

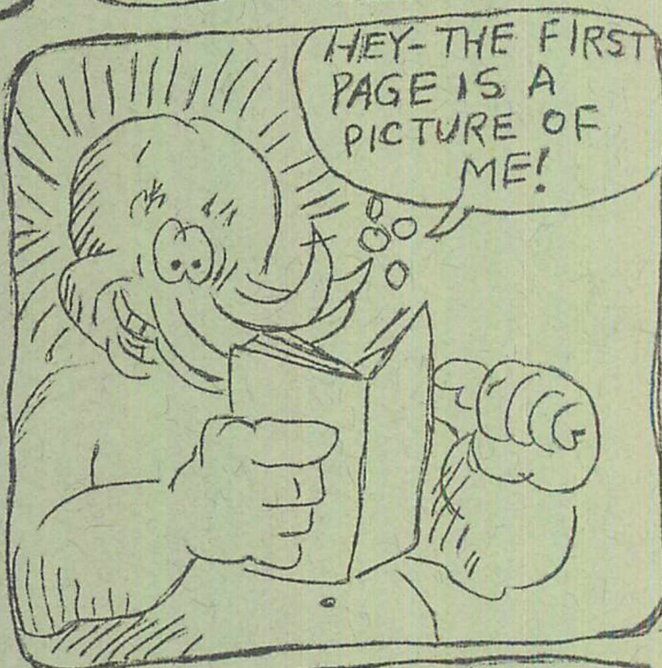
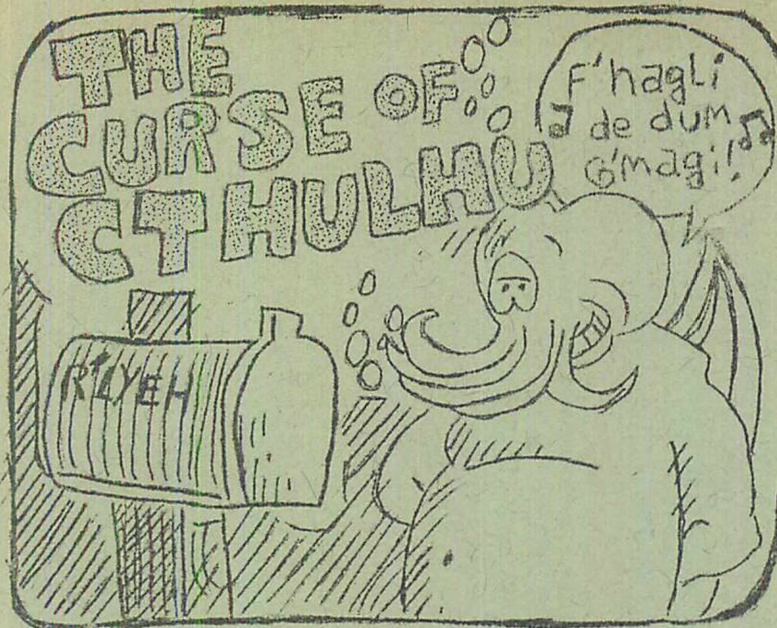
THIS MEADE FRIERSON
CHARACTER KNOWS TOO MUCH!
WELL, HE'LL BE TAKEN CARE
OF! HEH, HEH, HEH!



50¢

The HPL Supplement
April-October, 1972

Meade & Penny Frierson
Box 9032
Birmingham, ALA 35213



Being a supplement of commentary accompanying the magazine of tribute to H.P. Lovecraft (1890-1937) called HPL and published March 28, 1972.

The editors/publishers are the same as HPL's: Meade & Penny Frierson
P.O. Box 9032
Birmingham, AL 35213

HPL in the limited edition of 1000 copies including 35 which were hardbound with a special frontispiece, and numbered, is out of print.

However, because of demand, principally from abroad, libraries and the late results of some ads and reviews, another 500 copies have been run. These are distinguishable from the original edition in the following respects: a different grade of paper is used, most notably in the art folio (pp.65-80); no \$3.00 price appears at the top right of p.2 and no limited publication notice appears on the bottom of p.3. A legend: SECOND PRINTING - \$4, appears on the cover and at the bottom of p.3.

As most of you know, HPL was a financial disaster for us, due solely to our own fault. The 1000 copies properly priced would have covered the expenses but there were contributors' and publicity copies at \$0, early orders were honored at \$1.50 and \$2 (before the final size was determined) and the printer came in over his estimate. However, make no mistake - the second printing is not to recoup; still, the second printing has been calculated not to increase the deficit.

Enough of the publishing history/motivation. The purpose of this zine is to inform the contributors, who could not each receive the letters of comment concerning their work, of the basic tenor of these letters and also of the reviews which the publication has received in the fan press.

It will also serve to permit the editors to express themselves concerning the points which the letter writers raised by means of bracketted intrusions [such as this].

Some contributors did not arrive in time to receive the contributors newsletters which went out as things progressed. It would serve little purpose to reproduce these; however, on the reverse you will find a bit of editorial fluff intended to put the December contributors in a seasonal frame of mind.

This publication is intended for distribution through the Southern Fandom Press Alliance in Mailing No. 50. It is likewise mailed to the contributors to HPL, those persons who wrote letters of comment (whether or not appearing herein), people who have paid money for it and dealers purchasing second printing copies for resale.

All artwork herein traced and adapted for stencil by Penny Frierson. Credit to original artists of pieces reproduced herein will be found at the end of the magazine. Production commenced 9/10/72.

THE NIGHT BEFORE SABBAT

'Twas the night before Sabbat, when all R'lyeh through
Every creature was dreaming; yes, even Cthulhu!
The doubters were hung by the Star Gate with skill
In hopes that Great Hastur would come for the kill:
The shoggoths were nestled all snug in their lairs,
While night-gaunts' screams pierced the dark arctic airs.
And Penny on the altar and I in my robe
Had just settled down to some mysteries to probe.
When out of the Star Spawn there came such a chatter
I sprang to the Pit to see what was the matter.
And while they all gibbered and bellowed and cried
I peered down the well to see what was inside.
The moon in the sky sent its beams down below
All the better this horrible vision to show.
When what to my wondering eyes should appear
But an oozing grey mass and eight creatures of fear.
Twas an eldritch old wizard so covered with mold
I knew in a moment it was Grandpa Theabold.
All creeping upward, his minions they came
And he croaked and groaned and called them by name:
"Up, Wellman! On, Derleth! Now, Bloch, Shea and Long!
On, Leiber! Up, Kuttner! Move, old Chaugnar Faugn!
To the top of the tarn and out into the lands...
Then ice cream, beans and cheese for all hands!"
As dry bones well gnawed by hungry ghouls clatter
When tossed on a crypt floor, the diner much fatter,
So on climbed the noisome horde from the deeps
While I readied some spells to protect from those creeps.
And then in a twinkling I saw them outside,
All tattered and ragged and stripped of their hide.
As I drew back to the shed and was turning around,
Down from Yuggoth great Got'cha came with a bound!
He was covered with fire from his claws to his eye
And his scales smouldered still from his trip from the sky.
The last of the minions he had flung on its back
And he looked like a sphinx settled down for a snack.
His eye - how it burned! The three lobes and all.
His teeth were like daggers, his head like a ball.
His droll little claws were as sharp as a tack
And with twenty of them, quite a whallop he'd pack.
Poor Chaugnar's trunk he ripped off in his jaw
And I watched him with horror down to the last gnaw.
He had slathering jowls and throughout the whole feast
His outline was vague and changing- what a beast!
The others were huddled and cowered with fright
And I almost felt sorry they'd come up on this night.
Great Got'cha soon yawned and curled up for a nap,
Then Theabold and I quick fixed up a neat trap
And stretching it over our still dozing foe
With the right Elder Signs we ended our woe.
And shaking my hand (and neck), Theabold rose
And bade his "friends" back from whence they arose.
They climbed into the well with chants all the while
And started back down (for they'd come up a mile.)
But I heard him exclaim ere he sank out of sight -
"Fond wishes for all - HPL's a delight!"

- Ralph Wollstonecraft Hedge

[Voted the Best Fan Writer for 1971 at the 30th World Science Fiction Convention in Los Angeles, September, 1972, Harry Warner's letters are known throughout sf&f fandom. One of these follows.]

423 Summit Avenue
Hagerstown, Maryland
August 28, 1972

Dear Meade:

It's shameful that this letter wasn't written two or three months ago. But I've behaved with the copy of HPL which you so kindly sent in the spring just as I've acted with too many other outstanding fan publications. I put them aside every time a half-hour of spare time turns up, thinking that they deserve a longer and more carefully written loc than a half-hour permits; and weeks go by without a longer hunk of spare time showing up, and by then I'm starting to feel so ashamed of the delay that I hesitate more than ever to respond at such a late date. I did it with the Derleth issue of IS [see final section of this magazine], with Australian Science Fiction Review issue after issue, with the symposium issue of Double:Bill so at least you're in the best of company.

Maybe I can make some partial restitution soon. I've been accumulating mental notes about outstanding fan productions of 1972 that have not received their full due in review columns, like the Mike Hinge posters and your special issue. If all goes well, I hope to do some sort of review-eulogy on them for some fanzine or other soon.

After all this time, I don't think it makes much sense to write at length about each item in your special publication. You must have received a lot of letters weeks ago saying almost everything that I might write after all this time. I hope the response has been good enough to make you feel your efforts weren't wasted; some other fans have a disconcerting habit of non-reacting, when they really want to react strongly just as I do.

But the issue as a whole should have played its part in keeping the Lovecraft renaissance in motion. Someone with a lot of time and the urge to tackle a new topic for a fanzine article might turn up some interesting facts, by an effort to discover what causes HPL's literary stock to rise and fall as the years pass. There was a general lack of enthusiasm outside the WEIRD TALES readership when he was alive and publishing his fiction, the great upsurge of interest in the World War II years, the gradual disappearance of Lovecraft fandom during the 1950's, then the sudden spurt in just the past three or four years. Maybe it results from the existence of two or three strong personalities taking a lot of interest simultaneously in the author, maybe it can be linked to the nation's overall situation and general emotional condition, or it could have something to do with sunspots. I understand that some European nations have been engulfed in the most recent renewal of popularity for Lovecraft and it will be interesting to see if this causes his stories to remain more permanently in favor in the future.

I should also say some nice things about the superb reproduction you obtained, particularly with the illustrations. I don't know if it was luck or your persistence with the mechanical people or an ex-

ceptionally conscientious printer. But I do know that spending a lot of money at the printshop is no guarantee of good illustrations, as any number of very expensive art books demonstrate. The stygian quality of the blacks, the range of middle tones in pictures like the back cover, and the razor sharpness of the line cuts are unprecedented on such a large scale. You really should write an essay on how you did it, for the benefit of other fans who use photo offset or other methods of printing and can't get the hang of proper reproduction of the artwork. I suppose the supreme tribute I can make to these illustrations is the way I kept feeling the urge to get a magnifying glass so I could see more plainly the fine detail that is almost beyond the capabilities of the naked eye. And I can imagine how uncomfortable an audience could be made, if they sat in a darkened room and watched slide copies of the more vivid illustrations in this issue flashed on a screen; they look startling enough in this size and might be enough to cause real mental discomfort if blown up to three by five feet.

Of course, I've never been an inner circle HPL enthusiast, in the sense that I haven't specialized in collecting his works or tried to do research. So maybe some of the things you included in this issue aren't the revelations to others that they are to me. It never occurred to me, for instance, that HPL would have had strong opinions about movies, and I'd never even heard of Ira. A. Cole.

I've never liked much fiction written in the strict Lovecraft tradition. Usually, I feel, the authors are unable to write with the conviction that HPL had about the things he felt so strongly about: the sea, cool air, nightmare visions, and so on. Hardly anyone has just the same combination of phobias and fears that anyone else possesses. So I was glad to see some of the stories in this issue of HPL breaking away from this literal adherence to the Lovecraft formula, while still retaining evidences of the influence.

All this is inadequate, I know. Maybe you've noticed in this and that fanzine in recent months my laments over inability to do all the fanac that should be done, because of pressures that have nothing to do with fandom, some health problems, and just plain overload of fan publications deserving attention. But half a loaf is better than none as the fellow said, I didn't feel right remaining silent any longer, so you know at least by now that I'm very much impressed with this and I hope that it will help to inspire other people to do equally careful, thorough projects about other authors. The only real fault I can find with your publication is that it's thirty-five years too late. HPL would have appreciated it even more than anyone you sent copies, to.

Yrs &c.,
/s/ Harry Warner, Jr.

[In the remaining space at this point we can only say that receipt of such a letter from one so well versed in fandom and its publications is certainly a pleasure. If the artwork reproduced well, it was in great measure due to the talent and expertise of the original artists, although the printer's cameraman was certainly a competent one. ## As for Lovecraft's popularity, it's all explainable by spots on a sun, Aldebaran or Betelgeuse or one of them.]

Dear Friersons:

Only the exigencies of a schedule force me to resort to a post-card acknowledgement of receipt of HPL, and I trust you'll excuse the inadequacy. But I did want to tell you, however briefly, that I am overwhelmingly delighted and appreciative of what you have wrought. Surely this will be a long-sought-after treasure in years to come, and an unsurpassed assemblage of Lovecraftiana - only L'HERNE LOVE-CRAFT may be comparable. [I note in passing it cost \$10] There is so much here for you to be proud of, and I am truly grateful for the time, effort and expense you have lavished on this labor of love.

All thanks and all best

/s/ Robert Bloch, April 4, 1972

[Naturally we were pleased to have Mr. Bloch's card as the second reply to the zine, the first being unreproducible eldritch signs and obscure characters from contributor JOE PUMILIA, which local medieval necromancers still have under study. I would have wanted more contributors like Mr. Bloch who were in the Lovecraft Circle...but we had addresses for so few (Mr. Bloch's contribution was obtained by Stuart D. Schiff, Assoc. Ed.-Articles whose assistance may have been less visible than Herb Arnold's but was invaluable.)]

Dear Meade:

I have read HPL with great interest and enjoyment. It will be a valuable source in my projected biography of HPL. A couple of small suggestions for future reference: . . . you're not supposed to use all caps with OE type.

Regards, /s/ L. Sprague De Camp
April 10, 1972

[Sorry about that - it really didn't look too sharp either, but we were pressed for time having set all captions and most of the type ourselves. Really looking forward to your book on HPL.]

Dear Mr. Frierson:

Continuing illness makes it difficult for me to write in detail, but, at least, I want to thank you for sending your recently-received HPL. While I have been able only to skim through the text, I am quite excited by what I have read - and also tremendously impressed by the art work.

You've done an exceptional job and deserve the heartiest congratulations! . . . I'm sure that HPL will be a collector's item for as long as anything will. . . .

/s/ Joseph Payne Brennan
April 13, 1972

[Mr. Brennan was prevented by reasons of health from contributing further to the magazine - he was one of my first contacts since we had briefly corresponded in re his magazine, Macabre, and his spirit of cooperation and encouragement was a real help in moving the project along when it could have been abandoned in October, 1971.]

Dear Mr. Frierson:

Last night I was most pleasantly surprised to receive two copies of HPL; I hadn't even known it had gone to press yet. It's a very handsome booklet indeed. I haven't had time to read everything in it yet, but what I did read struck me as uncommonly interesting.

However, it seemed to me that there was entirely too much artwork. But the booklet as a whole is one of which you can be proud. I appreciate your giving so much space to my own inept things.

Cordially,
/s/ J. Vernon Shea
April 1, 1972

Dear Meade:

Thanks for HPL; a very handsome and interesting publication, and one that you can feel justly proud of.

Cordially,
/s/ Glenn Lord

Thanks for HPL. I think that of the two covers of this issue, the back cover by Herb Arnold of "The Hunter of the Dark" is by far the best. This is terror! It is a tremendous drawing. Also the folio of HPL interpretations beginning on p.65 - very good.

All the best and again thanks,
/s/ Fritz Leiber

[Mr. Leiber also sent a letter through us to Herb Arnold. Mr. Leiber's fan contributions are few these days (he's done yeoman's work in the past and deserves a rest, after all) and we were honored to have some words from him and glad his enthusiasm approaches our own for Herb's masterful backcover, which graces our living room.]

Dear Friersons:

THANK YOU FOR HPL. I am happy to have found a place in what is truly an impressive memorial. Typography and reproduction techniques are far above the norm for "amateur" publications. That you have found so much new material relating to a subject as sadly worried and duffer-haggled as my late friend has been, these 35 years past, is remarkable. I believe that your memorial is of permanent value, and I have suggested to an earnest H.P.L. collector and student that she endeavor to bait you with \$3 and try to obtain a copy of HPL.

There is so much in HPL that I cannot comment more specifically. Any such attempt would run into inordinate wordage - or, would through omission of worthy subjects, belittle a valuable contributor's effort. I do believe however that it is not meaningless, and not a hackneyed cliché, for me to say that I do appreciate, that I am most grateful, to each of the many whose work resulted in that outstanding production, - a work of permanent value. ... Sincerely yours,

/s/ E. Hoffman Price
April 19, 1972

[And thank you, sir, for your generous contributions!]

From Frank Belknap Long

April 4, 1972

Dear Meade:

I was beyond measure delighted with the way the "Interview" came out but was even more impressed and, in fact, overwhelmed by the entire magazine. It's a truly magnificent tribute to HPL (I seem to have used that word 3 times in the interview without intending to do so in a single paragraph, but it's the only appropriate one here!) and all future HPL scholars, and admirers of the Mythos will be immeasurably in your debt. No one has ever before gathered together, from so many vital sources, quite such an abundance of HPL material, and presented it between the covers of a magazine. And the illustrations are all worthy of the text. I'm sure that all of this material will be talked about in the years to come and will become incorporated in many HPL scholarly books, not only in America, but in Spain and France, where, I'm convinced...HPL is as famous today as Poe was in the days of Baudelaire.

I must confess, however, that Colin Wilson's article disturbed me. You'd have to know Howard long and well to understand how utterly preposterous it is to equate HPL's racial prejudices with Hitler, Manson & Co. [I wrote Mr. Long that I did not believe this was Mr. Wilson's thesis and his reply of April 12 follows this letter of April 4.] The gulfs between the emotional way HPL held these views and these sadistic killers and madmen were as wide and deep as the gulfs between the stars. HPL was the kindest of men - you can take my word for it. My wife is Jewish, Bloch, Sterling, etc. are Jewish and they do not share Wilson's misconceptions at all. (Love-man does, unfortunately and says he'll never forgive Howard.)

HPL's Nordic supremacy views were admittedly very bad, and he will be accused by many of being a vicious racist. But it simply wasn't true; despite everything he said in the letters. You've got to remember, for one thing, that these letters were written at a period in American life when even so distinguished a scholar and scientist as Osborn of American Museum of Natural History fame, held precisely similar views (under the influence of the maniacal racists Stoddard and Grant). That does not excuse the views, but it helps to explain the emotional orientation that contributed to them. Howard didn't really mean one-tenth of what he wrote - you can take my word for that too, since my HPL correspondence across the years would have reached to my knees. Only a small portion of his letters to me have appeared in the Arkham collections. August should never have published the worst of these letters at this time. There was no real need for him to have done so. When a man with so many warm, kindly, genuinely humanistic traits has one tragic flaw in his thinking and feeling and - this is most important - his fame is just starting to gain worldwide acceptance, all of his personal correspondence should not be published before half a century has passed, if it can be prevented. To hell with absolute candor. (Incidentally, Howard no longer held these views in the last three or four years of his life.)

You may publish this letter if you wish. Some of the lies, distortions and half-truths that are being written about Howard today have made me so angry that I've just about decided to write at length about HPL myself.

(continued next page)

Frank Belknap Long (continued)

PS. What Bloch says about Howard in HPL and what Winfield Townley Scott, who is thought by many to have been close to a major American poet, and others have said many times in print (E. Hoffman Price, Hank Kuttner, who was Jewish, etc) should demolish Colin Wilson's absurd guesswork. A man doesn't have to be a sadistically aggressive psychopath to write as HPL did - or as Poe did. If we accepted Wilson's wild assumptions there would be no art left in the world at all that could not be categorized as diseased. The view, set forth in Wilson's article, ironically enough, was precisely the view that Hitler took about almost all modern art and much of the great art of the past. He once said that a man who painted a sunset that departed even slightly from the kind of sunset he was familiar with was a hopeless degenerate and should be shot. Wilson is a writer of great literary distinction and I've admired much of his work. But he is as blindly off-base here as anyone could possibly get.

With all good wishes, cordially
F.B.L.

[As mentioned, I respectfully submitted to Frank that my reading of the Wilson piece was not as derogatory of HPL as Frank's impression.]

Please don't think that I didn't realize that Wilson's article was not exactly derogatory if one wishes to brush aside all simplistic concepts and probe these great problems of human complexity in a subtle and psychologically exhaustive way. But sometimes simplistic concepts can reveal certain aspects of truth more clearly than the most sophisticated analysis can do, and the general impression I got from Wilson's article was his failure to realize that an artist - any artist, he doesn't have to be a great one - can write or depict on canvas the most horrendous aspects of the human psyche without himself being horrendous. [True, I've met most of the art contributors to HPL and a more stable group you'd not be likely to find!] Otherwise, as I said, there would be no art of any value left in the world, for there has been no writer or painter or musician who has never, in the entire course of a lifetime, failed to stare at least once on what Dunsany called "the unregenerate horror of the abyss." And I feel that in his blindness in that respect Wilson has gone very far astray here.

Wilson writes: "Lovecraft himself was too much of a Puritan ever to allow a sexual element to intrude into his stories." What he apparently does not know, or even suspect, is that HPL wrote 9/10 of C.M. Eddy's LOVED DEAD in Brooklyn when Sonia, and two or three members of the Circle were present, including myself (This is the story which almost caused WT to be suppressed) with tongue in cheek, chuckling as he did so. Any genuine artist with Howard's gifts of imagination could have done the same. Ah, well -

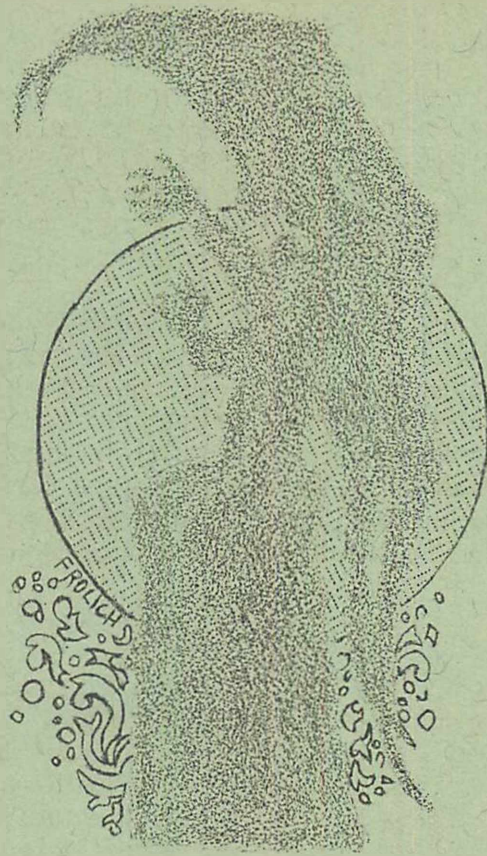
HPL's last stories were the great one and the qualities Leiber praises in a story are the immature and juvenile ones that have marred so much American magazine fiction. Although Lin Carter doesn't think too highly of HPL's style, his critical judgment in regard to the great stories is very sound.

(continued)

Frank Belknap Long (concluded)

Although William Scott Home shares Wilson's views to a slight extent, his article is a brilliant one and my admiration for it is unstinted. He should go far, if he hasn't already done so. I imagine he must have; in publications I haven't read, despite what he says about himself in the biographical sketch "The writings are many, the publications few, for some reason." I think perhaps I know the reason, if it's true. I've the sneaking incredible suspicion that he may well be a writer of close to genius-level perceptiveness and that provokes antagonism and mistrust and recognition if often delayed much longer than it would be in the case of a merely talented writer.

All best, cordially,
F.B.L.



[Naturally, I share Frank's views expressed on this page 100% - Wm. Scott Home is one of those word-magicians who make a lifelong fan out of me with one story. I am blatantly and unreservedly prejudiced in favor of anything he writes, fact or fiction!]

[One of the personal delights of working on the magazine, book or whatchamacallit was to begin correspondence with such fine folks as Frank B. Long -w hope to meet him some day soon. Stuart's fine interview of him provided an invaluable part of HPL.]

Dear Mr. Frierson:

I certainly was thankful that you sent us the book, HPL. It was a real thrill to see my illustration in print after 35 years. The write up was very nice. My family was real proud of the book.

Two Lovecraft stories were on Night Gallery recently. Maybe he will receive fame posthumously that some of us knew 35 years ago he richly deserved. Again, thanks.

Sincerely,
/s/ Ivan Funderburg

Dear Meade:

HPL! What can I say? Here's little old me completely glutted with HPhellish lore, and loving it. I'm like a vampire in a blood-bank, bloody delighted! I felt so happy I went out and booked [Lum's an M.P.] three fellows after reading half-way through your mag: at this rate I may well end up flinging myself in nick out of sheer exhuberance!

Of particular chuff were the Unpublished Letters. Somebody is brilliant! "His fungous beasts nodded approvingly," indeed. Ye Gods! Now I can't appreciate knockers of ol' Mr. L. unless they're particularly careful how they go about it; this chap, though (whoever he is) is damned good.

(continued)

Brian Lumley (concluded)

Anyhaow, there's nothing I can say that others will not say - almost everything was brilliantly done. And I advise you to watch Herb Arnold. Not simply because he did the jacket to [Brian Lumley's Arkham House collection, CALLER OF THE BLACK - great stuff]; this bloke's got many talents, typed as well as inked! wonderful stuff... I'm glad I was part of it.

/s/ Brian Lumley

[Brian had other comments which he asked us not to print. I hope that he will not mind our mentioning, in sack-cloth and ashes, that unfortunately our presentation of the chapter from THE BURROWERS BENEATH may have hindered its publication. We feel terrible about this, because the first chapter (with later chapters being from stories already published but lots of new material) certainly piqued our interest - several have inquired whether we saw the whole thing but sad to say, we did not.

[As far as Brian's kind words on our bit of editorial fluff, we couldn't produce all this good stuff written by other people without injecting some of our own silliness for which we are known in the amateur press associations. The correspondence spoofs were fun to do and naturally not in the least intended to poke fun at Lovecraft but at our concepts of what some of his correspondents might have been like ... a warlock reading weird tales, the descendant of a De La Poer servant, some fool to whom in his generous manner he might have loaned some of the things which come down as fragments, etc.]

Dear Meade and Penny:

HPL is really a monumental achievement, very nearly the finest tribute to a fantasy writer I've ever seen. What amazed me the most was the variety of material; the fiction, especially, was unusually good. There was very little of the directly derivative sort of thing, ersatz-Lovecraft or ersatz-Dunsany, which the field seems to abound with. If I had to choose favorites (and it would be hard to do), they would probably be Dark Providence, The Weird Tale of Phillip Love, Down to the Sea and your own (so Stuart Schiff tells me) Some Unpublished HPL Correspondence [Lumley claims he didn't know it was mine]. The articles I can say little about; they were scholarly, literate and nicely balanced as far as subject matter went. George Wetzel's Biographic Notes on Lovecraft and Stuart Schiff's interview with Frank Belknap Long were particularly interesting. The poetry was uneven in quality, as was the artwork; but for the most part, the latter was excellent. I particularly liked Herb Arnold's "F.B. Long and Chaugnar Faugn", the Cthulhu idol on p.45, and the Wilbur Whateley portrait on p.49; Mark Gelotte's thing on p.34; Ron Miller's "Amami Pierce"; Steve Fabian's "Whisperer in Darkness" drawing (really beautiful); John Swanson II's drawing on p.82; Mike Scott Deep Ones(?) on p.37 and Richard Corben's burned-out soul on page 102. I hate writing letters that merely list likes and dislikes but there it is. Your list of weird and HPL fanzines was very helpful, incidentally. You've got a lot to be proud of. When's the next issue coming out? How about a monthly...? [How about a punch in your nose?]

cheers,

Tim Kirk

[Tim copped a Hugo for Best Fan Artist at the 30th World Science Fiction con and is a hell of a nice guy, despite his copious talent.]

Cont Outcro

Dear Meade:

May I say, the tribute to HPL was excellent. Articles, stories, artwork...all appeared a labor of love and well done. Lovecraft could only hint but it was amazing how the artists extrapolated those hints. So much was said in the 144 pages that very little more can be added.

Since I have had experience in printing, the book was well prepared, extremely well printed on coated stock and how you can sell the book at \$3.00 and then pay postage to mail it without a loss is a miracle. [no miracles, Walt, a loss.] I want to thank you for including 4 efforts of mine. To be included in such fine company was an honor that pleased me very much.

Cordially,
/s/ Walter Shedlofsky
April 6, 1972

[On June 15 we met the Shedlofskys while passing through St. Louis, had dinner with them and a most fascinating evening going over his collection of WT and Arkhams, most of which I'd never seen before. Many thanks for the many courtesies and the fine poems for the magazine. I apologize for such poor presentation of the poems - squeezed, reduced, made to look like fillers. After we hear from others, I have my own nits to pick on the book.]

Thank you for my complimentary copy of HPL which arrived yesterday. HPL is probably the finest fan publication that I have ever seen, and I've been reading fanzines since the 1940s. I am very pleased to see my poem included. You deserve the thanks of all Lovecraft fans. HPL was worth every minute and every penny you have put in it. I've done a great deal of editing myself, and I do know how much work is involved with a publication like this one. I'd like to think that the book pictured in several of the illustrations for HPL (for example, the front and back covers and p.64) is the Book of Madness, which I describe in my poem.

Regards,
/s/ Edward S. Lauterbach

[Another poet deserving the apologies for the severe reduction of the poetry page - a bad concept to begin with. Why doesn't everyone take a break at this point and get a magnifying glass and go back and enjoy the poetry?]

Congratulations on a really magnificent publication. The art folio is enough to make it unique. The reproduction is just perfect.

I enjoyed all of the fiction and was very happy to get such a broad selection of people writing Lovecraftian fiction, but to me William Scott Home's story just overshadowed everything else. It's one of the most powerful pieces of weird fiction I've ever read. I can't imagine him not going on to become one of the greats in the weird field.

Sincerely,
/s/ Walter De Bill

[Another Home fan, but I'm a De Bill fan too and want to see your fiction continue in print, often.]

(continued)

The contributors continue to comment

Dear Meade:

Copy of HPL arrived this morning. A mighty handsome job you did on it. I've only had a few minutes to skim an article or two but it seems to be a most worthwhile venture. When you're ready to do a Clark Ashton Smith volume, let me know.

Regards,
/s/ Gerry de la Ree

[Thanks all the same Gerry but I understand that Harry O. Morris, Jr., 500 Wellesley SE, Albuquerque, N.M. 87106 is producing a gorgeous tribute to CAS, 100 pages for \$1.50-\$2.00 - should be ready soon, 1000 copies so everyone buy two each (or more)]

Thank you for the two issues of HPL. I have only given it a glance through, as yet, but it looks good. Some nice drawings. I think that the Tim Kirk drawing on p.28 is the best of the new ones. Also Steve Fabian and Herb Arnold had some good stuff. The magazine is neatly put together and I don't see how it can help but be a great success.

/s/ Denis Tiani

[Mr. Tiani's excellent fantasy illustrations can be found in Nyctalops and other publications from Harry Morris, address above. They are superb!]

Dear Meade:

HPL is here before me and I still can't believe it. Congratulations on undoubtedly the best published, edited and laid-out fan publication ever!!!! More than a fan publication, HPL honestly tops anything of this nature in the professional field. Beautiful, simply beautiful. Being very interested in H. P. Lovecraft for many years, HPL is like a dream come true...the definite tribute, offering more wonderful weirdly delightful material than I had ever even imagined could be compiled under one cover. In total, HPL is a monumental work comprising the best talents in the field. Equal to the Arkham House Lovecraftiana volumes ... P.P.S. \$3.00 is an extremely low price for the quantity and especially the quality printing of HPL: it's completely out of the fan field as far as professional excellence goes...

Yrs Sincerely,
/s/ Harry O. Morris, Jr.

[Thanks, Harry, but as I told you when I announced the project in October, you are the sustaining force in this field. Nyctalops was regularly presenting Jacobs, Bryant, Ken Faig, all the current fiction/article writers involved in the new Lovecraft movement before I conceived of this tribute and I began it with great trepidation lest I seem like I was invading what had been staked out by the fan publishers of the weird, Harry with Nyctalops, Paul Ganley with his excellent Weirdbook and George Record's Dark Brotherhood, and the others mentioned on p.143 of HPL. Luckily these excellent publications will continue for our interest and entertainment whereas HPL was a "one-shot" - with the help of so many; we saw stated what we wanted stated, not without flaws, of course, but there and said and it's moment is passed and these other continuing publications deserve our full attention and support.]

Contributors (continued)

Meade,

Occurs to me that I never told you that I receive my copy of HPL. I did. My God, it's BIG! I didn't realize you were talking about something so large...[we didn't either!] It's even gotten me interested in HPL; something nothing else has been able to do.

Peace,

/s/ Clay Fourrier

[Exactly! Part of our nefarious purpose in the project was to help in some way bridge the gap between the fans who emphasize graphics, comics, art, whatever term you want and those who read a lot of sf and fantasy. During my short period in organized fandom (a contradiction in terms, really) I have seen alert, imaginative folks of all hues and descriptions but great chunks of them don't know what the other great chunks of them are talking about. HPL attempted to provide a common meeting ground - there are words knocking about the art which might lure someone to read and discover and there is art popping up all throughout to show that words aren't the only tools to trigger picture, mood, etc. So if any strict "readers" are inspired to see more of the artists' work, for instance, by getting the underground comics featuring Herb Arnold, Richard Corben, Jaxon (p.141), or fanzines with Kirk, Scott, Frolich (who has his own underground comic, Trivial Annoyances - see notices later), Richardson (also in the comix), Fabian (soon to be, we hope -- see notices), etc etc., then we have served as much a purpose as getting Clay "into" Lovecraft's writings. Sorry, my soapbox is showing again; this often happens late at night when I am composing directly on these stencils]

HPL was great from cover to cover. Sure wish you would do another one. I sincerely regret not being better represented in it, but thanks for the plug you gave us.

Regards,

/s/ Jaxon

[See notices - I'm hawking my head off about the superb job that Jaxon's underground comics company, Rip Off Press, is doing. See notices at the end of the mag for how you can send me \$1 and receive Skull #4 and Skull #5 which will present the best graphic stories of Lovecraft's The Hound, Pickman's Model, Cool Air, The Rats in the Walls, and The Shadow from the Abyss as well as HPL-derivative matter. They have to be seen to be believed!]

Dear Meade -

Many thanks for my copy of HPL! A beautiful magazine and certainly a project you can be very proud of. I've been skipping about reading snatches of this and that, and I'm sure HPL will encourage a whole new interest in Lovecraft. At least, as far as I'm concerned.

The first thing that struck me about the publication was its size...then as I slipped HPL from its brown envelope, I nearly fainted. "That's my drawing on the cover!" Well, my ego soared. Here, out of those tons of contributions, good ol' Meade chose my drawing to squat on the outside of his tribute. Neato! All I can say is thanks, and its the nicest compliment you could have paid me.

Being a typical self-centered artist type, one of the first things I did while examining HPL was to ferret out all the stuff that had my name connected with it. And so I found some info that

Robe Kline continued

needs correction. I do not now, nor have I ever, worked for Disney... In reality, I've been attending the Art Center College of Design on a full time basis since February of 1971. ... I have really enjoyed looking at the illustrations and recognized many of them from the stories in the books you sent me. Arnold, Fabian and Kirk supplied you with some truly handsome stuff. ...

/s/ Bob Kline

[If HPL can be said to have had a beginning prior to September, 1971 it might be traced to my correspondence with Bob Kline while he was in Virginia in 1970. I admired his work in Jan Strnad's fanzine, Anomaly and wanted to commission some pieces of Lovecraftian artwork, since he had done a Robert E. Howard portfolio. I've gotten some non-HPL examples of Bob's work which I prize very highly but he moved and there were gaps in correspondence and it was through Jan again that I re-established contact and asked out those HPL pieces he was going to do. He'd done one in pencil and was wondering about inking. I pressed the matter and asked that it be sent as is since Jan had given me a favorable report on its appearance when he visited Bob. When I saw it, it had to be the cover. End of story. I truly hope that Bob will find time and inclination to try more HPL subjects. He is one hell of a talented young man.]

George Wetzel

Dear Meade,

This is only a partial commentary as I have read but part of the issue. My biggest compliment is on your self control as an editor not to tamper with a submitted ms. This is my biggest gripe with pro or fanzine editors...[well, I wish I could say I deserved the compliment but I tampered, boy, did I tamper - BUT not on all the material] Another trait observable in editors - but legitimate this time - is in the gathering of interesting material. In the case of Walter DeBill you certainly deserve a pat on the back as he does too. This is the second story of his I ever read (the first was in the last Nyctalops). He obviously understands that a good writer creates ideas. And that is what he did in his Predator. The idea is original. It could have been written in a C.A. Smith style as well as the way he handled it (which is the author his idea most closely resembles).

Lumley's chapter fragment is written with polish. I would like to see more of his work to form a more definite opinion.

I was disappointed with Hoffman Price's astrological article. A good astrologer indulges in some psychological probing with Zodiacal portents as guides... [Mr. Price presents his personal observations on HPL's chart in IS # 6, \$1.50 from Tom Collins, Lakemont, Georgia 30552. See notices. Mr. Price wanted in HPL to prove a point to people who would say that his own observations were too colored by his knowledge of the man. We presented it as an experiment in objectivism in astrology - but I agree with you that the subjective approach makes for better reading.]

Everts article is one of those esoteric HPL articles only a specialist like myself can appreciate. I guess your other readers may pan it. [No.] I have in my files some biographic material on C.W. Smith of "Tryout" in which latter mag a great deal of HPL AJ items were printed. But such stuff on "Tryout" Smith may be esoteric for most.

(continued)

George Wetzel (continued)

De la Ree and I were once old acquaintances and I was a member of his Sun Spots Club circa 1940. His delvings into Funderburgh reveals the tragedy of procrastination on Finlay's part. Even accepting Finlay's excuse, if he had given Funderburgh the courtesy of a reply the poor guy may have gone on to become a pro artist. Just a tiny bit of encouragement is needed to help any struggling artist (or writer).

Tierney and Walsh's articles almost meet on common ground - the Mesoamerican cultures. Lovecraft did approach this cultural stream but through the American Southwest (as did some other Weird Tales authors; see "The Ho-Hokum Horror" for example). Lovecraft verged on it in "The Transition of Juan Romero"; also in his appreciation of Hoag's poem, "To the Grand Canyon of Colorado" (see my article in HPL, p.41) and, of course, in "The Mound" and "The Curse of Yig."

While HPL utilized only the American Southwest, I actually attempted to utilize the Mesoamerican culture for at least one story, "The City Accursed", printed in "Undertakings", September 1955 (this was a Mayan locale). My other Mesoamerican stories exist in plot only. ... The late Henry Kuttner wrote in this culture stream a chilling, gooseflesh tale "The Shadow on the Screen" and "The Green God". But no one knows of the forgotten, uncollected author. [It's true his sf stuff has had more exposure than his macabre, except for the oft-collected "Graveyard Rats".] Henry S. Whitehead attempted a Mayan story in "The Great Circle". But the field is sparse. I often toyed with editing a supernatural collection of Mesoamerican background stories and almost approached Derleth about it. Instead of Mesoamerican culture, unfortunately, I seem to have gotten on a M.R. James kick and have written the majority of my work in a British locale.

But Tierney knows exactly what he is talking about. New to me was the octopoid suggestions he found in the Mayan "Chac". The Toltec art influence in Mesoamerica has always fascinated me. I can see where Tierney being an artist was similarly strongly attracted to it. However, I feel he is stretching it to make "The Mound" et al fit Mesoamerican (Aztec, Mayan, etc) when it is really the American Southwest (albeit a contiguous culture). Nevertheless, he did a good research job.

Bryant's article on the Necronomicon is interesting but years ago I ran across the fact that itinerant Arab travellers circa 1100 A.D. wrote books of their journeys across the Near East. For instance, there is my brochure "The Wizard of South Mountain" (1955) in which I quoted Dahlgren's "South Mountain Magic" of an old hex book we both were interested in. It was based on "an ancient Spanish ms... which was discovered among the mysteries of the Holy Land; of many wonders having thereby been performed... of the Dragon with Four Young..." (Someday someone might like to reprint my 14 page "The Wizard of South Mountain.")

A number of old books of spells were Arabian works brought with the moors to Spain from where they spread throughout Europe. "Picatrix" is but one of many.

(continued)

George Wetzel (concluded)

Of all your artists Kirk is the most accomplished. For the first time I found an artist who could draw old fashioned architecture without aping Lee Brown Coye's formalized conception of a spooky house complete with black cat, sickle moon, garbage can and grave stone. Kirk obviously has studied Colonial architecture. He is my choice to illustrate one of my modest writing efforts. ...

Sincerely,
/s/ George Wetzel

Dear Stuart:

The HPL book arrived in good order. It took me some time to absorb. I happen to be one of those psychopathic cases that has to re-read sentences to get with it and I am very slow at it. I'll tell you the one thing I do not like about it first and then the good things in my estimation. The "Old English" captions are not good [yea, verily, yea] They are practically unreadable and if you are acquainted with 18th century caligraphy [regretably, no] you will note that it is a most legible form of writing. This type face that somebody thought up is bad caligraphy.

Be that as it may, your interview with Frank Belknap Long is excellent. Your questions were very pertinent and his answers gave me a new insight into how HPL operated. Wish I had been born 10 years earlier. There is a slight possibility that I could have met him although a slim possibility. Your article revealed many things to me that heretofore I knew nothing about. I am not a collector of any sort and therefore know little about the research and intricacies of what goes on. Notes on you in the contributors column reveal many things that were not evident in your letters. You are a busy man! I agree with the line about the handwriting. [Me, too] It is hard to dig out but I am getting used to it. The articles and stories are good and it was a pleasure to read them. They are good food for pictures. All in all, it is a fine piece of work and you should be proud of it. I am proud to have been in a small way associated with it. The art work is good. There are a lot of young people in there but unfortunately there is little market for this sort of thing these days. However, some will go on in one way or another if they have enough encouragement. Where you get it today is a question. There are not many people like you and your co-editors. It was a sad day when the pulps went out of business. Derleth is done and who else is there?

All in all it is a fine job. ... /s/ Lee Brown Coye

Reactions to HPL
by James Wade

The recent appearance of a meaty and compedious one-shot magazine called HPL was cause of rejoicing among Lovecraft fans, though not unmixed with some inevitable frustrations. I personally felt that the articles were the best category. The F.B. Long interview was the most significant piece I have seen on a compulsive professional writer who has scribbled just about everything for 50 years that promised payment and who has turned out a few macabre near-masterpieces amidst reams of trash but who began with and apparently

Jame Wade continued

retains high literary standards and acumen.

Bloch and Leiber were succinct but thoughtful - the latter has apparently changed his mind on the over-lengthiness and under-suspensefulness of Lovecraft since his piece defending HPL on these points in Something About Cats. He is certainly right that Charles Dexter Ward could have had a better structure (and dialogue); but one must remember the tragedy that Lovecraft left it in a handwritten first draft, never even revising or typing it for submission. Vernon Shea to the contrary, it is one of HPL's best stories from his best period and might have been pre-eminent if certain flaws had been remedied.

Colin Wilson's incisive views on page 22 present the best explanation so far of Lovecraft's survival as a cult figure, despite his [HPL's] literary faults. "The Horror Then after Lovecraft" by W.S. Lane was exceptionally thought provoking, while Mr. Wetzel's contributions seemed valuable if idiosyncratic at times. Reviews from various media were generally perceptive and sophisticated, and there was good coverage on periphereal and ephemeral scholarly and bibliographic matters for those who like that approach.

However, the key controversy was unveiled in "The Derleth Mythos" of Mr. Tierney, the most important single criticism in Lovecraftiana to date, accusing Derleth and other writers of misusing or perverting the Mythos devised by HPL. Tierney is certainly correct in his emphasis on HPL's non-anthropomorphic outlook and "Beyond-Good-and-Evil" philosophy, and how this shaped the cosmic objectivity of his later style.

In a review published elsewhere, Mr. Tierney lumps my own story "The Deep Ones" among the conventionally moral "Derlethian" mythos type and asserts rather dogmatically that the objective "scientific report" format was the only important or influential Lovecraftian innovation. In that case, "The Dunwich Horror" and many others of HPL's own works were poor Derlethian trash too, since they contain the good-versus-evil concept.

This, I feel, is carrying things too far. Anything which is inimical to mankind, by accident or design, will be perceived as evil by men; it is only the simplistic and naive Derleth narratives which result in stories that often seem old-fashioned and puerile.

(My own attempt was to write the first Mythos "love story" since "The Thing on the Doorstep"; whether I succeeded or failed, it was not because I did or did not make use of the mature HPL scientific narrative technique, which I admire but can't imitate.)

In poetry Mr. Tierney also carries away the palm with work which is generally strong if not original. His best poems to date that I have seen are in the cycle "Evil Dreams" in Nyctalops 6, whose best specimens rise close to the best of the Fungi cycle, and whose worst who not sink much below the worst of that uneven sequence.

Other poets, sad to say, seem overly mannered, clumsily derivative or simply technically inept.

Concerning the fiction, Wellman's pastiche tribute (p.81) is well worth reviving, and I am astonished that Derleth hadn't snapped it up earlier, though it is only a tidbit. Gary Myers can do the Dunsany-Smith-Mythos periphereal stuff with almost incredible facility and urbanity, as he proves again on p.98. Might he become a major writer of the macabre if he tried for a bit more originality and variety, as Lovecraft eventually and triumphantly did after decades of writing near-pastiche?

[I must interrupt the flow of Mr. Wade's commentary at this junction for a bit of editorializing. The concept of the fiction in the book was to be compatible with the notion of a tribute. Certainly, the stories using Lovecraft himself as a character would have handled that task admirably and could have been the only entrants in the category. But we felt, rightly or wrongly, that other Lovecraft inspired or derived (either, without prejudice) would be nice to round it out. I don't have the files at hand but I daresay I sufficiently apprised the fiction contributors that I sought pastiche and that the premium on originality was probably in the pro market, not this volume. Therefore, if Mr. Myers or Arnold or any other could have done more original, less derivative work, and I'm certain they can and will, it would not have been appropriate for the volume as we conceived it. Nevertheless, pray continue...]

Most of the other fiction is either all too obviously derivative and predictable, or else lacks stylistic skill and narrative thrust. Down to the Sea by Bill Wallace is an exception in attempting an oblique, nearly avant-garde approach, which can be admired, though it does not quite come off.

The illustrators have done a really conscientious job, without quite convincing me that the major scenes in Lovecraft are suitable subjects for pictorial art.

Tim Kirk is perhaps best, as in the sinister city-scape of p.66 though Herb Arnold shows a welcome sense of whimsy in his Long-Chaugnar caricature on p.7

Throughout there is a remarkable fidelity to Lovecraft's written descriptions; but as in Frolich's p.77 depiction of Cthulhu and the yacht, it is too literal - the visual medium is not suitable for such a scene, which must evoke a horror of the soul that maybe a truly great artist could manage, but never a simple competent draftsman. [You couldn't be talking about the Dan Frolich I know! No mere draftsman, he.] The results may be comically grotesque, as in p.72's ghoul, or may simply add no fresh dimension as in pp.14-15 and elsewhere.

Finlay's old work is probably still the closest to greatness in this field. The page 53 illo for "Return of Hastur" has the right feeling. Here literal fidelity to detail is not as important as a creative response evoked by the overall story mood. In fact, Lovecraft's descriptions of his horrors are sometimes overly detailed and visual for the desired effect, even in the later stories. MPL's best results depended more on the selective omission of detail which Finlay and Coye prove can be done pictorially, too.

But how in the world did Finlay way back then execute such a perfect caricature of Spiro T. Agnew as we find in the left-hand figure on p.61? There must be horrors that cast their shadow ahead of them, as some believe.

For my own squib on pp. 104-05 the Yuggoth atmosphere is quite well evoked by Arnold, though these drawings were probably intended to depict "The Whisperer in Darkness", my obvious source for this tale. [Right.]

As editor, or proofreader, on a whole spate of books, my own and others', I know what a job putting together such a production is, and can only congratulate the team that made HPL such a success on their care, thoroughness, and high standards. This ought to inspire in someone the ambition for another effort of the same sort, and perhaps the production of such a volume could become an event if not annual, then once every four or five years.

Sincerely,
/s/ James Wade

[Mr. Wade has been a good correspondent and a great help in the project, start to finish. I hope our correspondence will not terminate with the completion of his work.]

Roger Bryant:

Now to HPL. 'Twas magnificent! Random comments, essentially nitpicks: First things first. Your slight editing of my piece was perfectly satisfactory, although I rather rue the loss of the "alas!" at the end of footnote 6. Ah, well.

Colin Wilson's section is rather fascinating. He suggests an idea that I had not considered: that the story HPL cited in "The Unnamable" might be an autobiographical reference, or perhaps a sort of vicarious autobiography through good friend Cliff Eddy. But if the chronology of stories published in DAGON (Arkham House) is correct for "The Unnamable" (it's been shown incorrect in a couple of cases) the idea seems void, for "The Unnamable" was written in 1923. Still, it wasn't published until mid-1925; HPL might have made a last-minute revision to satirize, as it were, "The Loved Dead" experience. At any rate, Wilson seems not to have known (or at least he did not say) that HPL revised "The Loved Dead" and so did indeed have some substantial influence on that story, despite its "un-Lovecraftian" subject matter.

While Vernon Shea is entitled to his opinion on Charles Dexter Ward (one I can't share) his reason for its alleged inadequacy has to be mistaken. Ward was finished early in 1927; it was thus finished fully ten years before HPL died. It is only the second of the major Mythos tales, which is not what I would call his tired-and-ill "last period". Nor is it his "last novella"; At the Mountains of Madness was finished 4 years later.

As a general whole, HPL is just gorgeous. The repro, of course, is superb (ah, the money...) especially for those full page art pieces. Among the fiction, my favorites were Ganley, Sudol, Arnold,

Roger Bryant (continued)

Attanasio (though I'm not entirely sure what he was driving at; a lady often suffered when reading AL's non-fiction, too), Wetzel, Jacob. Gee, lots of favorites: well, especially Arnold, Wetzel and Jacob.

[the following comments were excerpted from a month-later letter....]

I read fiction to be entertained, to be told a story. Arnold, Wetzel and Jacob had, for my tastes, the best stories to tell. ... You may remember a comment of mine in a review for Nyctalops a while back. I pointed out neither Lovecraft nor Robert E. Howard was a "good" writer in the conventional, literary sense - Howard was too pulpy and melodramatic, Lovecraft too wordy and archaic and obscure. But each of them developed a style that was natural for him and wielded it so well that the very faults of each gave his writing a charm that was uniquely his own. Both Derleth and DeCamp, trying to imitate them, failed to some extent because they were better-trained, more "professional" and "literary" writers.

[Dull Scavengers Wax Crafty] contains, somewhere in there, a rather interesting idea. But it seemed to me an unreasonably lengthy, complicated, twisty-turny amount of effort just to get in a pastiche of Ibn Schacabao. (Inserted query: how many people actually noticed that was what it was? How many people actually read far enough to find out?) The whole thing could have been - and, I think, should have been - told in far fewer words. The first time I tried to read it, I didn't finish it. I struggled through the first two pages and nothing had happened to catch my interest or make me wonder what was going to happen later. It was simply slow as molasses and rather dull. The second time around I did finish it (and thereby found out what was going on) but felt that it was almost more trouble than it was worth. The style of writing seems to me complex just for the sake of being complex with obscure words like "phrontistery" - which I've yet to find in any dictionary - rubbing consonants with such less sophisticated phrases as "Osarsif stared like a kicked pig." When Lovecraft or Smith or sometimes Dunsany used big words, they were words which the reader had a fighting chance of finding out about....

... Walk with Light,

/s/ Roger Bryant

[Roger went on but I didn't remember whether I had cleared it for publication and it makes the sole point that he disagrees with Home's approach to verbiage, which is precisely what I admire...claimed it suffocated what might have been a very good story, if told in a straightforward manner. Well, my own opinion is that the Home piece is definitely the most controversial piece of fiction presented as the Tierney piece seems to be in the articles department. There are either damnations or exhuberant compliments - and from these extremes I would say that Home has succeeded quite well. By the way, I thought I knew what a frontistery was and that the "ph" was cutesy but Random House doesn't even know what one of them is so now I don't either! Scott?]

This is too far down on the page to start another letter but I'll just warn you that it is extracts from two epistles of the much-discussed William Scott Home.....

continued

Finally received HPL! Though pressed for time and unable to indulge myself in my usual logorrhea, I knew you would prefer I assailed you immediately upon receipt - and of course my feelings are: excellent, indeed! I was of course surprised (and flattered) to find part of the magazine set in regular type, and the remainder rather carefully lined throughout - a very impressive and professional publication altogether. Naturally the artwork tends to dominate, as it should, and fortunately the great majority of it is excellent and provocative. My personal feeling is that Steve Fabian is perhaps the most promising artist of the crew - his vagueness and shady suggestion being ideally suited to Lovecraftian tales, where so many people try a little too hard (and therefore usually fail) to display explicitly some of the more abstruse Lovecraftian monsters. Those which attempt to depict Wilbur Whateley's half-brother, especially, are of necessity bound to dangle; many of them could do a great deal better if they were to make some special study of biology and achieve a repertory of organs and structures which, already commonplace though usually in microscopic form, could be well juxtaposed to such monsters as those for which they are aiming.

Ron Miller also shows a fantastic skill and promise, despite the relatively few examples of his work exhibited. But generally speaking all of the art work was good and well worth the price of the magazine alone - I'm sure anyone will agree.

I did get a big kick indeed out of the Letters to HPL - Arrh Double-You Aitch and entire crew. It added a welcome humour to the mag.

In fiction, I must, of course, attempt objectivity. Actually I thought the most promising story was Al Attanasio's Elder Sign, though promising rather by what it might have been than what it was - it seems to me that he must have tossed this one off in a hurry, whereas some careful reflection would have revealed considerable depths and twists which could have been added to it. It seems generally a fault nowadays weird writers believe it is adequate to go through the set pattern of WEIRD TALES formulae without variations - when in fact the predictability of such stories will turn off most readers. [Not me]. Obviously Attanasio has the creative ability, but perhaps finishes too readily - when he's only half done.... Bill Wallace's Down to the Sea was a welcome attempt to modify somewhat the standard pattern - though again, I wish rather that he had made even more modification in story line as well as in narrative mood, to match. George Wetzel's stories were intriguing as always but - almost as always - too brief, as if written to order for the fanzine trade (thank God they don't put such limitations any more [Those that don't end up 144 pages still do!])

The articles were mines of information on any topics left open from all previous Lovecraftian publications, and therefore very valuable. Interesting especially was the article on Ira Cole, who should get a little more attention from weird writers - i.e., perhaps a story reprinted somewhere to give an idea of his skill, and the various reviews of current expressions of Lovecraft works, even though the subject matter itself is a rather grim monochrome.

Anent that beautiful magazine again. I may have expressed some critical prejudices about some contents but hope this did not supersede my intent to say that the magazine was beautiful. The art work alone could have made it - a portfolio of HPL visions [which is how it was originally conceived] and a number of artists show enormous promise. Many of the colophons and endpieces were exquisite as well. I felt unusually flattered in having some pieces by Lee Brown Coye decorating my own story, being the Old Master that he is, whose illustrations in early Arkham House books were themselves suggestive of black tale ideas, and not uncommonly exceed in impact the tales they were supposed to exemplify. Virgil Finlay's occasional interjections were a worthwhile reminder of the relatively high level of art possible to the devoted weirdist.

It is interesting to note that only certain aspects of a writer like HPL tend to stick in the minds of some devotees. This is particularly true of his horror of the slimy writhing monstrosities under the sea, which came to the surface in so many of the pastiches and apostolic retreads in the magazine. This is quite valid but notice how few dealt with what HPL himself regarded as the ultimate source of horror - the stars and strange planets, passage through hyperspace to hideous and unhuman dimensions, and the fact, like Poe, that what evil indicates is a disordering of the so-called ordered or structured universe apparent to our own limited senses. Consequently such evil or such disorder can be expressed to us through any channel at all - even broad daylight in a bright city, or a smoky night club [This would have been remedied by a 164 page magazine out in May with Huitloxopetl by Meade Frierson III and The Silence of Ericka Zann by James Wade - sorry about that.]

So Wellman's Terrible Parchment was a reminder of what innocent and minute objects can be the key or gate out of our known world, and it carries extra impact for that. The proliferation of "books" from which to draw Cthulhuvian quotes is getting a little out of hand, especially where invented ones are concerned; I still feel as I did in the AH study [see THE DARK BROTHERHOOD] a few years ago, that except for the Necronomicon there is no need to invent any more, various real works (though often lost) supplying everything needed...I especially disagree with your author that the Picatrix or any other actual book was the model for the Necronomicon... [more bookish lore on the order of Mr. Wetzel's comments has been skipped over]

Darrell Schweitzer's story Legends was a well-produced episode utilizing the more valid proposition that the general body of myths and myth-figures common to the human race may have some dark ulterior source, instead of the often-milked but altogether improbable notion that some specific local story may have a more or less literal prefigure - especially as few humans would ever have been likely to have formed a correct impression of such a creature in the first place, much less have passed it on without embellishments. Recently we have seen plenty of episodes which render the exact transmission of a tale based on an incident unknown to the majority of people altogether ridiculous; but the vague fears, shadows and haunts lurking in the background are something else, I should think.

Wetzel's stories, despite such bloopers as the exposition of his prejudices and an occasional roughness due perhaps to haste or the

William Scott Home. (concluded)

need to shorten the work, do have a fugacious phantom of horror at their core, and are well written, but the facts are poured on a bit too thickly and outwardly for any real subtlety to be possible - again, probably due to the force of circumstances.

Articles I commented on more thoroughly before, & incidental pieces. The whole thing was a highly successful whole. I may have disagreed with some pieces and am not able to appreciate the likes of The Weird Tale of Phillip Love or Madness from the Vaults, but the values of the whole greatly overcome small deficits (which are such only in my eyes, after all). Again, I really regret it was only a brief appearance...

Iaaaaaa,
/s/ Wm. Scott Home

[I imagine, without counting or tallying in any way, that each piece in the book as been picked by someone as his favorite, not just good but the favorite of all others. That same piece is, as in Pumilia's Weird Tale above previously praised, at the bottom of someone else's list. Home's matter was perhaps the most controversial - the polarizing piece but each piece was a nadir-zenith choice somewhere.

My point is this: the jumbled, crammed and squinty lay out has been criticized but to have reduced the contents, to have omitted the 10,000 word piece by Home, the expensive-to-reproduce piece by Wallace (also very late arrival), to have cut and deleted (more than the pieces which could not fit in as it was) would have been blasphemy in my view. Why deprive some reader of a piece he really liked? And with these 20 or so (counting the letters as fiction) there should have been something for everyone. I don't care which one it was but I feel that our mission was to give every reader something memorable that would make him want to hang onto the tribute and maybe reread the favorite thing from time to time. Oh, well....]

Wanted to give some quick first impression of HPL which arrived at the castle a couple of weeks ago. Just a few of the remarkable items contained in this slick child: Denis Tiani's portrait of HPL; Kirk's Terrible Old Man; Arnold's Priest of Dagon and Pickman's Model; Fabian's Rats in the Walls; Scott Home's Dull Scavengers Wax Crafty; Home's essay on "The Horror Theme.." (looks like I'm swiftly becoming a WSH fan!); Kline's cover.

Practically all the artwork is magnificent and the splendid repro does ample justice to every piece. ... suffice it to say that you've created the ultimate fan tribute to HPL ... it'll never be topped or even come within a cat's whisker of being equalled.

as ever, best, /s/ Mike Scott

Darrell Schweitzer:

HPL is astounding - perhaps the most ambitious fan project ever. Are you a millionaire by chance? [not by chance, no by design, not never nohow noway close] I would guess that considering size and quality of paper you stand to lose about a thousand bucks even if you sell all copies. [Certainly would have if I hadn't done as much of my own typesetting as I did - if all that were farmed out locally, c'ch!]

, continued

Darrell Schweitzer continued

I had no idea that it would be anything this massive. I actually find it a little embarrassing that I am present in this super-collosal effort with such a minor story. "Legends" is the kind of story that is a lead item in a small fanzine, a regular item in an average one and in HPL it seems like filler.

I do wish I'd had a lot more advance notice [I wish we had a lot more advance notice, too!] The story I sold to Weirdbook a couple of months before I got your 1st flyer would have been much more appropriate. It was one of the Dunsanian things, written from an idea from the Commonplace Book transmitted second-hand through one of Donald Keller's editorials. Anyhow, I am glad to have appeared in such a thing regardless. This must be my most prestigious appearance.

Despite the fact that my story has nothing to do with the Cthulhu Mythos et al, I am amazed by similarities to the Lumley Burrowers Beneath. (And also to assorted little people stories by Arthur Machen which I still haven't read...[me neither]...) The Lumley novel doesn't exactly make me eager to rush out and buy the book. Seems rather routine. Down in the bottom of the mines there are these worm things which are typical of the elder unspeakable monstrosities which the earth should always keep hidden. A crazed cult worships them and plans to bring them up to threaten the world. Our hero stops them by using a little eldritch magic of his own; just in the nick of time. Right? (Have you read the whole thing, by chance?)

[Not by chance, by hook or by crook either - I doubt if the synopsis given above will prove to bear any resemblance whatsoever to Brian's novel, though.]

Well, as for what I thought of the contents, I was quite impressed by most of it, though some things struck me as fluff. The astrological thing I could have done without. I suppose the best things among the articles were the Long interview, the Wetzel and Price biographic things, and the Wilson excerpt. But of what I've read (up to the Ganle story) I consider the Pumilia "Weird Tale of Phillip Love" to be the highlight. I had been dubious about the idea of a story with Lovecraft as a character, well, I see Saunders did it, too) but this fond tribute is superb and just right for a memorial like HPL. ...The new Keller zine is HOLWE LOND...old English for "Hollow Land"



Yours,

/s/ Darrell Schweitzer

HPL is assuredly the most handsome, best put-together, most meaningful tribute Lovecraft has ever received, besides being a real work of art (and importantly so in the wealth of information and imagination you bring to us) that can stand alone. The artwork is so profuse I can hardly bring myself to attempt to comment on what is magnificent and what is merely great; but I can tell you what I consider to be the best illustrations of the lot (and that's a pretty strong best). Full-page illos: pp. 70 and 71 are very effective, as is page 80, but the most moody, scary and beautiful work is Steve Fabian's pages 73 and 78. I never thought I'd find an artist who saw some of those sights as I imagined them myself, but he's done it. Of course I admire Finlay and many others for their personal visions; but I admire Fabian for actually illustrating my visions (maybe there really was something to Lovecraft's idea about the sensitivity of the artist transferring itself, picking up the shock waves of the universe...) Spot illos are too numerous to mention, though just flipping through I find tremendous talent in both of Harry Morris' pieces and illos on pp 85, 90, 112, 120, 134, 43, 49-51 and 22. ...

I've only read up through p.103 so far and I'll be commenting more later [see below]. All of the articles (except Price's, merely because I am not interested in astrology) were just what I was hoping for: intelligent, down-to-earth pieces that either clarified questions or raised new ones, or that reminisced about Lovecraft. None were too long; none were boring; and none were scandalous for their own sake... Of course, some of the material was essentially recognizable to me, such as the review...but other articles were unique: "Cthulhu in Mesoamerica", "Stalking the Elusive Necronomicon", Wetzel's long study, Wilson's "Order of Assassins", the Long interview and the Price reminiscences. And those were only the really outstanding ones! As I say, all were quite enjoyable. I've found most of the poetry to be enjoyable but not outstanding. ...Looking it over, my own poem is pretty pale. It certainly is not horrifying but rather more pedestrian, especially in its nonchalant ending. But Hedge's (is that you? [[Yes]]) piece on p. 49 comes close and Tierney's "Found in a Storm-Destroyed Lighthouse" is good.

Of the fiction I've read so far, I was most impressed by The Terrible Parchment, the first chapter by Lumley (in fact, I must see the finished product; though I could hardly believe that this was a first chapter, it has incredible promise); Dark Providence (specifically for what it suggests, as, no doubt, it was meant to) and Those Who are Not Men.

James Wade's Planetfall on Yuggoth was very good - it contained a number of tiny plot elements which could have been developed more deeply, but for a very short story this is what I like to see. Predator is humorous but lacks the over-all impact most good solid Mythos stories contain. Detail is, as always with DeBill, meticulous. But the ending reminded me of the TV adaptation of Pickman's Model and that's not a happy memory. Those Beneath the Waves is excellent; a top-notch, professional story of lurking as well as explicit fear. ...Campbell's story was a disappointment. While some readers may welcome the addition/transmutation of the Globes of Hakkthu to the vocabulary of the Mythos, I find the story to be more of a pure fantasy/sci-fi/S&S vignette with very loose and tenuous threads tying

John Jacob (conclude)

it to certain Lovecraftian conceptions, almost as if they were added for acceptance. They certainly are not necessary to the story. I admit I am biased against S&S, though; and while that is true, I also admit to having read some excellent tales in the genre in my day. This is not one. Legends, on the other hand, really strikes home. The realism is the story's most profound characteristic. I would have liked to have seen more development at the end, though. Attanasio's The Elder Sign is another goodie. Al is quite a story-teller and he steps out on a limb in using the present tense in relating the story, especially considering the use of the 3rd-person narrator. The story is slightly radical for this genre in its smooth development; horrors are encountered almost as soon as the story begins, and they continue to the end. The "classic Lovecraftian" build-up is largely absent, a fact that is not to be lamented in considering another's writing. But there were loose threads in the story, and the time difference did not seem to be of utmost importance. The line "You've Killed God!" seemed to lack the conviction it was supposed to exhibit. It is a professional work, though.

Home's story again did not impress me too much. For a change, I believe this story was too long. But again, the genre (in order for it to work for me) must be handled delicately. Both of Wetzel's stories were entertaining but not of the quality of Arnold or Ganley, for example. Finally, Bill Wallace's Down to the Sea was perhaps one of the best stories printed in the entire volume. It would take detailed criticism for me to point out what is exceptionally well-done; suffice it to say that the technique took a bare second place to content. I'd like to see more of this high-calibre writing.

Be seeing you, Meade
/s/ John Jacob

[I've got to expound a little for folksiness in naught else. Picture being in one's ancestral home, all others asleep, in a chilly winter night, manuscripts spread about the bed, editing. An unread story, picked up at the mailbox and brought along, although it is past the deadline, comes before one at this fatigued hour, some parts underlined, some with ###, some ALL CAPITALS - what the hell is going on here? One slow re ding through the whole thing: oh no, we can't do this justice - you need seven different typefaces...a second slow reading with very blunt pencil - the perreptives have been identified with numbers. Then to the printers when we return from Birmingham. Can't supply enough different types that would be distinguishable if reduced - go to boldface, italics - time is short, must rush around and place the remainder of the stories for typesetting. Luckily we left the Wallace piece with a hot-lead shop (linotype) and got the rest of the stuff set in cold by a local couple not far away who have converted their garage into a IBM typeshop. Can't afford to pay for them to proofread and correct - cut and paste if they make a mistake - hours upon hours of setting up the copy on pages - on and on. Then the galleys on the Wallace piece return. Beautiful transitions...footnote: then the printer shrinks to the point where the differences in typeface are almost indistinguishable --- arrgghh. Well, there are some long letters from other contributors to get to - sorry to have wasted the rest of this page with some reminiscences but the point is that Bill Wallace's story was that important to me and that inspiring to me as well.....]

Down to the last of contributors' comments, these from Herb Arnold, who asked the right to see them before printing but since these are on-stencil, I'll send him a xerox of the uncorrected carbon from the stencil and hope he agrees that I made appropriate extracts...

This is going to really infiltrate H.P.L. into fandom as a whole. If it doesn't, nothing will. This must create and increase a definite fan-cult. ...I've shown it to non-Lovecraft fans and they've been astonished at it: with the fine quality, beautiful paper, excellent printing and art.

Some of the lay-outs were cockeyed (as you noted to me in a letter) and the illos were rather close to some of the paragraphs on a few pages. I'm persnickidy because I studied graphics and they pounded margins, super straight layouts and stuff into my head. Ken [Keller] agrees here, too. When Ken does layouts he does them on illustration board and breaks the whole page up into design. ... Pages are done almost as a drawing is done, composition-wise. The changing of type faces is another criticism, but this couldn't be helped.

I rank it with such slick productions as Phase, Cinefantastique, Trumpet and a couple more that stand in format as magazines not "fan" zines. ...I was amazed at your printing quality - every illo of mine in there reproduced exactly as its original (except for some craft-tint that fell out) from rossboard to scratchboard to wash-airbrush.

A graphics fan should be enticed enough from the illos to read the text and enjoy it; likewise, a literary fan should enjoy the high quality art as a spice between articles - a visual breather to rest one's eyes on. That's why I contend HPL is heads above fanzines.

The art is all very nice. Both Richard, Ken and I as artists agreed that collectively it's good art. The amateur pieces are good and there is nothing mediocre about it. I like Scott - his stuff is reminiscent of Aubrey Beardsley whom I admire. If he keeps working his flat-poster-like style should be a success. Mark Gelotte's pieces of Call of Cthulhu are terrific. He really caught R'lyehian geometry and ol' Cthulhu is chilling, tho a bit too corpulent.

Dany Frolich is really great on his spots - a real gothic influence. Swanson also captured my fancy. Tim Kirk - accolades for Mr. Kirk for some fantastic pieces. This guy amazes me - he does great work on every topic - Tolkien to sword-and-sorcery, scifi to HPL. Bravo!

Finlay, Coye and Bok were all good. Was I impressed by that Horror in the Burying Ground illo. You've got a masterpiece there, Meade. I preferred it over Return of Hastur by far. ...At the very first glance I mistook it for a photo..all those dots.

Of the full pagers I liked: Kirk's Wilbur, Frolich's Wilbur, Frolich Horror, Richardson's Horror, Fabian's Whisperer, Frolich's Cthulhu, Fabian's Rats and Fline's Haunter.

[These were Herb's first impressions on the magazine - he and Stuart were airmailed a copy fresh from the press as we had been at an advantage over our co-editors in studying a hand-assembled copy over the weekend before the print run came off the binding machine. Herb had seen a polaroid of some of the art in addition to his own and Richard Corben's which he forwarded. Stuart had read a good number of articles which he forwarded and had seen the photo of art as well.

Commentary Rolls On:

Dear Meade & Penny,

HPL arrived today, and although I've as yet read only a small fraction of the contents (albeit a great amount), I simply must write to congratulate you on your monumental achievement. Surely, HPL is the equivalent of an entire Arkham House volume of Lovecraftiana; for originality and illustration, certainly the equivalent of the monumental French L'Herne. Of the articles and stories which I've as yet read, not a one is of less than professional quality, some of outstanding professional quality; the artwork terribly exciting and original. What can I say? I gasp at the thousands of dollars which must have gone into the production of this monumental achievement; and send my thanks in full expectation that the best is yet to come in my reading of HPL.

Cordially,
/s/ Kenneth W. Faig, Jr.
April 3, 1972

I received your Lovecraft monograph earlier this week and was very pleasantly surprised at the quality and quantity of the magazine. My only contact with your name before this was the poems I read in The Arkham Collector.

I find myself quite in agreement with Richard Tierney and his interpretation of August Derleth's influence on the more recent direction of the Cthulhu Mythos. The good guy vs bad guy syndrome has always seemed somewhat inappropriate considering the direction of the original stories. I just couldn't imagine the Elder Gods bothering to aid an insignificant insect like Man, even though they might not take any active action against us. This is not to slight the late Mr. Derleth's stories; I particularly enjoyed "The Dweller in Darkness."

The treatment of the ghoulish theme by Mr. Wetzel in his study of the Mythos was very enlightening and acted as another facet connecting the earlier of Lovecraft's horror stories with his later tales of the Mythos.

The artwork was exceptionally good and I found the work of Herb Arnold and Steve Fabian especially to my liking.

In his recent study on Lovecraft published by Ballantine, Lin Carter stated that he enjoyed the works of Gary Myers above those of other recent writers in the vein. I would be inclined to agree except for the existence of Brian Lumley. I enjoyed Mr. Lumley's recent collection from Arkham House and hope to see his novels in the near future. The Myer's story was very reminiscent of Dunsany's "Tale of Thangobind [?] the Jeweller" in its style and tone. Hopefully his Arkham House collection will not be far off, either.

Cordially yours,
/s/ Scott Wyatt

Fan correspondence is not my style...but I think that everyone who receives HPL owes you a letter of compliment. It would be no surprise to learn that you barely recovered out of pocket expenses [it would to me!] or even took a loss [much more likely, I assure]. Such a labor of love therefore deserves recompense in another coin - recognition of and thanks for the effort. /s/ Warren K. Schoonmaker

Paul Berglund (co-editor of Nyctalops)

I don't propose to say too much about the poetry or the artwork, mainly because I don't know too much about either one. I either like it or I don't. On the poetry I like the majority of that included; on the artwork, I tended to prefer those artistic endeavors which had a softness to them, such as the cover. But all in all, the artwork was really a high point of the magazine due to the fact that the climaxes of stories could be finally illustrated.

Most of the articles were very well written, though some were not in as much detail as I would have preferred. Specializing in one area of an author's writing, makes one tend toward articles that touch upon that area, therefore those articles that touched upon the Cthulhu Mythos were read with utmost pleasure. Particularly pleasing was the article by Donald J. Walsh concerning his contributions to the Cthulhu Mythos and what his future plans are. His, along with Brian Lumley's listing of his work in your apazine and Ramsey Campbell's intro to his first Arkham House book are the only 3 items that I have seen concerning the writings of a Mythos writer by the author in question. Would definitely like to see more - maybe I haven't been jaded by the Cthulhu Mythos yet, even though my working list totals around 800 items now (fiction, non-fiction, poetry, indexes).

Before going on into the fiction contributions of HPL, I would like to make some corrections and comments. First off, I am a Staff Sergeant in the U.S. Marine Corps (apology accepted, Meade). The "ultimate listing of Cthulhu Mythos tales" is not compiled (or being compiled, as the case may be) by me, but being updated by me. It will be the second edition of Robert Weinberg's A READER'S GUIDE TO THE CTHULHU MYTHOS, which I don't envision as being ready until possibly spring of 1973. In a way I am glad that you mentioned the title of my story that didn't appear. It is one of the "Blake" titles from "The Hunter of the Dark" and Brian Lumley has used one and Lin Carter has used all of the others except for the one I have used. Now that the title at least has seen print, I don't have to worry about someone else using the title - I hope. Harry Morris is only half of the Silver Scarab Press - I am the other half, even if I haven't been contributing much toward its success lately. And the title of the all fiction publication is FROM BEYOND THE DARK GATEWAY of which I am the editor.

The Weird Tale of Phillip Love - It was very patent from the title of this tale that it would be about Lovecraft, even if he were a very thinly disguised Lovecraft. Joe told an admirable story around HPL's love for cats. Of course in doing something like this, some fiction has to be interwoven with the facts to make the story one that is readable. Someone else had the same idea, but a different plotline, for shortly after reading this story, I received a submission along the same lines. Unfortunately, though, I had to reject it.

Some Unpublished HPL Correspondence - These five letters were very entertaining in their own right, even though they are a satire on the Selected Letters - in reverse, of course. (Does that make sense?)

The Terrible Parchment - Even though this story is short and has been moldering in the pulp magazines for thirty-five years, I can't

Paul Berglund (continued)

understand why it hasn't been reprinted before this. True, it's a little on the light side but it still reads well.

The Burrowers Beneath, Chapter One - Oh well, another title to scratch from my list of titles for possible Cthulhu Mythos stories. Who was the first writer to use this type of style in telling a story - Bram Stoker in Dracula? That was back in the late 1800s and Brian shows that it is still possible to use it in the 1970s. The various letters intermingle, and, if taken singly, they don't seem too impart much but together - the implications are extremely exciting and foreboding, at the same time. I, for one, will be eagerly awaiting the publication of this novel by Arkham House [long wait] as well as Brian's Beneath the Moors. The only thing I didn't like about this first chapter is just that - it was the first chapter only!

Dark Providence - Another story with a thinly disguised Lovecraft as the protagonist. By the time I finished the story, even though short, I was thinking of Lovecraft's "The Thing in the Moonlight" and Brian Lumley's sequel to it. Maybe if it had been a little longer, it would have gone over a little better but something seemed to be lacking. It is more of an anecdote than a story,

Others Who Are Not Men [originally Those Who Wait - but James Wade pointed out a conflict with an older story of his which was supposed to appear in Dark Brotherhood Journal, when, as and if] Paul's story was the one that I would pick as being most reminiscent of the old pulp magazines, not that it wasn't a good story. I would like to see more of Paul's fiction, which I think is even better than his poetry. Maybe I have read some of his work already but haven't realized it, due to the fact that he does like to use pseudonyms. [Undoubtedly.]

The Return of Zhosnh - another in his Dreamland fantasies but this one didn't seem to measure up with those published previously in THE ARKHAM COLLECTOR. It was enjoyable, but didn't seem to have enough substance to it.

The Drawings on the Desktops - Could it be possible that this story was influenced by the posthumous collaboration "Witches' Hollow"? It would seem like a likely starting place for a story of this type.

Threshold to Doomcrack - This short little story was tight in the telling but enjoyable reading. With a little extra effort and plotting, this story could have been of novella or novellette length. [It is the shortest I have seen from this author.]

Planetfall on Yuggoth - Another satire by James Wade, which in my estimation is even better handled than his A Darker Shadow Over Innsmouth. [I disagree; the Innsmouth piece is a classic!] This one though could not stand by itself, without the reader having advance knowledge of just what the name "Yuggoth" implies.

Predator - Walt never fails to amaze me with his stories utilizing the mosaic style. It makes them short but more compact than if they were written in a straight narrative style. This was doubly entertaining to me, for I know that it is one of a series of stories in a

Paul Berglund (continued)

sub-mythos (I prefer to use the word "cycle") of the Cthulhu Mythos. Each time I see something with his name on it, I hurriedly read through it for further developments in his cycle.

Those Beneath the Waves - Here is another story that is reminiscent of the pulp magazines. Herb has told a really good story, along with being one of those able to drop subtle hints without the reader realizing it, so that when the climax comes, it not only comes as a surprise but also makes one think.

A Madness from the Vaults - This story is connected only by the name of the planet Tond to some of Ramsey Campbell's Cthulhu Mythos tales but is actually written in an entirely different style from those stories. Even though Lovecraft may have been the inspiration for the writing of this tale, it is easily seen that there is also an influence of Clark Ashton Smith in the tale. But a well told tale nonetheless.

Legends - Darrell has interwoven the legends of the little people into the fabric of the Cthulhu Mythos and the result is, at times, even better than some of his science fiction tales. I wish I could see more work by Darrell in this vein.

The Elder Sign - Al tells an interesting story every time he comes to bat. And this time, he made it doubly interesting by telling the story in the present tense, which definitely made the story seem to really move along. I can't say that I would like to read all my fiction in the present tense, but it is a change that is fresh. [To me it was just like a play with stage directions, Sharon moves to table, picks up book and says:...]]

Dull Scavengers Wax Craftily - This story was so enjoyable that it wouldn't surprise me to someday pick up an anthology of weird stories and find it among the contents. [I certainly hope so, as does Scott.] I have read his article in F&SF, but when did he start writing fiction? Where has it been published? [Scott's works are to appear in Weirdbook, W&S, I think].

The Eater of the Dead and What the Moon Brings - Well, it sure is nice to see that George is back at work in fandom after his long absence. I can only hope, for his sake, that history doesn't repeat itself. Both of these tales are fine reading, though he does do some that are good using black humor. Both tales were aptly told, and will be looking forward to seeing more from George.

Totem - And this is the third tale that is reminiscent of the pulp magazines. It is different than anything else I have read by John, and actually a hell of a lot better (Sorry, John [No need to apologize, John thinks so too!]) When I finished this one, it reminded me of Zealia Bishop's "The Curse of Yig". It almost seems that old Indian legends adapt into horror tales most admirably, don't you think? Even when some of those legends are pure fabrications.

Down to the Sea - This story is written in what I guess could be called the "new wave" of science fiction and fantasy. The only bad

Paul Berglund (concluded)

part about the way the story is told, is the fact that I had to go back after three pages and start the story over, because I got lost as to whose viewpoint a particular segment was being told from. After everything got straightened out in the corridors of my mind, I was able to enjoy the story.

I do know that there wasn't one story that I was truly displeased with- all of them were entertaining, some more than others. It will probably be quite a while before someone else brings out a publication that has pleased me as much as this one has. I am only sorry that it is a one-shot publication.

Yours, /s/ E. P. Berglund

Victor Boruta (editor of Tamlacht):

The artwork throughout the issue was excellent. Herb Arnold's many varied and well-drawn pieces, especially his wash techniques, made the issue, so to speak. His many hours of toil are visible in the exactness and complexity of the drawings, as well as in evoking that Lovecraftian aura of mystery and suspense. My particularly favorites are the back cover, very evocative and contrasting, and the illo on page 35. Truly Lovecraftian and very like art by Frank Utpatel [I was too late in contacting Mr. Utpatel, whom I would have wished to have represented in the tribute.]

Denis Tiana must run second, mainly on the strength of his excellent pen and ink drawings throughout the magazine. Striking my eye was his rendition of HPL adorning the Robert Bloch article. His archaic style suits the magazine very well, and it is a shame he couldn't do more full page pieces. [Yes, but instead he gave us Dick Tierney's Evil Dreams, one of the most beautiful art-and-word combos ever!]

Tim Kirk is always represented and always well-done. The one piece I thought was too sparse was his buildings on p.66. Otherwise his exceptional drawings give diversity to the zine and add flavor otherwise missing from "straight art" types. The art on pp. 28 and 22 are examples of what I mean.

All the other artists are capable except for Studzinski, which I did not care for. Seemed too amateurish. [Well, he is a beginner I believe.] Mike Scott and Harry Morris also seemed a bit rough. Otherwise, it is an excellent collaboration of first-rate talents. Only complaint about the cover art was that it was tame compared to Arnold's piece on the back. The front cover lettering was also bland and simple.

Another important aspect to a magazine that often goes un-commented upon, is the printing. You were fortunate to receive such a nice job, even the reproduction and reduction were easily readable. Again, the only negative comment I could make would be in the many different typefaces used. Some uniformity should have been had, but I realize that this was impossible since a number of people no doubt typed up the contents.

The articles tended to be rehashes of what already has been mentioned,

Victor Boruta (continued)

but some of the new pieces were particularly interesting. Re: the interview with Frank Belknap Long, which was enjoyable in an easy, relaxed way; Colin Wilson's provocative and excellent written short excerpt; George T. Wetzel's two articles on The Cthulhu Mythos and Bibliographic Notes. They provided a lot of new information in a rambling format, which makes it easy to skim through for info.

I also was appreciative of Mr. Shea's piece on HPL and films. But, what I thought was the most important article in HPL, was one of the shortest. I refer to Roger Bryant's brief study of PICATRIX in comparison to the Necronomicon. The reason for its importance, I believe, is that Lovecraft used the Necronomicon as the focus for so much of his important work, that it is necessary, almost imperative, that its origin be discovered. I had never heard of the book previously, and find it very intriguing. I'm sure that if anyone could pick up a copy, it might prove enlightening to see what exactly was written on its pages. Since the similarities between the two forbidden tomes is so close, it would prove worthwhile to continue further study along these lines. Then again, it could be one of those coincidences. All the more reason for further study.

All the other articles were readable. The E. Hoffman Price astrological analysis was good, but...[standard objection, see above and IS #6 for satisfaction.]

The Bloch and Brennan reminiscences were nice, easy reading, nothing much of substance. The Lieber notes were far too short and not useful. I would much rather have seen an article or nothing. Just didn't warrant the page. [I thought Mike Scott's illo was on that page?]

Same goes for the Everts article. I suppose it would be interesting to the completist or to the nostalgic reader [Yes, see Wetzel supra] if they had some connection with the people mentioned. To others, it didn't add much of anything, except a good poem, its only redeeming factor.

An early HPL Publisher sounded like a plug more than anything else while de la Ree's short story on an aspiring young artist was good but the illustration shows he wasn't that good an artist. A readable and enjoyable article nevertheless.

"The Horror Theme after HPL" was too heavy-handed and pretentious, carrying HPL's basic premise too far and not really explaining it at all. Quoting and laying at the feet of all the other authors these strange accoutrements of horror fiction misses the point, I think, of HPL fictive writings. They are simply for fun, never were meant to contain deep psychological meanings and "themes", and followed the basic pattern of short story telling, though in an exaggerated form (his constant long paragraphs and high-styled use of English words).

The fiction was surprisingly good. I had read a smattering of amateur fiction in many other fanzines, and they were all remarkably bad. Either the writing was poor or there was a juvenile handling of plot and/or characters. Either way, the result is a poor story.

Not so in the ones you have collected. Some were badly constructed

Victor Boruta (continued)

and others lacked any "punch" for me, but the great majority were consistently superior to most anything I have read in the horror field. Examples of this are Joe Pumilia's "...Phillip Love" and Ganley's "Others Who...". The former is a well plotted enjoyable little tale, with no shock endings, but constantly good writing and transition. The latter had a weak beginning, but quickly righted itself out of a common pitfall, the trite beginning, and proceeded upon a well-written course to a logical conclusion. What makes this last story so enjoyable in my mind, is not the originality of the plot, for it is far from that, nor the shock ending or whatever lies in that category. The writing was very good, quick, well-paced, and held my interest through the story. It being the longest piece in the magazine, this is a definite plus on its side. [I believe that the typefaces of the Arnold and Home stories are misleading you - they are most likely longer than Ganley's which was typed not typeset, but I never checked this out...and never will].

Other well-written though not necessarily original stories were Manly Wade Well's...which was very funny in an odd sort of way, Jerry Saunders', Herb Arnold's...which shows his multiplicity of talents, and The Eater of the Dead by George T. Wetzel. His other story and the Schweitzer short were interesting but most of all held my attention throughout the end of the story. The former's ending was really the story and once you know that, it is up to the writer to let his writing carry you to the end, not the plot.

I didn't particularly care for the Brian Lumley extract, mainly because it was just that. This piece didn't really go anywhere, do anything, or say something which might be interesting, because it was just a poor extraction. The two heroic fantasy stories weren't that interesting for me, they being Campbell's and Home's. This could be because I'm not much of a fan of heroic fantasy or S&S...

The one thing that this issue barely does, and this is the fault of all the contributors to the magazine, is that they are all stagnant. There is hardly any exploration or thought into far-out Mythoses or orders that could conceivably be the next step in the birth of the "Lovecraftian Mythos". Only Attanasio's piece does this. I can't see where other can fail to really reach the limits of the philosophy psychology and the occult in portraying facets of the Mythos that other's haven't even thought of yet. [?] All the stories are predictable; they all fall into the "Lovecraft" mold; all the stories are well-written but they won't last long. I would think that a tribute to the genius of Lovecraft would best be accomplished not only by imitating...his style and fiction, but in progressing beyond the mortal form of his stories and touching upon celestial or universal aspects of his creatures, possibly creating and expanding the Mythos in dimensions, or other aspects. Lovecraft did this with a few stories; "The Dreams in the Witchhouse", with the temptation of mathematics and psychology, comes to mind most readily. Derleth was correct in encouraging other writers not to copy Lovecraft but to create their own Heavens and Hells and work accordingly. Otherwise, the Mythos will die. What's the use of sitting back and appreciating stagnant fiction without the room for improvement? Not in writing or storytelling techniques, but in creative imagination. This is where the fiction writers are hurting the most. Read some books you normally

Boruta (concluded)

wouldn't; occult, psychology, philosophy and speculate within molds that would seem utterly absurd. I feel only good can come of this. It will be a long process, until good stories are created but with an almost limitless field, there is room for everyone.

Best, /s/ Victor Boruta

HPL is, of course, a masterpiece of monumental memorabilia...It is the finest tribute I could imagine, and my imagination is pretty wild at times. So, comments must be on a personal preference basis rather than on a scholarly differing. Front cover - excellent mood; captures HPL's story. Back cover - excellent rendering, fails to capture the mood. HPL was not meant to be illustrated by a detail artist but by an impressionistic artist.

Poetry: most turned me off, except for REH's Who is...and that because of "historical" interest. Most of the poems were well done, it's just personal taste. ...

I completely agree with Tierney about Derleth. I came across this when I was researching for HPL pastiches. Derleth was a type of genius, there can be no doubt of that. But, at best he was an artificial Lovecraft. Like artificial flavoring in ice cream, it's ok if you can't get the genuine article, but if you can get the genuine, there is no contest.

Reminiscences of HPL plus other contributors' description of him, conversations, idiosyncracies, etc were among the most interesting. Previously I'd had no suspicion HPL was so completely an intellectual Archie Bunker. Yet, if he hadn't been, no doubt his stories would have suffered.

I'd like to thank you for mentioning my name at the end of the book, but I wouldn't have contributed articles. The only articles I write are current expose' or special interest such as overpopulation, pollution, etc. and "weird" articles on mythological themes.

Best wishes,
/s/ Bill Tredinnick, Jr.

Congratulations! HPL was terrific! The artwork is without doubt the best I have ever seen. Particularly masterful were p. 69 and 74, tho I always regret the tendency to anthropomorphize HPL's creations... Also the illustration of the Haunter in the Dark of the back page was extremely powerful. ... Thank you for this milestone publication.

Best regards,
/s/ Dirk W. Mosig,
Asst. Professor of Psychology

HPL is invaluable, as I knew it would be from reading the list of contents. The articles I most enjoyed were the ones by Robert Bloch, E. Hoffman Price and "Notes on Researching Lovecraftiana" by John L. McInnis. The best artwork was the back cover by Herb Arnold.

Sincerely, yrs.
/s/ Roy Moore

Ben P. Indick .

First opinion was, of course, one of surprise, delight, astonishment, at such an accomplishment. Still, one wants to be certain the contents measure up to their appearance. Well, now that I have read most of it (and I resolutely refuse to rush such a feast) I can say that it is a splendid, even superb tribute. ... I intend to have it bound, to protect it. It well merits care. I do not know how you cajoled such a great number of articles and stories from so many authors, except that they obviously suspected something important was to emerge. Then again, I myself wanted to be a part of it, albeit too late (and I do appreciate your courtesy, altogether unmerited on my part, for, mentioning my name as a would-be contributor).

I shall not burden you with yet another letter dissecting the contents; you'll have enough of those already. However, may I express my particular pleasure with a few things: foremost, the article and fiction by the altogether extraordinary Wm. Scott Home? This author is new to me, and so I apologize for my innocence in failing to have heard of him before. His story is an absolute knockout, written in dazzling prose whose metaphors absolutely sing. In his article he mentions his pleasure with M.P. Shiel, and, if Shiel has a reincarnation, it is surely Scott Home. He is an incredible juggler of words and images, and his piece is utter professionalism, written with sureness and, in spite of the glittering words, clarity. If you have a few inches of space in the follow-up journal, will you please list some of his published titles? [Be glad to, if he would just tell me what they are other than the Arkham House DARK BROTHERHOOD piece on the books of Lovecraft and a minor short in Weirdbook 5 and an article in F&SF, according to one of the other letter writers.]

Next may I give accolades to the informally-named Bill Wallace, whose story brings back my favorite Lovecraft tale to mind with beauty and imagination, without slavish imitation. It is a daring and contemporary form he adopts, and remarkably effective. A young writer, he is bound to be an important one. You are much to be congratulated for bringing the work of these two writers to wider distribution.

However, I do not wish to omit mention of many other fine contributors; you have, in effect, produced a double book and the fiction half is the equivalent of a new anthology. May I give special laurels to John Jacob, Herb Arnold and John Sellers (and apologies to those other I have not read yet. I am "saving" that long and appetizing tale by Paul Ganley.)

But you see, I am doing what I said I would not - how can I avoid it? There is such a treasury here. I must, in a few words, compliment each article-author: my good friend, Gerry de la Ree who has written the engaging history of a would-be Lovecraftian artist; Bloch, Brennan, Stu Schiff (congratulations to Stu for his editorial assistance: if he does not care to devote too many hours in the future to dentistry, car-washing, bookselling, bookcollecting, and women [now, woman, as in "the little"] he may well be tomorrow's August Derleth, in a future Arkham House) and the many others. I congratulate J. Vernon Shea for his perceptive review of the play, which I myself reviewed for NYCTALOPS. I think Mr. Shea and I share much the same convictions about this play.

Sincerely /s/ Ben Indick

Jan Starnad:

As for the articles, I certainly couldn't comment on all of them in depth. Many were solely for Lovecraft enthusiasts whose interest goes beyond my own, but others I found quite entertaining from other standpoints. An example is the review by Bill Wallace of the NIGHT GALLERY version of Pickman's Model. The story itself interests me because of certain problems inherent in adapting it from the written medium to any visual one, such as television or comics - the chief problem is that Lovecraft states within the story that the horror of Pickman's paintings comes from their realism, from the way in which Pickman draws every single detail, obscuring nothing, leaving nothing to the imagination. I think he does this to prepare the reader for the disclosure that Pickman is drawing from life. This becomes a problem, though, on the screen or on the comic book page, both of which (I'm convinced) elicit a feeling of horror best through implication rather than portraying the monster or the terrible act (ax murders and the like) in bright daylight where the viewer can see all that's going on. Some people have criticized the movie version of THE DUNWICH HORROR for not showing the monster; on the contrary, I think this is one of the movie's few strong points. How many times has a movie built up to a shocking climax with the heroine being chased by the terrible unknown creature, only to have this monstrosity revealed as a stunt man in costume, or have it degenerate into a ludicrous lump of rubber and paint? Think of the movie THE THING and then compare it to the NIGHT GALLERY beast. Though NG's prop men did a much better job of designing a demonic face and hairy chested monster, their work was ruined by overexposure; had it been kept in concealing shadows with only fast, close cuts of the monster in action, the makeup would have come out quite well. As it was, the hokiness showed through, and we saw only a stuntman in a monster suit instead of a monster. On the written page it is easy to SAY that a painting derived its horror from clarity and detail, but on the TV screen or the illustrated page it must be SHOWN, and that's a far harder - if not impossible - task. On the written page, no matter how many adjectives are piled on top of one another, the actual image of the beast is still left to the reader's imagination; to be true to this concept, the viewers' imaginations must still be put to work, both in TV and comics.

I'd disagree with Bill Wallace in his dismissal of Miss Sorrell's final line in the NG show. Lovecraft does essentially the same thing by stating that "Pickman wasn't strictly human", but without this description, the substitution of Miss Sorrell's line sufficed, and, in fact, is even a little better. I too was amused by the family portrait and even laughed aloud at spots, but my biggest complaint about the show was that monster business where Lovecraft's statements were, perhaps, taken too seriously without allowing for the different natures of the two media. [My own biggest complaint was that Bill Graham and the Atlanta Braves conspired to deprive me of the original and the rerun; ironically two of my biggest gripes even without this are media religion - you should have to go to it, not risk its imposition on you - and baseball - ditto]

This difference may make it nearly impossible for faithful adaptation of Lovecraft's stories to be successful. One possibility is the solution I saw in a very poor Lovecraftian movie called EQUINOX. It cen-

Jan Strnad (concluded)

ters around a group of college students who find a dusty volume that brings back demons, and the acting and nearly every other aspect of the movie was bottom rung stuff; but they had the good sense to use animation for the monsters, and Jim Danforth did a pretty fine job of it. Some of it was a little jerky, but the monsters came alive in a way that no costumed man could have done. Naturally, this method would be all but impossible for television simply because of the long stretch of time that would be required to make the special effects sequences.

All this brings me to the artwork in HPL. The covers were interesting because of the obvious invitation to compare them. Herb's is more dramatic, no doubt; but Bob's beast is actually by God flying, hanging there in the air, while Herb's seems contrived. Too bad we can't combine the realistic feeling of Bob's cover with the terrific impact of Herb's; it'd blow people right off their chairs. Inside, Herb certainly follows the Pickman Ideal, but I can't help but wonder if the drawings wouldn't be improved by having the creatures blend in with the darkness, emerging only partially from the shadows. Once Herb develops the extreme confidence of line like, for example, Bok and Finlay had, his work is going to be top notch. No one can reasonably deny that Herb should definitely be kept in charge of the Lovecraft menagerie.

John Adkins Richardson is certainly the Dean of Tentacles, though. and I think Steve Fabian best captured the tone of horror that pervades Lovecraft's stuff. If horror drawings can be beautiful - and I think they can - Steve's certainly fill the bill.

Overall I think HPL is a book to be proud of, definitely not overpriced, and I'm thankful that I happened to be around when such an item was produced. If people know what they're doing, they'll latch onto copies while they can...

Best regards, /s/ Jan Strnad

[At the risk of repeating myself, Jan wasn't just "around" when this was produced. I took a great deal of interest in his zine Anomaly in its first three slick issues, "discovered" Kline and Corben through it, wrote to Jan about many things and received great help...not the least of which was Herb's address! Jan also tipped me off about Kline's HPL drawing being ready in pencil...and a whole host of other things. He was even asked to do an article but I forgot about it and then didn't even mention him in the final pages...it was a rush job, folks. Sad to say that something permanent is produced by such slipshod methods but that's the way it is...I couldn't afford the extra time to be careful there at the end -- March was running out and it was going to be out in March or I would know why...this same is why it did not end up as the very logical 2 80-page magazines at \$2.50 each or somesuch. I wasn't going to settle for prolonging the work any more - this attitude is not commendable and the errors and omissions are in large measure due to this pigheadedness on my part. The valid criticisms are there; flaws were intentional for the most part - it was too big, print too small, columns off and layout crowded - I saw the defects and went to press despite them...sorry.]

Dear Meade,

The HPL magazine arrived an hour ago and I thought I had better comment in part...it is certainly just about the finest booklet of any in the sf field for a long time, maybe ever, and certainly for the price gives a great amount of reading matter and fine art work. I am sort of ashamed I did not find time to contribute but again the horror field is not my line in creative work...I had thought of doing something along the line of the Colour out of Space but did not find the time...

/s/ Morris Scott Dollens

[Morris has been a faithful correspondent and good friend since my interest in sf&f & horror & radio & art, etc revived; he has been of incalculable assistance in other works of ours, particularly the Science Fiction on Radio research, which was just been republished in revised format for \$1 the copy...plug, plug]

29 June VII

Dear Mr. and Mrs Frierson:

Enclosed please find our check #502 in the amount of \$3.00 for which please send HPL, which was advertised in LOCUS. Send to:

Dr. Anton Szandor LaVey
c/o Church of Satan
[address]

[?]

Dear Mr. Frierson,

...I have no hesitation at all in deeming it [HPL] to be the finest fan-type magazine in existence. My Phillip Grill collection of Lovecraftiana contains near complete runs of practically all of the significant fanzines, hence I am well acquainted with publications of this genre. As to format, number of articles, excellent quality of most articles and superb editing, your HPL cannot be faulted. I can appreciate the difficulty you must have experienced in amassing such a series of brilliant articles by the very hierarchy of the Science Fiction World. Of particular interest were the contributions by Bloch, Wetzel, Wellman and the interview with Belknap Long, all of whom knew Lovecraft personally. The several articles of bibliographical interest were both interesting and useful to me. The art work also was vastly superior to the usual fanzine illustrations. Once again, congratulations on a superb publication that was unquestionably a labor of love. You have set yourself a high standard of excellence indeed - please keep me in mind on your future publications.

Sincerely, /s/ Irving Binkin

[Mr. Binkin indeed possesses a great collection of Lovecraftiana, the legendary Grill collection. He is a bookdealer in Brooklyn and I hear second hand that Lovecraft visited his store during his Brooklyn sojourn.]

Its a beautiful job of printing, though the binding on my [hardbound] copy was defective. I thought almost all the articles were excellent and of the fiction I most liked Dull Scavengers Wax Crafty by Home. All in all, you've produced an excellent work.

Yours truly, /s/ Ray Jones

Robert Sudol:

Lovecraftian. That is the only word I can use to conjure up a vision of the black catharsis I experience while reading HPL. While I believed it severely lacked in poetry and in fiction (mine included) was vastly inferior to the old master himself (to quote Robert Bloch: "For Lovecraft, of course, was a god.") HPL's articles possessed deep insight into Lovecraft and the Cthulhu Mythos; whereas its artwork overflowed with a dark beauty...most notably finding culmination in Dany Frolich's blasphemous interpretation of the Dunwich Horror - in which gazing upon that horrendous half-face leering atop the hellish travesty, I was overcome with frightful revulsion and felt a chill that could only have come from the black gulfs between the stars. Monstrous, too, were the other nightmare pictures; though I regret seeing only minor work by Lee Brown Coye and was much disappointed to find no representation whatsoever of Frank Utpatel [already explained] and Gervasio Gallardo [address?]. Literary-wise, it was a pity that Lin Carter did not contribute the profound results of his erudite Lovecraftian research or his namelessly shuddersome verse. [He was contacted several times anent same.]

But for these slight criticisms HPL was truly daemonic and captured and crystallized the Lovecraftian atmosphere of ultra-cosmic horror found in few sources other than books bearing the golden Arkham House imprint. I think that if there truly is an afterlife, Lovecraft must have smiled to see this most reverent and honourable tribute to his works and memorium to his name.

/s/ Robert C. Sudol

[Robert's poem Starwinds was excluded by purest or dumbest accident and I reprinted it in the small publication called Shadow over Woodvale, 12 pp, which was an on-stencil rambling tale of how it all came to pass performed while awaiting the results from the printer. Speaking of which, he overcharged us again - end of printer!]

The appropriate way to enjoy your excellent tribute to HPL would be for the reader to prop himself against a tombstone, at midnight, and have at the contents via a flickering candle. The second best method might be the one I was forced to employ. I perused HPL in a hospital while awaiting surgery.

I believe you have something monumental in your tribute to Lovecraft. It's heart-warming to consider how many talented authors and artists, professional and amateur, contributed such a wealth of time and effort for so magnificent an end product.

Certainly voluminous praise should go to the editors who were able to put all this together for such a modest price. I've been reading Fantasy for many, many years but have steered clear of fan activity because I always considered it as being somewhat hysterical in nature. After reading HPL, I proffer you both congratulations and apologies.

/s/ Jim Tibbetts, Secretary
Leavenworth Typographical Union 45

[Mr. Tibbetts apparently did change his attitude toward fandom for he met us at Mid America Con in Kansas City June, 1972 and was very kind in his comments in person.]

HPL is a superb tribute to Lovecraft, especially in the quality of its production and the amount of quality artwork it contains. The articles interested me more than the fiction, though this latter certainly contained a number of items of great interest. Price's astrological analysis was good reading, though I don't personally hold with the positions of the stars and planets affecting one's personality, or presuming a type of person. I feel Shea's article on the Lovecraft films was a bit of a cheat since he hadn't seen all of them! Although he suggests that THE SHUTTERED ROOM wasn't a Lovecraft film at all, it is, without doubt, the best of the series that has been shown in England. This is followed by THE HAUNTED PALACE and THE DUNWICH HORROR (which had the sense to use a half-seen monster using trick photography - extremely well done). All the other articles, short though some of them were, are very useful little studies and commentaries and will provide a fine addition to any collector of Lovecraft,

All best for now,

/s/ David Sutton

[David continues in England the fine tradition of Nyctalops, Tamlacht, Weirdbook, etc in the U.S. with SHADOWS, of great interest to delvers into the macabre.]

I originally bought the magazine at the urging of a correspondent, Stuart Schiff, and thought that it would be trivia and nothing else; but now, after obtaining it, I find it a necessary part of my HPL-Arkham House collection. Not only is it interesting, but the informative content makes it essential to my rather new and somewhat small collection of HPL and Arkham House items.

The studies of HPL and his writings were the most important part of the book to me; the fiction is something that I read "for the heck of it" but also find intriguing, for some of the pieces in the book are of professional calibre and even from unknown authors. Things like the long interview, the Bloch tribute, the Wetzel articles and the notes on collecting and researching Lovecraftiana are all worth the price of the book alone, not to mention the other pieces, the "trivia" that are interesting reading for fans of HPL like myself.

The reproduction of artwork is another fantastic part of this impressive memorial to HPL. It is all so well-done and so neatly copied that it is remarkable. The samples in the full page folio call for more artwork in Cthulhuvian-Lovecraftian domains from other publishers. I never took the time out to "study" HPL artwork but the pieces included are really worth paying attention to, and careful studying. Perhaps some other publisher will bring out another tribute to HPL in the form of an art folio as impressive as this one.

Book reviews are rather superfluous to the magazine, but the ones herein were more or less brief studies - the term "book review" is misleading. It's too bad that some minor studies of interpretations of HPL, or of his poems, letters and other writing could not have been included in the tribute. [Granted.]

But all in all, the magazine is too much! I never expected as much in one book....

Sincerely,

/s/ Jim Zychowicz

Frank L. Balazs

What did I think of HPL? Very simply: I liked it. Many a night I was up to and past midnight reading it. One night I was kept awake, unable to sleep because of it.

At first I liked the front cover better than the back, but after a few days of Herb Arnold's art it began to grow on me - I really began to enjoy it. Now, the unusually thick papers and the gloppy way the ink flowed enhanced the picture rather than detracted from it. Nevertheless, I found Arnold's realistic depictions often bordering on the ridiculous (for instance, Priest of Dagon) or striving for an effect that only succeeded in making the illo unreal or fake. Pickman's Model is a good example of this...uh...faked realism. I vastly prefer Bok's - it looks real, is real.

(5) I'm waiting for Bloch to write a story about the horrid, obscene rites of the loathsome typewriter-pounding worshippers of the new ancient god: Luveh-Keraph!

(9) "The White Ship" is one of the best drawings in the whole book. I'm not the least bit sorry that I see Dunsany in it instead of Lovecraft. Except for the dragon's head, the ship matches my image of the Bird of the River (from Dunsany's "Idle Days on the Yann") that Sidney Sime's does - "The Gate of Yann" reproduced in COBS, MEN & GHOSTS (Dover). Even his towering gate of Yann and dwarfed clipper ship don't measure up to the sleek galley slicing past the golden spire of Belzound. Swanson is really good, I wish you had had more of his. Hee hee!

(13) E. Hoffman Price's astrological examination of Lovecraft almost shook my dis-belief in astrology, but because of contradictions and vague generalities, common sense won out. For instance, the largest gap between the analysis and the facts lies in such statements as: "You will have success in all affairs of the heart." "Social matters have much attraction for you," [etc.] Except through correspondence, Providence's recluse did not indulge in much "association with others." And as to HPL intuitively avoiding tobacco and alcohol because they would be more harmful to him than to an "ordinary" person; this statement is ridiculous - it has no basis in fact.

(27) This is a good enough place to comment on the various interpretations of Cthulhu by Arnold, Swanson, and Frollich. Arnold's version (p.27) is probably the closest to Lovecraft's image: with an octopus-like head. Swanson's Cthulhu seems to be a combination (p.32) of a fish, a skull and an old man. It is bizarre, but what is a man's profile doing at the left? Is that a beard or a body? Ah! But Frollich's Cthulhu is Cthulhu. Frighteningly human in basic form and structure but truly inhuman, truly alien (p.74).

(45) I'm not a collector of Lovecraft but I do have dreams of finding a copy of THE OUTSIDER in a withered bookstore and buying it for a low sum from a dealer who doesn't know its value. And then there's the one where a complete collection of WEIRD TALES appears on my doorstep. Or...

(50) Quite frankly, I enjoyed Pickman's Model on NIGHT GALLERY, even if it did not do justice to Lovecraft's tale. While the paintings

Balazs (continued)

bugged me too, the ghoul was one of the more convincing creatures I've ever seen on TV. Unlike Bill Wallace, I did not find the ending "clever"; on the contrary, it was very satisfying.

(53) I agree with Richard Tierney's comments on Derleth's influence on the Mythos. When I first started reading the Mythos, the suggestions, the impressions, the hints demanded - screamed for an explanation. But on encountering Derleth's explanation, I was unsatisfied. Better the hints than explanations like Derleth's.

(59) The manuscript "The Curse of the Beast" arrives the morning after the narrator's excursion through Providence, yet he states that the story is an account of a nightmare he had "some nights after our journey through the denighted city." And this nightmare had to have happened before the journey in order to have "dreamed" it as Lovecraft's cat was writing it. [huh?]

(62) I would rather not comment on the..um..er..strange way I...er..received this unknown piece of Lovecraft correspondence, but, rest assured, it is a tale of wonder and horror in itself. Anyway, hoping that you'll be interested in it:

Dear Mr. Lovecraft - I must protest your often extensive quoting of my mystic arts text without my permission. American copyright laws to the contrary, Yuggoth law (under which my infamous book is copyrighted) clearly state that special written permission must be obtained for any form of reproducing the material contained therein - exclusive of obscene rites and chants you may want to put to practical use - as long as the author is alive in any state or form, death notwithstanding. And sir I am not dead - exactly, either. Nevertheless, I am not at all opposed to the sparing use of quotes - not material - but quotes from my text, provided you quote from it correctly. The correct version is: F'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn. ... /s/ Abdul

(65-80) Fabian's artwork is very eerie. Both reality and fantasy become a little misty in all three of the full-pagers. This is a vast improvement over his work in Witchcraft & Sorcery #7.

Tim Kirk's varying the thickness of lines to create distance/perspective is interesting. It is a technique that had not come to my attention prior to these. Both his Innsmouth and Arkham are flawless; what more can I say?

"Wilbur Whateley's Death" by Frolich is a bit too gruesome for my taste - but I like the use of the window [so did we].

Why did human heads have to be included in both interpretations of "The Dunwich Horror"? I'm not sure whether Richardson's old man and beard or Frolich's profile is worse.

(83) The title: The Burrowers Beneath bears a remarkable similarity to a story title by Robert Blake. Is this coincidence? [NO]

(continued)

Balazs (concluded)

(89) "Others Who Are Not Men" exemplifies Lovecraft's opening line from "The Call of Cthulhu": "the most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents." That, in a nutshell, is what most horror is about. Interestingly enough, while Mr. Quednau may not be able to grasp the terrible significance - or may not want to - of this information, the reader always can..

(98) Gary Myers ought to change his name to Clark Phillips Plunkett [star quarterback?] or maybe Howard Ashton Dunsany. Actually, I've always viewed CA Smith as combining the best of Dunsany and Lovecraft and Klarkash-Ton, which is what Gary seems to be doing, so perhaps Gary Ashton Myers would be sufficient. JUST WHAT IS THAT MYERS ILLO?][Gee, I thought no one would ever ask - it is the FOURTH version of Wilbur Whateley's death, thus becoming the most depicted scene in the whole thing. Actually, Myers was preparing a number of them and "this is it", I believe was the way he phrased it.]

(104) "Planetfall on Yuggoth" like one or two others in HPL hinged on a clever ending - but unlike those others, this one was short and sweet.

(106) "Predator" was one of the best stories in the book - maybe the best.

(108) Those Beneath the Waves suffered from the same ending as Ganley's which suffered from the same ending as [Lumley's] Cement Surroundings which suffered..."chain" revenge gets very, very boring after a while.

(113) William Scott Home is immensely unreadable. Somehow I struggled through his story - I wish I hadn't.

/s/ Frank Balazs

Dave Dapkewicz:

What I'm compelled to admire is the artwork, perhaps the primary reason I ordered it. A number of people at the EC con made mention of the art, as did GRAPHIC STORY WORLD [see reviews later] especially those more familiar to comics fans. Steve Fabian's work is particularly striking - I assume they're paintings [Nope, charcoals] and John Adkins Richardson's "The Dunwich Horror" is very fine. I can't even fault the over-abundance of Herb Arnold's drawings; his feel for Lovecraft is astounding! His back cover...though very reminiscent of Corben, mostly because of the use of airbrush, is his best work of the issue. His interpretation of Pickman's Model, however, is very good, although his strip of it in Skull #4 is full of such incredible grotesqueries, and an excellent adaptation besides.

The Robert Kline cover is nice; if it had been done in a color medium - Bob's gouache paintings are exceptional - and reproduced as such, it would have been all the more enjoyable [and prohibitively expensive!]

(continued)

Dapkewicz (continued)

Text, for the most part, is well-done, both in articles and fiction. That so much of the prose is reminiscent - perhaps, too, dependent - on Lovecraft is not as much of a handicap as it could have been but succeeds, I thought, rather well. That handicap is really that so many of the stories are similar, at least in concept, and that many of the stories, if not all, are written in the Lovecraftian style. ...Stories are well written, which is probably the most important aspect. And even the poetry, something I can take or leave, isn't all that bad.

Herb Arnold, incidentally, displays striking range; his story is as well-written as his pieces are well-drawn. If only for the sheer weight of his contributions, Arnold is clearly the star of HPL.

If you're interested, I'm involved in putting out a zine called ALWAYS COME TWILIGHT, which is devoted to art of great quality and fiction of similar dimensions. David Anthony Kraft's "Hanna" will be in Issue #1 [mentioned in HPL on p.140] It is out next summer, sells for \$1.50 a copy till January 1 and \$2.00 thereafter. It will have also a S&S tale by John McLaughlin, "Retardate Plus", an SF-fantasy sort of something by Jan Strnad and a text-and-art story by Bill Canteay and Denis Fujitake, a strip by John Adkins Richardson and stuff by Jim Pinkoski, Gary Kato, Ron Sutton, Don Newton and others. Color process cover [ah money!]

Cheers,
/s/ Dave Dapkewicz

Matthew Witt:

Having sampled some publications listed in back of HPL, I still think yours is the best. There are a few things I disagree with, though, in the articles. You, Mr. Frierson (p.2) and Robert Bloch (p.5) both expressed your mutual dislike of films of HPL material but neither of you, when mentioning TV adaptations, said anything about their downright puerility: [It goes without mention in re the boob tube.] This is an oversight, because, after all, out of all the HPL movies you dismissed, one - The Dunwich Horror - is certainly far more imaginative than the TV treatments of Lovecraft on Night Gallery [granted.]

Fritz Leiber (p.18) dismisses HPL's revisions as wastes of time (but for one story, The Horror in the Museum). I guess it's a matter of taste but I think The Horror in the Burying Ground and The Mound, both revisions, are as good as Museum.

I have only my Arkham House editions to go by concerning this, but The Case of Charles Dexter Ward is the correct title of that piece, not Strange Case as Mr. Shea (p.29) and Mr. Home (p.33) attest.

I enjoyed the reminiscences of Messrs. Bloch, Brennan and Price; while George Wetzel's study of the Mythos was the most illuminating article for me, William Scott Home's piece had many revelations, too. Richard Tierney's opinion in "The Derleth Mythos" closely resembles Gerald Page's in Witchcraft & Sorcery #6, except that Mr. Page considers The Web of Easter Island and The Mind Parasites to be Mythos-based novels evoking Lovecraft's "cosmic" outlook. What does Mr. Tierney

Witt (continued)

think of them in that respect?

The "unpublished correspondence" was cleverly done and quite amusing, as were all the occasional bits of levity scattered throughout HPL.

Ira Cole's ponderous "Atlantis" resembles something Lovecraft might have written. Reading it in the context of the period in which it was written, though, I found that it has poetic insights about HPL that most modern poems about him overlook. R. Alain Evert's moving "Poeme en Prose" set the perfect mood for me to begin reading. Editor Frierson's verse was ok, too. Some other creditable poets are: Canley, DeCamp, Sellers, Heffern and Tierney. Most of the other contributions were good despite a few trivial ones here and there.

As to stories, I don't know why The Terrible Parchment was resurrected; Mr. Wellman wrote some very capable stories besides that which he's probably much [?pruder?] of. It's a "period piece", sure, but so were Lovecraft's stories, so that's no excuse for [its] ridiculous theme about a slimey page from The Necronomicon crawling around and creating mayhem! It's doubtful the holy water would have destroyed the "evil page" in a universe devoid of good or evil, as was Lovecraft's universe (in the Mythos tales). Since Parchment was derived from Lovecraft's Mythos, it should have conformed to the laws of that universe, not ours.

Some other shoddy stories were Threshold to Doomcrack and Legends; the former was overwritten and had a muddled ending; while the blunt, tough narrative of Legends, fair in itself, was pretty insipid when compared to something like Dull Scavengers Wax Crafty. Planet-fall ... was minor but amusing.

Among stories I liked, Others Who Are Not Men was best of the "typical Mythos tales" in HPL; brooding atmosphere and locale were effectively used despite the familiar plot. Those Beneath The Waves was also familiar but more sustained than The Drawings on the Desktops. The latter tale ended disappointingly after building up to a more ghastly climax, I thought.

The Weird Tale of Phillip Love and Dark Providence both had widely differing but accurate portraits of HPL within their contexts. Weird's theme was a bit difficult to accept, but well-written and enjoyable enough that I liked it anyway. But what was the cat's quest before it was killed? And in the compact, neatly done Dark..., why had the dogthings taken the "thin gentlemen" practically up to his doorstep after attacking him? [whole point of the story...think about it]

Stories presented in the form of letters or broken narratives are usually inferior to regular tales, Burrowers... being no exception. The "I feel I'm Being Watched" cliché within that story is a bit worn and unconvincing; otherwise, the story was okay but hampered by its presentation through letters. Predator was also an "odd form" but its brevity made it the better story.

My favorite was Down to the Sea. The "mixed narrative" was so well done that the style enhanced the story rather than hurting it. Bill Wallace's memorable tale is one of the few ever to direct reader

Witt (continued)

sympathy toward the Deep Ones, which is certainly a twist...I hope more stories with this view are written (and published!) Lovecraft thought good and evil were absent in the universe; he didn't express this much in the Mythos tales, for that would have made dull reading for the majority. An example: the idea of immortality for the mind, without a body (as presented in The Whisperer in Darkness) was horrifying to Albert Wilmarth, but I think Lovecraft found the idea appealing. By now so much has been written in the Mythos genre that I hope a new direction is taken - that of not having all protagonists look on the Old Ones with disgust [Personally, I thought Dream Quest's the ghoulish-that-had-been-Pickman was a rather sympathetic thingie...]

One story not belonging to any particular category I've so far discussed...is William Scott Home's. [He] displayed an extraordinary mastery of language. I hope to see much more from this talented author.

The Eater of the Dead (although reminiscent of The Hound and ending rather obscurely) and What the Moon Brings both had well-conceived, dream-like atmospheres. They are quite memorable for that and for their effectiveness despite their brevity. The Elder Sign was more malignant than those two stories - quite impressive, while Totem was rather mundane until the horrifying climax. The Return of Zosph and A Madness from the Vaults struck me with their similarity of setting; either could have occurred in Zulen-Thek or Derd. I found the first tale grimly humorous, while Vaults was good but not memorable.

The climax of The Hunter of the Dark which the cover depicts occurs during a thunderstorm - certainly no moon and more than a few clouds would be visible. The back cover is an accurate and far better treatment of the same tale. Herb Arnold is immensely talented: his work abounds with macabre detail. Even his grisliest piece has a touch of humor: in Pickman's Model, the thing's smile is almost cheerful. Also noteworthy are Mr. Arnold's stolid New England faces. I hope much more of his work appears. [It will - the underground comix]

Mike Scott is quite different from Arnold - his stuff is stylized, not frightening. My favorite was Polaris [p.41]

The full page drawings were stupendous! All of Herb Arnold's were great, but his Dunwich Horror and Wilbur Whateley's Death [pp.137 & 142] aren't as good as the full page versions of them by others. Mr. Frolich's Death looks much more natural than Arnold's and so does Kirk's depiction--but of the three, Frolich's is the most horrifying.

Mr. Richardson's R'lyeh was magnificent and while his Dunwich Horror was very good, once again Frolich's version was more frightening - "unnamable" describes it more accurately. This revolting piece was perhaps the best illustration in HPL. The same artist also did one of the best drawings of Cthulhu and a pretty good rendering of a scene from The Hound [pretty good! a Monster Times cover, yet - see below]

My favorite Arnold full-pagers were Pickman's Model and The Elder Ones. The latter was especially fantastic. Jim Garrison had the least un-

Witt (continued)

canny drawing, but it was well done. And Steve Fabian injected marvelously restrained "quiet" horror into his masterpieces, which made them among the best artwork in HPL.

To sum it all up, I enjoyed all the articles, most of the poetry, all the stories (except for two) and was immensely satisfied with the artwork. A few stories and illustrations were absolute masterpieces.

Sincerely, /s/ Matthew Witt

Charles Kosan:

At the outset, I must commend three for the prodigious creative effort expended on the special tribute, undated and presumably issued nine months from June, 1971 [or 35 years from March, 1937 - another clue!] A veritable steal at \$3.00 but found a copy in a Hollywood bookstore for \$4.50 plus 5% sales tax. Seems everybody makes the loot nowadays except the originators in this sci-fi field. . . . The 122 spectacular illustrations alone puts it in the immediate category of a "collectors item" and much beyond the paltry investment. Wonder what it will fetch come 10 years from now.

Especially enjoyed perusing the following gems: "The Lovecraft Mythos" by Robert Bloch, who also suffered a fabulous financial reversal when Hitchcock got the gold and glory by acquiring the film rights to Psycho; "An Interview..." as well as Stu's Notes... - always fascinating; Colin Wilson's excerpt, most timely in light of recent appalling events at Munich and St. Croix; his Outsider, Mind Parasites and Philosopher's Stone are realistic mindbenders; the unsigned article on "An Early HPL Publisher"; Biographic Notes by George Wetzell, who was with Miss Dorothy Walters, an elderly lady replete with HPL lore; the sad story touching on "An Unknown HPL artist", indicating that Ivan Funderburgh also joined the countless "outsiders"; the informative Cthulhu Mythos by Wetzell; the interesting theory which may prove to have factual basis as posed by Roger Bryant; the detailed study of The Mound by Tierney;

All the above preferences do not preclude the interest and enlightenment of the remaining portions of your colorful HPL. In point of fact, I was literally entertained by all of it. The Editor's final "Contributor's Notes" presages an ever growing talented circle in the "HPL" tradition. Bravo to them, too!

Why doesn't someone start the long overdue ball rolling on the matter of collecting a minimal amount from HPL's international legion of followers with the view of obtaining a fitting memorial stone for his lonely grave at Swan Point Cemetery with appropriate services conducted comparable to the funeral oration for the great M.P. Shiel. Perhaps you folks can spearhead a national movement soon in this worthy cause. Shame on Providence, R.I. HPL deserves the highest honors for his personal sufferings in his inexorably conscious dream quest for the preservation of literary integrity. Are the Poes and Lovecraft's always to be neglected or are we becoming a cultural country of the blind?

[Any takers?]

Tom Collins, Editor/Publisher of IS airs some thoughts:

But the important thing for now is that it's magnificent. I knew it would cast my poor efforts into shadow, but I was not prepared for the enormous and jam-packed tome which I received. Slick white paper, double columns of reduced type, a king's ransom in artwork, much of it truly superb, justified lines, and fine writers. If I were better qualified to judge I would say something hysterical and probably true like the finest publication...the most beautiful fan effort....a masterpiece of Lovecraftian lore...It really is remarkably fine, a splendid effort all the way around. I often find qualities in amateur publications which I admire, and wish to incorporate in my own efforts but this is the first time I have seen anything which went so far as to make me feel like some kind of inept bungler...and now having said the nice things and having established the basic level on which the following criticism is being made, having established that I am dealing with one of the great classics in the field:

The trouble clearly was that you had too kind a heart and didn't know how to reject something that wasn't quite up to snuff. I suppose that explains why there is such an enormous quantity of stuff crammed into very small type and shovelled into every square micrometer of the pages. Of course, that merely provides more of a bargain for the reader but I can't help thinking how much better it would have looked if you had used far more white space and presented each item as if it were of enormous and special significance. [Aha, I have you in a logical trap - your conclusion was to delete, massively, to permit the layout you have described to me, in my own home yet, not just in this letter written long ago from Alaska. This would have asserted to those excluded that their material was inferior - but who am I to judge - do you find consensus in the foregoing pages about what was good and what not? I do not - as I have said, each person has siezed upon some item which I might well have excluded. I defend my choice - I treated all material as important by including it, without white space, crammed, etc but IN not OUT where nobody could ever find it. All contributors are equally crowded and therefore equally important, because each is a favorite of someone's, I assure you. Nevertheless, Tom, your sage advice should guide others - too late to guide me.]

The eye is not happy with stuff the size of the type on Herb Arnold's story. It does no good to have even the best of material if no one reads it. Layout is at least as important as content. ...I also rebel against the idea of a "miscellany" of leftovers or a "gallery" of tidbits. You should either have been properly proud of each item or left it out [same retort as above]

An example of underplaying your material comes readily to mind. The tiny "Ankhon Episode" by Joe Brennan is really one of the most striking pieces in the magazine, and yet it is almost not there. You should remember that Sandberg's "Fog" is a small thing but a gem for all that. "The Hound" is not credited at all [JAXON did it] and the fine Bok picture is given no genealogy or publishing history. One often wishes for fuller and more accurate notes.

I think it was very wrong of you to list the stuff you left out... The biographies of contributors were a wonderful source of information about Lovecraftians of the present and would have been improved

Collins (continued)

by not saying, as you too often did, "X is too well known.." Often X is not that well known to Lovecraftians who might be discovering the man and his work for the first time. It almost seems as if you weren't sure what to say..[agreed].

I was especially distressed at the notes, obviously intended kindly, on IS:4. "here is no "gamble" on future issues at all, although the contents will not be, at least in the next issue, what you announce. The main thing is that Edward Lear, the well know author of the Owl and the Pussycat and numerous limericks, is not a Nobel Prize winner, although I do have a Nobel Prize winner in conversation with Asimov set for a future issue, and I do have a fine unpublished verse by Lear.

[Tom's fan publications are now well established whereas at presstime he was in Alaska with a mailing address in Texas. Since publication of HPL Tom has produced at a modest \$1.50 per, two handsome offset issues, IS 5 and IS 6, which should be obtained but whose contents I am not going to reproduce here verbatim despite what Tom may think of me. IS is one of the best genzines for people interested in amateur press publications -he is a professional editor, after all -, science fiction, fantasy, literature. A \$6.00 subscription for 4 issues of IS is not a gamble and Tim should be contacted at CSA Press, Lakemont, Georgia 30552. Hoping fences have been repaired, I skim through for a few favorable comments for some of the contributors...]

While it is true you did have a piece by Brian Lumley, who is almost unfailingly witty, direct and clever, it stopped at an agonizing point. In fact, I found myself laughing it was such a superb cliff-hanger. His Titus Crow is the most interesting master of the occult ...I can recall. ... George Wetzel does well enough in What The Moon Brings and of course M.W. Wellman's golden age piece was charming as was his introductory note.

[after gathering an unseemingly large harvest of sheerest nits] These are all minor points of style and plotting but as they build up it becomes clear that most of the stories you printed, while far above the kind of amateur fiction one frequently encounters, is still primarily imitative and formulaic. It is not only a demonstration of what needs to be done creatively but of what a craftsman Lovecraft was, in that he did not endlessly repeat himself, and did not use his syntax carelessly but for specific reasons.

Bloch offered an interesting idea and put it amusingly, as usual. Fritz Leiber is one of the true gentlemen of science fantasy. His prose is always beautiful, even if all too brief. It takes a master to say so much so succinctly. Ed Price stuck to the rule book and only became really interesting in his appended judgment, which was all too short. In the next IS [actually #6 as noted before] we will have his analysis of HPL's chart from a more personal and opinionated point of view. Joe Brennan's piece was another which was all too short. Colin Wilson is again controversial in his views but never fails to stimulate. For the rest, your articles manage to discover a number of interesting new people and facts from Ira Cole to Ivan Funderburgh, a significant achievement at this late date, and after so many words have already been written.

Collins (continued)

The artwork was truly magnificent. I would have preferred something else for the front and back covers, I think, since the front picture is much too well lit (the dressing gown is badly designed) and the face and the book contents on the back are not well done, although the rest of that scene, the lightning, the carefully designed and sectioned windows is all fine -- no, not all, the right hand is out of proportion.

The folio section is almost enough to make me weep. The Fabian pictures are incomparably beautiful. The Kirk drawings are always fun, and his Arkham in particular was one of the finest things on display at Noreascon. I rather think that the full pagers suffer, however, by being in such close proximity to each other rather than being spread throughout. Of course, others may disagree but I found the aglutinization of so many tentacled fiends a little hard to take. In particular, the Richardson "Dunwich Horror" is one of the most apallingly loathsome creatures that ever made my skin congeal unpleasantly. It is certainly one of the most abominable representations of horror ever produced. The reproduction on the Frolich "Cthulhu Rising" was so much better than mine...that I am ashamed.

As for the smaller pictures, you seem to have several artists who are new to me and of remarkable talent. I was particularly struck by Mike Scott, Denis Tiani and Mark Gelotte. Scott brings the style of a fairy tale illustrator to scene of horror, as in the superb illo on p.55. Mark Gelotte is less easy to characterize but clearly knows his stuff. Tiani's "Talasulga" on p.99 is absolutely wonderful ... of course, the pictures by John Swanson [whom Tom introduced to the project for us] are fine, also, and I am glad to have been able to point them out to you. A whole lot more of them should be in IS.

- - - - - We also heard from: - - - - -
Jim Van Hise, John Connors, P.L. Caruthers, George Beahm, Robert Leung, Joe Goggin, John Maule, Lawrence Newman, Simon Deitch, Howard DeVore, Dave Studzinski, Tom Fagan [thanks for the nice gift], Richard Minter, Charles Stumpf, Dale Walker and M.K. Sheffield as well as nice people in person at Mid America Con in Kansas City, Triclave in Johnson City, Tenn., and Deep South Con in Atlanta - to date.

During the typing of the next portion, extracts from reviews published elsewhere, reprinted without permission of anyone so I hope noone is offended, and corrections we may receive more mail and then if we don't forget, as usual, there is a need to give some news of interest to readers and contributors about other things in the HPLish line, such as the October Witchcraft & Sorcery con out in L.A. and new publications of interest.

Something that must not be ignored are the few underground comics which we deal in - Skull #4 and Skull #5. #4 has Herb Arnold's Pickman's Model, Jaxon's The Hound, and an adaptation of Cool Air. #5 features Richard Corben's Rats in the Walls, and Larry Todd's The Shadow from the Abyss. In addition to these HPL stories are some new fiction in his vein. Together \$1 brings a package of visual interpretations of the master's tales which are a wonder and a delight.

REVIEWS

From Pulp (the Hero-Pulp Fanzine) #4, by editor Robert Weinberg (author of the Morgan Smith stories and the Mythos index referred to in Berglun's letter):

H.P. Lovecraft is, of course, one of the major writers to emerge from the Pulp. As this column is Pulp Notes, an important Lovecraft fanzine is worth mentioning. HPL, edited by Meade & Penny Frierson has to be one of the best fanzines this editor has ever encountered. Printed on glossy paper throughout with reduced type, it features Robert Bloch, Joseph Payne Brennan, an interview with Frank Belknap Long, E. Hoffman Price, Gerry de la Ree, Wetzel's famous article on the Cthulhu Mythos, many many more articles and stories, some superb artwork, poetry and more. A full 144 pages for \$3, it is a must for any Lovecraft fan, or for that matter, any pulp fan.

Robert Weinberg also wrote us these further notes: I was really impressed with HPL; though there were points that I felt could be improved. For one, I thought very little of the fiction and felt that most of it could have been left out. The major trouble is that too many of the stories are so damned short. There was no attempt to build up a mood or a setting. In a horror story, this is essential. So, by and large, most of the tales read as slavish copies, completed with the horrible last line in italics instead of something new and worthwhile added to the Mythos.

As to the artwork, some of it was truly superb and some of it was truly mediocre. I have to single out Herb Arnold on the good side. Herb's work really captured what I felt was the Lovecraft mood and I wish he was not so erratic. I felt that the illustration on p.33 was exceptional, but some of his other work was by no means up to that. However, on the average, I felt that Herb's work was the best in the zine with Steve Fabian close behind. I got a real kick out of Herb's pic on page 7. [It was a favorite of all four editors, by the way, and we all signed it for Stuart to present to Frank Belknap Long in appreciation - this was truly a selfless gesture since each of us wanted to retain the original of that beauty.]

Articles were terrific and I wish you had more of them. Shea's article was silly, though. If you are going to review the movies, review them all. Saying he had missed The Dunwich Horror ruined that piece for me, as I felt that the movie was the closest to the true HPL adaptation done, down to actually using much of HPL's own writing as dialogue. [Sandra Dee's lines, no doubt?]

In conclusion, let me say that I'm sure HPL will stand as one of the major accomplishments in modern fandom and be an essential part of any Lovecraft collection.

/s/ Bob Weinberg

LOCUS (the biweekly fanzine covering news in the sf&f field and twice winner of the Hugo, 12/\$3 from Charlie Brown, 3400 Ulloa Street, San Francisco, Calif. 94116) in issue no. 115 (6/24/72) listed HPL with a * for recommendation and also said: "HPL is a must for any Lovecraft fan. I even enjoyed it and I detest most Lovecraft stories. It's a professionally printed slick magazine and worth the \$3.00."

GRAPHIC STORY WORLD #6 (July, 1972)
[bi-monthly from Richard Kyle,
P.O. Box 16168, Long Beach, Calif.
90806 - 6/\$3 - this is a must for
comix fans, superb lay-out, slick,
was definitely one of our mod-
els insofar as production design)
at p.26 said:

And, finally, although it is not
a graphic story publication,
HPL...relies so heavily on
graphics that World readers
may find it of especial in-
terest. Many of the artists
who contributed to this
144-page, WORLD-size, soft-
cover book of essays, arti-
cles, interviews, reminis-
cences, Lovecraftian sto-
ries, and poems and pictures,
are artists familiar to comics
fans - Herb Arnold, Robert
Kline, John Adkins Richardson,
Steve Fabian. Some of the
art is extraordinary - Herb
Arnold has a singular gift
for HPL, and Fabian's contributions are
outstanding. The prose is excellent.



LE BEAVER (\$1.80 for 12, Cliff Letovsky, 17 Holly Road, Hampstead 254,
Montreal, Que., Canada) #11 ran this first-to-be-published review,
written by Jim Van Hise of Florida:

HPL, for those uninitiated, are the initials for one of the greatest
fantasy writers of all time...This magazine is devoted entirely, and
is a tribute, to Lovecraft and his literary creations. The cover
sports a very fine and finished pencil drawing by Robert Kline in-
terpreting a scene from "The Haunter of the Dark" while the back cov-
er is an interpretation of the same scene in an airbrush illustration
by Herb Arnold. You must be advised right now to forget everything
else you've ever seen by Herb Arnold because chances are you haven't
been impressed by the work he did in Anomaly & Fantagor (with the ex-
ception of Fantagor's back cover). Arnold has no less than 40 pieces
of art in here and much of it is good, nowhere as crude as what I had
expected as the quality on some of it is miles above anything I'd
seen by him before, the back cover especially as it must be seen to
be appreciated; no words can communicate its power. The art inside
is by fans as well as pros, there being a pleasing mixture of both.
There are two full page drawings by John Adkins Richardson, the one
of the Dunwich Horror being especially nice, as well as three ex-
cellent full pages by Steve Fabian. The Fabian is, I feel, the best
art in the book as his illustrations from "The Whisperer in Dark-
ness" and "Rats in the Walls" are so fine and so moody that one be-
comes immersed in their depth and richness...especially if you've
read the stories. Of the few full pagers by Arnold inside, some are
successful, some unsuccessful; and some simply tremendous. Although
there is much fine art in HPL, the key to full appreciation is having

Le Beaver Review (continued)

read the stories, because then the better illustrations can't help but sweep you up in their power. Besides the fan art that remains, some of which is surprisingly good, some surprisingly bad, there are a few spot illos by Corben, the quality of which range from fair to nice. There are a couple of pieces of pro art reprinted which are connected with Lovecraft; two excellent Virgil Finlay illustrations (about 1/2 page size) and a truly exquisite drawing by Bok illustrating Pickman's Model reprinted from Famous Fantastic Mysteries. There is also a sneak peak at the splash from "The Hound" by Jaxon from the all Lovecraft issue of the upcoming underground SKULL (#4). Suffice it to say there is art aplenty, enough to satisfy anyone, even if that is the only reason you buy the magazine.

But despite all of the art I've described, this is not just an all-art zine. Because, lo and behold, there is text! A good deal, too, ranging throughout the 144 pages and including articles (many of definite value, besides high interest), fiction, both fan and pro, and some good stuff too by pros such as Manly Wade Wellman and up and coming fans with their eyes on pro-dom such as Bill Wallace. There's a well conducted, and recent, interview with Frank Belknap Long, the opening page of which has a wonderful illustration by Arnold of Long standing arm-in-arm with his bizarre, Lovecraftian creature-creation, Chaugnar Faugn. There's an article on the Mythos by Robert Bloch as well as an excerpt concerning Lovecraft from a new book by that existential philosopher, contributor to the Mythos, and a writer of just all around tremendous magnitude, Colin Wilson. ...Much of the text is quite good and highly informative to those interested in Lovecraft, and there's enough to keep you busy for days!

In these days of inflation and zines which are quick trips for a high price, HPL is a breath of fresh air. You'd be hard pressed to get a better buy or more for your money. Even if you're not a fan of HPL it's still worthwhile, and besides, you might just discover a world of wonder you never knew existed.

SANDERS 18-19 contained a review [This zine is by Dave Nee, then at 977 Kains, Albany California 94706 which used to serve as a west coast newszine before LOCUS relocated from the Bronx...it may still be published; inquire.] Page 11: One's first impression on seeing this is "Wow, what a production." It's beautifully printed, feels like a thick issue of Scientific American. And it's just full of information on, about, related to, associated with, and/or pertaining to...Lovecraft. More than anyone really wants to think about typing... There is some fine art in here- the inner portfolio with ghastly works by Tim Kirk, Steve Fabian, Dany Frolich, Herb Arnold, John A. Richardson, and Jim Garrison alone is worth the price of admission.. There are articles by Robert Bloch, Joseph Payne Brennan, Stuart Schiff (interviewing Frank Belknap Long), E. Hoffman Price, Fritz Leiber, Colin Wilson, Wm L. Crawford, George T. Wetzel, J. Vernon Shea, Gerry de la Ree...fiction by Manly Wade Wellman, Brian Lumley, W. Paul Ganley, J. Ramsey Campbell, and verse by Robert E. Howard, plus some previously unpublished correspondence...to name-drop a few of the list on the table of contents. To quibble a little with incredible vastness - the layout is at times a bit sloppy - but then my eyes get bleary after staring at copy for more than a week...And to tell the truth, I have not yet finished reading this thing. There is a lot of information in it, more than can be taken at one sitting.

SANDERS Review)(continued)

And indeed if you are a Lovecraft fan or collector, you require this for your shelves...In spite of all the good things one can say tho (and they are many) there is still the slight sloppiness in appearance here and there which might have been corrected, and mars (for me, at least, as it shows negligence of the full potential of the reproduction process) what is an otherwise perfect production. Beautiful, nonetheless.

YANDRO 214 (May 1972) is one of the longest running fanzines. 12/\$4 from Robert and Juanita Coulson, Rt. 3, Hartford City, Indiana 47348. Page 28 in the fanzine review section: "This is hardly what one thinks of as a fanzine; 142 pages plus covers, printed on slick paper. Entirely devoted to Lovecraftiana, it includes fiction, articles, "biographic notes", reviews, poetry and a vast amount of artwork. Much of the art is mediocre - for some reason bad artists seem to gravitate to the horror field. But there is also superb work by Frolich, Fabian, Kirk, reprints of Finlay and Lee Brown Coye, and a few others.... Text ranges from people I never heard of through the "semi-pros" like J. Vernon Shea and George Wetzel to Weird Tales stalwarts Joseph Payne Brennan and E. Hoffman Price to Manly Wade Wellman and Fritz Leiber. Quality also varies considerably (and it isn't always the professional who comes out on top) but in general is reasonably high...[Cavil omitted.] Cavils aside, this is certainly a must for Lovecraft fans; you won't get anything like it in the near future. Non-Lovecraft fans might want to get it just to see how far fan publishers are willing to go with their hobby.

Moebius Trip #13 (May 1972) (5/\$2 from Edward C. Connor, 1805 North Gale, Peoria Ill 61604 - p.36: Containing 144 pages in 8½ x 11 size, slick paper, elaborately illustrated, this volume is well worth its price. The range of material is wide, with Bloch's...heading a parade of articles about Lovecraft, his work and life. Robert Bryant ...Fritz Leiber...George T. Wetzel...Bill Wallace [mentioned in the review] Fiction is also profuse. There is just enough poetry of the proper sort to please connoisseurs.

The artwork includes a gallery of full-page presentations by such as Tim Kirk, Dany Frolich, Steve Fabian and Herb Arnold. Addicts of the Mythos can feast on illustrations of stories of Lovecraftiana, sometimes with two artists depicting the same scene; thus the front cover is by Robert Kline and the back cover by Herb Arnold, both showing the same view... Terrific! Another duo is by Steve Fabian and Herb Arnold; side by side, on pp. 78 and 79 they have visualized an enrapturing scene from "The Rats in the Walls". But that is not the sum of the full-pagers. Of the treasure-chest of smaller illos, the scope is incredible, with some directly illustrating accompanying text. Tim Kirk, for instance, has sketches of HPL's Providence. [Sorry, that was Tamlacht 12]. If you don't have this fanbook, get it - for Cthulhu's sake."

AMAZING science fiction magazine - a free copy to John Berry produced a mention without an asterisk or other significance. HPL was likewise mentioned in LUNA monthly for May/June but July/August issue - see next page - did contain a review. The forthcoming NYCTALOPS 7 dedicated to C.A. Smith and mentioned before, likewise will review but is not available at presstime. Perhaps later?

Reviews (continued)

THE MONSTER TIMES (13/\$6 from 11 West 17th Street, NYC 10011) #15 September 6, 1972 contains a tabloid size cover made in color from Dany Frolich's B&W full pager of The Hound. Not only did TMT enlarge it faultlessly from the copy in the zine but also colored it well. The only problem is that Dany didn't particularly care for the fact that they didn't consult either of us (after all the original never left my possession! I wouldn't have believed that it was possible.) Unfortunately it refers readers to p.26 for more and the review is on page 18.

TMT follows in the tradition of Forry Ackerman's Famous Monsters of Filmland with "cute" captions on horror pictures. HPL was not spared this dubious honor. Beginning with The Hound illo from the cover, the caption there read: "'Would you mind closing that lid?' asks agitated skeleton. 'I'm trying to get my beauty sleep!' This eerie illustration by Dany Frolich is but one of the many that adorn HPL, a deluxe fanzine devoted to H.P. Lovecraft..."

Mark Gelotte's pudgy Cthulhu is spared a caption but Corben's The Hound spot illo bears this caption: "This illustration by underground artist Richard Corben is definitely not gut-grabbing. Neck-clutching, maybe, but never gut-grabbing!"

Dany Frolich's illo of the horned skull and worm-like coming out of its eye is underscored with: "Dany Frolich gives credence to the old, time-worn gambler's term, 'snake eyes'"

A greatly-reduced back cover repro bears the brunt of "Herb Arnold's masterfully done back cover for HPL answers the musical question, 'Who's that peeking in my window, who's that knocking at my door...'" while Pickman's Model by Arnold draws the quip: "'One more body and I'll have the whole set,' muses this Herb Arnold monster."

The article itself is by fellow SFPA member Gary Brown and was entitled (probably not by him any more than the captions) "WE LOVE YOU HPL!"

But first the editorial preface: "The era of the pulps ended almost 20 years ago, yet the works of the great pulp writers continue to be enjoyed today by a whole new generation of readers. Such great pulp heroes as The Shadow, Doc Savage, The Avenger, The Spider and many others have been reprinted in paperbacks and are now receiving tremendous popular support all over again. One of the most obscure of the writers, even in his heyday, was H.P. Lovecraft. He had fans, to be sure, but the group was quite small. He was all but forgotten when he died in 1937, his masterful tales of gore and horror lying dormant. Even when the pulp revival was started in the early 60s, Lovecraft was ignored. It was not until half a dozen years later that people re-discovered his writings. Today, due to this re-birth of Lovecraft fandom, his works have been adapted to fit every popular medium, and TMT correspondent Gary Brown reviews a brand new magazine on the horror master, entitled simply HPL.

Following my HPLOVECRAFT poem on p.2, Gary Brown's part of the whole thing finally comes into play and we will reproduce it after having a bit of fun pretending we were editors of a Monster Journal.

[parody - no offense intended]

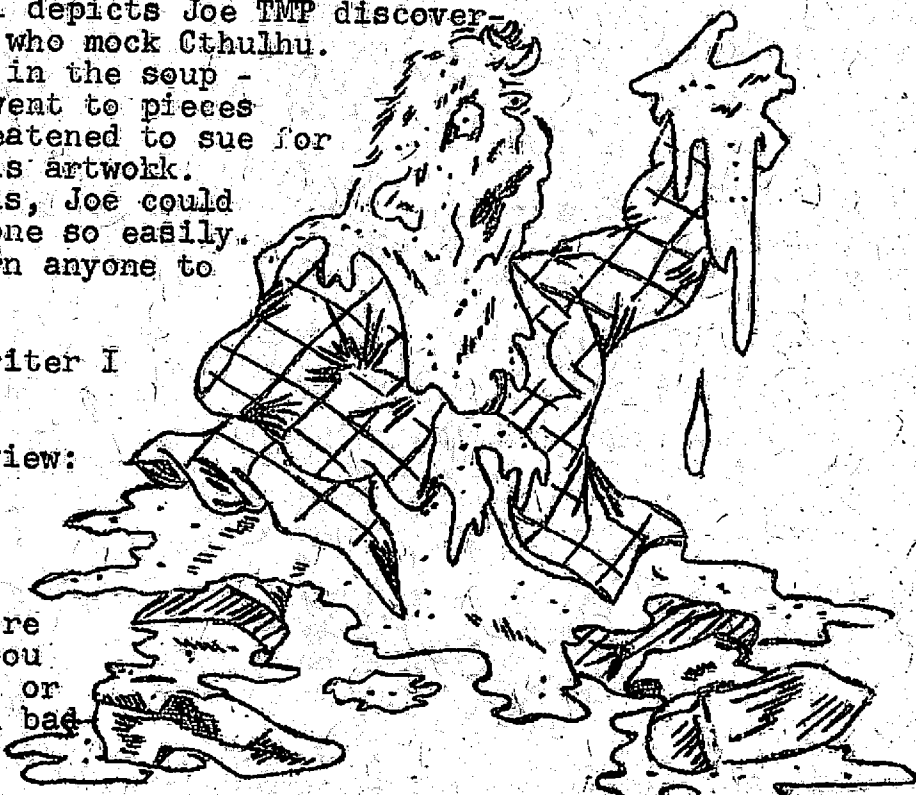
Artist Dave Studzinski depicts Joe TMP discovering the fate of those who mock Cthulhu. You wouldn't say he's in the soup - he is the soup. Just went to pieces when Dany Frolich threatened to sue for unauthorized use of his artwork. Fluid talker that he is, Joe could not slip out of this one so easily. Mary's wrath would turn anyone to jelly.

Oh, well, a caption writer I ain't

On to Gary Brown's review:

You have undoubtedly

heard the name H.P. Lovecraft mentioned more than once lately. If you are not quite sure who or what he is, don't feel bad because you are far from being alone. The fact that you are reading the Monster Times, however, proves that you should indeed take note of who he was and what he created.



Lovecraft (1890-1937) was a semi-obscure author who wrote for WEIRD TALES and many of the other pulp magazines which flooded the market in the 1920s and 1930s. Lovecraft wrote of the unknown and what it brings to those who fear it. The monsters he wrote of were the most gruesome and horrifying ever created. His stories were wrapped in a world of eerie mysticism and terror unmatched by any other author.

Although Lovecraft had a small, but devoted following while he was alive and writing, he was almost totally ignored and forgotten after his death, and the eventual folding of the pulp market. It was not until the mid-sixties that the Lovecraft mythos slowly began to be printed once again and his brilliance as a writer recognized. A whole new generation was finding out about [him].

Lovecraft has inspired numerous writers, had a rock group named after him, and his stories adapted into movies, television and comic books, and most of all has thrilled countless readers with his vivid writing.

In keeping with this revived interest in the works of Lovecraft, there is now a magazine out called HPL. It is a 144-page tribute to the writings and visions of [HPL]. Published by Meade and Penny Frierson, the book contains an excellent mixture of articles, stories and illustrations based on the tales of Lovecraft.

Professional and fan writers such as Robert Bloch, Robert E. Howard, Brian Lumley, Stuart Schiff and Bill Wallace offer their memories and tributes to Lovecraft. The text material is neatly balanced, giving the reader an equal amount of fiction, fact, memory and a fine survey of current fan publications dealing in the Lovecraft cult.

THE MONSTER TIMES Review (continued)

The outstanding feature of the book lies in the fine illustrations which are well spaced throughout the book. Such well-known fantasy artists as Richard Corben, Tim Kirk, Dany Frolich, Virgil Finlay and John Adkins Richardson give us their interpretation of the Lovecraft monsters, beasts and dark horror. The real star of this lot, however, is artist Herb Arnold, who contributes 36 drawings in a classic style which fits Lovecraft perfectly. The crowning effort is Arnold's stunning back cover...It's enough to make you want to crawl under your blanket and never come out.

Besides spot illustrations throughout, there is a special 15-page center section of full-page drawings all based on Lovecraft writings.

The nice thing about this book is that it will be useful to both the Lovecraft expert, as well as the young reader who wants to learn more about H.P.L. Marvelously put together and slickly printed, it is a book which comes highly recommended.

If reading about the mystical unknown, monsters and demons is your thing, then H.P. Lovecraft surely should be on your reading list. To supplement that, there is no better way to learn about Lovecraft than by seeing his worlds come to life through the eyes of others in HPL.

TAMLACHT #15 (August 1972), p.3 contains a plug (Tamlacht is available 4/\$1 or #12, the H.P.L. issue, for 60¢ from Victor Boruta, 11 W. Linden Ave., Linden N.J. 07036) "The size of this zine alone is worth commenting on: it is 144 pages of slick paper printed offset, with many truly excellent illustrations by Herb Arnold, Tim Kirk, Steve Fabian and Denis Tiani, ably backed up by artists Richard Corben, Mike Scott, Dany Frolich, John Adkins Richardson, Virgil Finlay, Lee Brown Coye, Mark Gelotte and others. Among the myriad pieces encompassed in its pages, are works by Robert Bloch on the Lovecraft Mythos an interview with Frank Belknap Long, E. Hoffman Price's astrological analysis of H.P.L., an excerpt from Colin Wilson's book..."HPL and Films" penned by J. Vernon Shea, notes on collecting and researching Lovecraftiana, as well as stories by Manly Wade Wellman, Joe Pumilia, Brian Lumley, John Jacob, Ramsey Campbell, W. Paul Ganley, concluding with a host of other names, famous and not-so. And to balance it out, there is quite a bit of poetry. We think its well worth the \$3 they're asking. [How about \$4?]

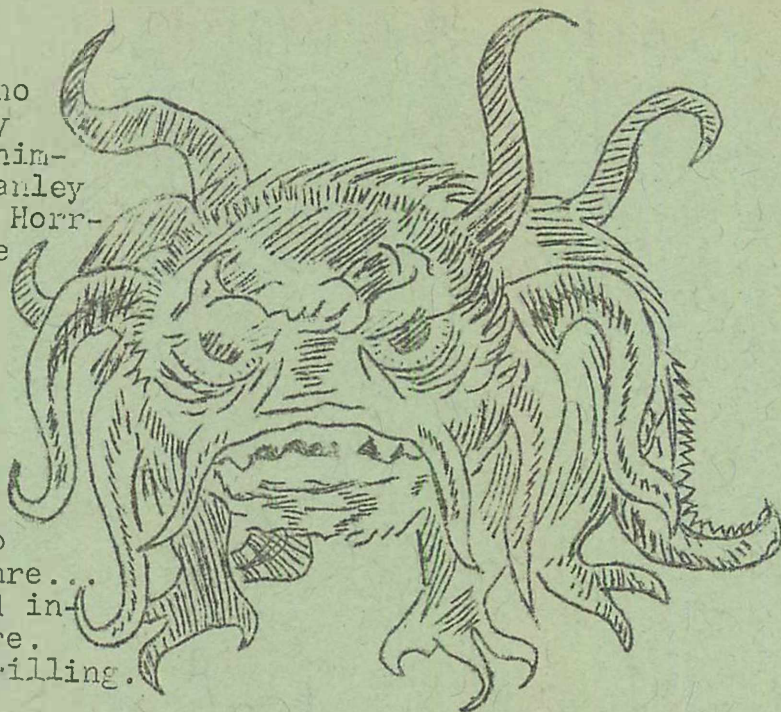
Guy Lillian III produces an apazine in SFPA called Spiritus Mundi in which he delivered the following comments on HPL:

The strong points of HPL...are in descending order, its artwork, its articles, its fiction. I'd throw in its editing somewhere in there but I see that as separate and above everything else, and besides, I don't quite know what to make of it. I'll get to it by and by.

Starting with the weakest point, the fiction, I'll say what I mean through example. "A Madness from the Vaults" struck me well...a work of emulation but not imitation. It worked in the Lovecraft genre but not in the Lovecraft mold, nor was it written in the Lovecraft style I've come to find a strain ever since reading "The Shadow Out of Time", about which I'll talk...when I rap about Lovecraft later.

Guy Lillian III (continued)

It's a good story. "Others Who Are Not Men", however, merely made me wish that Lovecraft himself was writing. Why read Ganley when I can read "The Dunwich Horror" again? By and large, the fiction was weak. The Wellman story was, shrug, cute. "Planetfall on Yuggoth" was simply predictable. "Burrowers Beneath" was interesting...but it stood with only a few of these stories. Not many seemed professional at all. Still, it's a tribute to a writer when he founds a genre... and any tribute to him should include examples from that genre. Too bad these weren't too thrilling.



The articles were all interesting, as how could they miss, featuring such names as Bloch, Leiber, Price...Bryant, Walsh, Wetzel. I found Schiff's interview with Frank Belknap Long fascinating, and very much to the point. I can't help thinking that interesting little footnotes like "An Unknown HPL Artist" would be better-suited to a continuing magazine, rather than a tributezine, oneshot variety.

The artwork was, of course, the strongest point in favor of HPL. Perhaps Dave Nee was right to call it "mainly an art zine" in his west coast newsletter, SANDERS. Herb Arnold is absolutely brilliant. I can't think of another artist who has captured the HPLish mood better than he. It's impossible to single out any one of his drawings for specific praise. They are all so damned good. Indeed, the HPL artwork is practically unclunkered...there's hardly a bad piece in the zine. Besides Arnold, Frolich deserves praise for his terrifying rendering of the library scene from "The Dunwich Horror" (my favorite Lovecraft story) and "Cthulhu Rising", which has received the greatest distribution of any of the pieces here and deserved the cover.

[What Guy is referring to is the fact that it appeared in Tom Collin's IS 4 (the Derleth Tribute) as well as being the cover for The Shadow Over Woodvale which was circulated through SFPA.] Fabian's drawings were masterworks. "The Whisperer in Darkness" doesn't read as well as he drew it. I only wish he was up for the Hugo this year. ...The artwork for HPL will be called classic and Meade's project needs no further justification than the gathering of these works.

However, had I edited HPL, I would not have put two works by the same artist on facing pages. You did that twice, Meade, when flopping pages 75 and 76 would've solved that problem [didn't know it was a problem.] Also I'm not sure about running a Fabian next to an Arnold - the styles of stroke are so dissimilar, they distract from the genius of both artists. And you chose the wrong cover. Kline's drawing isn't anywhere near as forceful as Arnold's on the backcover. And besides, that's terrible lettering. Frolich's Cthulhu would've been much better. [And so the Great Cover Debate rages on...]

(continued)

Guy H. Lillian III (concluded)

Ever since talking to you, Meade [Guy visited briefly in January during the panic stages of production of the tribute] I've been reading lots of Lovecraft, and it dawns on me that his name fits. Craft is his devotion. However, I don't agree with his definition of horror... man learning that his race is not that important in the universe, that there are much bigger perspectives. I think that a fine philosophy... to see ourselves as part, not all. Not futile, not negligible... the experiences of the narrator in "The Shadow Out of Time" impress me as the most glorious any man has ever had. Imagine glimpsing such a civilization and so many different creatures. Lovecraft dressed the experience up in his typical verbiage ("cyclopean", "ichorous", "evil", "unguessed", "loathsome") when none truly apply. "The Dunwich Horror" is truly a horror and is truly a good story. Something's out there raising hell and its ohlordsongly...there's this thing dying on the library floor. Good God, I thought it was a man... But so few of his stories achieve that sort of active horror. Too many fall very short.

But he was a gifted man with a gifted vision, and you've put forth a gifted effort...and a fanzine that'll be remembered. Here's to a quick sell-out, and many great reviews, and a Hugo for Arnold and Frolich and you, too...for the highest labor of love I've ever seen in fanac.

LUNA Monthly (No.38,39, July/August 1972) [\$4 per year from Frank Dietz, 655 Orchard Street, Oradell, N.J. 07649 - a quality fan publication, beautifully done with tons of info and reviews] P.45 contains a review by J.B. Post -

Wow and Ugh! This is a memorial volume to H.P. Lovecraft containing stories (good, bad, indifferent), articles (good, bad, indifferent) and a lot of interesting art work (not always good but usually interesting). Obviously the HPL fan must own the thing and the HPL loather must loath it but it has enough merit to interest the middle readers as well. It certainly is worth the price on the basis of word count alone. The Lovecraft-inspired illustrations, even when only mediocre, show that the Cthulhu Mythos can influence art in worthwhile ways.

Admitting my bias, I think the Cthulhu Mythos is a tremendous intellectual construction. It almost exists apart from the stories in which it was born - it certainly is more than the sum of its parts. This idea of alien beings of great powers and indifference to mankind is not unique with Lovecraft but he somehow formalized the whole thing. It certainly can be used by other writers (and has been) with profit. Yet the bulk of 'Lovecraftian stories' by most people don't make it. The stilted language of Lovecraft, the outward trappings, are taken by many admirers to be the essence of the man and the stories are often badly written pastiches. I think it is possible to have a 'New Wave'-Porno-Mythos story that draws on Lovecraft's ideas but not his writing style. And speaking of the 'New Wave', if one looks at HPL's letters one finds that in his own way, he, as well as Clark Ashton Smith, was in rebellion against much of the pulp magazine writing. Many of the so-called Lovecraft-Circle fancied themselves literary types. Historically they can be seen as an early

LUNA Review (concluded)

unsuccessful experiment in bringing 'Literature' to the pulps.

HPL is printed in an edition of 1,000 copies. That's just about right for the market [it wasn't, in our opinion.] If you're one of the Lovecraftian hard-core, send your money in right away (you probably already have your copy) [I hope all do not, yet] and if you aren't forget this item. - J.B. Post

[Seems like J.B. Post forgot his initial note that it was of interest to the middle-readers as well.]

AMBROSIA #1 (Alan D. Gullette, 904 Allen Road, Nashville, Tenn. 37214, 50¢, future issues \$1 each) reviews HPL on p.46:

I rose from my seat in the shadows. Listening intently, I knew in a moment that He had passed on his way. I hastened to the portal and removing the time-harvested dust thereon with a moldy cloth, peered without; naught was to be seen but the leaf-scattered walk, dull in the waning moonlight, and, on the cracked doorstep, a large and formidably bulging package. I scuttled to the door, drew the bolt and swung it back slowly; the rust of aeons resisted. Finally, I stopped tentatively out onto the glistening step, which was cold against my ill-wrapt feet. I then leapt out onto the walk, seized the package, and rushed back inside with fear in my heart and the package tucked tightly under my arm. Once within, I considered the postal and knew that it was what I had waited for, these long millenia. I set it down gently, rewrapped my rotting hand-bandages, and carefully opened the large, bulky envelope, peeling back the brown paper. And lo! It was

HPL (March 1972) is a "booklet" tribute to H.P. Lovecraft which contains fiction by professionals and amateurs au tradition des oeuvres de Lovecraft and a dazzling array of illustrations depicting characters and scenes from those works. There are twenty-two articles by seventeen authors - from Robert Bloch to George T. Wetzel - all very interesting and of aid to the Lovecraft student - the probable reader of such a tribute. Nineteen stories by eighteen authors - including Campbell, DeBill, Lumley, Wade, and Wellman - offer a great variety of themes and there are twenty-five poems by fourteen poets. Of 124 illustrations by twenty artists, a score cover full pages. Especially effective are those by Herb Arnold, Dany Frolich, Tim Kirk, Denis Tiani, Harry Morris, Bill Guy, et al. All in all, HPL is perhaps the most important publication in the Lovecraft field of the decade, a major title for the history of Lovecraft readership, and an outstanding production in the entire amateur literature of the macabre - if not all amateur publication.

IS #6 [Tom Collins, subs from 4305 Balcones Drive, Austin, Texas 78731, 4/\$6] in a footnote on p.30 mentions: "HPL is a large and superb tribute, beautifully printed on quality stock, with "name contributors, fiction, verse, articles and a vast selection of art...
* * * * *

ART CREDITS: All art traced by Penny Frierson. Cover, p.24, 53, 57, & 59 by Dave Studzinski. Inside front cover by Herb Arnold. Page 9 is by Dany Frolich.

NOTICES

An editorial wrap-up: It is now 9/24, two weeks after production of this "lettercol" was started, and we have made a trip through the file folder containing letters and zines mentioning HPL; this is not to say that in view of the chaos which reigns locally under the guise of Order, that this is all the comment which we have received - that being a matter for nothing short of divine inspiration to answer. Nevertheless, one is now confronted with the manner in which to handle any letters or zines which might be received before the printing process for all these stencils is completed. Ah, well...

The notices to which I referred in earlier pages have been touched upon before, but might do with a restatement here. From Meade & Penny Frierson, P.O. Box 9032, Birmingham, Alabama 35213 U.S.A. there may be obtained the following: extra copies of the second printing at \$4.00 each or dealers price on lots of 10 or more of \$2.50 each;

- extra copies of this magazine at 50¢ per.
- reprint of the 10 pp Frierson Lovecraft pastiche The Trapdoor for a quarter.
- the duo of "underground comics" which adapted five of HPL's stories, Skull #4 and #5 - contains artwork by HPL contributors Herb Arnold and Richard Corben \$1.00 the pair.
- Ambrosia, Nyctalops, IS, Tamlacht and others of interest to Lovecraft fans have been mentioned at various places before. They should be ordered from their respective publishers - subs are a good idea.
- More of Dany Frolich's work may be seen (for 50¢ to us) in his own comic book published in New Orleans called Trivial Annoyances. Its a blend of sick humor, fantasy, violence...

Meade & Penny Frierson
P.O. Box 9032, Crestline
Birmingham, Alabama 35213

WITCHCRAFT & SORCERY CON - Friday October 20, 1972 to October 23, 1972

This is an all-star con dear to the hearts of Lovecraftians. I doubt if my production schedule is going to permit this zine to reach very many people who will be able to go but I hope HPLers did convene and engage in mutual congratulations. Bill Crawford is, of course, the moving force. Send your \$2 supporting membership anyway to Fantasy Publishing Company, 1855 West Main Street, Alhambra, Calif. 91801. \$4 advance membership attending and \$6 at the door for all four days or \$2.50 per day. Ray Bradbury, C.L. Moore, Ackerman, Bloch, Price, etc. A really worthy cause. Support it. (\$2 contrib gets you: souvenir photo and booklet, Bill says).

Finally, just was informed that WE, Stan's Weekly Express, is being revived. Pulp collectors and traders of sf, comix, whatever will find this a convenient forum for cheap and quick ads. Free trial sub for mentioning you read this in my publication, by writing to Stan Blair, Weekly Express, P.O. Box 847, Bellaire, Texas 77401.

That is not dead which can eternal lie,
And with strange aeons even death may die...

Meade & Penny Frierson, September 28, 1972 (6 months after Publication)