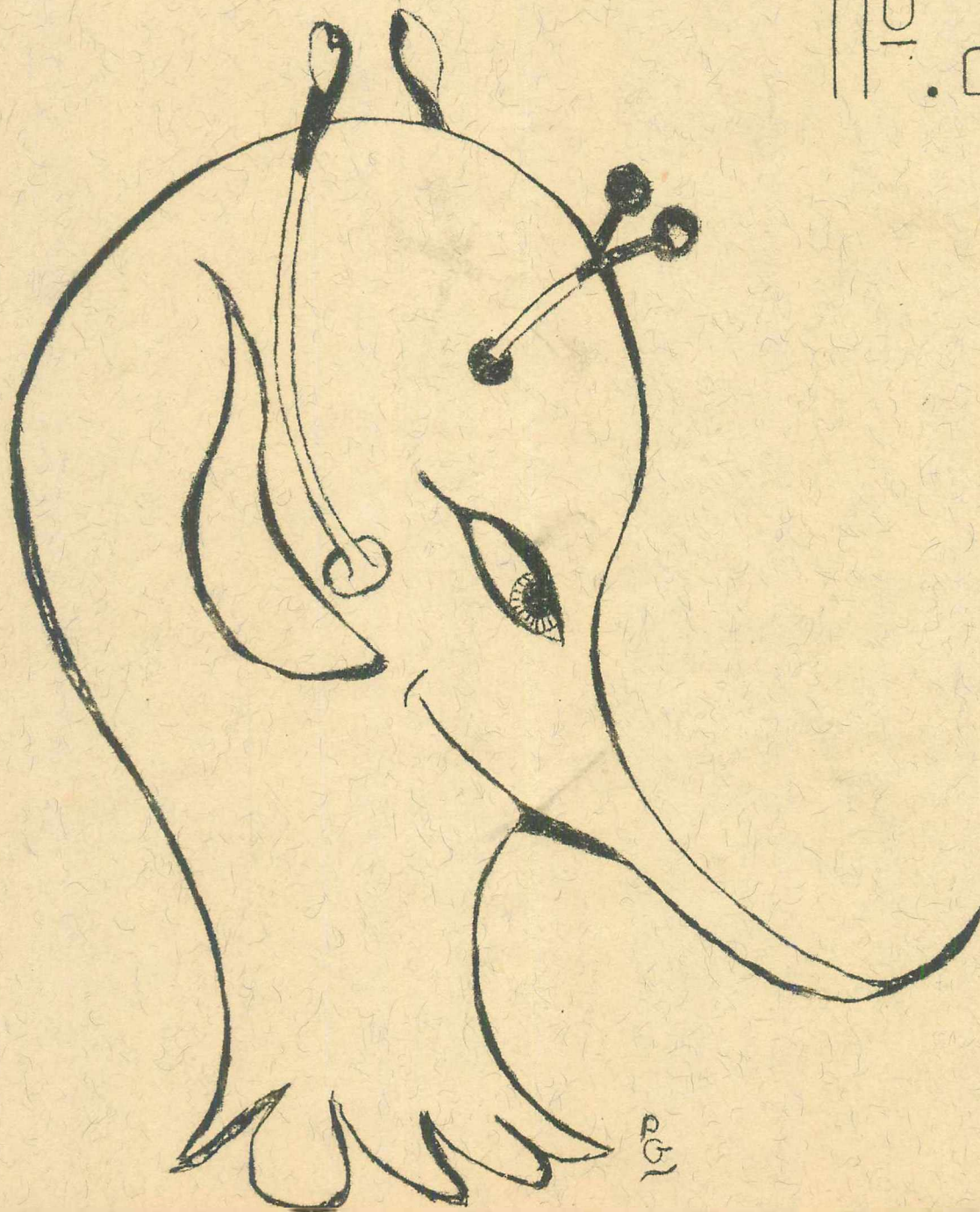


COLLECTOR'S

BULLETIN

no. 2



A PROMINENT MARTIAN COLLECTOR
THORKAS ATHORKAS

NEDITORIAL

by Ned

THE NEDITOR

OK, all you collectors tear your eyes away from those heaps of dusty derbris you refer to as your collection and try to concentrate on this, the second issue of the N3F COLLECTOR'S BULLETIN. If I can tear myself away from some of the moldier items in my collection long enough to write this, you can find time to read it.

Yes, I know this was promised for August . So how often is a fanzine on time? I'll blame it on Phil Harrell if you will. ((Well, I almost made it....pah))

Collecting is a peculiar madness that leads only to further insanities. When I first started reading SF, I swore I'd never be burdened down with a collection I had to drag around like the chains of the ghost of Jacob Marley. So now I'm a collector, mainly of old hardbound books of fantasy, about 300, plus an accumulation of paperbacks and prozines, not to mention a growing stack of fanzines. I vowed I'd never try to index all this stuff, but I am feeling an increasingly more irresistable urge to do so. I do know one thing tho, I'll never become a completist! anything but that! (As he searches frantically for a cookbook by Jules Vern's aunt!)

As for that matter, I never expected to get involved in fandom, much less edit a fanzine!

The only way the Bureau will be able to accomplish anything is through the cooperation of you bibliomanics out there. For a start, I hope you will correct any errors which appear in this issue, if necessary by doing an article yourself. I'm sure our Dealer List is incomplete, so you must complete it from your own files.

Greg Shaw suggest that we list clubs, fanzines, &c. devoted to the works of a particular author or associated with a particular field related to collecting such as the Burroughs' Bibliophiles, or AMRA (sword & sorcery.) I think this is a dandy idea ((you would, you don't have to type the stencils, heh,pah)) so let's hear from you out there who have info on such. I do get ANRA, and I PALANTIR (the Tolkien zine), though I'm not a member of the Fellowship of the Ring. It is my understanding that Palantir is done mostly by Bruce Pelz and the Fellowship is rather moribund ((you sure you don't mean Mordor bound--pah)) but I may be mis informed.

Greg also suggest that we list addresses of local, non-mail-order bookstores that don't specialize in sf but have quantities of sf material ((and you can just imagine how popular this makes him with me. it's just

a good thing he doesn't live any closer, although it does save me the trouble of having to decide whether to drop my typer on him before or after I stab him with my stylus...pah)) I'm not sure that this would be of any use to anyone. Any used-book store will have some sf material, and any book collector worth his salt will find the old bookstore in any place he visits for a long enough time.

Greg (full of ideas, ain't he!) ((I'd answer that but this is an N3F family type fanzine...pah)) thinks that magazine collectors are the largest sub-group we have and that we should give them one article each issue, at least. He may be right, I can't stop and count because Phil Harrell has the file cards over in Norfolk. ((O.K. The break down is as Follows; Proz. 26 out of 44; HB & PB 23 & 14; Fmz. 15; Comics 2 ; Movie material 1 and that seems to be it...pah)) in any case it's a good idea, but these articles will have to be written by magazine collectors, so you all get busy out there . Greg suggest a series of articles on issues of magazines so rare that most of us will never see one. ((Greg should type all he suggest on Ronee 750 stencils (3 slot) and send them to me)) this should provide the proud possessor of such with great egoboo, maybe great enough that he will be moved to write us the article. I see only one problem here - how will we know which zines are really rare? Greg writes me that he can't find an August '57 F&SF to complete his set, but I'm sure there are plenty of them around.

If the comics fans feel left out ((all both of them...pah)) not having an article about comic-collecting in this issue, let one of them ((or both)) get busy and remedy this lack for the next issue. The closest thing I have to a comic is a few old MAD's.

Gil Lamont suggests that we make author bibliographies and Prozine indexes, ((what and get Don Franson mad at me again? and this time he might really make my CRYhack card fade(pah)) This ties in with some thoughts I've had on this kind of joint effort((you don't have to worry you don't have a CRYhack card you fake fan...pah)) Suppose, for example, that I, or any Bureau member, decided that an index to the prozine appearances of Egbert Zwilch, sf author, was indispensable. Then whoever wanted to start such a thing would first go through his own collection and list all he could find. He would then send the thing to me, I would attach a routing sheet listing all Bureau members with prozines and start the thing around. Each member when he got it would promptly (hah!) go through his own collection and add to the list anything that wasn't already there. By the time I got the list back, it would more than likely be complete. The same sort of procedure could be followed with books or comics, in making indexes. There is one awful flaw in this plan however- what about the really l*a*r*g*e collector? The guy with say over 2,000 items. What would be a few minutes or a couple of hours work for most of us could turn into a major project for the guy with a large collection. I would like to hear from you on this, especially those of you who have large collections.

Bjo Trimble seems to think we will carry "for sale" and "wanted" ads but I don't see the need unless Kaymar is overloaded. ((and I didn't even know he drank...pah)) Bjo also suggests a colabration with her PAStell to give bureau members the opportunity to but sf art. This is a good idea, I think. Let me hear mo' Bjo.

Berexford Smith thinks this should go to the whole N3F to stimulate interest. As of now, we don't intend to do this, but maybe we should, not every issue, but once a year or something. The first issue did go to the whole N3F

Well, there you have it. We are always open to suggestion. My Fanac may have to drop some when I go to school this fall (just for one semester) but anything I can't get around to the sub-head, Phil Harrell. I hope you don't find this issue too bad, and you'll help make the next even better.

---C.W.(Neditor) Brooks, Jr.

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P H I L L E R

& other errata (gad it feels good to make a mistake!)

I wasn't going to write anything, but since we seem to have come up a bit short on this page, I'll use the rest of it for good ol' irrepresentable me. You have my permission to skip this section if you don't like me or some other feeble ~~inadequate~~ excuse.

Here you have it, Edited by Iron Hand Brooks (I have another name for him but I promised to keep that one secret, heh) and published under the sign of the sleeping Giant (or Jiant depending on how fannish you are) by that little ol' sleeping Giant (or Jiant depending on &tc.) I said a bit later on, now I'll add to it.

As you may have noted we need artwork, to beautify up the place, and another thing. When submitting articles &tc. always put your name on said contribution otherwise I will ~~stet~~ not know who it's by and put anon. on it. Artwork on stencils other than Roneo 750 Stencils or Gestetner will be refused unless it's by some great artist like Bjo or Dumont and then I'll slave over it. I don't have to worry about them tho, one uses Gestetner Stencils and the other Roneo. so be warned. Artwork submitted on paper the regular way will be welcomed with joyful gurgulings.

As most of you know, I am working on my zine VII, or VENTURA II, and therefore until it is out I will be somewhat busy. CBusiness will be carried on as usual, but the next Bulletin will have to wait until I get it out of the way. Then I will devote full time to CB#3. I have been asked to do a full write up on Arkham House, and if I find there is suitable interest in such an article I'll do it, otherwise I won't bore anyone with a lengthy dissertation on the subject.

I will only be Pro-Tem Head of the CB until Ned picks up the reigns again in February of '65. This is so he can devote his full time to studies and be brilliant. I will then go back to being just the lowly puber.

Rich Wannan hopes that his word FANTASCI comes into general use. I wish him luck, but must apologise as I didn't know the reason he spelled it that way and in all but the Title I'm afraid I spelled it "Fantasy" so you may all now feel free to hate me. I think what Rich was trying to do was shorten Science Fantasy (or Fantasy-Science depending on how you say it) something like Hugo Gernsback did when he invented Scientifiction for Scientific Fiction which got cut down to Stf and now SF and so on. Sorry Rich. So everybody when you read Rich's article just substitute Fantasci for Fantasy and it'll make Richappier.

I have had my say for this issue then, We will both wait for reaction to this issue. and hope to do better next issue. Until then

Excelsior!
Phil Harrell

THE EARLY PROZINES

WEIRD TALES. ---

by Greg Shaw.

The Science fiction prozines are usually split up into three broad classifications, both in size, format, and in age. The first period, approximately 1923-1933 (That's including Weird Tales.) was characterized mainly by Hugo Gernsback and the type of prozine known as "Bedsheet" size. The first 13 issues of Weird Tales, All 89 Gernsback AMAZING STORY QUARTERLY's (April '26-September '33) all issues of Science Wonder Stories, Air Wonder Stories, and many Wonder Stories were Bedsheet. The Average size of a bedsheet magazine is 8½x11 inches. The largest Bedsheet was The Weird Tales, which were 12-12½ inches tall.

The second period, roughly 1934-1950, is the period of the Standard "pulp" size prozine, which was generally 7"x10". Astounding was the first Stf prozine to use this size, starting with its first issue, January 1930. Startling, Thrilling Wonder, and Planet, along with a few others, continued with this until the fifties, but it died out in the early 50's.

Again Astounding was the first to change to the next smaller digest, size in 1943. After 1950, almost every new mag that came out was this size. This is the size of the majority of today's prozines.

This article is concerned, however, only with the very ancient mags. I have arbitrarily placed the breakoff at 1933, when Astounding sold to Street & Smith, for the simple reason that the mags before that are almost always rare, and because that is the approximate time the bedsheets began dying out. The main prozines of this period were Weird Tales & Amazing. Of the others, Science Wonder Stories & Air Wonder Stories were almost the same as the Gernsback Amazing's. There were a few miscellaneous fantasy mags that didn't last long during this period. Such as Oriental Stories, Strange Tales, etc, but these for the most part are so fantastically rare that only the fanatical and almost professional collector is interested in them, and he usually knows all about them. Another, Ghost Stories, I am going to pass over because, although there were 67 issues, it was not really stf or fantasy, from what few issues I've seen, and I haven't enough issues of it to give any valid description or opinion.

I am not at this time going to try to give any detailed study of Amazing Stories for many reasons. First of all, Robert Lowndes, in Future throughout the late fifties, did an exhaustive job of it, describing in detail almost every issue of Amazing, analyzing it, and commenting on it. Second, at this time, I haven't got a representative collection of Amazing Stories. Although I shall soon. Third, I don't like the story predominant in Amazing during this period, so I haven't much more than looked through them. Anyone interested in further information can easily hunt up Lowndes' articles, or any one of I don't doubt countless others that have been written. I think by now you have guessed that I am going to write about Weird Tales.

The first issue of Weird Tales was dated March, 1923. Up to that time quite a bit of Science Fiction and Fantasy had been appearing in the general fiction magazines, such as All Story, Cavalier, etc. and the short-lived Thrill Book. Gernsback had been printing lots of it in his

scientific magazines; but this was the first magazine to be entirely devoted to this type of literature. The main portion of the stories printed in the early Weird Tales were of low quality. Since so little work had been done in the field, all a writer had to do was come up with a new idea and write a story about it. Many stories were naively written, with stilted dialogue and little of the effect the writer was trying to create. Others were written with such an excess of pedantry that they are virtually incomprehensible, and about as exciting as a scientific textbook; but the public was thrilled. They fell in love with the new magazine. The letter columns of the first few issues were packed with letters from people who heaped praise upon the magazine. For although the standard of literary quality was not the highest, the lovers of weird fiction now had something they could point to and say, "Look! Now we've got our very own magazine!" Not that all the stories were of low quality. A great many were very good. A great writer of this type of story, H.P. Lovecraft, began appearing in Weird Tales. His stories of this period are among his best-written and most effective in that quality which makes it hard to sleep after reading one late at night. Some of the early stories of Seabury Quinn, who appeared regularly for a great many years began appearing, along with a series he did, Weird Crimes, which were supposedly true, (maybe they were, I can't say for sure) In almost every issue appeared a reprint of one of Edgar Allan Poe's stories. Just as Amazing Stories persistently reprinted the stories of Well's and Verne.

This is what Weird Tales was like between 1923 and 1924. The May/June/July 1924 issue of Weird Tales was a giant anniversary issue, (equivalent in size to FOUR present-day Prozines) was the last of the bedsheet issues. After that there was a three month lapse and then the November issue appeared, slightly smaller than pulp size. It kept this size until 1930.

Throughout the twenties the same type of story was predominant, although the methods and styles became more refined. The trend switched from ghost stories to stories of witchcraft, voodoo, vampires, werewolves, ghouls, etc. In the later twenties stories by writers who were later to become prolific began creeping into print in Weird Tales. Edmond Hamilton, Leigh Brackett, Robert E. Howard, Clark Ashton Smith, August Derleth, etc. H.P. Lovecraft was still filling the pages of Weird Tales frequently. Many people say it was HPL who "made" Weird Tales during the twenties and without him the mag would have folded before the thirties when it became ~~or it~~. Yet HPL was never once given a cover, and seldom an interior illustration.

Toward the end of the twenties, more and more fantasy, by Howard, Kline, Derleth, began creeping into Weird Tales, and in the early thirties after increasing to regular pulp size, it became one of the greatest fantasy magazines of all times. (another of course being Unknown.)

Altho this issue is mainly concerned with the magazines of the period 1923-33, I think as long as I'm at it I might as well give a little of the rest of Weird Tales history. During the thirties, with their beautiful Brundage covers, the dozens of wonderful Conan stories, the great works of C.A. Smith, Robert Bloch & August Derleth, et. al. Weird Tales presented the largest volume of Quality fantasy ever published in a Magazine. After Farnsworth Wright, who had edited Weird Tales all this time, left in 1940 the magazine degenerated. For the first few years it was alright, but it began featuring many reprints, especially of Lovecraft. In the later forties it went through a sort of renaissance; but it was brief. In 1953, they sold to another publisher, switched to a small size and died soon after. This was a brief description/discussion of Early Prozines & W/T.

SOME OLD ILLUSTRATORS

- - - - - By C.W. ("Ned") Brooks-

Through my interest in fantasy fiction I have come to collect in a small way the books by a group of artists whose most outstanding member is undoubtedly Arthur Rackham. To the experts in this field, this group may be the "Rackham school", or it may not. I am not an expert and will refer to these artists as the Rackham school for want of a better label. The artists in this category that I have run across so far are Rackham, W. Heath Robinson, Willy Pogany, Gustav Tenzgren, William Timlin, S.H. Sime, Kay Nielsen, and Edmund Dulac. All of these worked mainly in color, except Sime, who I include because his style is so like that of the rest. I do not know whether Sime ever did any color work or not. He is most famous for his illustrations of the books of Lord Dunsany, which were all in black and white as far as I have been able to find out. I suppose that if I include Sime, I should also include Hannes Bok, who has done some great black and white book illustrations, and also some wonderful full color covers for the November 1963 F&SF and for both House on the Borderland and Skullface & Others, both out of print Arkham House Books, among others. One might also include J.R.R. Tolkien as an amateur member of this group, just on the basis of his color plates in the first edition (1937) of The Hobbit. His drawing technique is far from that of the others of course, but in conception and color these illustrations are better, to my mind, than those of most professionals. The color frontispiece which was retained in later editions of The Hobbit is probably the simplest and most two dimensional of the four color plates of the first edition.

Arthur Rackham was born in 1867 of a well-to-do Cockney family and died in 1939. In the years in between he developed an incredibly beautiful style of fantasy illustration which is instantly recognizable, and which strongly influenced Robinson (1872-1944), Pogany (1882 -), Timlin (????-????), Nielsen, and probably Tenzgren (1896-). Rackham's period of greatest development was most likely between 1898, when the Dent edition of Richard H. Barham's Ingoldsby Legends appeared, and 1907, when a revised edition of the same book was issued by J.M. Dent & Co. The illustrations in the 1898 book show only a hint of the style that Rackham had developed when he did the revised edition. The principal difference is the color methods employed. The earlier book is profusely illustrated with line drawings, and the color illustrations are simply rather crudely colored line drawings, printed on ordinary paper. I do not have the 1907 edition, but the frontispiece from it is included in Derek Hudson's book Arthur Rackham. This Frontispiece seems to me to be well in the class of Rackham's best work. Hudson says the same, but remarks that the rest of the book is uneven. The Hudson book is still in print and is a must for anyone interested in Rackham and includes many color plates of some of his best work. In his long career, Rackham illustrated or contributed illustrations to well over a hundred books. The average collector could not afford many of these books even if he could

find them, but anyone interested in fantasy illustration should have a few. Some, like the Hudson book, The Arthur Rackham Fairy Book, Alice in Wonderland, The Wind in the Willows, Through the Looking Glass, Peter Pan, and perhaps a few more I missed are still in print, at least in Great Britain, and quite inexpensive too. The Peter Pan in Kensington Gardens, one of my favorites, is only \$2.80. Also, one may find such books in rummage sales! I found a Puck of Pooks Hill in a 5 & 10 for 15¢ and a copy of Kingsley's Water Babies (illus.

by Robinson) in an antique store for 50¢. Most old Rackham books, however, are in the \$10.00 to \$100.00 range.

I will not attempt to discuss Rackham's "Style" from an artistic standpoint as I have had no training in that field. About the best I can describe the effect of his best work on myself, is to say that a tree, for example, seems to represent all the beautiful trees I've ever seen. To me, the things and people in a Rackham illustration do not look like anything that could actually exist, but like the essence of fantastic beauty in the things they represent.

Probably the best-known book illustrated by W. Heath Robinson, at least in this country, is the Water Babies mentioned above. The style is much like Rackham's better work. Another fabulous book illustrated by Robinson is Kipling's Song Of The English. The style is perhaps a little quieter and simpler than Rackham. This is seen even more in Robinson's illustrations of Shakespeare. The deep blues and greens in these pictures are fascinating. There is one forest scene in Twelfth Night; or, What you Will that gives me the feeling that if I look at it too long I may fall in. W. Heath Robinson is also well-known in England for drawings of what we in this country call, "Rube Goldberg" Machines.

I do not consider Willy Pogany in a class with Rackham or Robinson as far as the quality of the work of his that I have seen so far goes. His drawing is less clear and his use of color is sometimes garish. My favorite books by Pogany are The Ancient Mariner and the Rubiayat. Though this last seems a little uneven.

In 1924 there was a book published called The Ship That Sailed To Mars by William M. Timlin. The curious thing is that although the illustrations are, to my mind, quite as good in their way as the best I have seen of Rackham, this one book seems to be the only thing of the kind that Timlin ever did. I have not been able to find out much about Timlin, and if anybody out there knows anything I sure hope they will share it with me. There are two other books that I know of with Timlin illustrations, South Africa. A Series Of Pencil Sketches and Cut Of The Crucible (also about South Africa). I have never seen the first of these, but I have the second. It is illustrated with line drawings, a couple of which show the sense of fantasy that is so strong in The Ship. The only other reference I have been able to find on Timlin is a listing in the Mallett catalogue "Active in South Africa, 1934". What the activity was I don't know, but it must have been book illustration, as the latest date in the three books I mentioned was 1929.

Gustav Tenngren did some earlier work much like Pogany's, but later went into children's books with a very distinctive style of drawing people with solid black or brown almond-shaped eyes. I don't have any of his books and know almost nothing about him.

Two more artist whose work was clearly influenced by Rackham are Kay Nielsen (a woman? uh, a lady? somebody tell me!) and Edmund Dulac. The only Nielsen book I've seen is East of The Sun And West of The Moon, which I liked very much. I sneaked into the basement of the public library in Decatur, Ga. and was having a wonderful time looking at the old children's books until a pompous little official came along and threw me out. I hope to get some Nielsen illustrated books someday. The only Edmund Dulac book I've seen is a Rubiayat which compares very poorly with Pogany's. The illustrations seem much too rigidly stylized to me.

Much of Hannes Bok's and, as far as I know, all of S.H. Sime's work was in black and white. It is my guess that Bok (1914 - 1964) would have been a much greater color illustrator if he could have started twenty years earlier. I think he came along too late to get in on the era when lavishly illustrated books were being published. This era seems to have slowly died between the first and second World Wars. I have never seen a book illustrated in color by Bok - anybody know if there is one? I have included S. H. Sime here because his style of drawing seems much like those of Rackham and Robinson, and also because I hope someone will tell me something more about him. I have not been able to find him in any biographical listing.

Many people will probably note that I don't mention Maxfield Parrish. This is altogether because I know so little about him. I saw some of his work in a recent magazine, and one book in the basement of the Decatur, Ga. library. I have read that he strongly influence Bok. If I missed any other noted illustrators, I hope those whose favorites I slighted will pardon my ignorance and write me long, information filled letters.

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The House on The Borderland and Other Novels, By William Hope Hodgson. Arkham House, Sauk City, Wisconsin, 1946, 3,014 copies printed.

The Hobbit, by J.R.R. Tolkien, Houghton Mifflin Co., 1938. 4 color plates and 9 black and white drawings by the author.

The Ingoldsby Legends by R.H. Barham, J.M. Dent & Co., 1898, 102 illus. by Arthur Rackham; 1907, 102 illus. by Arthur Rackham (Revised edition)

Arthur Rackham, His Life and work, by Derek Hudson, William Heinemann, Ltd, 1960.

The Arthur Rackham Fairy Book, J.B.Lippincott Co., nd, 8 color plates and fifty-odd B&W drawings,

Alice In Wonderland, by Lewis Carroll, William Heinemann Ltd, 1907 and 14 reprints from 1912 through 1956. 13 Color plates by Arthur Rackham.

The Wind In The Willows, by Kenneth Graham, The Heritage Illustrated Book shelf, 1940 and 10 reprints 1944-1962. Twelve color plates by Arthur Rackham.

Puck of Pook's Hill, by Rudyard Kipling, Doubleday, Page & Co., 1906, 4 color plates by Arthur Rackham.

Water Babies, by Charles Kingsley, Houghton Mifflin Co., nd. 8 color plates and many color drawings by W. Heath Robinson.

Twelfth Night: or, As You Like It, By William Shakespeare, Hodder & Stoughton, nd. 40 color plates by W. Heath Robinson.

The Ancient Mariner, by Samuel Taylor Coleridge, George Harrap, Pub., nd. 14 Color plates and profuse B&W illustrations by Willy Pogany.

The Rubiavat of Omar Khayyam, George Harrap, Pub., nd. 14 Color plates and profuse B&W illustrations by Willy Pogany.

The Ship that Sailed to Mars, by William M. Timlin, Frederick A. Stokes Co., 1924. (2,000 copies printed 1,650 under George Harrap, pub. 350 brought to this country under Frederick A. Stokes House name)

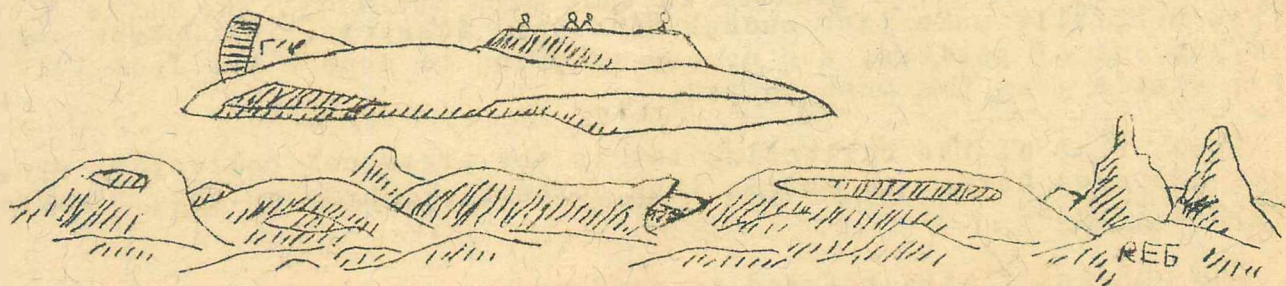
South Africa, a series of pencil sketches, by William M. Timlin, MacMillan Co., 1927.

Out Of The Crucible, by Hedley A. Chilvers, Cassell & Co. Ltd, 1929, reprinted 1930. Sixteen B&W by William M. Timlin.

The Rubiavat of Omar Khayyam, Garden City Books, 1952. 12 color plates by Edmund Dulac.

N O T E: The Arthur Rackham Books mentioned as being still in print in Great Britain are all available from Blackwell's, 22 Broad St. Oxford, England.

---C. W. (Ned) Brooks---



THE FANTASCI FILM AND THE COLLECTOR. ---Rich Lannen

The world of the SF collector is made up of many varied and colorful planes. These planes contain inhabitants who can be anything from an "accumulator" to a "completist". Just so he has obtained something along a Stf line, and kept it. And they are for the most part a happy, carefree lot.

But that's only most of them--

There is one group, a small & diminishing breed, who for some unknown reason, is the most frustrated, persecuted, neurotic band in the whole of collectordom; these are the movie fans.

For the cruel fact is that the movie industry, unlike book or magazine publishers, just does not consider the collector at all when it prints up its supply of movie materials.

For those unfamiliar with the world of the movie nut, I should here define "material." Generally, the movie fan pursues 8"x 10" stills, and also posters, most often, the "one sheet" 27"x 40" size; pressbooks (advertising manuals), and for the richer fans actual prints of the films.

Fans may vary, in the movie world. There are those who are content to collect material on just one phase of fantasy films - all Karloff films, or all Harryhausen animated model stills--then there are the completists.

The completists are the ones that really have a rough time of it.

Stills are the easiest to find. Especially since Forry Ackerman founded FAMOUS MONSTERS, the monster still has become a treasured item for fantasy film fans of all ages. Some people make a business of duping stills and selling them. Others collect old stills from the National Screen Service to sell. At least one NSS warehouse opens its doors directly to fans.

Posters are next hardest to locate. No one has made a business of selling posters. The fan must depend totally on the Screen Services. Of course, there are those who sell posters - if you like to pay a couple of dollars per poster. This hurts, because as most fans know, posters only cost 25¢ when NSS sells them.

Posters just aren't printed in that much quantity. The movie distributors generally make just enough to supply theaters. The Screen Services fast run out of posters, and no one is going to dupe a two foot tall poster; that's just too much to ask.

Least sane of the collecting lot is the pressbook collector. Pressbooks are even harder to obtain than posters....Why? you ask, because they are free---

The NSS has flatly refused to send me pressbooks for this reason. They lose time searching out any respectable order, and money besides on the postage to ship them.

Dealers can't get them either, apparently for the same reason, so when a pressbook is offered, fans jump at the chance to get it. That is, those fans that don't blow their stacks when they see its price.

For, because of its scarcity, this rare form of film memorabilia commands a high price when it is sold.

Imagine, some fans charge as much as TWO DOLLARS for an item which cost them nothing! And of course, as the fan goes back in time costs rise and scarcity becomes more pronounced.

I know of no one who sells - or for that matter owns- either press-books or posters for silent films though I'd venture a guess 4E Ackerman might have one or two..This is where the completist gets into real trouble. He's stumped, stopped and if he's real aggressive, he can even become frustrated. What can he do? --He blows his top.

So heed this bit of warning; if you don't like movies, and don't want to be bothered buying movie material--stay **that** way. Otherwise you may wind up like--like--gulp-me.....

I'd be doing fandom a disservice if I didn't publish an address or two, for the uninitiated;

BRUCO ENTS. - Box 56 - N.Y. 36, N.Y. Post '57 stills 25¢ Pre'57-50¢

MOVIE STAR NEWS - 212 E. 14th, N.Y.3, N.Y. All stills 50¢

MALCOLM WILLITS - Box 85242 , Los Angeles 72, Calif. Posters, price list.

AV ENTS. - 4232 E. 112 - Cleveland 5, Ohio; publishes ads from other collectors. Good for addresses.

rich wannen

=====

PHILer

C O L L E C T O R S I T E M S-- Items of interest to collectors

This space may look pretty bare at the moment, but in coming issues ye crusty old editor and also ye doddering old publisher would like to fill it and not leave so much Green space. Anything you feel would be of interest to the readership will go here. Simply mark it "for Collectors Items column."

For example this time I will fill it with more personal blatherings like-- People desiring to submit material on stencil, while it is appreciated and all that use the right stencils. I have a Roneo 150 which takes Roneo 3 hole stencils. Or I can make a Gestetner head fit by cutting holes the right size in it. All other stencils are much more work than putting the work on the stencil in the first place would be. Also Please do not remove the backing sheet when sending said stencil as it only 1) confuses ye publisher and he put stencil on backwards before he realizes it--besides he gets a kick out of tearing off backing sheets. 2) tears the stencils and wears it out in postal handling. a few other hints would be Never write above line one or below line 60 on Roneo Sten.

F O R S A L E: One slightly used Temprosphere, used only on alternating herewhens by a major in primitive history to study mid-twentieth-century. Now more interested in Women of that era; Contact ad #682-V.



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Any additions and corrections would also be greatly appreciated. This Bureau can only be as good as you help make it.

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September, 1964

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