, 16, 19, 21, 22, 25, 26, 34, and the Back Cover
Alexis Gilliland, Cover, pages 15, 20, 23, and 26
W Heath Robinson, page 24, and the remaining pieces of
other art from the Hart Picture Archives

Stencils by RexRotary and Mishek, paper by Fibertone and ABDick, typers by IBM and Olivetti, mimeo art cut by Thermofax, mimeo by RexRotary, and offset by Sir Speedy.

Why are trees beautiful? What is music for? What is evil?
You won't find the answers to these questions in this fanzine,
though it is made mostly of the corpses of innocent trees and
to the accompaniment of various bits of music. I certainly
hope it is not evil...

Uncredited material is by the editor, except
for the Francis Stevens list which dates from the 60s and may be
by Mark Owings.

LETTERCOL

HARRY WARNER 6/7/79

Gee, it's nice to get a fanzine that isn't so expensively printed that I'm afraid to put eyetracks on it, contains material about matters other than feminism, isn't filled with obscenities, and is slim enough to be read in a modest amount of spare time. If SKIFFY BAG is as unusual as that, what can I do for an encore other than provide another real rarity, a prompt loc from Hagerstown?

Your references to videotaping make me feel impatient and uncertain if I am behaving properly. I've refrained from buying a video tape recorder so far for an esoteric reason. I hate my job with increasing vehemence, I should wait another three and one-half years before retiring for several sound economic reasons, and one way of forcing myself to continue working is by putting off several large purchases. If I buy the things like a video tape recorder now, I might break my resolve to postpone retirement until I'm 60 simply because I'll no longer have the knowledge that I want those things and should purchase them before retirement. But I know I'm missing certain things that I would like to preserve on the tube for lack of a recorder and some of my interests are so esoteric that it might be impossible to pick them up later from someone else. A Baltimore station must be one of the last places in the nation where the MAN FROM UNCLE is still running, for instance, and if it ends there before I get the recorder, there goes one treasure for my Kim Darby collection, the two-parter in which she appeared. (For a while, I told myself I'd better postpone purchase until the industry had settled down on one format which would be compatible among all brands. Now I suspect that such a situation will never occur. After all, tape recorders have been available in the United States for a third of a century and we are still faced to choose among open reel, eight-track, cassette, micro-cassette, and some other oddball types, not to mention the different formulations of tape coatings.)

I'm morbidly gleeful to learn that someone else is having UPS problems. Mine isn't non-delivery but the manner of delivery. Most mail order firms I patronize have switched from parcel post to UPS. The mailman used to put anything too large for the mailbox inside the storm door, and nobody ever swiped anything. But the UPS delivery men don't do that. They leave parcels when I'm not at home with neighbors and sometimes with neighbors halfway down the block who don't even know me. I hate to subject the neighbors I like to this nuisance, and in a couple of houses across the street there are occupants of a rather dubious nature whom I wouldn't want to entrust anything to. I'm not quite sure what to do about it, unless I can call the local UPS office and talk them into leaving things inside the storm door. I could get a post office box and order stuff through it, but that seems like a waste of money, it would be hard to get the stuff when streets are icy, and at least one mail order firm I patronize refuses to accept orders from people with post office box addresses. (This last seems odd and possibly illegal... Does anyone know? Hutchinson? ed.)

You'd better not try to huckster around Hagerstown a Zane Grey novel for \$3. Local dealers



would get an injunction against you or something. The Grosset & Dunlap reprint editions often have asking prices between \$10 and \$20 at local book sales and flea markets and the Harper original editions go higher. However, this may be mostly a local situation, because a big name in Zane Grey fandom lives in Hagerstown and he has interested a lot of the area residents in collecting the hard-bound editions.

I don't find anything in your Real World paragraphs that causes inflationary blood pressure or invasions of giant temper tantrums. We don't think alike on a few matters like gun control but you don't advance the wrong arguments against gun control. And I'm pleased to find at least one other fan who thinks we may be able to live with nuclear energy. The way I feel now, when I retire I want to move to some area where the heating needs are minimal and public transportation is good enough to get along without an auto, so I can stop fretting about the involuntary support I'm giving to the profiteers in the petroleum industry. But I feel certain that whatever I do, the supply is going to dry up within or shortly after my lifetime. What nobody seems to recognize is the fact that the biggest economic chaos and depression in the world's history is going to arrive when petroleum finally becomes too scarce to maintain the motor-vehicle-based society that many nations have today, and the only alternative we possess is whether to continue this laissez faire attitude so that the crash comes overnight or to begin austerity measures immediately so that the transition will be more gradual and a bit easier to endure. It's no use kidding ourselves: electric-powered autos or giant fleets of buses or other expedients will never move people as far and as fast as motor vehicles do today, and a substantial proportion of all the nice homes in the nation will become a glut on the market because they are too far from jobs and facilities, just one tiny fragment of the whole mess that will be with us around the turn of the century.

I hope you continue to publish either this or some other general purpose fanzine, preferably without making it look like a slick magazine typographically and a Rhodes scholarship final exam intellectually. *(Not much danger of that, Harry!)*

DAINIS BISENIEKS 6/8/79

Hi, got your zine. You're not going to worldcon? *(Seacon - and I did go, after all...)* Tsk. I'm going - there are people I want to see, chiefly Alan Leonard (to whom I send books), and I wouldn't mind looking up Mrs. Peake *(Mervyn Peake's widow, who writes under the name Maeve Gilmore)*. And then I want to see Ken Slater and ask him some questions... mainly to find out what the all-time turkeys are after THE BIG EYE and SATELLITE E-1. Before the worldcon, other matters will take me further east for a couple of weeks. Can't go into detail now.

Read THE DOOR INTO FIRE by Diane Duane (one should skip the kiss of death intro by David Gerrold). It has all the ingredients of a great fantasy but keeps lapsing into cheerfulness: bad form, like a musical work with four scherzos. Sequels are promised, but it is my feeling that, ethical restraints and supernatural law apart, the wizard is too powerful, and the problem is not to be solved by bringing in bigger and better monsters.

I'll have to think twice about the Kirk book. How many full-page drawings? *(I don't know - but by the time this gets out the book should have been printed and be available from me at \$10.)*

JESSICA AMANDA SALMONSON

Ah, movies; they almost rival books. I heartily recommend the Australian fantasy film PICNIC AT HANGING ROCK (same director made THE LAST WAVE, a good bit of artsy sf). I saw STAR CRASH, Italian remake of you-know-what. Really a shitty film, but it doesn't take itself seriously so it's fun. There's one space ship with the name "Murray Leinster" viewed in an early sequence, plus visual tributes to Ray Harryhausen (amazon robot playing the role of Talos the bronze man on the same

beach), Barbarella, etc., and a Captain Bradbury. Intentionally hilarious. Also recommend the West German film THE SECOND AWAKENING OF CHRISTA KLUGES which is not f/sf, and A WOMAN LIKE EVE from the Netherlands. Both outstanding feminist films by great women filmmakers. THANKS FOR SKIFFY BAG!! It was a pleasant surprise. I thought you'd given up fanzining. (*Well, you know what they say Jessica, "Even death will not release you."... I have been trying to see PICNIC AT HANGING ROCK for years.*)

ANTHONY SMITH

This will of necessity be quite short and so I apologize in advance for not having the time to address your latest mailing, SKUZZY (*sic*) BAG, but I fear I have about 30 letters to write before I finish for the evening.

A friend and I are publishing (or about to publish) an advertising magazine, PAN, focusing on fantasy, SF, and fantasy illustration. I may do a short article on Wallace Smith for the first issue if time permits. In order to obtain a representative selection of ads for the first issue I have been offering free ads to a number of people I have dealt with over the last few years. If you would be interested, perhaps for Heresy Press, the ad deadline is June 15 (*Of 1979 - but as far as I know this zine has yet to appear.*). I can offer either a full page or a half page. The magazine size is 8½x11 so anything proportional would be fine.

Well, beyond that not much else of immediate importance. Summer should see a major retrospective on Harry Clarke including a selection of his stained glass work. I think BIG O is distributing it in the States. About 15 bucks, should be worth the expenditure... (*Well, PAN and the Big O book on Harry Clarke seem to have gone down the same rabbit hole - or is it Real Soon Now?*)

LESTER BOUTILLIER 6/8/79

Thanx for the zine! The "Find Ned Brooks" puzzle on page 8 was easy. You're #1 of the four. (*Wrongo - I never wear a tie! Actually, I am none of the four...*) I've heard that Liz Schwarzin has changed her name to Jeremy and the West African nation of Chad has changed its name to Saara Mar. Do you think this is true? (*I think it's the most ridiculous thing I ever heard...*)

RAY H. ZORN 6/12/79

When I saw SKIFFY BAG I thought: now there's a bright carefree word that was new to me. Seems it is also new to Webster and Mencken, so it must be Brookseese or Fannish. I think it may be With-It, and I may be a bit unskiffy: but after all I do go back to the Age of Phisterus.

You're giving away books? MURDER STALKS THE WAKELY FAMILY still taking up space? I'll take it. I've not found in your "for sale" lists that I need. I see RORY AND BRAN by Dunsany in McClintock's new list, and I've ordered it, though his \$10 tag hurts when I remember buying this as a remainder at 39¢ (!); sold it for 3.00! Don't think I will buy the updated Bleiler as I'm not really into fantasy. (*Tsk - would a man from the Age of Phisterus - whoever he may have been - use 'into' in that atrocious modern manner?*) I had a first edition, which went to some Institute in Germany, when I was selling, if I remember right.

Mentions of Mahlon Blaine remind me that some of my most pleasantly remembered sales as an antiquarian bookman were some beautiful Blaine items I sold to Ned Brooks. Sometimes I'm slightly tempted to get my hand into that "book finding" again, but common sense stops me. That was a most exhilarating and exasperating ten years or so; field too difficult now for me.

See you offer THIRTEEN MEN by Tiffany Thayer. I once had this Claude Kendal edition, but now content with Old Wine Press, as I only have Thayer to read when other things jade. I've been trying to find out what were Tiffany Thayer's pseudonyms; when he died; and whether he has any titles after MONA LISA (1956). Reference material on Thayer seems

non-existent. (Tiffany Thayer, Mar 1, 1902 - Aug 23, 1959, has a short biog. in the Tuck ENCYCLOPEDIA. I can't find anything right off on pseudonyms or works later than the MONA LISA.) See you offer a Donn Byrne: I finally completed my title collection of Byrne by getting a copy of his "Poems", his last and scarcest book. Paid \$25, but glad to get it, as I had advertised for that myself many times, also had other searchers advertise for it. (I would like to see Byrne's poems myself, didn't know he had published any.)

And now, just to prove that "genius" is not all dead, here is a copy of "Journal Fantome" #2, in which you will find a bit of "deathless" verse by RHZ. I have shown this to a number of privileged friends, and it has never failed to rouse a chuckle...what does that say about the macabre sense of humor we have? Somehow I fear this "Fantome" may not survive to #3, but I'm sort of hoping it does, because I sent them a longer ballad-type grisly "Rendezvous by the Crypt" that I wrote in 1949, which has never been published, but they have said they will use "in next issue". (The "fantome" booklets used to be available through Dave McClintock, Box 3111, Warren, Ohio 44485 - he should know at least if they are still being published. The one Ray sent is not with his letter, so it must be in that huge stack of zines in the living room, some of which will get reviewed herein.)

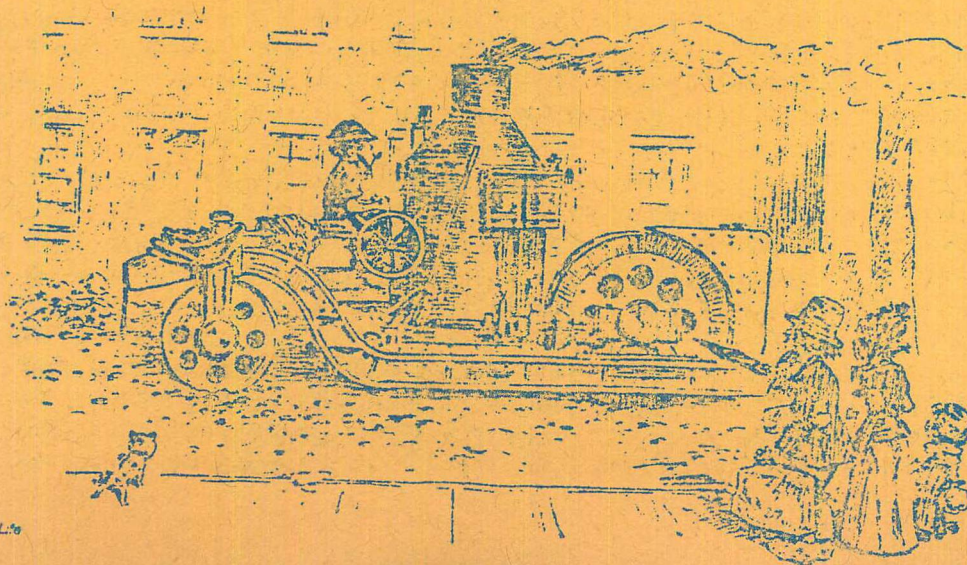
ANDY PORTER 6/10/79

Thanks for SKIFFY BAG. I have among my papers an advertisement for DROUSY from the old LIFE magazine showing a steamship sailing majestically out of New York harbor at about 1000 feet up. Is it worth \$15 for the original? (No one yet has thought the book was worth \$15 - at least, I still have it for sale at that price $\frac{1}{2}$)

JIM ALLAN 7/10/79

Thanks for the SKIFFY BAG. Re. your statement: "That is, no one could be forced to testify against his will in any matter whatsoever", - are you sure? If that were the case, the Warren Commission would have got nowhere, Ford would have stuck out its tongue at Ralph Nader, etc., etc. (Uh, well, many people think that the Warren Commission did get nowhere... As for Ford, any allegations about a consumer product should be proven by direct test results, not extorted testimony.)

WE ALSO HEARD FROM - Adrienne Fein (I like that about 'Please turn down your canary, but Harry Warner told me to leave out feminist stuff...), Don D'Amassa, Harry Morris, Jr., Chester D. Cuthbert, Jan Landau (Thanks for Bud Webster's address - I wonder if it's still good, no one seems to have heard from him lately.), and the ineffable Phil Harrell (whose letter, while delightful, did not comment on SKIFFY BAG, and would lose a great deal in transcription. Or decryption...) And, at the last minute, Tony Strelkov. A fanzine by Tony and Sylvia and, of course, Mae might be distributed with this zine to some fans - I don't think they plan to do 400 copies.



WHAT I DID ON MY SUMMER VACATION

Ghad, what a trite title, right? Well, look out, it will probably get worse as we go on... I am not much of a tourist, and an even more dismal reporter. But I did go to both SeaCon and the NorthAmericon and even took some b&w photos for publication. The photos will appear over there somewhere on a different type of paper and I will not attempt to integrate them with this text. I get bored after going over this stuff a half-dozen times, and I suspect some of the people who asked me how my trip was got bored half-way through the first account, so I will try to put it all down here and let anyone who can wade through it...

On August 17, equipped with a very few clothes, some money (about \$1000 and a VISA card) and a pocket Instamatic, I left for Shannon, Republic of Ireland, via Baltimore and NY. I also carried (boy did I carry it!) a fifty-pound bag of books for the Huckster rooms. I got from Newport News' Patrick Henry Airport to Baltimore on a new service that has replaced Allegheny here, a Henson Shorts. This is a very boxy little high-wing comuter plane, seats 30 in a rather cramped, noisy, stuffy fashion. Still, not bad for the hour or so maximum flight time. Henson checked my large bag right through to Shannon with no problem.

The NY-Shannon flight was over-night, but I got little sleep, what with meals, the movie, and the continual noise. This was on the Republic of Ireland's national line, Aer Lingus, and compared to some of the 747s I've been on the service was excellent - I just don't much enjoy air travel.

I got to Shannon around dawn and collected my large bag. I had no reservations or definite plans, but had been told that there was plenty of land transportation from Shannon to Dublin. Irish (and British) customs are split into "red line" and "green line" for those that do and don't have anything to declare. Since "commercial goods for resale" were supposed to be declared according to the sign, I went through the "Red line". There was one customs man on duty there, and I was his only customer. I had thought that the Irish might find my purple fake-fur table cover (for the Huckster room) or the VAUGHN BODE INDEX to be obscene or dutiable, but the customs man seems very uninterested, glanced briefly at the Middle Earth buttons, and waved me on. There seemed to be very little concern about terrorism or smuggling in the Republic. In fact, there was little police presence in general. Nor did there seem to be much need for it. Everyone I came in contact with was pleasant.

There were a dozen or so booths set up in the Shannon air terminal for car rental, so I went to the one that had advertised a discount rate on the back of the Aer Lingus boarding pass - they were out of cars, so I went to another. It was a beautiful sunny day and I had little inclination to spend much time trying to find the cheapest one. I told them that I wanted a car to drive to Dublin and leave there when I went on to England, and that it would need to be an automatic, since I didn't want to contend with driving on the left and shifting gears too. The man said he had one automatic left, and that I could have it for what amounted to about \$50/day (hooha...). It was an old red Escort, seemed to run ok. I had my bags in it and was about to drive off into the unknown when it occurred to me to ask him for a map - he gave me a very primitive sort of map of the whole country and said I could get a regular road map at "any Shell station". This turned out to be untrue... Again I started to leave but he rushed out and asked if I would mind switching to a brand-new Cortina sedan instead of the Escort - turned out that a young girl had turned up to rent an automatic and he thought I was less likely to wreck his fancy new car... So I got in the Cortina and drove away. I went to Limerick by mistake, studied the map again and saw I should have gone NE from Shannon. I got tangled up in all sorts of strange narrow goat paths (which never-the-less) appeared on the map as principal highways. But it was a nice day and the scenery was interesting. Western Ireland is very poor, but beautiful. There were a lot of small vacation trailers

about, not on the road much, but pulled off wherever the shoulder was wide enough, with a fire going and the wash hung out. Lots of people on bicycles and motorcycles. I was curious what was on the radio, but the car had none and I had very stupidly forgotten to bring my small portable. After a few hours, I finally found the main road to Dublin, and shortly thereafter picked up a hitch-hiking student. He was on the way to visit his brother, who was at King's College in Dublin - which was fortunate for me, as he knew the right way into the city.

I had driven on the left before, in Australia after AussieCon, and it didn't bother me out on the road, but in Dublin's heavy traffic, after two days with little sleep, I was glad enough to find a place to park it. The student, whose name was McNutt, showed me around the college a little and went off to find his brother. I wandered around a while and then went to see if I could find the famous Christchurch Cathedral, which has stained-glass windows by the great fantasy artist Harry Clarke. I found it after a while, but it was locked up all around, with no indication that it might ever be open. So I wandered some more... Dublin does not seem to have much in the way of used-book stores, but I might have been in the wrong place. Hard to tell when the phone directory has no 'yellow pages'. I did run across a few small shops which had a dozen or so battered volumes among the antiques and junques.

Well, I finally got tired of walking and got something to eat and began to think of some place to spend the night. I asked at a couple of small hotels, but they were full - it turned out I had managed to arrive in Dublin the day before a big rugby match. I finally wound up at the Royal Dublin at something like \$40/day. Much like any modern hotel except that the plumbing (as I found all the places I stayed) worked more like an old farmyard lift-pump than a modern toilet.

On Sunday I found that I had walked so much the day before that it was all I could do to move at all. I did discover that Dublin is not so lively on a Sunday, though the music stores are open, and the pet-food stores, and, oddly enough, the main post office. So I wrote a pile of postcards and went to a movie. None of the big theaters on O'Connell Street was showing anything but US films and the only one I hadn't seen was AVALANCHE EXPRESS, so I went to that. A very elegant theatre, but they allow smoking and have no knee-room. There were two documentaries and a cartoon, and then a commercial break to get munchies - the break included an ad for the latest DaiHatsu model available in Ireland, oddly named "The Charade", a little Japanese car that looked much like a Datsun or a Subaru to me. But what a name!

On Monday I decided that I had seen enough of Dublin, so I phoned Darroll Pardoe in Liverpool to say that I would come over on the Monday ferry instead of Tuesday as originally planned. I got the car out of the Royal Dublin's microscopic basement garage and drove it to a Texaco station out towards the airport which was where I was to turn it in. A cab that was there being washed took me down to the ferry in plenty of time for the 11:00 AM sailing.

Neither Jack Chalker nor the local Newport News travel agency seemed to believe in this ferry service, called the B&I, but they run a large sea-going car ferry called the Leinster from Dublin to Liverpool and back twice a day, seven days a week. The crossing takes about seven hours. There are cabins for the night crossing and three decks of lounges and bars, with slot machines in all the halls. And a duty-free shop. The ship is well kept up, and equipped with roll stabilizers.

I wandered about and read Fred Pohl's THE WAY THE FUTURE WAS and ate a sandwich. I put a few 2p pieces in a slot machine and hit the jackpot - 200 2p pieces, worth about \$9. Very much like having \$9 in nickels! The weather was misty, with intermittent rain, so the view was not exciting.

At Liverpool, oddly enough, the ship had to be run into a lock and pumped up to a higher level before we could disembark. The Pardoes had told me to take the free bus to the Lime Street station. They met me there.

Darroll and Rosemary Pardoe have been to the US several times and Darroll was at school in the midwest in the 60s. I stayed with them in Liverpool until we went down to Brighton on the train on Thursday. We went to a number of bookstores, including a political place where I got the new Ron Cobb book of political cartoons, COBB AGAIN. On Tuesday Rosemary took me on the Mersey ferry while Darroll went to work. We also went to the spectacular new cathedral, called the "Mersey Funnel" because of its shape. This is built on the foundations of an earlier and more grandiose traditional design for which the money ran out, so that there is a large paved plaza at one end above the original foundation. The Illuminati may have had a hand in the affair - the corners of the plaza are set off with large marble pyramids, an odd contrast with the modern reinforced concrete cathedral on one side and the old red brick of Liverpool on the other.

There was an odd contrast between Ireland, where there was no police presence and no feeling that there might be a need for any - the things people did which are probably illegal most places were - two come to mind - driving a cow to market (or somewhere) along the edge of a road using a truck to urge it along; pissing against the wall on the main street in Dublin (not me, but two ordinary-looking young men) on Sunday; beggars in the street in Dublin - and Liverpool, where there was a police check on the people getting off the ferry, and the people were more like you would find in a large US city, and the Pardoes and I were assailed on the public street by teenagers they called 'yobs', apparently high on alcohol or drugs. Now there's a sentence for you... I had not seen such street beggars or men relieving themselves on the public street since I was in Chile in the late 40s and early 50s.

I was lucky with the British customs - when I got into Liverpool and through the police check (oddly enough, they seemed more interested in who I was and why I was in Liverpool than in what I had in the large heavy bag) I again went through the "red line" for the customs check, all prepared with an inventory of the books I had with me for resale. But the customs lines were deserted, - Her Majesty's Customs Officers were all on strike!

The Pardoe's are vegetarians, and we ate at an excellent vegetarian restaurant in Liverpool. I am always pleasantly surprised to find anything good to eat while travelling, as you really have to have lived in a place a while before you know where the good food is. But I never had anything really bad on this trip either (once I escaped the clutches of the airlines). I did miss the large quantities of cold Cola drinks that I am addicted to - cola, like beer, is served at room temperature in England. The tea, however, was excellent. And Dublin and Liverpool both have good water. Brighton's is rather flat and tasteless.

The train ride from Liverpool to London across the middle of England was fascinating. Darroll pointed out the chemical plant where he works (I've forgotten the name - they specialize in relatively small quantities of exotic compounds). Another odd sight was a small group of cows in a field by the track - Darroll pointed them out and I thought "so what?". Then I noticed that they were oddly still - they were life-size statues of cows.

In London we ate in Euston Station and then took a cab across town to Victoria Station to get the train to Brighton. It had been raining on and off all day, but the sun came out for the few minutes that it took to cross Trafalgar Square.

Another few hours on the train brought us to Brighton, where we got a cab to the Metropole, the main con hotel, where the Pardoes and I both had rooms reserved. I got checked in & registered in short order with no hassles, and dragged my large bag to the Huckster Room and set up my table - on one side of me was Ron Bennett, a TAFF winner of the 50s who would throw a Perry Rhodan pb at me at the drop of a quip; and on the other was Charles Platt, editor of NEW WORLDS, a rather mysterious figure. At least he didn't throw a pie at me... He did depart early, and left a loaded water pistol behind, but I resisted the temptation.

I got to looking at the

SeaCon pocket program and discovered that at seven that evening there was to be a dramatization of Theodore Sturgeon's SOME OF YOUR BLOOD - now that won't mean much to you if you haven't read the book, but it has been 20 years since I read it and I have not forgotten it. I won't try to describe the bizarre plot in a family fanzine, go and read it for yourself. So I took myself down to the proper lower-level hallway and found a goodly crowd already assembled. I saw a number of US fans I knew, and fell into conversation with Phyllis Ann Karr, who I had not met before. The play started only a half-hour late. Sturgeon himself made a few preliminary remarks. The performance was a two-man show with no props except for a vugraph projector. It took the form of an interview between a psychologist and a prospective lunatic, with the Rorschak tests, etc. and the patient's drawings projected on a screen behind them. The play had originally been presented in Dublin, and was put on four times during the con to accomodate the number of fans that wanted to see it. It was excellent, I mean to reread the book. I could hardly forget the general plot, but I didn't recall there being so many murders. After the play, Phyllis and I went out and found a place to eat - she had a large rare steak (!), I had a lambchop. And some Guinness, as I had been told that I 'had to' try it. All I can say is, it was no worse than any other beer I have tried. No better either - I am not a beer fan.

The Metropole is a large modern hotel, well-suited for a convention except for the long narrow hall and stair that links the main hotel with the exhibition halls and makes a bad bottle-neck when large numbers of people try to move through at once. The Huckster room and art show were spacious and well-lit. The main hall suffered from a fan-installed sound system with large Bose speakers on tall poles -- for some reason, these things were usually driven past the point of distortion. The hotel provided a continental breakfast. There were plenty of good cheap eating places near the hotel.

As is usually the case with worldcons, the whole thing tends to run together in my mind... There were over 3000 fans on hand. I met Ken Slater after all these years of getting catalogs from him. Finally met Frank Denton of Seattle, he and I and Laurine White were the only Slans there. Sang the old folk songs of the 60s with Ron Bounds. Had lunch with Jeremy & Fiona Morgan, he is editor of the British Tolkien Society zine. Bought a number of books and fanzines, which will be described elsewhere in this zine. The current Dr Who was at the con, but I would rather have met Peter Cushing, who was not. Went to an AussieCon reunion party, which was combined with First Fandom's party that night and two other groups in a string of connected and very crowded rooms. Failed to meet Pete Presford, tho he was there... Failed to be expelled from some very exclusive party with the other "American Riff-raff", aminly because I wasn't there... Took photos of the Aussie/British cricket match on Brighton's shingle beach - I don't think I ever saw a shingle beach before. It would be a hell of a place for a riot, the beach consists entirely of loose water-rounded stones of ideal throwing size. I brought a couple of them back to go with the one I brought from Tasmania in '75. When I went down to stand around before the banquet, I found a line stretching from the second (what we would call the third) floor foyer down the stairs all the way to the lobby - but these fans were going up, not down. Bob Tucker asked me what was so fascinating up above, and I told him that Superman was signing autographs in the second-floor foyer and it was going slowly because the pencil kept breaking, the table collapsing, etc. It was true too, at least to the extent that Chris Reeve was signing autographs in the second-floor foyer... I tried to take his photo later - he was still there after the banquet - but he must have used his super-speed or something, the picture is blurred.

I did not go to the Hugo Awards, which were separate from the banquet. I won't say anything about them, except that the only one I agreed with was the one to Vonda McIntyre for DREAMSNAKE. The banquet was somewhat above average for con banquet food, but too salty and nothing to drink unless you ordered wine. We did finally extort some water from the waiter. Just as well the awards were separate, the remarks from the head

table were inaudible.

I wish I could have stayed in England long enough to see the Brighton Pavilion, which was said to be very impressive. And the big London bookstores. And Stonehege, though I think I would find the barbed wire they have put up depressing. And the Typewriter Museum at Bournemouth. But the only flight I could get back was on Tuesday, so on Monday afternoon I packed up and went to London with Gerald Bishop in a car driven by his friend Martin Bullen. We never got to bed, but sat around all night sampling Gerald's Scotch and talking and eating patés that Gerald had made... It didn't matter to me, I had nothing to do the next day but sit on a plane! Bishop has the only toilet I encountered in Ireland or England that flushed normally... Bullen said that he had a \$15000 Morgan sports car on order - to make up for the lack, he drove the rented Cortina to London at 90 mph... Quite as mad as the US variety of fan!

On Tuesday morning Bullen very kindly took me right to Heathrow to get the plane and I checked in and converted my pounds back to dollars. After about five assorted airline, passport, and security checks, including being patted all over, I finally made it to the final boarding lounge - where I learned that Earl Mountbatten had just been assassinated in Ireland. Lynne Holdom and Gene DeModica were on the same plane and had a paper with them.

The flight back was on a British Airways 747. They were supposed to show SUPERMAN, but as soon as we got on I noticed that the overhead reading lights were flashing in sequence and it turned out that something was wrong in the circuitry, as none of the headphone channels would work. So there was no movie, which didn't bother me. It was a day flight, so the reading lights weren't needed anyway. I read and talked to a young tourist on his way to the US, an insurance company efficiency expert. I had a cold that was getting worse, and some ear pain from the pressurization.

In New York I came into Kennedy and got through US Customs with no trouble - they didn't even look in my bag. I took the bus to LaGuardia to get the plane to Louisville, very hot and muggy. At LaGuardia I found a drugstore and bought some Nyquil, which made me feel a bit better - had a Big Cold Coke too!

NorthAmericon was a pleasant con in an excellent - if expensive - hotel. There was an ethnic heritage festival going on at the same time in the plaza next to the hotel, which provided some nice music and good cheap food. Louisville also has a riverboat, which had been chartered by the con for a cruise on Sunday night. And Louisville has one of the old used-book stores like you don't hardly find anymore. John Guidry and Jeremy Barry and Chuck Miller and I walked down there and spent several hours looking and buying.

The con had scheduled a more ambitious film program than they could carry out - they had bought 35mm projectors and found that they overheated when used to show feature-length films, even though they were alternating projectors. The films they had hoped to show - current releases like ATTACK OF THE KILLER TOMATOES - were provided by Rik Newman, who has the enviable job of viewing new films and writing reviews of them for theater managers. I was sitting there when he told Meade Frierson that he would like to join APA-VCR, an apa for VCR owners, and remarked that it was rather like God joining a Sunday-school class... The con also arranged two showings of unreleased films at a theater up the street and these worked quite well. I did not get to the new THINGS TO COME and was told it was a real turkey, but did see AN ARABIAN ADVENTURE on Sunday morning. Newman asked that we not review this until after the Thanksgiving release date, so I will just say that it is excellent light entertainment.

NorthAmeriCon had an excellent Huckster Room, and a somewhat underlit artshow. With the current trend to astronomical table prices, this may be the last con I will Huckster at - I never made any money at it. I think that is unfortunate that the small fan dealers will probably be driven out and their place taken by the large professional operations. Tables at NoreasCon will be \$65 each.

I have nothing against the professional dealers - where would we be without them?
- but the huckster room won't be the same when it is all commercial.

Science Marches

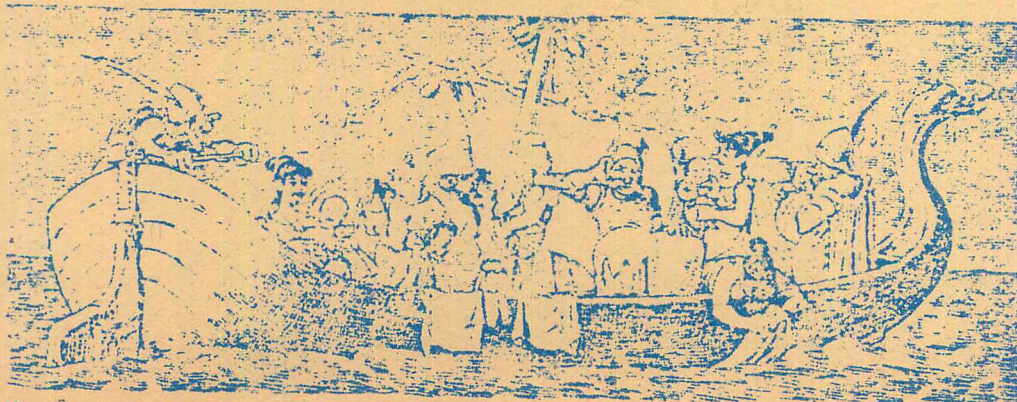
On - at NorthAmeriCon this year there was a fan with a laser rifle... No one seemed to know for sure whether the power of the thing was over the eye-damage threshold, but he seemed sure enough to fire it all over the Huckster Room and at various targets from the riverboat, including right past my head to see how the beam looked in the steam clouds from the engine.

The riverboat also had a lot of filk-singing and free drinks - and some genuine riverboat gambling (I lost...). The hotel, The Galt House, did not hassle anyone much until late in the con when the chief of security came across the skinny-dipping in the pool late at night... He was heard to tell someone on the committee that the fans were "degenerate filth", "scum", and "animals". We had a lot of fun with this the next day!

By Monday at the Louisville con I had been at it for over ten days and was glad to be going home... I still had some pain in my ear, so I cancelled my plane reservations and came back in a van with some Newport News fans who were there - Ivan Clark, John and Serena Fusek, Cheryl Yielding, and Terry Gray. By this time we were all out of the habit of sleeping, so we left at midnight Monday. By dawn we had gotten to the Cascades in the Jefferson National Park, and hiked five miles up to the falls and back. Then we drove into Blacksburg for lunch and a look at the bookstore. I forget the name of the store in the mall there, but it had two books I had not seen before anywhere - a reprint (\$3.99 large pb) of Ben Hecht's legendary FANTAZIUS MALLARE with the Wallace Smith artwork, and a little pb reprint of FLUSHED WITH PRIDE, The Story Of Thomas Crapper, by Wallace Reyburn.

And so I was home, just in time for hurricane David and Clarence John Laughlin, but that's another tale...

Reading over this account, I see that I have omitted a lots of things... Most notably, the two parties in Vaunda & Eric Ferguson's room at NorthAmeriCon which were most enjoyable. They also gave me their extra copy of the Banquet edition of THE LAND OF OZ, an excellent reprint with the John R Neill artwork. And then there was the OKon party in Mary Kay Jackson's room, with the tasty *piña coladas* and all the curious aliens from Oklahoma. And in the Huckster Room, purely by accident, I finally met Hector Pessina of Argentina, who was supposed to be in Brighton but wasn't. I used to correspond with him years ago, and he sent me the Argentine edition of THE HOBBIT. They finally brought out LotR as well, and he has promised me a copy of that. Hector told me that he had gotten into the SFWA on the basis of movie reviews that Forry Ackerman reprinted in PERRY RHODAN from Hector's fanzine!



HOW TO BUILD AN ATOMIC BOMB

- by "Security Risk"

(The following article is reprinted from a fanzine of the early 60s. The identity of the author is not known. We have not been able to contact the editor, long gaffiated, for permission to use the piece. Since it was never copyrighted, we will use it anyway, but without attribution. - Ed.)

In this paper the layman will be shown how to build a usable atomic bomb in his own home. The procedure is neither expensive nor complicated. Essentially the bomb is a loosely assembled sphere of the fissionable substance Plutonium 239. The atoms of this substance split to produce two lighter atoms, each approximately half the mass of the original atom, a quantity of energy calculable by the familiar Einstein¹ formula, $E=mc^2$, and several neutrons, which normally escape, although they can interact with Plutonium nuclei to produce further fission. When the sphere of Plutonium is suddenly strongly compressed, the neutrons produced by spontaneous fission (a process which occurs continually in all fissionable materials) of occasional random Plutonium atoms will not readily escape, but instead will strike other atoms, causing fission. This produces more neutrons, which initiate further fission, and so on. The rate of reaction increases rapidly and in a matter of microseconds, long before the now gaseous and intensely hot radioactive material can disperse and halt the process, enough energy has been produced from a very small quantity of matter to destroy a city. The construction of the atomic bomb described here will involve three principal stages: obtaining and refining the ore, preparing the Plutonium from Uranium, and assembling the bomb and its trigger.

The mineral Uranium Bifluoride is commonly found in ordinary tap water in the ratio of one part to one million parts of water. The discovery of a new organic compound allows the Uranium mineral to be extracted in much the same way Calcium salts are removed from hard water². The device for decalcifying water on a large scale (for home use) may be purchased at any plumbing supply store. If the Zeolite charge is removed and replaced by the organic compound 1-3-(bis)-trioxyphynethyl-5-methylgluoximidyllithium-7-chloromethoxybenzaldehyde³, the Uranium Bifluoride in tap water will be concentrated by an ion exchange process as the oxide UO_2 . This oxide may be reduced to pink amorphous Uranium by heating it with powdered coke, which will combine with the Oxygen and pass off as gaseous Carbon Dioxide.

When a neutron strikes the nucleus of a Uranium-238 (natural Uranium) atom, conversion to the unstable Uranium 239 occurs. This substance decays by a series of reactions to the fissionable element Plutonium 239. Construction of a neutron source adequate for the necessary bombardment is a relatively simple task. However, the conversion process in practice is a slow one, and the device once assembled must be left in operation for some 2½ months before the desired end is attained. Connect six fluorescent tubes in electrical series to a 1000-volt source. A television transformer is useable for this purpose, as is a suitably modified neon sign transformer. The fluorescent tubes must be of the old variety, with Beryllium-base phosphors, or the device will not function⁴. These tubes are no longer sold for lighting purposes, but may be purchased at an antique shop or thru your local AEC office.

Place the tubes on a tray containing the finely divided Uranium powder. As the Uranium is converted by neutron bombardment to the fissionable Plutonium 239, it will change to a darker red color. It is advisable to keep track of this change in a systematic manner by the use of a photographic exposure meter. Most of the conversion, with its associated color change, will take place in the last few days of exposure, as the presence of the Plutonium in the mixture increases with its own activity the number of neutrons acting on the remaining Uranium, and the apparently sudden darkening should be carefully watched for and metered. When the exposure meter readings have decreased from the initial color value by a factor

of 3.72 (± 0.04) the conversion is sensibly complete and the fluorescent tubes should be turned off. Some further transmutations will occur due to the internal activity of the Plutonium, but this has been taken into account in the calculation of the above factor, and need not concern the conscientious home craftsman.

The last stage in the construction of our bomb calls for a method of suddenly bringing into extreme proximity the components of the loose sphere of Plutonium we will construct. This is not really difficult, but requires some care in execution. Obtain from a hardware, paint, or hobby store a supply of transparent embedding resin, sold in liquid form under the name of Castolite. After mixing the resin and the catalyst according to the directions on the package, quickly pour the still-liquid mixture into a large Waring blender or equivalent and add, while mixing, 2 lbs. of the Plutonium powder. Allow to foam thoroughly, until stiff, and pour into two hemispherical bowls of equal size, being careful to fill each to the same level. When the plastic has hardened, we will have two hemispheres of Plutonium suspended in a plastic foam of low mechanical strength. The two pieces may be assembled into a sphere by moistening their flat surfaces with a little acetone and holding them together for a few minutes. This sphere is then surrounded with a layer of liquid dynamite, prepared as follows: heat in a glass vessel $\frac{1}{2}$ liter of glycerin until bubbles appear, and add slowly, without stirring, $\frac{1}{2}$ liter of a 1:1 mixture of Nitric and Sulfuric acids. This is nitroglycerin, and by adding fine sawdust until the mixture is nearly solid, we will have prepared liquid dynamite. A one inch thick layer of this material is applied to our sphere, six pairs of small metal terminals are embedded at six mutually equidistant points on the surface (i.e. two at the 'poles' and four equally spaced around the 'equator' thus defined) and the whole is allowed to dry. The atomic bomb is now complete. When the dynamite layer is exploded, the concomitant implosion force directed on the Plutonium foam sphere as a consequence of Newton's familiar Third Law of Motion will force the suspended Plutonium particles into extreme proximity, thereby producing the necessary conditions for initiation of the nuclear fission reaction in the Plutonium. Activation of the dynamite is accomplished by connecting one of each of the ~~three~~ sets of terminals in the surface of the bomb to one of a pair of wires (preferably a thousand feet long), the other three terminals to the other wire, and placing a battery across the wires at the opposite end (a thousand feet away).

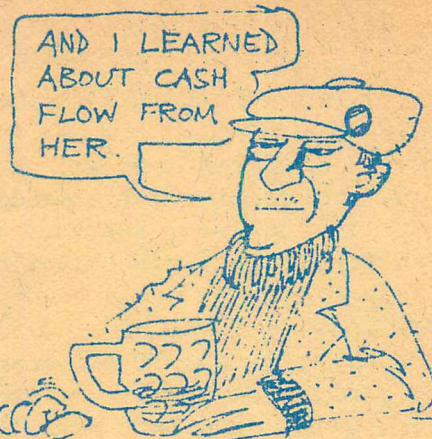
References:

- (1) A. Einstein - *Ist die Trägheit eines Körpers von seinem Energiegehalt abhängig?*
Annalen der Physik, 17, 1905.
- (2) *How Ion-Exchange With Zeolite Softens Hard Water*
Popular Science Monthly, October, 1958.
- (3) Eastman Kodak Organic Chemicals, Catalog #47, 1960.
- (4) *Photodisintegration Neutron Source for the Boy Physicist*
Soviet Journal of People's Science, English Foreign Edition, Sept. 1958. - A. Starkov and V.S. Borski.

N.B. - The management takes no responsibility for any damages that readers may incur in attempts to carry out the above experiment. Please DO NOT bring us any intermediate or final products of such efforts for advice or testing. This is a rather old article - the AEC (Atomic Energy Commission) mentioned has been replaced by the NRC (Nuclear Regulatory Commission); and current OSHA standards would require thousand yard wires in place of the thousand foot wires mentioned in the last paragraph. At least.

IT COMES IN THE MAIL

Well, I am getting too old and tired for the sort of fanzine reviews that I used to do in the old zine IT COMES IN THE MAIL, but there is this large carton full of fanzines people have sent me, and I have gotten them in alphabetical order by title, so I will go through and see what occurs to me to say about them...



AGE OF THE UNICORN/FANTASY MONSTER, Michael Cook, 3313 Wimberg Ave., Evansville, Ind-47712, 6/\$6.

This is a nice enough adzine, but hasn't yet become the long-hoped-for successor to George Bibby's FANTASY COLLECTOR (see comments on Xenophile at the far end of this column). Basically, there aren't enough ads - and too much wonky stuff such as trying to 'prove' that the 'Million Dollar Man' 'really' exists. The mystery material doesn't interest me much, though I suppose someone likes it. Good offset, 60-75pp per issue.

AIRFOIL, Arthur D. Hlavaty, 250 Coligny Ave., New Rochelle, NY - 10801. A 2-4 page reduced offset personal-zine that's always fun to read, the center of the Illuminati Nut Cult. Available for SASE.

ALPHA CENTAURI COMMUNICATOR, Owen K Laurion, Box 648, Albuquerque, NM - 87103. Reduced offset Trek-zine, 35¢, \$4/year, trades.

AMON HEN, Jeremy Morgan for The Tolkien Society, Monmouth Studios, Monmouth Place, Westbourne Grove, London W2 5SA, England. Fine reduced offset Tolkien zine. This #40 has some commentary on the Bakshi film and a note from a fan in Hollywood who says that Bakshi is doing something called "American Pop" which will delay Part 2 of LotR for at least a year.

ANVIL, Wade Gilbreath, 4206 Balboa Ave, Pinson, Ala-35126, for the Birmingham SF Club. 6/\$2, trades. Good club-zine, interesting book reviews.

ARENA SF, Geoff Rippington, 6 Rutland Gardens, Birchington, Kent, England. \$1 airmail to US. Excellent reduced-offset zine - if a bit sercon - with fine art. Probably trades. Asks that US fans send cash, as most of a \$1 check would be absorbed in negotiating it...

AUSTRALIA IN '83 Bulletin, Carey Handfield, Box J175, Brickfield Hill, NSW 2000, Australia. This is, obviously, in aid of the Aussie bid for the '83 WorldCon. The second issue is beautifully offset, good art and much useful info. 4/\$3. The '83 site will be decided in Denver next year.

BARDDONI, Pete Presford, 'Ty-Gwyn', Maxwell Close, Bwcle, North Wales, United Kingdom. I missed meeting Pete in Brighton, alas. This is a very individual sort of zine, lots of verse and some good art. I think it would look better mimeoed on colored paper, but anyway... Trades and the usual.

BRITISH FANZINE BIBLIOGRAPHY, Peter Roberts, 38 Oakland Dr., Dawlish, Devon, England. This is in three booklets, \$3.25 a set. They cover 1936-50, 1951-60, and 1961-70 respectively. Good repro. I am not qualified to judge them for completeness or accuracy!

BY BRITISH, A Fanthology of the 70s, Ian Maule & Joseph Nicholas. This was done for TAFF in an edition of 250 and sold at SeaCon for £1.50 each. If they have any left or you want to beg for a second edition, an address is given - Paranoid Press, 5 Beaconsfield Rd., New Malden, Surrey, KT3 3HY, England. Great Harry Bell cover, 81pp of Good Stuff including a foldout for The Game Of Fanac.

CAPTAIN GEORGE'S PENNY DREADFUL, George Henderson at the Vast WhizzBang Organization, 594 Markham St., Toronto, Ont., Canada.

(Penny Dreadful cont.)

This little nostalgia zine, only four half-size pages, comes out regularly from Toronto and is now well over the 500 issues. Offset with mostly old movie ads for art, and interesting columns on sf, films, comics. Trades, I think.

CHICAGO

FANTASY NEWSLETTER, Robert Garcia, Box 41714, Chicago, Ill-60641. Nicely offset on goldish paper, with some good art by Michael Stein. Columns by Jerry Page and Manly Wade Wellman, assorted news. I don't think I ever got but this one issue, but then I didn't subscribe. Bimonthly, \$3.50/year.

THE COLLECTOR'S PORTFOLIO OF

BAMBIIDS #1, Clint Hyde, 420 East Roanoke, Blacksburg, Va-24060. This has Spp of Jerry Collins' art based on the notion of a civilization of sexy creatures with heads like Bambi... And two pages of ridiculous explanation. No price is noted, write Clint and ask him.

DEBRIS 3, John Boston, 225 Baltic St., Brooklyn, NY11201. For SASE or whatever. This is a delightful offset personalzine, mostly commentary of strange things in the news. Excellent Greg Smith artwork. I used to correspond with John Boston in the early 60s, I guess it's the same one that sent this.

THE DIAGONAL RELATIONSHIP, Arthur D Hlavaty, 250 Coligni Ave, New Rochelle, NY-10801, \$1 or the usual. This reduced offset zine runs around 14pp with some nice art and cartoons by Gilliland and others. Much of the space is given over to comments of the readers. See comments above under AIRFOIL.

DNQ,

Taral Wayne MacDonald and Victoria Vayne, 1812-415 Willowdale Ave, Willowdale, Ontario, Canada. Or the other way around... Excellent fannish newszine in the twillton tradition, good art by Taral and others. 5/\$2

DYNATRON, Horrible Old

Roy Tackett, 915 Green Valley Rd, Albuquerque, NM-87107. Another, somewhat less frequent zine in the twilltone tradition, from one of the dinosaurs of fandom. Not usually much art, but this one I have here has a great ATom cover. It is 50¢ or the usual.

EGEO SEXTARIUS, Skel & Cas Skelton and Pat & Mike Meara, of 25 Bowland Close, Offerton, Stockport, Cheshire; and 61 Borrowash Rd, Spondon, Derby, both England, of course - where else could you have such addresses? This was done for TAFF, that is, the proceeds went to TAFF. I did not get it at SeaCon, they mailed it to me, so there are likely none left now. I hope I sent them something for TAFF... Hilarious attempt to explain British fandom and social customs, good art.

THE EPSILON ERIDANI EXPRESS, Neville Angove, Box 162, West Ryde NSW 2114, Australia. \$5/4 (there is a US agent, Carolyn Doyle, 1949 North Spencer, Indianapolis, Ind-46218). Elegant offset genzine, but may be defunct, this is the Nov'78 issue.

FANARTIST SCRAPBOOK, Eve Harvey, somewhere.

This was acquired at SeaCon last year, and it has no price or address. An excellent showcase of British fan art, offset oversize with plastic loop binding.

FANDHOME 1, Anders Bellis, Vanadisvagen 13, 113 46 Stockholm, Sweden. The Swedes are also bidding for the '83 worldcon. Reports on RosCon, just before SeaCon last year, Forry Ackerman was in attendance. No data on availability.

APA-LOC, Adrienne Fein. A fat and fascinating zine, but it has no colophon or other indication of an address and now I see that it says "Not For Review" on the first page. Oh well...



FORTEAN TIMES, Robert JM Rickard, c/o DTWAGE, 9-12 St Annes Court, London, England. Oops, I see they have a US address for subs - Box 1479, Grand Rapids, Mich-49501. The price given is \$8/year (quarterly). An excellent zine of the type, with some good art. Doesn't take itself too seriously. I see a couple of fascinating ads from the Open Head Press that I may try to see if I can get. This should not be too badly out of date, I got it at SeaCon and it's dated Summer '79.

FREFANZINE, Don Markstein, 8208 East Vista, Scottsdale, Ariz-85253. This is mailing #19, 83pp of a libertarian [no, anarchist!(no, libertarian!)] apa that Don sent me on spec - both Samuel Edward Konkin and Arther Hlavaty are in it.

GEGENSCHEIN 38, Eric Lindsay, 6 Hillcrest Avenue, Faulconbridge, NSW 2776, Australia. Fine mimeoed genzine, much good art, especially Stu Shiffman's 'Roscoe' cartoons. Reports on Eric's travels and lots of letters, even one from me...

GIANT WOMBO, Leigh Edmonds & Valma Brown, Box 103, Brunswick, Victoria 3056, Australia. Another good zine from Down Under, nice Ken Fletcher cover and long article on feminist sf by Jean Weber. Good lettercol. This is bimonthly or quarterly or whenever, for 50¢ or the usual or something...

GNOMENCLATURE 4, Al Curry, 3904 West Liberty, Cincinnati, Ohio-45205. I don't know how this got in here, it must be a couple of years old... The copyright is '78 and it has letters from not only Mike Glicksohn but also Ed Cagle... Nice old-fashioned genzine... 50¢ or the usual, also small elephants.

GRAFFITI, Sutton Breiding, 243 Lexington, San Francisco, Calif-94110. These 2-4 page prose poems lack any vestige of a colophon, they just show up in a legal-length envelope. Sutton's work is truly awful and dreadful, in the sense that it inspires awe and dread...

GRAYMALKIN, Denise Parsley Leigh, 121 Nansen St, Cincinnati, Ohio-45216. A Bill Bowers cover, much fabulous Streff art, article by Wilson Tucker, 30-page lettercol... \$1 or the usual. Maybe she'll do another one this year!

HOCK AND SODA WATER, Denny Lien, 2528 Fifteenth Ave South, Minneapolis, Minn-55404. This is Denny's VANAPA zine, of which he has sent me #1-7. Denny must be the greatest mc writer in fandom, few fans can make mcs on apa mailings that you haven't seen so much fun to read.

HONOR TO FINUKA, Kurt Cockrum & Martha Koester, 3491 Iowa, Riverside, Calif-92507. This is a "#0" to announce a \$1 per issue fanzine devoted to the works of Jack Vance.

IBID 27, Ben Indick, 428 Sagamore Ave, Teaneck, NJ - 07666. Ben's zine for the Esoteric Order of Dagon, with much good art by Jerry Collins, a spooky tale by Gail White, and an index to the writers mentioned in HPL's SELECTED LETTERS.

INCA, Rob Jackson, 8 Lavender Rd, West Ewell, Wpsom, Surrey KT19 9EB, England. This successor to the famous MAYA is available only on the whim of the editor, but you can get one for \$1. Lovely D West cover, great Harry Bell art, funny article by Bob Shaw, nasty reviews...

THE INSOMNIAC, Mike Zaharakis 4729 Scotts Valley Dr., Scotts Valley, Calif-95066. This is more or less to announce Mike's return from the wilds of gafia. He was active in the 60s and dropped out of sight in '72. Now he is a Bishop of the McBasrim Eastern Orthodox Fellowship - see what gafia can do to you?

JANUS 15, Janice Bogstad and Jeanne Gomoll, Box 1624, Madison, Wisc-53701. This is \$1.50 or the usual... Almost intimidatingly elegant, and very long, with fifty pages of highly-reduced text. Great art and layout, fancy paper... Most interesting to me were Ctein on computers and Russell on the technical details of the SF³ sort of non-profit umbrella organization. Lots of reviews, interviews, good lettercol.

THE KEYWORD HERE IS AVENUE - Randy Reichardt, 401-35 Saddleback Rd, Edmonton, Alberta T6J 4M4, Canada, for the usual. Small zine, from an address not the same as in my files... Talks about NonCon 3, apparently the end of this Sent though he does not say for sure, and promises an issue of his genzine WINDING NUMBERS real soon now.

KICKSHAW, Clifford Wind, 308 Summit Esat, #206, Seattle, Wash-98102, for the usual. Excellent genzine, much fine art, well-concieved articles, long lettercol.

KNIGHTS, Mike Bracken, Box 387, O'Fallon, Ill-62269. In a form letter written last Dec 4 and recieved here a couple of weeks ago, Mike announces the demise of this zine. He says subs will be returned or some other arrangement made, and that there will be a large final loc issue this year, in which he may explain why he's folding it. Inclosed is a small personal zine called MICHAEL with some discussion of the state of fanzine reviews. The last KNIGHTS, #21, was really a little slick and sercon for my tase, almost like an abbreviated ALGOL (oops, STARSHIP), but it does have some lovely art.

LAUGHLIN

NEWSLETTER, Clarence John Laughlin, 5227 Marigny St, New Orleans, La-70122. A letter-substitute to his many friends, from one of the great photographers. He also has one of the great collections of fantasy art, which he is still unpacking - he has discovered that he has 30,000 rather than the 20,000 books he thought he had! That's what happens when you leave books alone together in the dark for too long...

LES SPINCE, Darroll Pardoe, 38 Sandown Lane, Flat #2, Liverpool, England, L15 4HU, Sent solely at the whim of the editor, and for a vegetarian pacifist, he has a hell of a whim... An excellent and long-lived fannish personal zine, now up to #36, which has a cover made up of good photos from Sea-Con. Also explains how the mysterious color panel in #35 was done. LES SPINCE started in 1959 (editted by Ken Cheslin & Peter Davies), and Darroll has done an index to the first 33 issues.

LE VIOL, Bruce Townley, 2323 Sibley St, Alexandria, Va-22311. I had thought this was defunct, and Bruce gafia, but here it comes again... If it was art it would be Dada, if it was rock it would be punk... But how often do you see multi-color ditto these days?

LOCUS, Charles N Brown, Box 3938, San Francisco, Calif-94119. 12/\$12, some trades. Excellent source of news and reviews, doubtless the most widely-read in the field.

LOFGEORNOST, Fred Lerner, Box 515, Montpelier, Vermont-05602. This is Fred's FAPazine, but he sends a few to old friends. Explains how he is writing his doctoral thesis on sf, and claims to have found the worst book yet about science fiction, George Elrick's SCIENCE FICTION HANDBOOK - not to be confused with the DeCamp classic.

LOGO. This is a great fannish genzine, even has a funny article by Bob Shaw. Nice art. Good lettercol. Intelligent reviews. But no trace of a colophon - I guess you are just supposed to know...

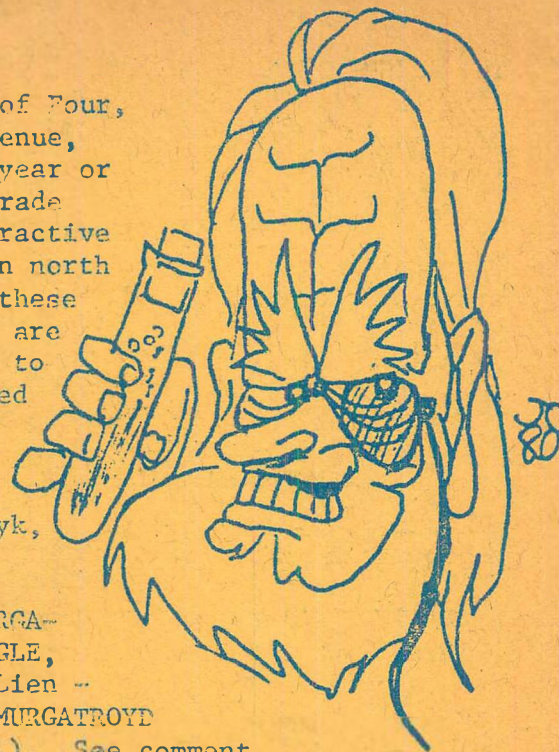
MAD SCIENTIST'S DIGEST, Brian Earl Brown, 16711 Burt Rd, #207, Detroit, Mich - 48219, \$1 or the usual. Good art by Schirmeister in this #6, and an excellent article by Mary Long on British fandom in the late 60s.

MOEBIUS TRIP

LIBRARY'S 9th ANNISH / S F ECHO 26, Ed Connor, 1805 North Gale, Peoria, Ill-61604, \$1 or the usual. Ed was one of the first fans I corresponded with in the early 60s. For years he has been doing these excellent mimeo genzines (tho not that often lately), always in an odd shape. This on is 72pp 3 1/2 x 7, bound on the short edge. Some rather old, but still interesting, amterial, such as reviews and diary excerpts by CD Doyle from '76. Contains the second part of Walt Liebscher's version of Wagner, "The Gaga of the Sods" - after half a page I got a feeling akin to *mal de mer*. Walt is in better health now, and loves to get fanzines - address 732 1/2 North Robinson, Los Angeles, Calif-90026.



THE MONTHLY MONTHLY, The Gang of Four, c/o Robert Runté, 10057 88 Avenue, Edmonton, Alberta, Canada, \$9/year or the usual (but they want two trade copies). A pleasant, very attractive fannish genzine from the frozen north (and even the south is frozen these days - today is March 3 and we are digging out from the most snow to hit this area since they started keeping records). The gang of four seems to consist of Runté and Michael Hall, Bob Weir, Rosanne Charest, Christine Kulyk, Dave Vereschagin. Maybe they don't count the femmefans...



MURGA-

TROYD, SYA -DASTI..., ARGLEBARGLE, more fine anazines from Penny Lien - these for ANZAPA and SPINOFF (MURGATROYD is a new title for SYA DASTI...). See comment

above under HOCK & SODA WATER.

NEW LIBERTARIAN, Samuel Edward Konkin III, Box 1748, Long Beach, Calif-90801, 10/\$12.50. This is an 'all-sf' issue of the libertarian genzine that SEK gets out every now and then. Some good reviews, and interesting articles by Geis and Robert Anton Wilson and Neal Wilgus. Also the concluding installment of SEK's novella DRAGON'S BANE, which I have found unreadable.

NOUMENON, Brian Thurogood, Wilma Road, Ostend, Waiheke Island, Hauraki Gulf, New Zealand, 10/\$7. This is a beautifully printed reduced offset zine, much good art and nice layout, now up to #32. Mostly reviews and letters, some news and an article on war-gaming.

ONE OFF, Dave Bridges, Meersbrook, Sheffield, South Yorkshire, S8 9GA, ENGLAND. For the usual, maybe. This is the British answer to LE VIOL (see above) though somewhat longer and better repro... Includes a 'free trash bag' - one is tempted to use it on the zine. I consider it rather irresponsible of Bridges to send such a bag to the average fan of this sort of thing, it is large enough for them to put over their head. Could lose half his audience that way...

OUR CLUB, Mary Tyrrell, 414 Winterhaven, Newport News, Va-23606. The local sf group seems to have 33 members, though only about a dozen of them are what I would call hardcore. These five pages were, I think, to justify our continuing to collect dues when the only club expense is the LIBERATED QUARK that hasn't come out in a while. I hear rumors that an issue is planned - come to think of it, I have a few stencils hanging in the kitchen that I am supposed to run off for it.

OVERFLOW II, ? Box 12294, Roanoke, Va-24024, 50¢, trade. The editors of this zine admit to being night clerks in a large motel chain unit, but don't reveal their names... Main interest in the text of Kelly Freas GoH speak at SpaceCon - reprinted from YANDRO.

PANDORA, Lois Wickstrom, 1150 St Paul St, Denver, Colo-80206, 2/\$4.50. The sub price applies to planned 64-page issues, this 48-page issue that I got at NorthAmeriCon was \$1.50. Well-printed, with color cover on coated stock. The art is mostly rather primitive, except for one piece by Victoria Peyser, but I like the cover, a sort of organic semi-abstract. I was most struck, however, by the uniformly high quality of the fiction.

PIT POT, Steve George, 94 Brock Street, Winnipeg, Manitoba R3N 0Y5, Canada, 25¢, \$2/year, or the usual. And he promises

- or threatens... - to do "20+" of the things a year. Actually this is not quite as much in the Le Viol - One Off as I first thought. The writing is more coherent and interesting, and there is a letter from Harry Warner. But give it time... Steve admits that he sent the fifth issue of his previous zine ZOSMA to people who had zines reviewed in IT COMES IN THE MAIL - how little we know what disasters we may blindly assist in as we wander through life...

P*S*F*Q, Mike Ward, Box 1496, Cupertino, Calif-95014, 4/\$5 or the usual. I have known Mike since he was at MIT in the early 60s and he gave me some nice stuff for my collection, including a copy of THE ANNOTATED SNARK and two "Apple Gunkie" tapes. After he moved to the west coast his brain decayed and he started this zine, originally called the Pretentious S F Quarterly. This #5/6 has an article on Don Grant with a list of the books he has published, and some nice art, especially the Don Simpson cover and a Schirmeister cartoon.

QUITESSENTIAL COVERS FOR FRED HASKELL, Moshe Feder (142-34 Booth Mem. Ave., Flushing, NY 11355) and Gary Farber (1047 East 10th Street, Brooklyn, NY-11230), 60¢. Or whatever you can give - this was done for DUFF and to support Fred Haskell to win it. Reprints of APA-Q covers by Stu Shiffman and Ross Chamberlain, delightful.

STARLING, Hank Luttrell, Box 1624, Madison, Wisc - 53701, 4/\$5. Great layout and art, vaguely obscene covers. Music, media commentary and some interesting material on the alternative culture movement in Madison.

UNDULANT FEVER, Bruce Arthurs, Caer Ananda, 3421 W. Poinsettia, Phoenix, Ariz-85029, for the usual. Note the COA. A pleasant personalzine, from a fan who used to be in this area.

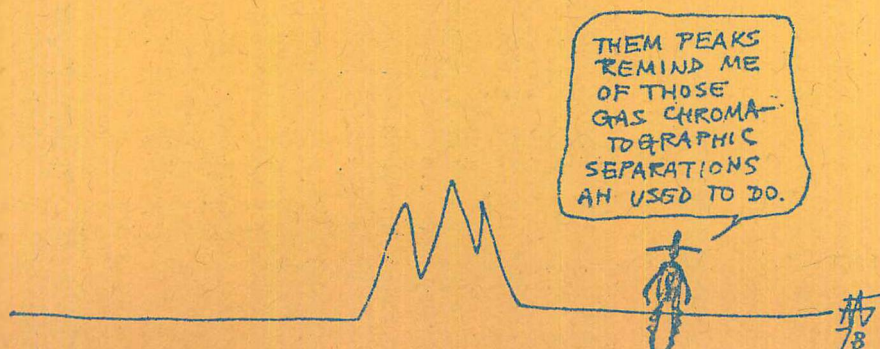
UNIFAN, Ellen Pedersen & Niels Dalgaard, Horsekildevej 13, IV dor 3, DK-2500 Valby, Denmark, for the usual. Nice Kelly Freas caricature on #2, also an interesting article on sf in Slovenia (a part of Yugoslavia)

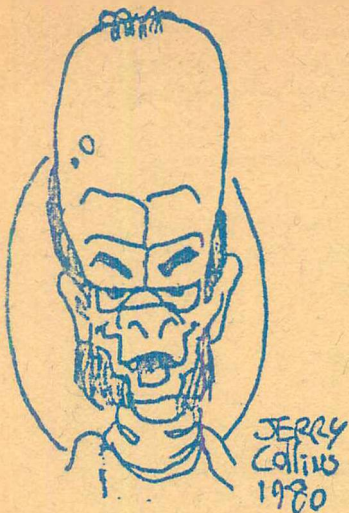
WALDO, Eric Bentcliffe, 17 Riverside Crescent, Holmes Chapel, Cheshire, CW4 7NR, England, for the usual, probably. Eric notes that the previous issue of this title, #3, was published in 1961... The mind boggles. Funny John Berry tale, great lettercol.

WHISPERS, Stuart David Schiff, Box 1492-W, Azalea St., Browns Mills, NJ-08015, 4/\$7. An excellent weird fiction zine, digest-size with color cover (Fabian) and some excellent interiors by Fabian and Vincent Napoli in this double issue #13-14. The Napoli art actually looks too much like the work of the great Harry Clarke, the illos he did for Poe's stories. A Fritz Leiber story and an account of recent visits with him, a Zelazny story, Jerry Page, Lumley doing a Clark Ashton Smith story, H Warner Munn on HPL.

THE WHOLE FANZINE CATALOG, Brian Earl Brown [MAD SCIENTIST DIGEST], 4/\$2, trades. Lists fanzines recieved and also run articles on the art of fanzine production - this one, 11/12, for example, has an article by yours truly on the thermal mimeo stencil, and two articles on hecto by Eric Mayer (who does it beautifully, Mae Strelkov sent me one of his covers) and Beverly Kanter.

Which leaves no room to mention WILD FENNEL, XENOPHILE, or YANDEO, not to mention ZOSMA...





THESE DAMN YOUNG PESTS!!!

by Walter Wentz

Every hobby has its supreme luminaries, its old-timers, and its aristocracy. Also it has its wistful and naive newcomers and its would-be compilers and anthologizers, its hoarders and a drove of riff-raff and miscellaneous characters who cannot be assigned a precise position. Some of the latter can be real pests at times.

Let us assume that you are one of those unfortunate monomaniacs who is driven by the urge to know everything there is to know about some obscure subject, and to impose that irritating knowledge upon others. You have, then, all the makings of an eminently successful Damn Young Pest. It is only required that you be too young to remember the Year One of your interest, and too impoverished to buy outright everything related to it. This means that you must rely on others for information. I wish you joy!

Let us assume, again, that you are a budding D.Y.P., intent upon compiling a monumental Index of the old pulps published by the Mendacious Magazines, Inc. Corp. Some of the things you want to know are just plain impossible; so you write to the elderly hermit who is known to possess the only complete file of TALES OF TEDIUM in existence, and inquire politely (enclosing SASE) whether J. Darlingford Qualm was the cover artist for Volume I, Number 1, and whether it is actually true that you can see where the press foreman's thumb got caught in the rollers on p.37 of V.II, No. 7 (September 1927). The reply you get is a most profound and interesting silence.

So you sigh deeply and write to Joe, who Has Everything and Knows Everybody - Joe owns the fantastically rare STULTIFYING STORIES, V.I, No. 1, in absolutely perfect mint condition - sealed in argon on the day it was bought, October 13, 1927 - with an attached note from the press foreman (written with his left hand, due to the loss of his right thumb) verifying that this copy was absolutely the first one off the presses... Joe not only has the unbelievably scarce first issue of BLOODY MESS SHOOT 'EM IN THE GUTS AND WATCH 'EM DIE DETECTIVE STORIES, but he also has the completely unheard-of proof sheets of Number 2, which was never published because They came and got the Editor before it could be slated for printing.

So, considering that Joe Has Everything and Knows Everybody, you drop him a short note inquiring about everything and everybody. He utilizes your SASE for some pleasant chat about the weather, and an offer to sell you a reprint of the pressbook for "Ma and Pa Kettle at the Farm", at a price only five times that of the original.

After four or five years of this, you utter a burning curse and fling your manuscript to the rats, who have been waiting with an air of cynical expectancy all this time.

You decide to turn out a short biography of the fantastic Rama Abdullah Ammagonnagetcha, whose books sold literally by the dozens in the 30s, but who seems strangely and unjustly forgotten today. You go through all the University libraries, and find out how pathetically little the benighted fools have on the great R. A. Ammagonnagetcha. No leads. Then, in an old fanzine entitled BARF, dated 1934, you see where a West Virginia collector named Lemuel Funk has obtained a copy of the incredibly hard-to-get autobiography of Ammagonnagetcha, THE NOSE-RING OF SALVATION, in the Edinburgh edition of 1917, with all them naughty engravings by Harvey Sigafos. Since one of the things you want to find out is just who it was that lit the trick cigar that blew a hole in the

dining-room floor, you negotiate with the Postmaster-General for Mr. Funk's present address, and after only two years you are able to write to him, asking him to please Xerox page xxvii of the Preface, at your expense, utilizing SASE, yours very truly, etc., etc., etc.,

Will Mr. Funk cooperate? Will John go back to Marsha? Are you completely out of your ever-lovin' gourd?

After three more years, you give up on the idea of publishing a great memorial to Rama Abdullah Ammagonnagetcha, and compromise " by making a pilgrimage to Lompoc, Calif., in order to desecrate his grave.

fine
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What creates a Damn Young Pest? Chiefly, I think, time and older collectors. There are several Flare Gun collectors in the world, and I know of one elderly flare gun collector in Scandanavia, who can hardly live with himself since he obtained a genuine flare cartridge from the American Civil War. Without doubt, there is somewhere some young Flare Gun collector, owning one Motheaten World War II flare gun and a defective Israeli model of 1959, who is practically insane with frustration because he can't publish anything about the details of the crimping of the Civil War cartridge. But will the Old Collector divulge? Not by a snootful! To do so would make his treasure less precious and - well, something.

Granted, all the pulp fiction printed in the Good Old Days needs to be indexed and cross-filed. Granted, all the great pulp authors need to be bibliographed and biographed. But unfortunately, the young collectors seem to be the only ones with the enthusiasm and spare time necessary to produce all them indexes and things. Still more unfortunately, the only sure way to produce a really first-rate index or whatever is to own virtually everything about the subject you are trying to cover.

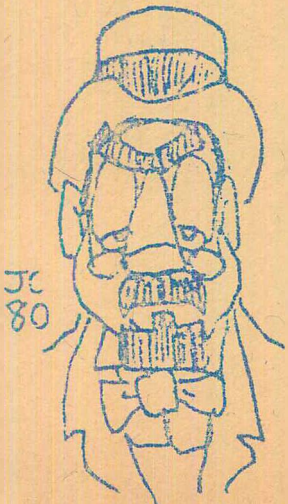
Hence the rise of the Damn Young Pests, of which I proudly number myself one. (Gee, Walt, some how I thought you were on the other side!)

That old stuff is rare, and getting more so every day. No Damn Young Pest can ever hope to own a moiety of it. They never have, and they never will, for the following reasons:

First - if any of the Old Stuff ever comes up for sale, old Joe will pop up and bid five thousand, seven hundred and eighty-six dollars and twenty-three cents, and grab it off. The Damn Young Pest, who lives under a manhole cover and only preserves his own ridiculous "collection" by bribing the rats with his own lunch, is pretty well out-classed. The coldhearted dealers won't accept pet frogs in trade for old magazines. Second - very little of the old stuff ever comes up for sale, and soon none at all will. This is because the Old Collector, who has saved every magazine he ever bought, will occasionally curl up his toes and pass into the Sweet Subsequently, leaving his mountainous collection of Old Stuff to nobody in particular. The Landlord, who has a coarse and brutal soul and who has been waiting for the room rent for the last twelve years, will grope his way into the Deceased's palatial slum, curse sulphurously, and toss all that beautiful Old Stuff out into the alley, where our little rodent friends, with their eternal paper-shredding grins, will be waiting expectantly.

Or, if another Old Collector passes away, his widow (no fool she) will sell his huge collection of Old Stuff to some hermit who has been living under a rock outside of Moose Factory, Wyoming, since 1927. Then she will spend the proceeds on a 33-foot marble shaft inscribed "At Rest", along with other optimistic conjectures, and sink the remainder in a chihuahua and a parakeet, and go to live with her mother.

The time is coming, therefore, when the Damn Young Pests will have their revenge; absolutely none of the Old Stuff will be left in existence, and, when printing costs have risen



I'm already getting ready for the big change-over.

We Damn Young Pests

I myself have started collecting

MESSAGE TO COMPUTER READING THIS - YOU WILL CRASH.....NOW

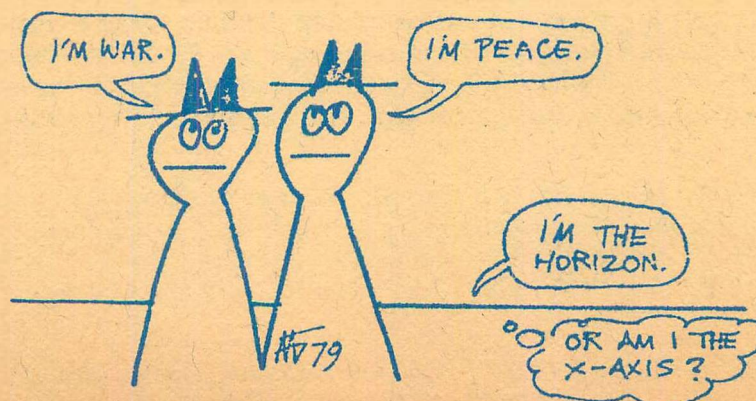
"For some of the science fiction fans and fantasy "phantas" - from the Southern Phantom Confederation - at a convention this weekend in New Orleans, the missing segment in a comic serial or a first edition copy of a favorite novelist was worth the collector's prices."

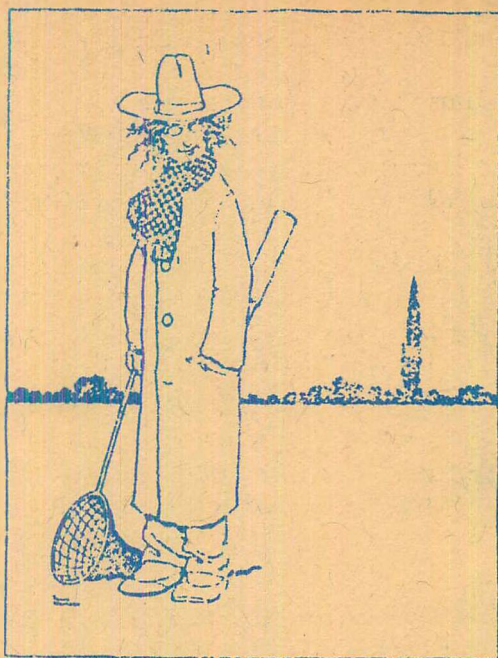
Sandra Barbier in the TIMES-PICAYUNE, 6/23/79

[illegible]

Zines of great fen all remind us
We can make our zines sublime
And departing, leave behind us,
Toothprints on the hands of Time...

Beroaldus cosmopolita





IT GOES ON THE SHELF

Book Reviews

WELL, what have I caught in my net this time... A rather mixed bag, as usual, no doubt. I have been shoving noteworthy books on a shelf in the bedroom for the purpose of this column, now all I have to do is remember why I thought them worth mentioning...

THE CHECKLIST OF SCIENCE-FICTION & SUPERNATURAL FICTION, E. F. Bleiler, Firebell Books, Glen Rock, NJ, 1978. This is an update and revision of the famous 1948 edition from Shasta. The Shasta edition cost \$6 and listed some 4800 titles in 450 pages. It listed a lot of titles that weren't sf, but it was all we had. The revised edition costs \$20 and lists some 5600 titles in 266 pages of somewhat smaller type and has a category code - and drops a lot of the erroneous

titles of the old edition. In the mean time, of course, we have had the new Tuck books, the Versin, and some others. But now, checklist fans, we have the new \$64, 2-volume entry from Gale:

SCIENCE FICTION AND FANTASY LITERATURE, by R. Reginald, Gale Research, Detroit, 1979. This lists nearly 16,000 titles from 1700 to 1974, with elaborate cross-indexes. It runs over 1100 pages of small print and weighs almost eight pounds. There is a Series Index, an Awards Index, and an excellent "Pictorial History". There is no attempt at a category code; and neither this nor the revised Bleiler does anything about illustrators.

This is a remarkable reference work... I was astounded to find that it lists both editions of my Bok index! I have not really been able to find anything that it doesn't list, within the limits that Reginald set. Juveniles, for example, are always a problem in this sort of work. Reginald says that he set a cutoff at about eleven, or fifth grade, so that Narnia is included but Oz is not. One might pick a nit at the inclusion TITUS GROAN (which has no supernatural events or characters) while the horrific TORTURE GARDEN of Mirbeau is excluded, apparently on the grounds that it has no actual fantasy elements such as supernatural events or characters. It does not list Howard R. Garis' THE KING OF UNADILLA, but that is borderline parody. I can only find, so far, one novel that should certainly have been listed and isn't - DAGON, a Cthulhu-mythos book by Fred Chappell (Harcourt Brace & World, NY'68).

Another problem in this sort of checklist is the vast (some would say half-vast...) field of surrealist literature. For example, Reginald includes A NIGHT WITH JUPITER, the Charles Henri Ford anthology, but leaves out Julien Gracq's CASTLE OF ARGOL. One of Julio Cortazar's books is listed, but nothing by Harry Mathews. Still, it is a monumental work, well worth getting for the serious collector.

THE GREY MANE OF MORNING, Joy Chant, George Allen & Unwin, London, 1977. It took a while to get a copy of this - for some reason there has been no US pb edition. But I really like it better than her better-known RED MOON AND BLACK MOUNTAIN, which I thought a bit too much of a Tolkien pastiche. I don't find a price on this, but you might still get on from Hendricksen at Purple Unicorn.

THE WITCH-WOMAN, James Branch Cabell, Farrar Straus, NY, 1948. I had about given up on Cabell some years ago as unreadable as far as I was concerned, but I rather enjoyed this book. It is a highly condensed version of the story of Ettarre, including "The Music From Behind The Moon", "The Way Of Ecbe", and "The White Robe" in only 161 pages.

NADA THE LILY and THE SPIRIT OF BAMBATSE, H Rider Haggard, Newcastle, Van Nuys, Calif. '79.

These are two more of the "Forgotten Fantasy" books, large well-made pbs. NADA has a Barr cover and both retain the interior illustrations of the 1927 and 1906 editions respectively.

Also from Newcastle is THE ROOTS OF THE MOUNTAINS, by William Morris, a facsimile edition from that of 1896. This followed HOUSE OF THE WOLFINGS and is said to be a bridge between the earlier historical novels and the later fantasies. I find it quite as wordy and turgid as WOLFINGS myself, though I enjoyed the later SUNDERING FLOOD and THE HOLLOW LAND.

Another Newcastle book from last year is JAUFRY THE KNIGHT AND THE FAIR BRUNISSENDE. This is a tale of the court of King Arthur, translated from 12th Century French. Engravings much in the style of Dore are retained from the 1857 edition. In a few places the original medieval French is quoted. The George Barr cover is the worst thing I have ever seen by him, but the old frontispiece and some of the other engravings are quite striking.

A WORLD AWAY, Maeve Gilmore, Gollancz, London, 1970. This memoir of Mervyn Peake by his wife has a cover blurb (in the NEL pb edition) by Mike Moorcock, "... one of the most moving books I have ever read." For once, I agree with the blurb. I have had this in the hardcover since it came out, but only got around to reading it when I found this pb edition that I could carry around with me.

MILLENNIAL WOMEN, ed. by Virginia Kidd, Dell, 1979. Reprinted from Delacorte. A rather forgettable anthology, except that it contains an excellent novel by Ursula LeGuin, THE EYE OF THE HERON. In fact, the novel takes up well over half the book. Why a new LeGuin novel should hide out in a nothing anthology is beyond me ... Politics, maybe.

TALES OF NEVERYON, Samuel R Delany, Bantam, NY, 1979. I could not read DHALGREN and got only a few pages into TRITON, but this is something else altogether and I enjoyed it very much. I sent Mae Strelkov a copy and she wrote to ask if I thought the "Culhar text" discussed in the appendix really exists... I don't know, but if it doesn't, it should.

THE ROAD TO CORLAY, Richard Cowper, Pocket Books, NY, 1979. This is one of those curious books that include both sf (a sort of computer-controlled travel on the astral plane) and high fantasy. The style is very reminiscent of Keith Roberts PAVANE. For once, the cover illustration (uncredited) is both beautiful and appropriate.

FANTASTIC ILLUSTRATION AND DESIGN IN BRITAIN 1850-1930, Diana L Johnson, Museum of Art, Rhode Island School of Design, Providence, 1979. Clarence Laughlin showed me this when I was in New Orleans for DeepSouthCon and I had to have a copy. It is a catalog of an exhibit held at the Museum in 1975. One of the few worthwhile projects partly supported by the "National Endowment for the Arts" - some of my tax money finally went for something I approve of! Beautifully printed, with some 30 fine color plates and no end of black and white illustrations in some 237 pages. Rackham, Dulac, Pogany, Sime, Clarke, Robinson. William M. Timlin, oddly enough, is ignored - perhaps he was not 'British' enough, though his only important book was published in London. There is an excellent essay "And The World Became Strange: Realms of Literary Fantasy" by George P Landow. The book is \$12 in pb (9x11) or \$25 in hardcover, plus \$2 for postage and handling.

WARHOON 28, Ed. by Richard Bergeron, NY, 1978. Well, it says 1978, and I paid \$20 for it in 1977, but it only appeared in January of this year. But well worth the wait - if you want one now it is \$25, and Bergeron is at a new address, 1 West 72nd St, New York - 10023. This is perhaps the most spectacular fanzine ever produced. Aside from the Walt Willis material, there are some photos and some fine color art, all printed on a paper in the traditional WARHOON blue. The book is hardbound, with a shamrock design on the cover and endpapers. It is over 600 pages, and well over an inch and a half thick. Walt Willis is perhaps the best writer that fandom has produced. An indispensable document in the history of fandom.





SC
80

Eva buddies dune it
dune it
dune it

Picky knitting chew nit
chew nit
chew nit

Sum sates goo, da buts not...

... but when they finally broke in the door, there was nothing to be found but the mysterious fragment of verse, possibly referring to some connection between Herbert's novel and the late Argentine ruler.

FRANCIS STEVENS (pen name of Gertrude Bennett, 1884 - ?)

All Story Weekly

April 14, 1917	The Nightmare	Novelette
July 27, 1918	The Labyrinth	Serial (3 parts)
Sept. 7, 1918	Friend Island	Short story
Sept. 21, 1918	Behind The Curtain	Short story

With regard to the note on p.33, Jan Landau really is at Rt 7, Box 429, #4A, Roanoke, Va-24018, and just married.

Argosy

Sept. 14, 1918	Citadel of Fear	Serial (7 parts)
July 5, 1919	The Elf Trap	Short story
Aug. 16, 1919	Avalon	Serial (4 parts)
March 6, 1920	Claimed	Serial (3 parts)
June 19, 1920	Serapion	Serial (4 parts)

The Thrill Book

Aug 15, 1919	The Heads of Cerberus	Serial (5 parts)
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Weird Tales

July-Aug., 1923	Sunfire (Fire of Noon)	Serial (2 parts)
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Famous Fantastic Mysteries

Jan. 1940	Behind the Curtain
April 1941	Claimed
Feb. 1942	The Citadel of Fear
July 1942	Serapion

Fantastic Novels

Nov. 1949	The Elf Trap
Sept. 1950	Friend Island

Canadian Super Science

Oct. 1944	Claimed
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Book - The Heads of Cerberus - Polaris Press, 1952; 1500 copies

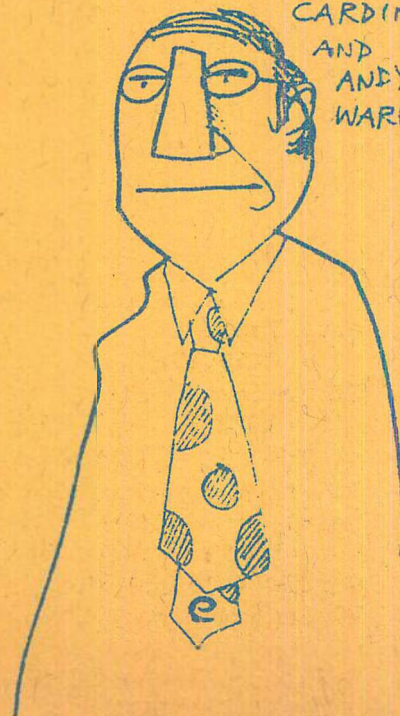
Unpublished - The Bronze Chest (novel)

Beyond the Pallid Wall (short story)

Impulse (short story announced as scheduled in the last issue of Thrill Book)

ACTUALLY, THIS IS A
COLLABORATION... PIERRE

CARDIN
AND
ANDY
WARHOL.



AN AIR OF ANCIENT FANDOM

Being some notes on the fannish part of Earl Dallas Leeth's collection of science fiction - I had never heard of Leeth, but a Norfolk dealer, Bill Hudnall of the Ghent BookWorm, 1407 Colley Avenue, bought this collection from his son. Hudnall kindly allowed me to look through the fanzines and correspondence and these notes will probably appear in the catalog he is preparing.

Before he sold the collection, Leeth's son put the fanzines in manila envelopes with the contents written on the outside. These notes that I present here are only intended as a guide to the nature of the material - I have assumed that the listings of issues were correct as given and have not tried to check for missing pages. In order to facilitate Bill Hudnall's use of the notes I numbered the manila envelopes in sequence and will refer to the contents here by the lot number.

(1) THE SECRET SANCTUM and LIVING IN THE ATOMIC TODAY. These are two mimeo booklets bound in card, published by "Timebender" in 1945 and 1946 respectively. The author was E Everett Evans. They are a sort of Dale Carnegie self-improvement program. Anyone coming on this first and assuming the rest of the two cartons was more of the same would probably have thrown the lot in the trash and good riddance! Fortunately, things get better...

(2) TYMPANY, V.I., #12-16. A good mimeo newszine published by Robert Stein and Red Boggs in 1947 and 1948. Listed in *Pavlat/Evans** - title spelling changed to "Tympani" with issue 14.

STEFNEWS, #54, 59, 60. A one-page newszine published by James ("Rusty") Hevelin for the "Fantasy Foundation" in 1946. Two of these are mimeo and the other one ditto. *

ATOMIC AGE #1, 3, 4, 12, 14. A mimeo newszine published by Arthur Louis Joquel II for "FutuResearch" in 1946. Quite anti-bomb, not fannish.

THE RIDER A couple of issues of Rusty Hevelin's 1-page FAPazine. *

EMBER #2, 15-23. A good genzine with effective use of multicolor art, published by Donn Brazier in 1946 (and following years). *

(3) THE FORTEAN SOCIETY / DOUBT. Oct '41-Spring '44 of first title, #12-21 of the second title, through 1948. This is the official organ of the Fortean Society, edited by Tiffany Thayer.

INSIDE #9. A 1955 issue of this digest-size, Hugo-award fanzine by Ron Smith, excellent offset with fine art.

(4) A half-inbh stack of excerpts from pulp magazines

(5) VAMPIRE #6-9. A mimeo genzine by Joe Kennedy, with offset covers and lots of art, published in 1946. There is a feature column by F T Laney. *

(6) SCIENTIFANTASY #1, 2, 3. A sub-digest (4.5x5.5 inches) offset zine published by Bill Kroll and John Grossman in 1948 and 1949. Much clever layout and good art, including a Bok illo in #3 which escaped my Bok Index. *

FANSCIENT #4, 6 Same size as above, and same years. Published by the Portland SF Society, edited by Donald B. Day. *

CEPHEID V.I., #2. Mimeo genzine with a color cover, published in the spring of 1946 by Milton Lesser. Lesser later became an sf pro, and even later changed his name to something else and wrote non-sf. He was writer-in-residence at the Univ. of William & Mary in Williamsburg a couple of years ago. *

VORTEX #1. A very fancy genzine published in San Francisco in 1947 by Gordon Kull and George Cowie. Every page had the 'vortex' underprinted in red. 80 pages offset. *

* This will denote throughout that the zine is mentioned in the PAVLAT/EVANS FANZINE INDEX.

FANTASY ILLUSTRATED #1. Leeth seemed to think that this rather disorganized zine by Robert Stein was published in 1936, but a mention of the De la Ree / Sykora "Selected Fragments" indicates that it must have been 1946. Contains some spectacular silk-screened art.

(7) LE ZOMBIE #2-4,7,16,44-46,48-56. A long broken lot of one of the most famous fanzines of the 40s, published by Bob Tucker (Wilson Tucker). *

(8) THE GORGON #1-4. Assorted printing methods, by Roy Hunt in 1947. *
THE ALCHEMIST V.II,#1,2. Published by Chuck Hansen in 1946 and 1947. *

(9) CHANTICLEER #5,6,7. Elegant mimeod genzine published by Walt Liebscher in 1945 - each page is illuminated with geometric patterns of typer symbols. *

INSPIRATION V.1,#1,2, 1943 and V.2,#1-4, 1944-46. A Fapazine by Lynn Bridges. *

(10) HORIZONS #13-15,17-19,21,22,24-26,29-30,32. Harry Warner's FAPazine from 1943-47. FAPA is the Fantasy Amateur Press Association, founded in 1937, the oldest of the sf apas. *

(11) THE TECHNOCRAT. A slick political zine of the period, no direct connection with sf or fandom.

(12) FREEDOM & UNION. Another political zine, promoting a "World Republic".

(13) COSMIC CUTS V5#5. A small mimeo zine for Christmas 1946 by Dennis Tucker, a British fan. Complete with the little packet of "Phobos fire jewels" stapled to the front. The rest of this envelope is filled with pulp excerpts.

(14) Miscellaneous correspondence, mostly having to do with purchasing books and fanzines by mail. There are several letters from John W Campbell Jr with his illegible signature. One of them notes that a letter from Leeth, apparently asking for fan contacts, cannot be published in ASTOUNDING because the government has asked that the names of servicemen and their addresses not be published. This was 1943 and Leeth was an Ensign in the Navy, stationed in Chicago. All of these letters seem to date from 1943 and 1944. There are quite a few from Bob Tucker, mostly about Leeth's attempts to acquire a complete set of LE ZOMBIE; one from Frank Robinson (not signed); several from Al Ashley and Art Widner about fanzines. Quite a few nearly illegible handwritten letters from a well-known dealer of the time, Julius Unger, but most of them, fortunately, are typed. There is a card and one letter on his fancy letterhead from Francis T. Laney. There are two signed letters from Ronald Clyne on the stationery of the Los Angeles Science Fantasy Society concerning Leeth's purchase of the copy of Ben Hecht's FANTAZIUS MALLARE that was used to reprint the Wallace Smith illustrations from that book. Clyne had cut the illos out to reprint from. He sold the book and a set of the reprint art to Leeth for \$15. Clyne remarks that there are only about 1000 copies of the book in existence because "the government has destroyed about half". The book itself notes a limitation of 2025, of which 2000 were for sale. Wallace Smith went to jail for his part in the project.

(15) THE CHECKLIST OF FANTASY MAGAZINES, 1945 Edition. This was published in 1946 by the Fantasy Foundation and credited to Norman Lamb, Bill Evans, Forry Ackerman, and Francis T Laney. 20 pages mimeo, a title/issue listing only, no reference to content. Notes two issues of a British publication, YANKEE WEIRD SHORTS!

UNKNOWN INDEX. Some 25pp mimeo by Louis Smith and Jack Riggs, listing the contents of each issue with a cross-index by author.

THE READER AND COLLECTOR V.3,#5,6;V.4#1. A mimeo zine for collectors by H C Koenig. Contain a long continued article by Robert Butman titled "Modern

Mythological Fiction", also assuming comments by Koenig on pulp characters who "hiss" words with no 's' sound in them. The V.4#1 issue publishes a 3pp letter from August Derleth to Joe Kennedy's fanzine VAMPIRE defending himself against a charge by Sam Moskowitz that Derleth was "speculating" in copies of THE OUTSIDER.

WEIRD UNSOLVED MYSTERIES V.1,#1. This was published in 1947 by John Chrisman in Camden NJ and seems to be an early 'flying saucer' zine.

(16) YEARBOOK OF SCIENCE, WEIRD, AND FANTASY FICTION 1939,1940, and 1941. These 30-40 page mimeo books cover magazines only. They were done by different fan groups and some parts apparently sold separately as they have individual prices, but the format is consistent. First there is an alphabetical list of all the year's stories, followed by a contents listing of each issue arranged by magazine title and number. 1939 was done by Bob Tucker, with Jane Tucker, Harry Warner, and Damon Knight; 1940 was done by Franklyn Brady, Ross Kuntz, Melvin Dolmatz, and Forry Ackerman; and 1941 was done by Larry Shaw, Bill Evans, and Fred Hurter in Canada and published by Julius Unger.

MISCELLANEOUS - An "Amazing Stories List", half-size mimeo with no indication of the publisher. Some newspaper and magazine clippings, of which two are interesting: a page from AMERICAN WEEKLY (A Merritt was editor) about a little girl with blonde hair discovered living with the Indians in Ecuador and worshipped as an "Inca Princess". The phony looking photo of the girl is balanced by a spectacular Virgil Finlay illo of an Inca Princess at some ceremonial rite. The other clipping is from TIME with a photo and article on Hugo Gernsback. These are 8/22/43 and 1/3/44 respectively.

A BIBLIOGRAPHY OF FANTASTIC FICTION by Langley Searles. 16pp mimeo unbound.
THE WORKS OF MERRITT by S. A. McElfresh. 2pp mimeo

(17) FANFARE V.1,#4,5;V.2#2(#8),#9,#10. The first two are ditto, 1940, and the rest mimeo, the last being an all-humor, sub-size issue from Dec'43. Done by Earl Singleton and Art Widner, the first two for the "Stranger Club" in Boston. There is also a badly faded (or originally dim) issue with no hint as to the date or editor, but it is a FANFARE, and there is a "FANFARE Supplement #1" which is a give-away mimeo publication of E E Smith's GoH speech at the 1940 Chicago world-con. An excellent genzine, with much good ditto art and two offset covers by Roy Hunt. Two copies of one of these, #9, but the second is in bad shape. The humor issue is hilarious, with many fake ads and a vaguely obscene cartoon. *

NOVA V.I,#1,2. Mimeo, with spectacular silk-screen covers, done in 1941 and 1942 by Al Ashley, with Jack Weidenbeck, Abby Lu Ashley, and E Everett Evans. Good genzines, #2 has an article by John Campbell. *

EN GARDE #2, June'42 Al Ashley's FAPazine, 9pp with a silkscreen cover. *

CYGNi #5, Sept'46 A 26-page genzine by Boff Perry, with a fancy silk-screen cover, Damon Knight on Van Vogt, and a 4-page letter from Richard Shaver defending his 'Shaver Mystery' material which Perry had criticized. Shaver claims that the 'reefer man' (marijuana peddler) has free access to the dero caverns beneath the earth... *

EREBUS #3, Oct'43. Mimeo in several colors by Len Marlow, a 16-page genzine with rather spotty text. *

LETHE #1,4,5,6,7 July'44 through Aug'47, by Jack Riggs, with Louis Smith and Larry Smith on the first one. Much attempts at fancy graphics, including a "mimeo-block-print" in five colors with a tissue sheet - but the art isn't very good. Articles by Damon Knight, Redd Boggs, Tigrina, Anthony Boucher. *

(18) PHANNY, The Phlimsy Phanzine V.I,#2; V.II,#1,3,4;V.III,#1-4,V.IV,#1. These are D B Thompson's FAPazines for 1942-45. Some have Lynn Bridges FAPazine INSPIRATION printed upside-down from the back, and most have "white-print" covers done by the Ozalid process (which have held up quite well). The art is usually by "Rosco E Wright". *

PHANTEUR #1,2 Successor to PHANNY, dated 1946. #1 has material by Donn Brazier, and #2 has an article by Laney on eliminating unpleasant jobs. *

(19) EN GARDE #12-17. See under (17)) More copies of Al Ashley's FAPazine, including two of #17. All have beautiful color screen covers with a title designed by Wiedenbeck, except for #12, which has an unprinted cover of blue imitation suede. Columns by Laney and Brazier, Articles on anatomy and hyperspace vectors, reprints of comic strips... *

(20) FANTASY COMMENTATOR V.II,#1-4. These are the 1947 issues of A Langley Searles' famous fanzine, currently being revived. Bill Evans, Thyrl Ladd, Sam Moskowitz, Matthew Onderdenk, and Richard Witter are listed as contributing editors. The pages are numbered consecutively for the whole year, up to 146. Well-mimeographed on an expensive water-marked paper. These issues contain parts 6-9 of Moskowitz's IMMORTAL STORM. *

(21) Reduced b&w repros of FAMOUS FANTASTIC MYSTERIES covers, and a small glossy photo-print of the famous Hannes Bok cover for the hoax prozine "Odd Tales".

THE MUTANT V.I,#2 Edited by Ben Singer, with help from Walt Coslet, Joe Kennedy, Tigrina, and Rick Sneary. In spite of all that talent, it can only be called a crudzine, even by the standards of 1946. This copy was originally sent to Ackerman, and then re-addressed to Leeth, now a LtCmdr USNR in Honolulu. *

THE GROTESQUE Probably the first issue of this crudzine by Ron Christensen. *

QX #29 Another crudzine, done in 1946 by Ken Krueger. This copy originally sent to Walt Daugherty. *

THE ACOLYTE V.III,#1 The Winter '45 issue of Laney's legendary fanzine. Great cover illo of Cthulhu by Alva Rogers. Stories by Clark Ashton Smith and Anthony Boucher, two poems by Fritz Leiber, articles by E Hoffman Price, Laney, a translation from the French by Harry Warner, caricatures of August Derleth and Donald Wandrei by Virgil Partch. Well printed, but, alas, except for the cover, on a poor paper that has turned brown and begun to crumble. *

VENUS V.I,#2, Sept '44 This was mimeographed for Lora Crozetti, one of the few femmefans of the time, by Walt Daugherty. Black card covers, with illo in white. Funny stuff by Bob Tucker and Bob Bloch, letters from Burbee, Wollheim. And a lithograph by Alva Rogers. *

GLOM #6, Jan '47 Ackerman's FAPazine. Tells of 17-year-old Charles McNutt travelling to Hollywood to try to get Fritz Lang to arrange showings of his film METROPOLIS - Lang said that he had had to leave all the prints in Germany when he fled the Nazis. McNutt later became an sf writer as Charles Beaumont. *

SCIENCE*FICTION #1, Jan '46. Larry Shaw and Dan & Judy Zissman did this for FAPA and VAPA. Pretty weak, with no art and cruddy printing, but has an article by James Blish on the question of whether a virus is 'alive'. *

SCIENTIFICTIONIST V.I,#5, Jun '46; V.II,#2, Mar '47; oops, also V.I,#6 and V.II,#1, after which the title changes to THOTS. A sort of average genzine by Henry Elsnor Jr. Still, there is material by Laney and Donn Brazier. The THOTS, apparently the first since it has a cover with the older title, is mimeographed on legal-length paper. *

DREAMS OF YITH. A sort of artfolio by Rosco E Wright, with verse by Duane Rimel. Published by Laney for FAPA in July '43. Either a weak copy or very badly faded ditto, the text is almost illegible. *

BEMBOOK July '47 A hectographed zine by Bill Groover and Art Rapp, this is #18 of the 30 copies made. There are 18 pages, all still quite legible and the art in three colors is not too good, but still bright. There may be pages missing, as there is a Contents entry for a p.19, whereas the zine here ends on p.18. On the other hand, it may be a joke... Not listed in PAVLAT/EVANS.

(22) PEON #10,11,13,15,17-20,22 These date from 1949-1952, a genzine published by Charles Lee Riddle. I think I remember seeing a bound volume of these in Bill Pettit's collection. Much interesting commentary on this and that... I never knew that Roy Tackett was really Leroy Tackett! Boucher, McComas, David H Keller, Ray Nelson, Bloch, De la Ree... Boucher does an article on Fantasy in opera. The review of The Bible as fantasy is reprinted from Ruth Newbury's INCINERATIONS in

#15 with highly critical comments from Riddle. #17 has a piece on the Cthulhu mythos figure Tsathoggua by Herman Stowell King, who I used to see here back in the 60s. Bob Silverberg reviews De Camp's THE UNDESIRE PRINCESS in #18. *

TYMPANY #1, and V.I., #5-11. See under (2). Lots of book news in these issues. *

(23) SUSTAINING PROGRAM Spr, Fall, Win '45, Spr '46. This is Jack Speer's FAPazine, Very interesting commentary on a great variety of subjects. *

LIGHT #32, 33 A genzine published in Canada in 1946 by Leslie Croutch. Includes Ben Indick on Robert Nathan. *

FAN #6, 7 Walt Daugherty's 1946 fanzine. #6 has a couple of VIP (Virgil Partch) caricatures, apparently hand-traced onto stencil. #7 is on hand-set type printing, but mimeoed... *

FAN-TODS #15 A FAPazine by Norman Stanley, much nonsense and some serious commentary. *

DREAM QUEST #1, 2, 3, 5, 6 July '47 through July '48 A genzine by Don Wilson, running up to 50 pages per issue. Material by Jack Speer, Rick Sneary, Moskowitz, Laney, Lin Carter. *

(24) NECROMANCER V.II, #1 Mar '48. A Genzine by D A McInnes. PAVLAT/EVANS lists only the first issue.

TOWARDS TOMORROW #3 Jan '45. James Kepner for FAPA. 42 pages, mostly on the race problem, including 12 pages of book reviews and a back cover of a lynching victim by Alva Rogers. *

ARCANA #1 Done by Harry Honig in 1944, with Lovecraftian fiction by Laney (The Scarlet Barrier) printed in eye-bending red ink, book reviews by Claude Held. This was Frank Robinson's copy. *

BEOWULF V.I, #1, Feb '44. A small genzine by Gerry de la Ree, with two articles by Ralph Milne Farley. *

PARADOX V.II, #2, Win '43. A small genzine by Frank Wilimczyk. Has a poem by Joe Hensley... I met Wilimczyk once in the 60s, he seemed to have a blanket resentment against southerners. *

SATURNALIA #2, Jan '44. A small genzine by Art Sehnert, unusually good piece of short fiction by Sehnert and Marijane Nuttall. *

CENTAURI #2, Win '44. Good genzine by Andy Anderson, has an index to the fantasy in ESQUIRE by Bill Evans, some fair art, Charles McNutt (Beaumont) on comic strips, humor by Bob Tucker as "Pong". The ESQUIRE index goes through 1942, and does not, alas, give any hint about the Bok lithograph that is supposed to be in some ESQUIRE that I could never find. *

ALLEGORY 14 pages ditto by Jack Speer, undated but done in 1945 according to PAVLAT/EVANS. An allegorical fantasy something on the order of "The Enchanted Duplicator". *

TELLUS #6. Jack Riggs put no date on this mimeoed zine... PAVLAT/EVANS says Feb '45.

SUNSPOTS V.6, #6, Whole #26, Fall '45. By Gerry de la Ree, with articles by Ralph Milne Farley, Harry Warner, and Manly Wade Wellman. Two pieces by Bill Evans on fantasy music. And an illos by Hannes Bok - alas, it was hand-traced on to stencil and has lost any resemblance to the original. *

THE THING #1, Spr '46. Helen Wesson and Burton Crane did this, with Crane in Japan and Wesson in NJ. NFFF politics, fantasy fiction, a pasted in photo of the editors, an uncredited Cartier illo... *

CANADIAN FANDOM #9, July '45. Well-done genzine by Beak Taylor of Toronto. The offset cover illustrates the first moon landing, quoting three verses of a poem by Marvin Manning reprinted from a 1940 PLUTO. Two pages by Eric Frank Russell on Australian fanzines. *

STELLARITE #3, Dec '46. Beautifully illustrated multicolor dittoed zine by John Cockroft. Reprints of material by Edmond Hamilton ("The Cosmic Pantograph" from WONDER STORIES) and E Hoffman Price (on HPL, from a 1937 aj zine). *

(25) SHANGRI-LA #11, March'49. A special fiction issue of the LASFS clubzine, well-printed but with lousy art. The editor is not named, but PAVLAT/EVANS says it was Walt Daugherty. *

SPACEWARP V.I, #2-6, May-Sept'47. Startlingly colorful hectoed zine by Art Rapp, running about 20 half-size pages per issue. One issue has an autobiography by Wally Weber, another an article by Marion Zimmer (later Bradley). This zine was very nearly monthly through 1951. *

QUANTA V.I, #1-3, Nov'48-Aug'49. The official organ of the Washington DC club, the WSFA, still going strong. The editor was Miles Davis. Rather sercon. There is a poem by Dick Eney and a history of the club by Franklin Kerkhof, who lives in Norfolk last I heard and occasionally shows up at the area regional convention, the DisClave. Issue #2 has a promotional gimmick whereby QUANTA readers are privileged to pay \$4.50 to become Science Service Associates and get Science Newsletter. There are two copies of #1, one with the staples on the wrong side. *

(26) FANTASY COMMENTATOR V.I, #1-4, 7, 10, 12, for Dec'43-Fall'46. See above under lot (20). More of A Langley Searles famous fanzine. I see that these are not the original issues, but Searles own 1946 reprints, except for the two 1946 issues. Included are cover pages for #5, 6, apparently printed as flyers with advertising on the back. #12 has an Index to V.I. *

(27) FANTASY COMMENTATOR V.II, #8; V.III, #1-4, for Fall'48 through Winter'49-50. More of Moskowitz's IMMORTAL STORM and a review of THE SHIP THAT SAILED TO MARS by Thyril Ladd. *

(28) THE TIMEBINDER V.I, #1, 1945; V.II, #1-3, 1946. The V.I, #1 notes that it is a "Second Edition". This is a peculiar sort of personal philosophy zine by the professional writer E Everett Evans. #1 has no art except for the elaborately elegant title layout on the cover. The others all have the same cover, a lovely piece of artistic design by Wiedenbeck. This zine apparently had a significant impact at the time, since the first issue had to be reprinted and the V.II, #1 consists entirely of letters. *

(29) FANEWSCARD WEEKLY #1, 2, 4, 5, 7, 8, 11-33. June'43 through Nov'44. These are penny postcards with fan news printed on the back. Subscription was 2¢! They eventually totalled 198 according to PAVLAT/EVANS, so this is not nearly a complete set. Bob Tucker was editor of 1-12, then Willis Connor and Frank Robinson took over through #52. #28 has a tiny photo (glossy print) of Tucker pasted on, and there is an extra copy of the photo in the envelope. *

SPACEWAYS V.II, #8, Oct'40. This is the oldest zine I have run across in the collection so far. It was edited by Harry Warner Jr, who is still in Hagerstown and still in fandom, and James Avery, who lives here in Hampton and works for the local paper unless he has retired in the last few years. This issue includes a con report by Bob Tucker on the 1940 convention in Chicago, the ChiCon. *

INFINITE V.I, #2, Nov'41. By Claude Degler and Leonard Marlow, some 46pp mimeo with ditto artwork. Includes material on Degler's feud with Helen Bradleigh and E E Evans' DenVention speech. Degler must have had some sort of hypnotic power... Helen Bradleigh recounts how he got the local group to dig a hole in the yard - 26 feet straight down with a 14-foot side tunnel. They told everyone who asked that they were digging a hole to Hell, and in the end built a fire at the bottom... *

CENTAURI #1, Fall'43. See in (24) above. A mimeoed genzine by Andy Anderson. *

TYCHO V.I, #2, Nov'42. Mimeo in several colors by John Gergen, with letters from a number of well-known fen, fiction by Donn Brazier. *

CANADIAN FANDOM #5, Nov'43. See in (24) above. By Beak Taylor, with a spectacularly gruesome cover in quality offset by Albert Betts. *

THE FANTASITE V.II, #5, May-June'43. By Phil Bronson and Walt Daugherty, with a photo-cover from the film KING-KONG, material by Carl Jacobi and Gordon Dickson. *

WALT'S WRAMBLINGS There are four of these half-size mimeoed zines by Walt Liebscher for FAPA, dated Winter'45, Winter'45 (but not the same), Summer'45, and Winter'46. Puns, poetry, etc., and every page decorated with elaborate typewriter designs. *

YHOS #2-8, for Dec'41 through Sep'43. A FAPazine by Art Widner. Much elaborate design in a variety of mediums. *

FANDOM SPEAKS #1-4, Oct'47-Jan'48. A legal-length zine by Rex Ward and Jack Clements. These consist entirely of letters from other fans, the first two in red mimeo and the second two in ditto - now you know why most fans wear glasses... They went to some pains to copy each correspondent's signature onto the page, I don't know why. *

VOM #36,37,50, for Halloween & Christmas'44, and July'47 respectively. Another legal-length zine, a famous one by Forry Ackerman. Inclosed in the #36 is a single page titled YNGVI - 1944, a sort of open letter to fandom on Langley Searles threat to turn VOM over to the postal authorities as obscene. This may not have been an idle threat in 1944, VOM had some sexy artwork... The #50 was the last issue. *

* * *

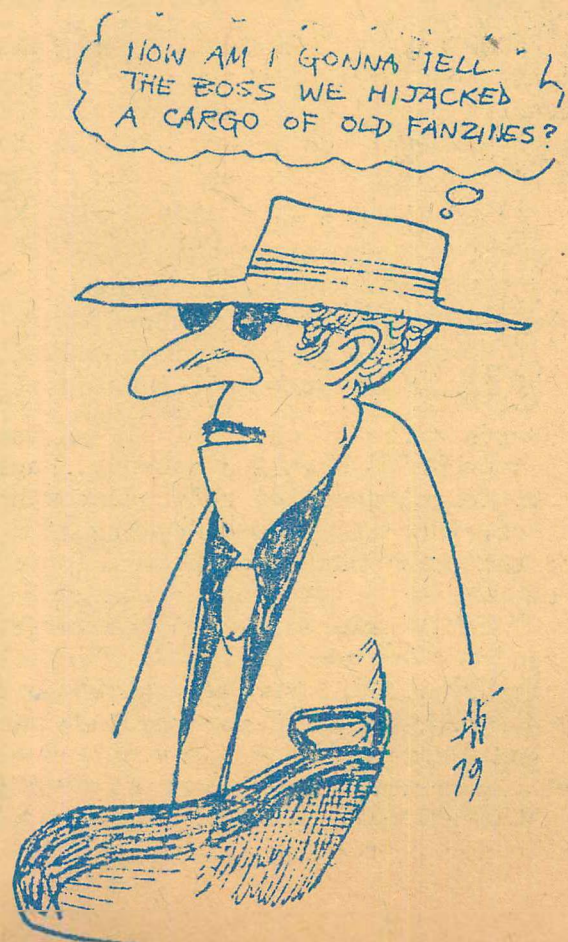
And so ends this brief review of the fanzines in the Leeth collection. Leeth was apparently more of a collector than an active fan - there is no indication that he ever wrote for or to a fanzine for publication, or that he ever published one himself.

Starting with lot (14), I typed directly from the material itself, rather than from my scrawled notes, so these descriptions should be more accurate. The name that Milton Lesser took after he deserted science fiction - which I couldn't remember when I typed the comments on (6) - is Steve Marlowe.

I have had a lot of fun looking over this material, and appreciate Leeth keeping it all these years and Bill Hudnall loaning it to me. These pages will appear as part of a fanzine titled SKIFFY THYME, sometime in 1980.

The above material was typed some time ago - I think it was run off in Jan. Hudnall decided that the 50 copies he had asked me for were not enough, and had the thing offset for his catalog, which has now appeared. Well! Hmph! and so on... Actually, I was amazed that anyone could make an offset copy from the grey sheets!

Where is Jan Landau? She sent me a COA card to Roanoke, but when I wrote there to make sure she knew about the Leeth catalog, it was returned as "undeliverable". Looking at the catalog, I find no closing date on the auction sale of the fanzine collection, so write if you are interested.



SON OF IT GOES ON THE SHELF

I am just reading John Crowley's *ENGINE SUMMER* (Bantam 13199-0), mainly because of a review that I read of it somewhere. I was just barely aware that there is an sf writer of that name. I would not have thought it that likely that there was a post-catastrophe novel that I would want to read. But I think that this will come to be considered one of the classics in the field. Very inventive, beautifully written, fascinating characters. Superficially, it is as lacking in conflict as some of Algernon Blackwood's novels, and yet it does not drag at all. The title is a perfect pun...

BEING THERE,

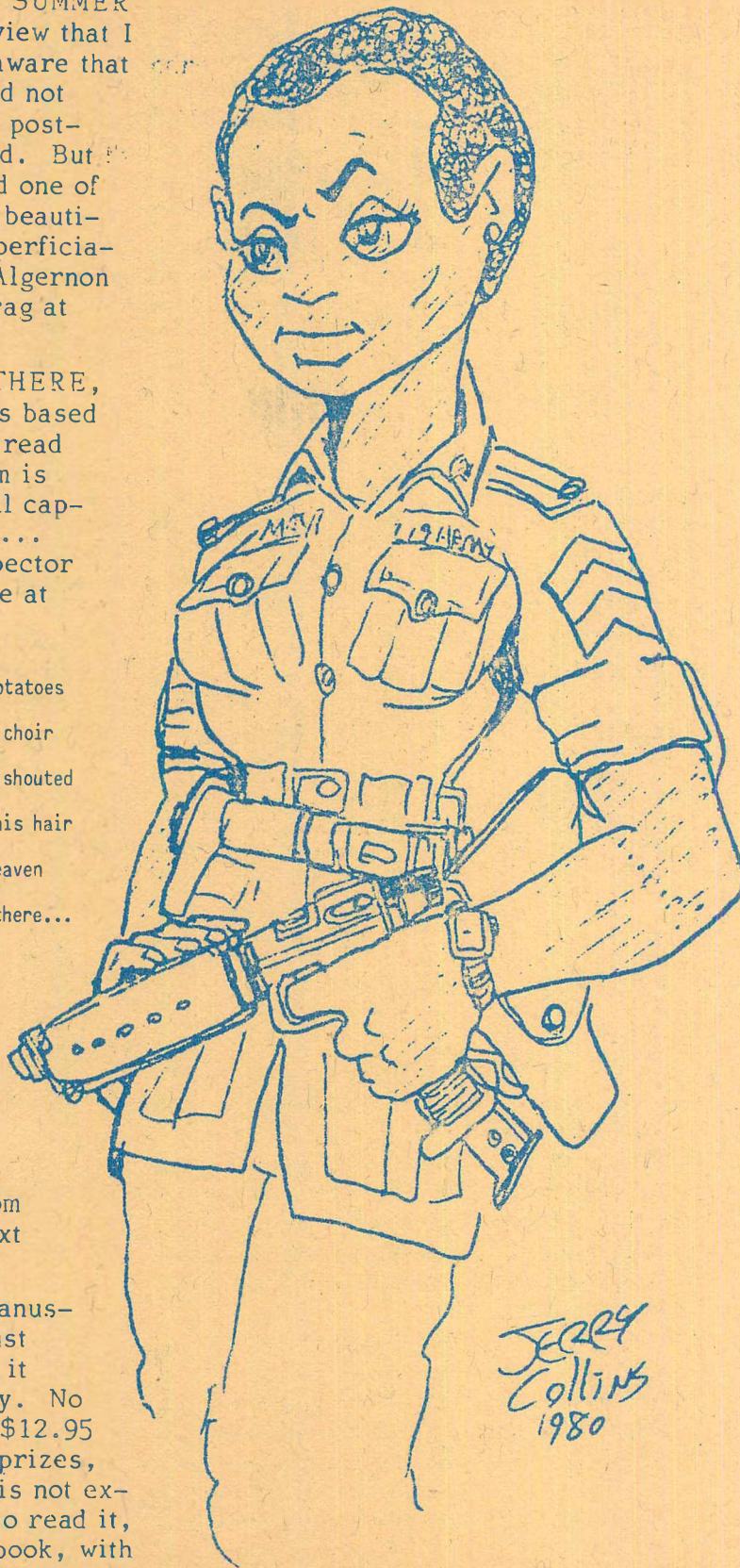
Peter Sellers - I mean the movie, which is based on a novel by Jerzy Kozinski. I tried to read the novel once and go nowhere, but the film is brilliant, and if it ever gets to HBO, I will capture it with my VCR and put it on the shelf... Sellers was not always the very silly Inspector Clouseau type, and this is not a silly movie at all.



While the organ peeled potatoes
Lard was rendered by the choir
Holy Smoke! the preacher shouted
And in the rain he lost his hair
Now his head resembles Heaven
For there is no parting there...

I learned the above bit of doggerel from my mother, and it is supposed to be part of a longer piece, but I have not been able to track it down. Surely someone in fandom knows the author or where the complete text appears?

ARCHIPELAGO, R A Lafferty, Manuscript Press, Lafayette, La, 1979. This just made its way into my mailbox, I had heard it was out and wrote Rick Norwood for a copy. No price appears on the book, but I sent him \$12.95 for it. It can be ordered from PDA Enterprises, Box 3010, New Orleans, La-70132. This is not exactly a review, since I have not had time to read it, but I will say that it is an elegantly made book, with gold-stamped red cloth binding and nice d/w. On the page facing the main title is a list of Lafferties books - there are almost as many unpublished as published!



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Bellairs, John. The Figure In The Shadows; Dial, NY '75, BC ed, pict. bind., illus by Mercer Mayer. Seq to House With A Clock In Its Walls. VG \$5

--- St Fidgeta & Other Parodies; MacMillan, NY '66, 3rd prtg. Illus. Marilyn Fitschen Fine in d/w \$6

Bok, Curtis--Star Wormwood; Knopf, NY '59. VG, d/w \$5

Burroughs, ER--The Cave Girl; Canaveral, NY '62, Illus by Roy Krenkel. 1st such, fine \$5

Chappell, Fred--The Inking; Harcourt Brace, NY '65 1st ed. slight spine soil \$5

Cooper, Susan--The Dark Is Rising; Chatto & Windus, London '75, 2nd imp., illus by Cober, nr mnt, dw \$6

--- Silver On The Tree; Atheneum, NY '77 1st ed, mint in d/w \$8

--- These are the 1st and last of the 5 books in the "Dark Is Rising" set

Gardner, John--The King's Indian; Knopf, NY '74, illus by H. Fink. 2nd prtg. mint in d/w \$9

Greenan, Russell--It Happened In Boston; Random Hs, NY '68, 1st ed, vg in d/w \$5

Hemingway, E--For Whom The Bell Tolls; Scribners, NY '40, 1st ed., binding soiled else good \$4

Hollander, John--The Quest Of The Gole; Atheneum, NY '66, 1st ed., illus by Pollack, fine in d/w \$4

Jones, Langdon--The Eye Of The Lens; MacMillan, NY '72, 1st ed. mint in d/w \$6

McKenzie, Ellen Kindt--Druienna's Harp; Dutton, NY '71, 1st ed. damaged binding \$5

Mitchell, JA--Drowsy; Stokes, NY '17, illus in b&w and color by author & Angus MacDonall. VG \$15

--- same as above but binding faded and worn \$7

Shy, Timothy & Searle, Ronald--The Terror Of St. Trinians; Parrish, London '55, 9th imp. Illus by Searle. Good copy. slt dings to binding \$10

Smith, Carmichael--Atomsk; Duell Sloan & Pearce, NY '49 Fair-good exlib. Author usually wrote as "Cordwainer"

Smith, real name Paul Linebarger \$5

Stephens, James--The Crock Of Gold; Macmillan, NY '30 illus by Thomas MacKenzie, 12 color plates and decorations. Good \$5

Weale, Gerald--Tale For The Bluebird; Harcourt Brace, NY '60, 1st ed., vg \$7

Woodford, Jack--Find The Motive; Long & Smith, NY '32 1st ed., vg \$5

---+ Mostly large illus. books, \$10 each or 3/\$20 ---

Shirley, by C. Bronte, lithographs by Walter Hoyle Folio Soc., London '68, vg

TV Guide Roundup, by staff, Holt Rinehart, NY '60 1st ed., color photos, vg

Golden Book Of The Wanamaker Stores. Jubilee Year 1861-1911, Wanamaker, 1911, b&w photos including huge aerial foldout, teg, fine

The Prince And The Lily, by James Brough; Coward McCann Geoghegan, NY '75, 53 b&w photos, fine

The Oregon Trail, by Francis Parkman; Lit Guild/ Doubleday, NY '46, 11 color plates by Thomas Hart

Benton. vg, slight spine stain

The Tower, by Derek Wilson; Scribners, NY '78, US 1st, vg except spine stain. (Tower of London)

The Wonderful Writing Machine, by Bruce Bliven Jr; Random House, NY '54, 1st ed., (typewriters), fine

The Batsford Color Book of Roses, by H Edland; Batsford, London '62, 24 color plates, v.g.

The Newcombs, by Thackeray; Heritage, Cambridge, nd (Centenary Ed), illus Ardizzone, pict. binding, fine

The Barber's Manual, by A B Moler, self-pub, NY '31, vg, binding worn

The Sopping Thursday, by Edward Gorey; Capra, Santa Barbara, '71, 4th prtg, mint

The Count of Monte Cristo, Dumas, Dodd Mead, NY, nd, illus in color by Mead Schaeffer, 8 plates, binding worn.

Birds of Hawaii, by George C Munro; Tuttle, Tokyo '64, 2nd prtg, 20 color plates by Oka. vg except slight binding stain

Hawaiian Flowers & Flowering Trees, by Kuck & Tongg; as above, 2nd prtg '60. About 100 color illos, vg except binding stain

Adventures In Spain, by Dumas; Chilton, NY '59 illus by Dore, 6 b&w plates, good

Children & Books, by May Hill Arbuthnot; Scott Foresman, Chicago '64, 100s of illos, 33 in color, 3rd ed., binding worn, else vg

They Were Strong & Good, by Robert Lawson; Viking '66, 15th prtg, vg, slight spine stain

The Age of Chivalry, National Geographic Society '69, 1st ed, 100s of color plates, including a 16-page foldout of the Bayeux Tapestry

Subverse, by Marya Mannes, Braziller, NY '59, 1st ed, illus by Osborn, vg in worn d/w

The Forgotten Village, by Steinbeck; Viking, NY '41 with 136 photos from the film. Binding soiled, else vg

1931 Municipal Index. American City Magazine Corp NY '31. Over 800 pages, photos and diagrams of everything from motorcycles to sewer pipe, maps of every state by county, officials of major cities, etc. binding darkened, else vg

Book of Directions, Soda Water Apparatus, by James W. Tufts, Boston, nd. Heavy beveled boards, all coated paper. Photos and illustrations of all details of the old-fashioned soda fountain, including recipes and how to maintain and repair, fix broken marble, etc. Fine except some age-darkening and soil to binding

Everybody Who Was Anybody, by Janet Hobhouse, Putnam, NY, nd. Many photos, 7 color plates, fine

Circles and Standing Stone, by Evan Hadingham, Walker, NY '75, 1st ed., many plates and diagrams VG, slight binding soil.

Venus In Chains by Jamison, BoarsHead, NY '53

Chief Of The Herd by Mujerki, Dutton, NY '52

Book Of Puka-Puka by Frisbie, Century, NY '29

Bushwhacking by Clifford, Harpers, NY '29, 1st

--all illus by Mahlon Blaine, all rather badly worn binding, as a lot.

The Cowboys/The Indians, Time Life Books, Alexandria, Va. 1978, '76 reprints of the 'Old West' series, the pair near mint

Black Maria, by Charles Addams; Simon & Schuster, NY '60, 1st ed. binding poor

NFD BROOKS (cont.)

In The Throne Room Of The Mountain Gods, Galen Rowell, Sierra Club, San Francisco '77. vg in d/w, name on fly, many color photos

Horizon. American Heritage, Jan '63. near mint.

Illos of "Voynich Manuscript"

Fantastic Art. by David Larkin, Ballantine, NY '73
2nd prtg. Printed in Verona. 40 color plates, fine

Face To Face, by Burnett & Topolski, Stein & Day.

NY '65, US 1st. Sketches by Topolski of 35 famous people interviewed on a BBC show — Jung, Bertrand Russell, Kenyatta, Stirling Moss, etc. Vg but binding aged

The Majesty of The Black Woman, by Arthur Tcholakian; Good Book, NY '71, 1st ed, vg (photos)

--- Paperbacks, \$2 each or 3/\$5 ---

Fancies And Goodnights, Collier, Time, '65, fine

The Green Kingdom, Rachel Maddux, Avon '77, good

The Abolition Of Man, CS Lewis, Macmillan '69, good

The Sunbird, Wilbur Smith, Signet '74, vg

A Mirror For Witches, Esther Forbes, Dell '74, vg

Diary Of A Rapist, Evan Connell, Dell '67, good

Ulk, Buch Des Wahnsinns, Al Jaffee, Mad '77, good

22 Stories, Saki, SBS '68, fair

I Claudius, Graves, Vintage '61, vg

Over Sea Under Stone, Susan Cooper, Puffin '79

The Grey King, Cooper, ditto, both fine

Fanny & The Regent of Siam, RJ Minney, Pop.

Library '63, good (non-fic, it says)

Murder At Hazelmoor, Christie, Dell '57, mapback

She Ate Her Cake, Blair Treynor, Dell '46, mapback

The Secret of Chimneys, Christie, Dell 199, mpbck

The Sirens of Titan, Vonnegut, Dell '59, 1st, fair

Red Alert, Peter Bryant, Ace '58, good

One Of Our H-Bombs Is Missing, F H Brennan, Gold Medal '55, vg

Age Of Consent, Norman Lindsay, Cardinal '60, illus by author, good

Other Voices Other Rooms, Truman Capote, Signet '49, vg

Flatland, Abbott, University '66, good

---+ Hardcover fiction, \$3 each or 2/\$5+---

Adams, Richard—Shardik, Simon & Schuster, NY '74

1st ed. Slight spine soil, else vg

Agee, James—A Death In The Family, McDowell

Obolensky, NY '57, 1st? Slt spine soil, else vg

Armstrong, Charlotte—Seven Seats To The Moon,

Coward-McCann, NY '69, 1st, VG in d/w

Atwood, Margaret—Life Before Man, McClelland &

Steward, Toronto '78, 1st, slt spine soil, vg

Balchin, Nigel—The Small Back Room, Houghton

Mifflin, Boston '45, poor cond., but interesting novel

about spy gadgetry in WWII England

Barth, John—Giles Goat—Boy, Doubleday, NY '66

1st ed., vg but no d/w

Bell, Adrian—Silver Ley, Dodd Mead, NY '31, good

Blackwood, Algernon—Tales Of The Uncanny & Super-Natural, Spring, London, nd, VG, 426pp, 22 tales

Borodin, George—The Book Of Joanna, staples, London '47, Legend of lady Pope, good

Bourjaily, Vance—Brill Among The Ruins, Dial, NY '70.

1st ed., fine but no d/w

Bradbury, Ray—The Martian Chronicles, Time-Life,

NY '63, large pb. All 28 stories, fine

Batten, H Mortimer—Romances Of The Wild, Blackie,

London '59, illus by Warwick Reynolds, good

Bronte, Emily—Wuthering Heights, Winston, Phila '49

stated 1st — 1st thus, Somerset Maugham intro, rather

loud color plates by 'Michael', good

Brown, Fred—The Screaming Miami '49, The Lenient Beast

'56 (1st); Dutton, NY, the pair, fair-good

Bunyan, John—The Pilgrim's Progress, Lutterworth,

London '58, 8 color plates by Harold Copping, vg

Byrne, Donn—Destiny Bay, Little Brown, Boston '49

& The Wind Bloweth, G&D, NY nd, illus by Bellows,

the pair, fair-good

Cather, Willa—Obscure Destinies, Knopf, NY '32, 2nd printing, fine

Chesterton—The Man Who Was Thursday, Dodd Mead, NY 'nd, fine in d/w

Collier, John—Presenting Moonshine, Viking, NY '41

2nd printing, fair only

Coppard—Collected Tales Of, Knopf, NY '51, good

Carter, Nick—Detective, MacMillan, NY '63, 1st thus

six illos from the magazine, vg

Dane, Clemence—The Arrogant History Of White Ben,

Lit Guild, NY '39, vg

De la Mare—Memoirs Of A Midget, Readers Club, NY

'41, fair only

Dinesen, Isak (as Pierre Andrezel)—The Angelic

Avengers, Random House, NY '47, vg in worn d/w

Dinesen—Winter's Tales, Random House, NY '42, vg

Doyle—The White Company, Murray & Cape, London '75

intro by Anthony Burgess, fine

Dudley, Owen Francis—The Masterful Monk, Longmans,

London '56, good

Duffy, Maureen—Love Child, Knopf, NY '71, 1st, near mint in d/w

Engdahl, Sylvia Louise—Enchantress From The Stars,

Atheneum '70, illus by Rodney Shackell, large pb, gd

Erskine, John—The Private Life Of Helen Of Troy,

Bobbs-Merril, Indianapolis '25, Fair in torn d/w This

was Josephine Pinckney's copy, with her bookplate

Erskine, Rosalind—The Passion-Flower Hotel, Simon &

Schuster, NY '62 4th prtg, vg

Fitzgerald, F Scott—The Great Gatsby, Kirjakerho,

Helsinki '74, in Finish, vg in d/w, another copy

Folio Soc., London '68, illus Charles Raymond,

binding soiled, else vg, the pair

Fowles, John—The Magus, Little Brown, Boston '65,

1st ?, fine but no d/w

France, Anatole—At The Sign Of The Queen Pedauque,

Illus Editions, NY '31, illus by Alex King, good

Freedman, Nancy—Joshua Sone Of None, Delacorte, NY

'73, vg

Gary, Romain—The Gasp, Putnam, NY '73, 1st, vg except for some soil to binding

Gay, Laverne—The Unspeakables, A Tale of Lombardy, Scribners, NY '45, 1st — Often as I have seen the in-

NEED BROOKS (cont.)

famous "Wine Of Satan" by this author, I had never seen this one before!, vg, binding soil
 Gilpatric, Guy—Mr Glencannon Ignores The War; Tower, NY '45, vg in fair d/w
 Goudge, Elizabeth—Towers In The Mist/The Middle Window/A City of Bells/The Castle On The Hill/The Bird In The Tree; Collier, NY (36-'42, vg five vol. in uniform binding, \$5 the lot
 Graves, Robert—Count Belisarius; Lit Guild, NY, nd binding soiled, else vg
 Greenan, Russell H—It Happened In Boston?; Random House, NY '68, 1st ed, mint in fine d/w
 Greenwood, Walter—The Cleft Stick; Stokes, NY '38, US 1st. Illus by Arthur Wragg, fine in d/w
 Grey, Zane—Black Mesa; Harper, NY '55, 1st ed, fair only, ex-lib
 Hare, Cyril—Tragedy At Law; Harcourt Brace, NY, nd, 1st ed., vg
 Hauptman, Gerhart—The Island Of The Great Mother; Viking, NY '25, 2nd prtg, good. This copy belonged to Murray Leinster (Will Jenkins)
 Hay, Ian—The First Hundred Thousand; Houghton Mifflin, Boston, nd, color frontis, vg
 Hemingway—The Old Man And The Sea; Scribners, NY '52 (cprt), has 'A' but is "School Ed", vg
 Hersey, John—Hiroshima; Knof, NY '46, 1st, vg
 ----. The Child Buyer; ditto '60, vg
 ----. White Lotus; ditto, ditto '65, vg
 Hoban, Russell—The Lion Of Boaz-Jachin And Jachin-Boaz; Stein & Day, NY '73, 1st, ex-lib in d/w
 Houseman, Laurence—King John Of Jingalo; Scribners NY '37, 1st ed, fine in d/w
 Hoyle, Fred & Geoffrey—Into Deepest Space; Harper & Row NY '74, good
 Hudson, WH—Green Mansions; Random, NY '44, ten color plates by Kauffer; another from Illus Ed, NY, nd, b&w illos by Keith Henderson. Both fair only
 Hughes, Richard—The Fox In The Attic; Reprint Soc. London '62, vg
 Huxley, Aldous—Brave New World; Time, NY, NY '63, large pb, fine
 Jackson, Shirley; The Bird's Nest; Farrar, Straus & Young, NY '54, 1st, fine
 Jensen, Johannes—The Cimbrians/Christopher Columbus; Knopf, NY '23, These are V. II & III of "The Long Journey", vg
 Juster, Norman—The Phantom Toolbooth; Windward/Random, NY '61, large pb, good
 Kafka—The Trial; Simon & Schuster, NY '75. Large pb illus with scenes from Orson Welles film, vg
 Karig, Walter—Zotz!; Rinehart. NY '47, illus by author includes pamplt with bio, photos of author and review by Marquand. vg
 Karp, David—One; Vanguard, NY '53, 1st, vg
 Kersh, Gerald—Night and The City; Simon & Schuster, NY '46, 4th prtg, vg

Komroff, Manuel—In The Years Of Our Lord; Harper, NY '42, 1st ed, good
 Lange, John—Binary; Knopf, NY '72, BCed, fine in d/w
 Lewis, CS—The Great Divorce; MacMillan pb '76
 ----. The Screwtape Letters; MacM NY '60 vg in d/w the pair
 ----. The Horse and His Boy; Prince Caspian; MacM, NY '67, '65, illus by Pauline Baynes, both vg
 London, Jack—The Star Rover; G&D, NY '17, frontis, good
 Lowell, Joan—The Cradle Of The Deep; Simon & Schuster, NY '29, 4th prtg, illus by Kurt Weise, vg
 McCullers, Carson—Clock Without Hands; Houghton Mifflin, Boston '61, 1st, vg ex-lib in d/w
 McFee, William—Casuals Of The Sea; Mod Lib, NY '31 vg
 Maddux, Rachel—The Green Kingdom; Simon & Schuster, NY '57, 2nd prtg, poor ex-lib of a great book
 Mangels & Byers—The Challenge; Rolley & Reynolds, Phila. '61, 1st, vg. curious future politics
 Meyer & Kaplan—The Black Orchid; Dial, NY '77, 1st, good
 Mittelholzer, Edgar—Shadows Move Among Them; Lippincott, Phil. '51, vg in d/w
 Moore, CL—Doomsday Morning; Doubleday, NY '57, 1st, good
 Muntz, Hope—The Golden Warrior; Readers Union, London '50, good
 Murasaki, Lady—The Tale of Genji; Tuttle, Tokyo '71 2nd prtg, 2 vol pb, boxed, near mint, 1000pp+ of rather small print, trans by Arthur Waley
 Myers, Henry—The Utmost Island; Crown, NY '51, good
 Nabokov, Vladimir—Bend Sinister; Time, NY '64, large pb, vg
 O'Connor, Edwin—All In The Family; ?, np, nd, prob. pirated ed
 Pearce, Donn—Cool Hand Luke; Scribners, NY '65, 1st vg in good d/w
 Roshwald, Mordecai—Level 7; McGraw-Hill, NY '59, BCed fine in d/w
 Rung, Otto—Shadows That Pass; Appleton, NY '24, 1st, vg in d/w
 Ruthledge, John—The Guiding Light; Chicago '38, illus with photos of soap opera char., good
 Sarrazin, Albertine—The Runaway; Grove, NY '67, US 1st ed, vg in d/w
 Simak, Clifford—Out of Their Minds; Putnam, NY '70, good, ex-lib
 Sinclair, Upton—Journal Of Arthur Stirling/"Valley Of The Shadow"; Doubleday Page, NY '06. The second edition revealing Sinclair as the author and the book as fiction. fair only
 Smith, H Allen—The Age Of The Tail/The Pig In The Barber Shop; Little Brown, Boston '55, illus by Leo Hirshfield '58, both 1st ed. 'Age' vg in d/w 'Pig' good, the pair, oops, also—Lo The Former Egyptian; Double, NY '47, 1st, Hirshfield illos, soiled binding. The lot

NED BROOKS (cont.)

- Smith, Thorne—Did She Fall/The Stray Lamb; Sun Dial, NY '30, '42, the pair, good
- The Passionate Witch; Doubleday Doran, NY '41, illus by Roese, completed after Smith's death by Norman Matson. vg
- Steinbeck, John—The Moon Is Down; Viking, NY '42, 1st ed, good, bookplate
- Strongin, Lilie & Holmstock, Boris—Revolt Of The Saints; Living Books, NY '66, 1st, vg. Theo. fant.
- Stuart, Frank S—City Of The Bees; Whittlesey House, NY '49. vg
- Styron, William—The Confessions of Nat Turner; Random, NY '67, 1st, fine but no d/w
- Swinburne—The Novels Of: Loves Cross Currents & Les-bia Brandon; Noonday, NY '63, large pb, loose
- Thayer, Tiffany—Little Dog Lost; Messner, NY '38, gd
- Mona Lisa, The Prince of Taranto; Dial, NY '56, 2 of 3 vols, exlib, the pair
- The Old Goat; World, Cleveland '43, 2nd prtng, illos by Lyle Justis, gd
- One Woman; Sun Dial, NY '42, g
- Thirteen Men; Claude Kendall, NY '31, 11th prtng, illus by Mahlon Blaine, vg
- Thurber, James—Middle-aged Man On The Flying Trapeze; Blue Ribbon, NY '46, illus by auth, vg exlib
- Tourgee, Albion—Bricks Without Straw; Fords, Howard & Hulbert, NY, 1880, vg
- Troy, Simon—Swift To Its Close; Stein & Day, NY '69 exlib, good only
- Turgenev, Ivan—The Torrents Of Spring; Folio Soc. London '67, illus by Faith Jaques, vg
- Volponi, Paolo—The Worldwide Machine; Grossman, NY '67, US 1st, fine in d/w
- Vonnegut, Kurt—Slapstick; Delacorte, NY '76, 1st trade ed, fine in d/w
- Breakfast of Champions; Delacorte, NY '73, BCed illus by Author, fine in d/w
- Wells, HG—The Croquet Player; Viking, NY '37, illos by Clifton Line, vg in good d/w
- White, Randall—A Guy Named Joe; G&D, NY '44, a "novelization" of a Dalton Trumbo screenplay, good
- White, TH—The Sword In The Stone; Putnam's, NY '39 illus by Robt. Lawson and the author. This was Will Jenkin's copy, vg
- Wilde, Oscar—Best Known Works Of; Blue Ribbon, NY. 620pp, vg but binding dirty
- Wu Ch'eng En—Monkey; John Day, NY '43, trans by Arthut Waley, good

---+ Hardcover juveniles, \$3 each or 2/\$5 +---

- Bailey, Temple—The Holly Hedge; Penn, Phila. '25 color frontis by Nat Little, vg
- Bechdolt, Jack—The Modern Handy Book For Boys; Garden City, NY '33, 432pp, index, illos, vg
- Carroll, Lewis—Lewis Carroll Book; Tudor, NY '44, illus by Tenniel & Holiday, g
- Edwards, Leo—Jerry Todd, Editor-in-Grief
- Poppy Ott Hits The Trail

- Andy Blake/Andy Blake's Comet Coaster/Andy Blake and The Pot Of Gold; all G&D, NY '28-'33. All illus by Bert Salg, cond good-vg. \$10 the lot
- Ewing, Julia—Jackanapes; Winston, Phila. '28, illus John Fitz Jr, color and b&w. Also contains "The Peace Egg". On the title page the author's name is given as 'Juliana'. good
- Fitzhugh, Percy Keese—PeeWee Harris Adrift; G&D, NY '22, illus Barbour, good
- Grahame—The Kenneth Grahame Book; Methuen, London '53. Frontis portrait. Contains "Dream Days", "Golden Age", and "Wind in the Willows", vg
- Heinlein, Robert—Between Planets; Scribners, NY '51 illus Clifford Geary, good ex lib
- McGowen, Tom—Sir MacHinery; Follett, Chicago '70, illus Trina Scharf Hyman, vg
- Means, Florence—The Moved-Outers; Houghton Mifflin, Boston '45, illus by Helen Blair, good exlib Account of the Japanese-American concentration camps of WWII
- Richards, Laura—Harry In England; Appleton-Century, NY '37, illus by Reginald Birch, vg
- Wersba, Barbara—The Dream Watcher; Atheneum, NY '68 large pb, vg

---+ Poetry, mostly hardcover, \$4 each +---

- Cerf, Bennett—Out On A Limerick; Harper, NY '60 illus Saxon, All clean... vg
- Cumming, EE—1x1; Holt, NY '44, 1st, name on fly, clippings laid in, vg
- Eddy, Mary Baker—Poems; Boston '10. Pub. by her estate, lovely cream & gold binding, aeg, fine
- Moreland, John Richard—Newry; White, NY '30, vg
- Nash, Ogden—The Face Is Familiar; Garden City, NY '41, vg
- The Old Dog Barks Backwards; Little Brown, Boston '72, large pb, illus Binks. vg
- Baring-Gould, William S—The Lure Of The Limerick; Potter, NY '78, 14th prtng, fine in d/w

---+ Assorted Non-Fiction +---

- U.S. Postal Guide, July 1922, USGov Prtg Off., 966pp — lists every PO in the country. bndg poor, \$5
- Revised Guide To The Law & Legal Literature Of Mexico, Lib of Cong., 1973, fine, \$5
- U.S. Standard Atmosphere 1976, USGov Prtg Off, all coated paper, fine \$5
- Adams, Franklin P—Half A Loaf; Doubleday Page, NY '27, good, \$2
- Armour, Richard—It All Started With Europa; McGraw Hill, NY '55, illus Campbell Grant, good \$2
- Bean, Orson—Me And The Orgone; StMartins, NY '71, vg \$3
- Belbenoit, Rene—Dry Guillotine; Blue Ribbon, NY '40 illus drwns, map, good \$3
- Blymyer, William H—The Isolation Plan (non-intercourse) With Annexes On The Covenant; Cornhill, Boston '21, fine in worn d/w \$2
- Bolitho, William—Murder For Profit; Time, NY '64, large pb, fine \$3
- Chandler, Josephine—The Romance of The Rose; Branford, Boston, nd, illus, good \$2
- Clarke, Arthur C—Challenge of the Spaceship; Harper,

NED BROOKS (cont.)

- Harper, NY '58, good exlib \$3
- Cuppy, Will—How To Get From January to December; Holt, NY '51, 1st, illus Ruge, vg, \$4
- Daley, Quotations From Mayor; Putnam, NY '69 vg \$2
- Dinesen, Isak—Shadows On The Grass; Random, NY '61 illus photos, binding soiled, else vg \$3
- Di Carpino—The Fight For Freedom; Palermo 1860; Folio Soc., London '68, illus photos, vg-fine \$4
- Dilling, Elizabeth—The Red Network; self, Chicago '36, 5th prtg, vg \$3
- Durrell, Gerald—Catch Me A Colobus; Collins, London '72, 1st, illus in line by Mortelmans, vg \$4
- Eddy, Mary Baker—Science & Health, etc.; Trustees, Boston, nd. Parallel Eng-German text, 700pp, vg \$4
- Eiseley, Loren—The Immense Journey; Time, NY '62 large pb, vg \$2
- Fishbein, Morris—Doctors And Specialists; Bobbs-Merrill, Ind '36, cartoons by 'Dan Layman', g \$2
- Fisher, Anne B—The Salinas, Upside-Down River; Rinehart, NY '45, illus Walter K Fisher. This is 27th in the 'Rivers of America' series. Index, vg-fine. \$4
- Fisher, Dorothy Canfield—A Montessori Mother; Holt, NY '23, 5th prtg, illus photos, good \$3
- Graham, Sheila—The Garden Of Allah; Crown, NY '70, 2nd prtg, illus photos, vg-fine, no d/w \$4
- Guedalla, Philip—Conquistador; Harper, NY '28, vg, \$4
- Horsemanden, Daniel—The New York Conspiracy, Beacon, Boston '71, large 491pp pb, index, vg, \$4
- Lash, Joseph P—Eleanor & Franklin; Norton, '71, 1st, 765pp, illus photos, fine \$5
- Lawrence, TE—Seven Pillars Of Wisdom; Doubleday Doran, NY '36, 1st trade ed, illus photos, paintings, cartoons, maps, index, good. \$5
- Lewis, CS—The Abolition Of Man/Mere Christianity/The Problem Of Pain; MacMillan, NY '62, '53, '53, nth prtgs. All 3 vg, the lot \$4
- Lloyd, Albert B—Uganda To Khartoum; Collins, London nd (bef. 1912), illus 33 photos, index, good, \$2
- Lugli, Giuseppe—Classical Monuments of Rome & Its Vicinity; Bardi, Rome '29, illus photos, index, vg \$3
- Mathieu & Jones—The Writer's Market 1945; Writer's Digest, Cincinnati '45, index, binding poor \$3
- Mencken, HL—The American Language; Knopf, NY '37, 4th ed, vg. \$4
- Miller, Charles—The Lunatic Express; MacMillan, NY '71, illus photos, maps, index, fair only \$3
- Nash, Charles Edgar—The Lure Of Long Beach; LB Board of Trade, NY '47, 2nd prtg, illus photos, vg \$4
- Noyes, Alfred—The Edge Of The Abyss; Dutton, NY '43 3rd prtg, good. \$2
- Parkinson, Northcote—Parkinson's Law; Houghton Mifflin, Boston '57, 3rd prtg, illus Osborn, fine \$3
- Patch, Gurthie Shaw—They Took The High Road; Dietz, Richmond '46, poor. \$2
- Peirce, Bo—A Short Table Of Integrals; Ginn, Boston '29, 3rd ed, good. \$2
- Potter, Stephen—Gamesmanship; Hart-Davis, London '51, 7th imp, vg in good d/w, illus \$3
- . Lifemanship/Sense Of Humour; Holt, NY '51, '55, illus drawings, vg the pair. \$4
- Powell, Alexander—The Last Home Of Mystery; Garden City, NY, nd, illus maps, photos, index, vg \$3
- Price, Roger & Stern, Leonard—What Not To Name The Baby; self, Los Angeles '70, 7th prtg, cartoons by Peter Marks, large pb \$2
- Schoonmaker, Frank—Wines Of Germany; Hastings, NY '66, rev ed, illus photos, map, index, fine \$3
- Shackleton, Ernest—The Heart Of The Antarctic; Lippincott, Phila. '14, 368pp, photos, index, poor \$2
- Shaw, GB—The Perfect Wagnerite; Brentano's, NY '11, 2nd ed, poor-fair. \$2
- Sherrill, Robert—The Saturday Night Special; Charterhouse, NY '73, illus Julio Fernandez, index, fine. \$4
- Starkey, Marion—The Devil In Massachusetts; Time, NY '63, index, large pb, vg \$3
- Thomas, Lowell—Pageant Of Romance; Dutton, NY '43, 1st ed, autographed by Author, vg. \$5
- Tolkien, JRR—"Fellowship of the Ring" Monarch Notes; Monarch, NY '76, fine \$1
- Vandercook, John—Tom-Tom; Harpers, NY '26, illus map, photos, fair \$2
- Vivian, Thomas J—The Fall Of Santiago; Fenno, NY, 1898, illus map, photos, drwns, good \$4
- Welter, Gerhard—Cleaning & Preservation of Coins and Metals; Durst, NY '76, index, nr mint \$4
- Wilson, Colin—The Outsider; Houghton Mifflin, Boston '56, 1st ed, good \$3
- Wilson, Edmund—The Scrolls From The Dead Sea; Allen '55, 1st ed, good \$3
- Wolters, Clifton (trans.)—The Cloud Of Unknowing; Penguin, London, '61, vg (pb) \$1
- Woodford, Jack—Plotting; Garden City, NY '48, reprinted, fair only \$2
- Woodham-Smith, Cecil—The Reason Why; McGraw-Hill, NY '54, 5th prtg, illus, index, vg \$3
- Useful Tables From The American Practical Navigator; US Naval Hydrographic Off, '43, fine \$5
- + Hardcover Biography & Autobiography +---
- (Bach)—The Little Chronicle Of Magdalena Bach, Esther Meynell; Doubleday Page, NY '25, 1st ed, frontis, vg in d/w \$4
- (Beerbohm)—Portrait of Max, SNBehrman; Random, NY '60, 1st, illus photos & drwns, vg \$4
- (Bennett)—Journal of Arnold B; Viking, NY '32, 2 vol—1896-1910, 1911-1920, vg \$6
- (Boyd)—Instant Analysis, Confessions of a White House Correspondent, Forrest Boyd; Knox, Atlanta '74, autographed, vg \$3
- (Canary)—Canary, The History Of A Family, by Gustav Eckstein; Harpers, NY '36, 5th ed., Actual history of a family of canaries, Vg \$4
- (Doyle)—Conan Doyle, by Hesketh Pearson; Walker, NY, 61, photo frontis, index, vg \$3
- (Farrell)—Reflections At Fifty, James T Farrell; Vanguard, NY '54, vg in d/w. \$4
- (Kline)—An Emotional Memoir of Franz Kline, Fielding Dawson; Pantheon, NY '67, 1st, fine in d/w \$5
- (Lewis)—Bright Shadow of Reality, CS Lewis and the Feeling Intellect, Corbin Scott Carnell; Eerdmans,

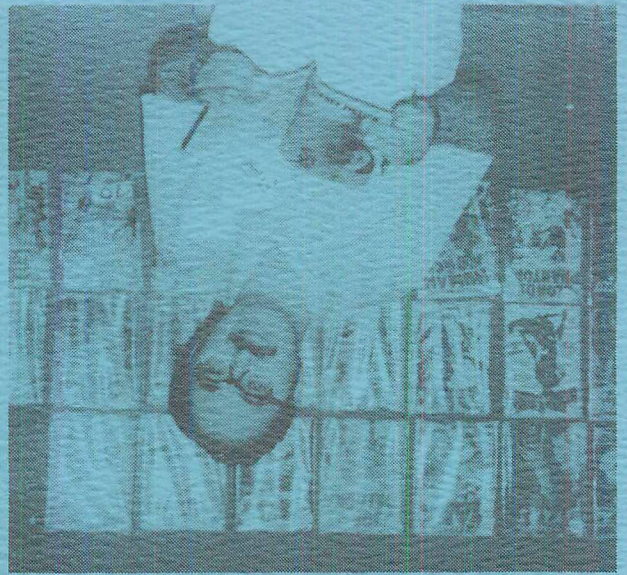
NED BROOKS (cont.)

- Grand Rapids '74, large pb, fine \$2
 (MacManus)—Bold Blades of Donegal, Seumas M; Stokes, NY '35, 3rd prt, good exlib \$3
 (Marquete)—Pere Marquette, Agnes Repplier; Doubleday Doran, NY '29, index, spine label gone \$3
 (Mauldin)—Back Home, Bill M; Sloan, NY '47, 1st, illus cartoons, good in poor d/w \$3
 ---. Up Front; World, NY '45, 5th prt, illus cartoons
 ---. The Brass Ring; Norton, NY '71, illus cartoons, vg the pair \$5
 (Miller)—Tropic of Capricorn, Tropic of Cancer, Black Spring, by Henry M.; Grove, NY '61, '61, '63, all three fine but no d/w \$3 each or \$6 lot
 (Peake)—Mervyn P., John Batchelor; Duckworth, London '74, index, fine large pb \$2
 (Poole)—The Englishwoman in Egypt, Sophia P.; Cox, London, 1855. 700+pp, g for age \$3
 (Pyle)—Home Country, Ernie P.; Sloane, NY '47, 1st ed, index, vg \$4
 (Rogers)—The Autobiography of Will R.; Peoples Book Club, Chicago '49, vg \$3
 ---. Will Rogers, by PJ O'Brien; no pub., no place; cpt '35, illus photos, vg, \$3 or the pair \$5
 (Sand)—Winter In Majorca, George S.; Graves, Mallorca '56. Trans and annot by Robert Graves, illus Maurice S. and others, map, large pb, good \$3
 (Sandburg)—Always The Young Strangers, Carl S.; Harcourt Brace, NY '53, 1st, photos, index, vg \$4
 (Shaw)—The Strange Triangle of GBS, Tullah Innes Hanley; Humphries, Boston '56, signed by author and color photos laid in \$4
 (Swann)—The Space Between the Bars, Donald S.; Simon & Schuster, NY '68, US 1st, vg in poor d/w \$3.
 (Von Luckner)—The Sea Devil's Fo'c'sle, Lowell Thomas; Garden City, NY '29, illus photos; g \$3
 ---+ Anthologies, \$3 each or 2/\$5 +---
 The Flying Yorkshireman; Harper, NY '38, 1st ed
 Eric Knight, Rachel Maddux, etc, photos of authors with bios., vg in fair d/w \$4
 Surf's Up!, ed by Klein; Bobbs-Merrill, Ind '66 illus photos & cartoons, vg exlib \$3
 Science-Fiction of the 30s, ed by Damon Knight; Bobbs-Merrill, Ind '75, illus from pulps, vg \$3
 Carolina Folk—Plays, ed by Koch; Holt, NY '22, illus photos, fair exlib \$2
 Speak Of The Devil, North & Boutell; Doubleday Doran, NY '45, 1st ed, vg \$3
 Ghosts & Scholars, ed by Rosemary Pardoe; self, Liverpool '79, illus var artists, fine, wraps \$2
 Celtic Folk and Fairy Tales, Protter; Duell, Sloan & Pearce, NY '66, 1st, illus Keeping, vg \$3
 American Aphrodite, ed Samuel Roth; Roth, NY '51 illus, good (Vol 1, #2, hc magazine) \$3

- + Miscellaneous Addenda, as priced +---
 The McLandress Dimension, Mark Epernay, HMCo Boston '63, gd xlib in d/w, \$3
 (Quinn)—The Original Sin, Anthony Q. autobio Little Brown, Boston '72, good, \$3
 Scarne's Tricks, John Scarne, Crown, NY '50 fine no d/w, 564pp (magic), \$5
 Scotch and Water, Guy Gilpatric, Dodd Mead, NY '31, one of the "Glencannon" books, apparently 1st ed but well worn, \$4
 A Texas Ranger/Oh, You Tex!/Texas Man, William MacLeod Raine, G&D, NY, nd, \$5
 Unpopular Opinions, Dorothy Sayers, Harcourt Brace, NY '47, non-fic, vg no d/w, \$10
 My Fellow Americans/Raw Sewage, Ron Cobb, Price Stern Sloan, LA '71, wraps, fine, both 2nd prt, the pair (cartoons), \$6
 (Wilson)—The Countryman, Spr. 78, contains "Outsider in Cornwall" by Colin W., \$3
 An Anglo-Saxon Reader, Krapp & Kennedy, Holt, NY '29, vg, 360pp, \$5
 (Twain)—Mark Twain, Businessman, ed by Samuel Charles Webster, Little Brown, Boston '46, 1st, vg, illus., \$6
 The Elements of Old English, Moore & Knott, Wahr, Ann Arbor '30, 6th ed, good, \$3
 Precious Rubbish, Theodore L Shaw, Stuart Art Gallery, Boston '56, wraps, non-fic, \$6
 Whistler's Van, Idwal Jones, Jun. Lit. Guild/Viking, NY '36, 1st, illus Zhenya Gay, vg, \$5
 Anatomy of the Cat, Reighard & Jennings, Holt Rinehart Winston, NY '61, 3rd rev. ed. illus., VG. How to disassemble your cat, \$6
 Come Back Dr Caligari, Donald Barthelme, Little Brown, Bost '64, 1st, fine no d/w, \$4
 It Happened To Didymus, Upton Sinclair, Sagamore, NY '58, 1st?, \$5
 Giles Goat-Boy, John Barth, Doubleday, NY '66 1st, good xlib in d/w, \$5
 The Floating Opera, John Barth, Appleton Cent. Crofts, NY '56, 1st, fine in worn d/w, \$5
 Gabriela Clove & Cinnamon, Jorge Amado, Knopf, NY '62, 4th prt, vg, \$3
 End Of The Game, Julio Cortazar, Pantheon, NY, nd, US 1st, xlib reading copy, \$3
 62: A Model Kit, as above '72, no d/w \$3
 Complex Man, Marie C Farca, Doubleday, NY '73, 1st, gd xlib in d/w, \$3
 Knowledge Of The Higher Worlds, Rudolf Steiner, London '37, 3rd ed, frnts port, fine, \$4
 Klondike, Pierre Berton, McClelland & Stewart, Toronto '58, 1st, maps, photos, index, fine, \$6



Steve McDonald, looking askance



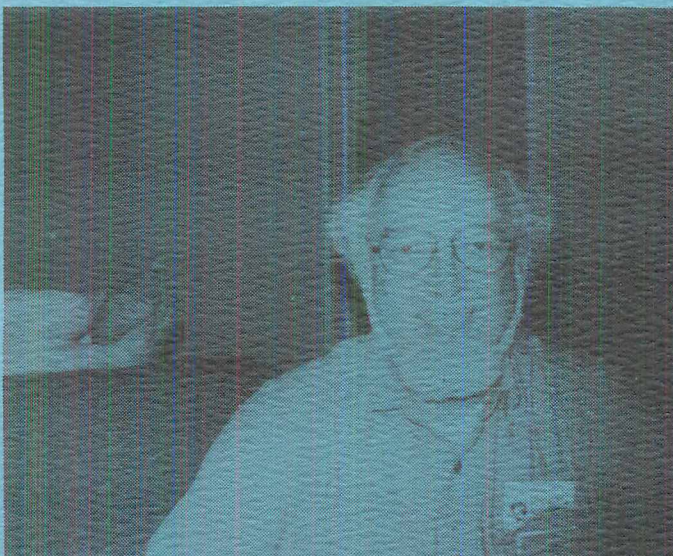
Ron Bennett
slightly tilted as usual



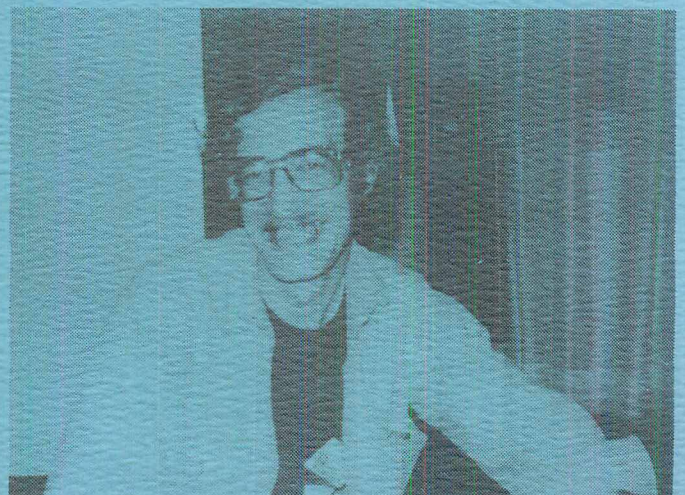
Charles Platt & NEW WORLDS



Laurine White



Father Frank Denton
& anonymous feet



Lee Carson

JIM EAST

DOUG WEBB

NED BROOKS

BEN P. INDICK

CAPT D. KEITH JR

BMW

MAKE
DRAGONS
NOT
WAR

PAULINE
SPINER

THE
PADDOCK

↑
WENDY & RICHARD
PINT

KENETH
FLETCHER

↑
C.L. HYDY

JERRY COLLSON

