

THE PULP ERA

WONDER
Stories

The

Black

Cat

Weird Tales

MASTER OF MIDNIGHT

Captain **ZERO**

Oriental
STORIES

SUPER
SCIENCE
STORIES

Famous
FANTASTIC
Mysteries

ARGOSY

THE PULP ERA issue #64 THE PULP ERA

July - August
1966

The pulp era

issue #64

July - August 1966

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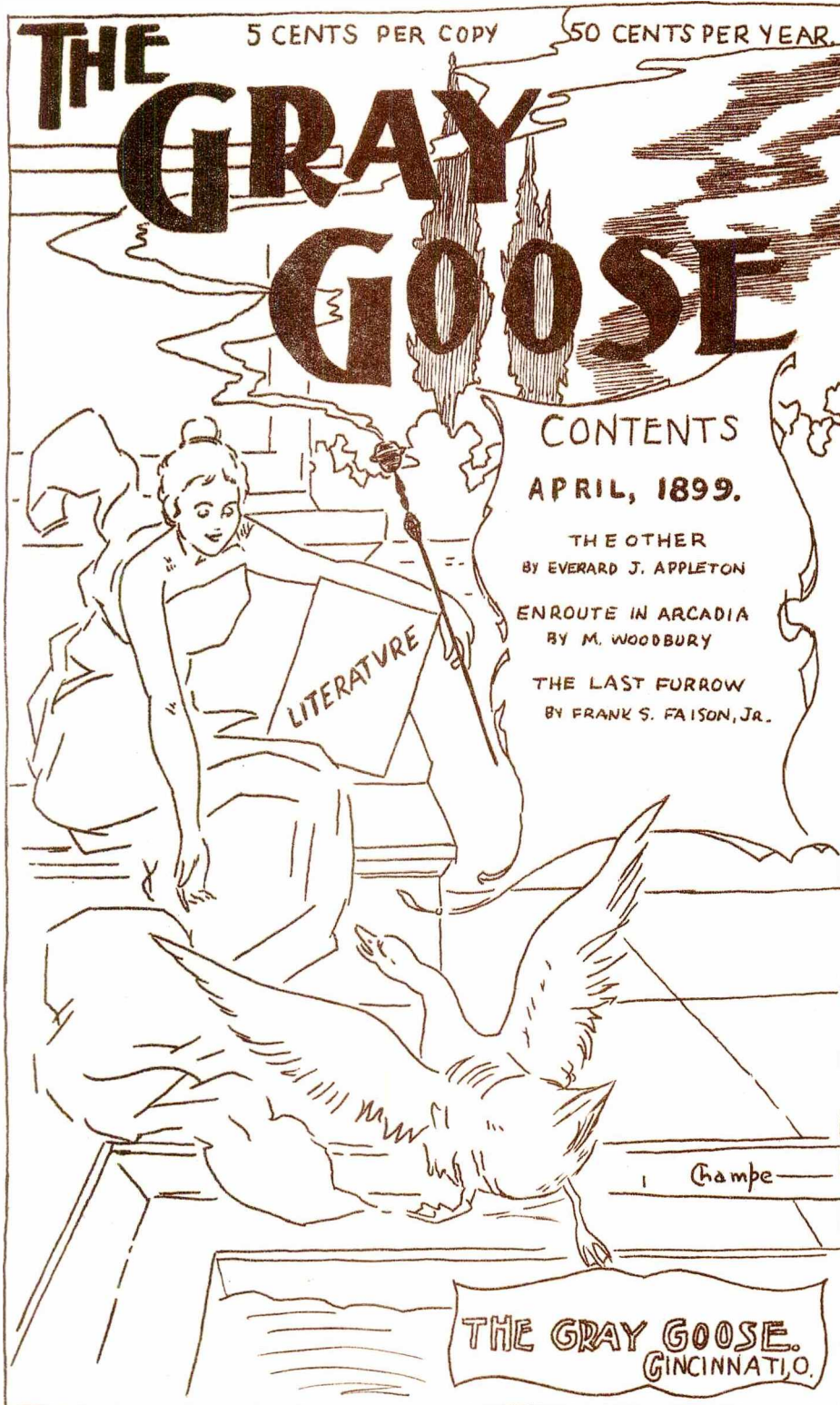
Be sure to send any change in address at once. Returned copies will not be resent unless additional postage is sent.

Coming in the next issue: In addition to the regular columns we will feature a bibliography of Theodore Roscoe from Argosy Magazine by Bill Clark and the promised Dikar article by Zachrich and Hickman.

ARGASSINGthe editor

A couple of issues back I mentioned finding some old magazines while unpacking, that I had forgotten I had. One that may be of interest to you is the Gray Goose.

The Gray Goose was a monthly magazine of original short stories published by the American Home Magazine Co., Cincinnati, Ohio.



The issue I have at hand is cover dated April, 1899, but inside it is listed as vol. 6, no. 3 March, 1899. The magazine consists of a cover, 12 pages of advertising, and 39 pages of fiction and poetry. It was priced at 5¢ per copy or 50¢ per year.

of special interest in the magazine is the story "The Other: Being the Story of a Terrible Experiment", by Everard J. Appleton.

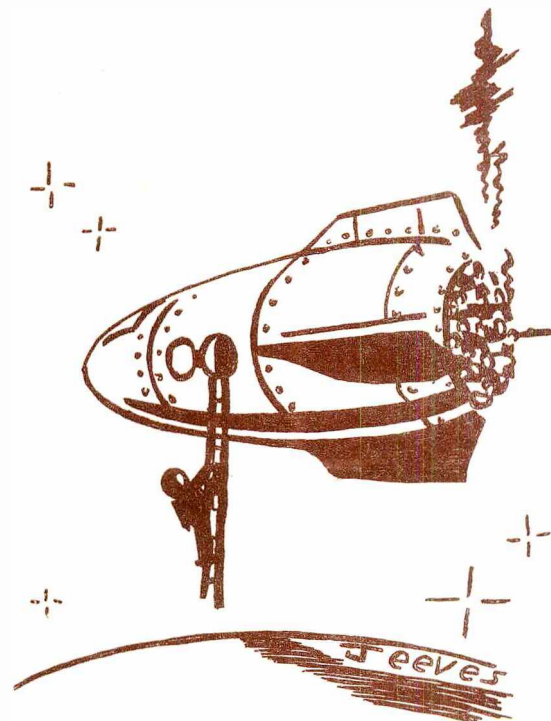
It is the story of a man trying to develop a secondary brain, the development of it and its personality, the fight for power of the body, and finally the hatred between the two (continued on page 7)

DOWN MEMORY BANK LANE

For those of you who think Galaxy was a new title for a 1950 s-f magazine, may I mention the pre-war British digest-sized magazine of that title. No, it wasn't s-f, but rather covered new developments in science engineering and the like, from a popular standpoint..... still it was manna to the s-f addict, but sad to say, soon folded.

Then another title duplication occurred with Fantasy. The pre-war edition published by Newnes kicked off with a robot story translated from the Italian, and which merited the cover spot. This depicted a robot (garish mixture of human styling and leather covering) arising from the operating table to confront its maker. An interior illo showed the robot army wading into a river, but what the story was about completely escapes me. As a matter of fact, the only tale I do recall from this magazine concerned a young malcontent in a future state, who is to be eliminated. The agent takes him on a scenic railway which includes dipping through a gas-filled valley. The agent has a good gas mask, the victim, a faulty one. However, the victim...altruistic nit that he is, thoughtfully swaps masks and escapes.

S. Drigin had been borrowed from Air Stories to do the artwork, and his style of 90% soot and 10% whitewash gave most of the illos a decidedly gloomy air. Couple this with the fact that his futuristic aircraft were usually well strutted, canvas covered, and with more bracing wires than Haley Mills teeth, and you begin to wince. Once you encounter rockets with more stern tubes than a multi-barreled pom-pom, and constructed entirely of riveted armour plate, the wincing becomes even more terrific. The final straw, was to see smoke rising upwards in space, while astronauts climbed down ladders hanging in the direction of earth.

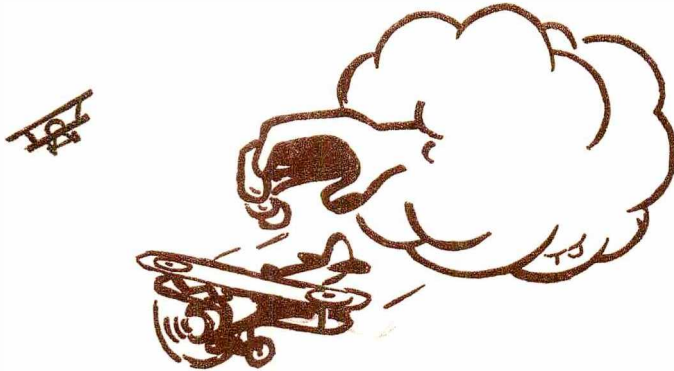


The pre-war Fantasy, was the normal 160 pages, pulp-sized, and costing 1/6d. The post-war Fantasy

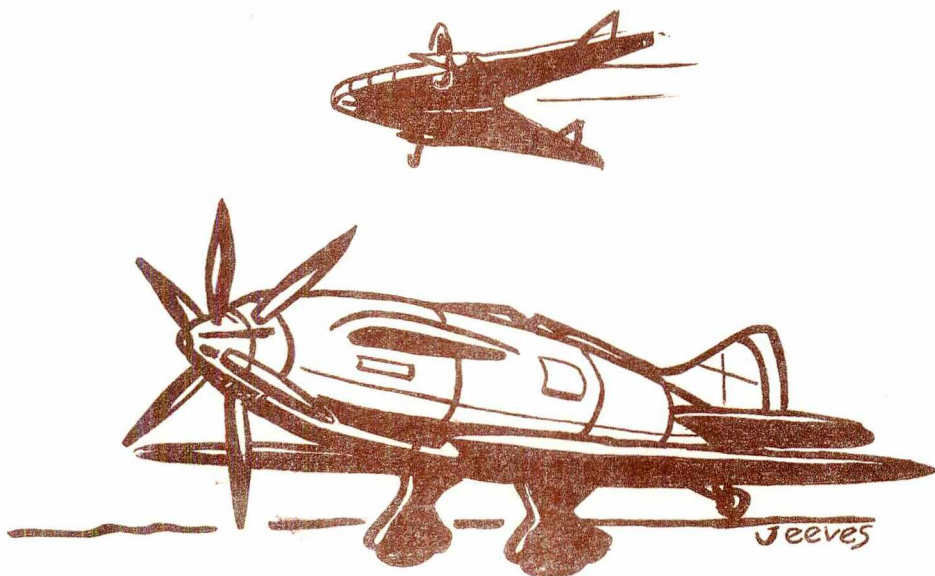
(from a different publisher) was about the size of Reader's Digest, and the only story I can recall was called Basic Fundamental, which concerned the effects of music harmonics....though I seem to recall another yarn about an egineer in a cyrogenic power station, who gets bodily reversed by a short circuit. To further the coincidence of similar titles, both magazines folded after only three issues.

Another fragmentary memory from the pre-war era concerns my favorite little bookshop -- a pokey hole, crammed floor to ceiling with all kinds of worthless books -- first editions of Dickens, Milton, Wordsworth and the like. However, the old fogey who ran the place from a little rabbit hutch buried beneath a pile of mouldering encyclopaedias, did have an assorted pile of American magazines in the window. A happy hunting ground indeed. Apart from two (ever unsold) copies of the August 1936 Amazing Stories bearing that lovely yarn 'He Who Shrank' by Henry Hasse....which told of a man who takes a new drug, and proceeds to shrink into, and through innumerable sub-

atomic worlds. Other magazines in the pile included G-8 and his Battle Aces. The Master Spy and his two side kicks, Nippy (13) Weston and Bull (7) Martin together with the beautiful American spy R-1, would (in their Spads) fight of the evil machinations of the whole German Air Force and the fantastic inventions of the sinister Herr Doktor Krueger. The Doktor appeared in many of the stories,



usually vanishing in the last paragraph into the maw of one of his sinister inventions which until G-8 chucked a spanner in the works, had been playing havoc with the allies. Normally, the Doktor would reappear an episode or so later....possibly minus an eye, arm or some other minor portion of his anatomy, but always with another diabolic invention designed to change the whole course of the war. Ghoul-headed bat planes, Skeleton pilots, Zombies and such were common stock in trade, but one particular idea might have come straight from s-f. Fliers over the German lines who ventured too near certain clouds, were snatched from the air by giant fists, and dashed to the ground. G-8 finally solved the problem. Krueger had developed huge protoplasmic muscles (which could form themselves into fists) these were grafted on to observation balloons, and the whole shebang hidden in an artificial smoke cloud. Incidentally, although R-1 was a lovely bit of crackling, and G-8 a red blooded American boy, no hint of sex, even to the extent of holding hands was ever allowed to sully the fair pages of these stories. Heads might crunch, blood splatter the cockpit, flesh char and burn off the body, and soldiers dissolve into sticky goo, but never did sex rear its ugly head..... I waited in vain...R-1 never even held his hand, let alone his offspring.

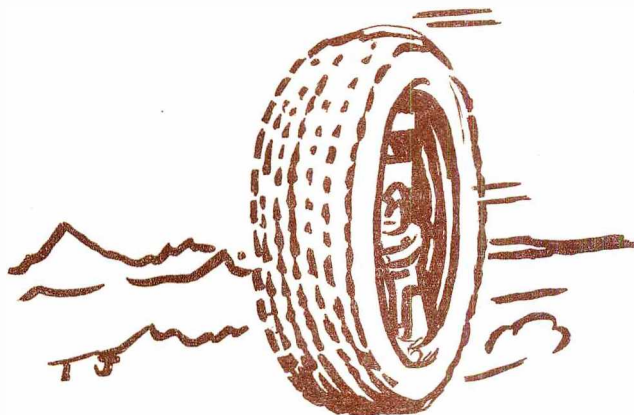


Then there was Dusty Ayres and his Battle Birds..... unlike G-8, Dusty and his mates were always involved in future conflicts where the bombers were flying wings (American Air Force please note) and the streamlined stubby (egg shaped) prop-driven fixed under-carriage fighters were capable of incredible speeds up to 500 or 600mph.

Also unearthed in the bookshop were some limp, quarto-sized copies of a Gernsback publication called something like

'Everyday Science and Mechanics' -- which specialized in taking the barest hint of a new idea, and expanding it (accompanied by Paul illos) into something so credible you expected to meet it on your way to work. The TV 'phone was one favorite, so were hydrofoil boats, mid Atlantic platforms to allow trans-Atlantic flights, one-wheel Rotospheres and the like. One thing I could never understand about the Frank R. Paul illustrations, his machines invariably featured a thousand and one giant gear trains, pistons and crankshafts.. even when designed to produce some new synthetic chemical formula... and his characters either wore jodhpurs, or were draped in bedsheets similar to Greek chinons....and of course he belonged to the rivet and excrescence school of aeronautics.

From the same bookshop came Model Airplane News with designs for 70 mph rubber driven models, the Folkerts special, complete with operating flaps, undercart and high performance. Solid scale plans for the latest high speed (190 mph) fighters and bombers and the most droolworthy adverts for various aircraft kits which were unobtainable in England. Flying Aces was billed as three magazines in one...it had the usual model aircraft news and plans. It boasted air-war stories of the first world war, usually by Arch Whitehouse, but occasionally by some character who told of a future trouble shooter with his own ultra high speed fighter amphibian...speed



was never actually given, but sundry hints rated it around 300 mph. The third section was an amorphous mixture of fact, fiction, tips, hints, and news....such as how to draw model aircraft...an article which enabled me to make quite a name for myself at school as an aerial artist. Modern Mechanix covered just about everything in the do-it-yourself and modern invention field, going from re-hashes of 'How we shall get to the moon' (a regular article, once a year, and always opening with the usual synopsis of Munchausen, Aerial swans, Frau Im Monde, and all the other historical failures). Then you could soup up your auto to do 20 miles per gallon...this when I rode a push bike, and all European autos did around 35 anyway. However, I lapped it up, even the usual hydrofoil ships, flame throwing tanks, high speed racing cars, and Mrs. Globbetts invention for putting the crimp in pretzels. One favourite contributor was Hi Sibley, who seemed to specialize in garden sheds, seats, chairs, outhouses, forms, footstools, summerhouses, sandboxes, and the 1001 permutations of things to sit on and in. I often wondered if he lived in an outhouse complete with barbecue-cum-deck chair.

So much for the bookstore...next time, I hope to roam around films, fanzines, books and comics.....

Terry Jeeves

Argassing (continued from page 3)

personalities and their destruction of each other by the killing of the body.

The other stories are of little or no interest being the type of romantic story prevalent of those times.

It seems that I will have to standardize the size of The Pulp Era (probably to 30 or 32 pages) or raise the price to 50¢ per copy. Issue #63 ran 58 pages and cost 10¢ postage to mail stapled and 12¢ postage to mail in envelope. This issue will also be larger than usual and again will run the postage bill higher, not to mention paper and ink.

So I'll put it up to the readers. Would you prefer the regular size zine at the present rates or would you rather have the larger zine with an increase in price?

The present rates are 35¢ per copy. 5 issues for \$1.50 or 10 issues for \$2.75. The new rates would be 50¢ per copy. 5 issues \$2.25 or 10 issues for \$4.00.

Due to other good material that I wanted to include in this issue, the Dikar article by myself and Gary Zachrich will be re-scheduled for issue #65.

Many thanks to Henry Steeger of Popular Publications, Inc. for permission to use the illustration on page 14 and permission to use others in conjunction with articles from the Popular Publication pulps.

-Lynn Hickman

WAR Stories

DON WOIHEIM

The first magazine I ever bought strictly on my own -- and kept on buying -- was not a science fiction magazine nor a copy of Argosy or Weird Tales or some such magazine you might associate with my subsequent editorial and fannish career. It was the first magazine of a new trend in the Twenties (surely the height of the pulp days) -- a trend due to boom incredibly for a few years and then fade away to nothing in the harsh times of the Thirties. The title of the magazine was War Stories and it had only to appear that first time, back, when was it, must have been 1923 or 1924, to catch my boyish eye.

I was then nine or ten, still in elementary school, a reading type lad but going into a curious interlude. A devotee of fairy tales in my infant days (and I continued to read them and scattered early science fiction too, all during this new phase), I was also an ardent enthusiast for toy soldiers and war games played with them. This led to an early interest in warfare and soldiery -- and hence the lurid title of this new magazine caught my eye and imagination solidly.

The magazine's logo rode on a white background across the top quarter of the cover. Over a silhouette of barbed wire and trenches, rose the word WAR in giant letters, with the word stories, also in red, tacked on underneath the letter R alone.

And War Stories it was too. A magazine that rode a rising tide of nostalgia in ex-doughboys, back from France four or five years, and suddenly discovering that their brief adventure in the war was indeed the most exciting experience of their lives and far more intriguing than the dull hard routine of civilian life. This was the same nostalgia that made the American Legion -- and looking over the old issues of the magazine that have come my way in later years, I can see the roots of the Legion spirit. It was all seeded there, in that period of reminiscence -- when the debunking of war had not yet set in and the spirit of cameraderie still lingered on. This was a phase of literature reflected also in a spate of war novels in hard covers, mostly superficial junk, culminating in one that was lasting, realistic, and not superficial, Remarque's All Quiet on the Western Front (1929).

The stories in War Stories were not blood and guts -- oh there were passing references -- but it was all heroism, glory, and, well, it made it all sort of fun somehow. Which was perfect for a toy-soldier enthusiast, aged ten, like me. The magazine however, was

not catering to kids -- it was surely directed to the young veterans, in their late twenties I'd guess.

I read War Stories and its companion magazines religiously for about two or three years thereafter. And did that field boom? I had the devil's own time raising the costs of the rising tide of magazines on a kid's allowance. The magazine cost 20¢, and within a year, it went bi-weekly!

War Stories ran about 144 pages to an issue and usually carried about nine stories, two or three of which were novelettes. It also featured a letter column, run by a salty character calling himself The Old Sarge, and whose comments on letters had much of the same character that Sergeant Saturn's had in a magazine of a much later vintage. Incidentally, it was in the pages of this column, called The Dugout, that my own name first appeared in print, signed to a short letter asking for a story from the German side of the trenches (I always had to be different, even then!). I see I gave my age below my name, thirteen at that time, which is always a good way to get your letter published.

The authors were some of the good stock pulp writers of the day and few others. Arthur Guy Empey often wrote the lead novelette, or Capt. R. E. Dupuy, Ralph Oppenheim, George Fielding Elliot, Robert Carse, somebody with the strange name of Tip Bliss, etc. I used to suppose that Tip Bliss was a pseudonym -- who could have such a name -- until two decades later, while editor at Avon Books, a manuscript arrived at my desk from -- Tip Bliss! A real name, by then just another old pulp writer who had not been able to keep up with the changing styles.

And, oh yes, another writer would occasionally appear in the pages of War Stories. His name, A. A. Wyn. It seems that back in the twenties, A. A. Wyn was a freelance writer for a while. Publisher of Ace Books, and in the '30's publisher of Ace Magazines, it seems that A. A. Wyn began as a pulp magazine editor of Dell Publishing Co., who put out War Stories. Mr. Wyn, my present publisher and boss, is somewhat reticent about his ancient past, but he admitted to me once that he was the editor of Navy Stories and of War Birds which Dell put on the war stories cycle. I have since wondered whether he was also the editor of War Stories, or at least possibly "The Old Sarge"!

War Stories started a real boom. In about a year, Dell put out two companion magazines, War Novels which featured a novel an issue, and War Birds which was the first aviation story magazine (I think). Later they began other more specialized experiments like Navy Stories which was mildly successful, and two I think of with fondness, Submarine Stories and Zeppelin Stories. This latter represents a particular torment to me. It appeared possibly three times, but I only saw it once, just once on a New York stand. That day I was broke. Next day it was gone. I never saw it again until two years ago in Forry Ackerman's fabulous collection. I've been trying to get copies for my own collection -- because while it is not science fiction, it is surely an oddity worthy of being a fringe product -- the Zeppelin sparked the futuristic imagination, seemed like a sure thing in the transAtlantic passenger sweepstakes, and yet failed to shape up.

Today, the good old Zep is an extinct beast, as dead as the dinosaur. But anyone who has ever seen that wonderful sky-filling ship floating serenely through the sky to the roar of its engines will never forget it. (And anyone who can sell me a copy of Zeppelin Stories please get in touch with me, please! Don't tell Forrie -- he already has his copies!)

Anyway, War Stories sold so well it went bi-weekly, as I said, but the other publishers were not asleep either. Fawcett (I think it was) brought out Battle Stories, which was pretty good too, though I remained loyal to the first one. And I vaguely recall many others, whose titles elude me (though I seem to think one was called Over The Top). War Birds brought about several aviation-story magazines all dealing promarily with World War I aviation.

It was the aviation stories that survived the drop-off of the war reading cycle. I guess a few years of nostalgic interest had to give way to grimmer reality as the Twenties passed into catastrophe, unemployment, and the rising shadow of new wars, and a new and even more fearsome Germany than the rather amiable villainous Boche of the first World War fictions. The war story boom died fast, I think, though my own reading had faded away rapidly when I discovered science fiction and Amazing Stories. By the mid-thirties, I think these magazines were all dead, though the aviation-story books were thriving quite well, right into the period of World War II.

But I still recall with fondness my pleasures of that ten-to-thirteen year old period when I would haunt the stands for the next issues of War. The covers were in themselves often fascinating masterpieces in the horrible pulp tradition of the day.

Incidentally, I do recall that my father criticized my reading once (generally my parents did not try to influence what I read, for which they deserve thanks). He said that I was using too many damns and hells in my speech for a ten year old in a nice neighborhood. And that sure did come out of the pages of my favorite pulp -- everybody in them yarns talked like that. (If they had talked like soldiers really talked, the magazines would have been banned altogether!) But the world was not ready for that type realism until a second world conflict had come and gone.

But, hell, do any of youse guys out there in No Man's Land remember that damn magazine?

Donald A. Wollheim

Donald Wollheim will return in a future issue (we hope!) with an article dealing with the history of the Ace Group Magazines. As an old time First Fandomer, writer, and editor of Ace Books, Don is more than qualified to give us some facinating information on the old pulps. Many thanks to him for taking the time to bring us these articles.

KONNER'S

WILKIE CONNER

KORNER

"The pulps were the training ground for writers." This sentence has appeared in print perhaps more often than any other in the various publications catering to the new writer. And it is well that it should. The words are very true.

Max Brand, who died on the Anzio beach head in World War II where he was serving as a war correspondent, created the world-famous Dr. Kildare, got his start in the pulps by writing westerns. When one of his stories was featured in Western Story Magazine or Argosy, his name on the cover was often as large as the name of the magazine. Lowell Thomas wrote many stories for Argosy and Ace High. The late Colonel Springs, heir to the vast Springs Cotton Mills empire, wrote for the air war magazines. The list is endless.

Raymond Chandler, creator of Philip Marlowe, was once a pulpateer. His first pulp sale was made in 1933 to Black Mask. It was an 18000-word novelette that took Chandler five months to write and brought him \$180.00. In the depression-year of 1933, \$180.00 was a lot of change. I wasn't working then, but my father and mother were. Between them they averaged less than \$20.00 per week. Often, a lot less! So Chandler received as much for one story -- though it took him five months to write it -- as my father AND mother made in ten weeks working in a cotton mill!

In 1939 Chandler published his first full-length novel, "The Big Sleep". The same year he had a fantastic story, "The Bronze Door" published in Unknown, and "I'll be Waiting", published in The Saturday Evening Post!

In the late twenties and early thirties, a pulp magazine writer had it made. There were unlimited outlets for even the most prolific writer. A story that was passably written, legibly typed, and with a semblance of a plot would sell someplace..... the author had only to keep writing them and keep them circulating. If he became lucky, he could get up to possibly 2¢ per word from the giants in the field, such as Argosy and Black Mask. In those days, if he sold a couple of novelettes to Black Mask, a serial to Argosy and half-a-dozen short stories throughout the field, even if he only realized a $\frac{1}{2}$ ¢ per-word average, the industrious pulpateer could earn about \$2000.00 per year..... damned good money considering the average income was about \$700. for the average factory worker. Some writers, such as Major Arthur J. Burks, Norvell Page, Lester Dent and a few others, wrote and sold over a million pulp words per year! A cent-a-word average meant \$10,000.00 per year -- more than a doctor or lawyer could make!

At no time in the history of the printed word has such an opportunity existed for writers to make a living writing fiction for publication. Today in order to make a living writing, the writer must be employed as a newspaper reporter, magazine editor, or in some other staff capacity of journalism. (This of course does not include the very few who are authors of best sellers, or the literary giants, such as Steinbeck or O'Hara). If a writer really wants to make a good thing, he must be a contract writer for television or movies -- and to land such a contract, he usually has to be so well-known in other fields -- such as the author of a best-seller -- that he really doesn't need the job!

To make a living as a free-lance writer today, a man can't be an author. He must be a writer. He has to write non-fiction for the trade journals, newspapers, house organs, and, if he is lucky, the big magazines such as McCalls or Redbook.

In addition to being a writer, he must be a photographer. Few trade books, for example, will accept an article without photos and the pay for these pics is so low the author must make them himself -- a professional photographer would price him right out of his profit on the deal! The same is true for the articles appearing in the so-called men's magazines -- photos are a must to sell the article!

The free lancer must write jokes for stand-up comedians, jingles for Sunday supplements, juvenile stories for church publications, gags for cartoonists, speeches for politicians, reports for business executives, even personal letters for people who have something to say to someone and who can't put the words on paper. If he manages to write a bit of fiction, the competition is so heavy he's damned lucky if it sells at all -- and luckier if he gets it in a magazine that pays over 2¢ per word. (yes, in this booming economy, the like of which has never been known, the magazines still pay near-depression rates!) The author who made \$10,000.00 per year in 1933 would be hard pressed to earn \$3000.00 today from writing alone. Fiction writing that is.

There are a few mass circulated mediums left: the confessions for example in the magazine field and the paper-backed escape novels. The confessions offer no by-line, but their checks are good and some of them pay 5¢ per word. The escape novels -- from spy thrillers to frank sex -- will print your name and the pay is from almost nothing to about \$2000.00. Even the lowest paying ones are hard to please -- though after reading some of them, I'm sure you will doubt the truth of that statement. I've never seriously tried to write for the sex-for-sex-sake publishers, but I did send a sample chapter and outline to one recently and it came back with: "Writing Awkward. Dialog Dumb. NO." On comparing it with the same firms published books, I discovered that my writing might not have been any better, but it certainly wasn't any worse! So even these low pay books are hard to please -- probably because they get so many manuscripts -- everybody wants to be a writer and make millions!

The confessions buy hundreds of fiction pieces each month. No glory, though. My story in True Secrets, "My Strange, Strange Marriage", brought me about \$200.00...but no glory. In the 1930's, the same story in the third person could have been sold to Daisy

Bacon for Street & Smith's Love Story Magazine for one third the money -- but would have made me known from coast to coast -- and probably would have opened the doors of other love pulps. Now, the money is all I received...not even a fifth rate literary agent could contact me on the basis of that story. No editor will call after reading it and say, "Hey, Conner, that's a damned fine yarn you have there...what about trying something for us?" But it's money....

The writing racket is shot to hell unless, as I said in the beginning, you are under contract to somebody -- and though your living comes from writing, you are no better off than the shipping clerk or spinning machine operator: you are working for wages. And that kinda takes the joy out of things.

The pulps -- gone, but not forgotten!

-Wilkie Conner

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SCIENCE - FICTION

FANTASY

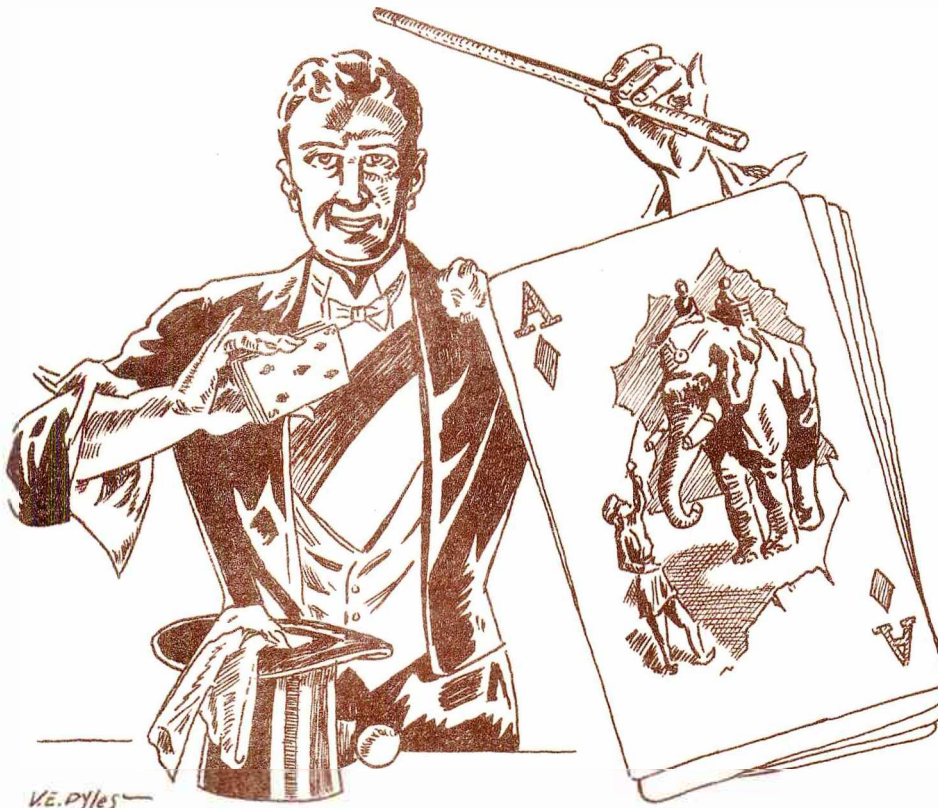
Howard DeVore 4705 Weddel Street Dearborn Heights, Michigan has just issued his latest price list. Magazines, new and used paperbacks, new and used hardcover books. Also some pulp magazines listed. Send want list or write for catalog.

FANZINES FOR SALE

Most titles available from 1948 through 1965. Send want list. Prices vary from 10¢ up to \$2.00 for some fine rare items. I will pay postage on all orders over \$2.50.

Lynn A. Hickman
413 Ottokee Street
Wauseon, Ohio 43567

RED ★ STAR MYSTERY



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DON DIAVOLO

[THE SCARLET WIZARD]

Red Star Mystery was one of the large family of pulps being published by the Frank A. Munsey Co. in 1940. Among its numerous brothers and sisters were Red Star Adventures, Red Star Detective, Red Star Western, Red Star Love Revelations, and Red Star Secret Confessions, as well as such more familiar titles as Argosy, Famous Fantastic Mysteries, Fantastic Novels, Double Detective, etc. Four issues of Red Star Mystery appeared, on a bimonthly basis, between June and December 1940. At least one further issue was planned, but I have been unable to discover if more than four issues actually appeared.

The principal feature of each issue of the magazine was a "book-length" novel (about 55 pulp-size pages) concerning the

exploits of Don Diavolo, The Scarlet Wizard. The novels carried the byline "Stuart Towne," which was a pen-name for Clayton Rawson, creator of The Great Merlini. Like Merlini, Don Diavolo was a magician and illusionist who kept getting involved with apparently supernatural happenings and "impossible" murders. (Merlini's Magic Shop was mentioned in passing in one of the Diavolo adventures, and "Stuart Towne" appeared as a character -- in fact, one of the murder suspects -- in Rawson's Merlini Novel, THE HEADLESS LADY.)

In "Ghost of the Undead," Diavolo meets a spiritualist medium who has supposedly materialized the ghost of Gilles de Rais in the form of a batfaced vampire. In "Death out of Thin Air" his antagonist is a criminal calling himself the Invisible Man, and who is apparently just that. And in "The Enchanted Dagger", Diavolo is confronted by an Indian sorcerer who can materialize and astral double and perform feats of telekinesis. In each of these three novels, as well as in "Claws of Satan", there is at least one locked-room murder. Rawson-Towne was a master at this specialized branch of mystery writing, and the examples which Diavolo encounters are as good as any faced by Merlini.

A fifth Don Diavolo novel, "Murder from the Grave," was announced for the February 1941 issue of the magazine, but this issue may not have been published.

Each of the 1940 issues of Red Star Mystery also featured a "novelette" by G. T. Fleming-Roberts, who would later turn up as the author of the featured novels in Popular Publications' short lived Captain Zero pulp. These stories, as well as the other short fiction in the magazine, were all of the "weird-mystery" type: murders committed by supernatural means, or in weird surroundings. About half the time the mystery was explained away on a rational basis; the rest of the stories remain fantasies.

One of the Don Diavolo novels, DEATH OUT OF THIN AIR, appeared as a hard-cover book, published by Coward-McCann in 1941.

-R. E. Briney

An Index to Red Star Mystery appears on page 16.

PULP ERA ART.....a selection of the best artwork to appear in The Pulp Era (JD-Argassy, Stf Trends, etc.) will be published in a limited edition (100 numbered copies) early this fall. \$1.50. Reserve your copy now.

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TRIVIA -- 25¢ per copy. Lynn Hickman 413 Ottokee Street
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RED STAR MYSTERY

1940 June vln1

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Touch Me and Die.....G. T. Fleming-Roberts
When the Banshee Laughed.....Frances Bragg Middleton
Hound of the Wind.....John H. Knox
Death is Invisible.....Raymond Whetstone

1940 August vln2

Death Out of Thin Air (novel).....Stuart Towne
Murder Lights a Candle.....G. T. Fleming-Roberts
Gift of Shamon.....William Degenhard
Portraits of the Dead.....Eddie Forester
Doom Comes Crawling.....Paul E. Triem
Out of the Hat (editorial and letter column)

1940 October vln3 (marked vln2 in error) Cover: H. J. Ward

The Claws of Satan (novel).....Stuart Towne
The Assassin's Shroud.....G. T. Fleming-Roberts
The Bride Wore Black.....Frances Bragg Middleton
The Giant of the Tree.....Richard Huzarski
Feed the Wild Birds.....A. H. Amell
Out of the Hat (editorial and letter column)

1940 December vln4 Cover: H. J. Ward

The Enchanted Dagger (novel).....Stuart Towne
Night of the Beast.....G. T. Fleming-Roberts
Frozen Laughter.....Richard Huzarski
The Golden Hide.....James D. Perry
Angry Arrows.....William D. Rough
Out of the Hat (editorial and letter column)

1941 February (announced in previous issue)

Murder From the Grave (novel).....Stuart Towne

WANTED: Bill Barnes and Air Trails, 1934-38. Will buy or trade
same or similar Air Pulp or Doc Savage, Shadow, Spider,
etc. List year and months available.

Bud Overn
124 E. Camile
Santa Ana, California 92701

Please mention The Pulp Era when answering advertisements.

"Flight To Forever" by Poul Anderson, Super Science Stories Nov. 1950
illustrated by Virgil Finlay, 20,000 words.

Mise'en scène: Place - near Hudson, N. Y.

Time - 1973 A. D.

People - Martin Saunders, physicist, brown hair,
grey eyes, big man
Eve Lang - his girl friend
Sam Hull - mechanic, red hair
"Doc" MacPherson - a medical doctor

Saunders and Hull travel to 2073 A. D. by time machine and find it impossible to return since it requires an infinite amount of energy to go backwards more than 70 years. This phenomena is never rationalized. So our hardy pair decide to go forward into the future to find some way to return to good old 1973 and Eve Lang. On a jump to 2500 A. D. Hull is eliminated by people known as the Fanatics who dislike strangers in general and time travelers in particular. Saunders picks up the mercenary, Belgotai of Syrtis in the city of Liung-Wei in 3000 A. D. There are other stops but the important one from the story's point of view is the one in 25,296 A. D. where Saunders and Belgotai learn that there is a galactic empire of a billion worlds under the leadership of the Vro-Hi with Earth a mere backwater. During the other stops they learn that the empire which had endured 10,000 years had declined and in 50,000 A. D. comes another long stop when Saunders meets the empress Taury, the Red, Vargor Alfri prince of the empire and the $\frac{1}{2}$ million year old "The Dreamer" one of the Vro-Hi. All are hiding, on Earth, from the Anvardi, the current masters of the universe. With the help of the time machine, the nasty Anvardi are defeated, love blooms between Saunders and Taury, jealous Vargor pushes Saunders into the future to save Taury for himself while "The Dreamer" constructs the second empire. Trapped for 3 million years under a sea, Saunders finally stops in a strange alien city from which unguessable intelligences tell him to leave post haste but "improve" his time machine. Why, we're not informed. A man might consent to help an ant, but how likely is it? After going more than a hundred billion years into the future, the moon is gone, the sun dies, even the very stars die and presto-changeo, the universe was reforming!! You take it from there. Yah, he makes it back to Eve, but with a secret longing for the red-haired Taury redeeming him as a human being.

Anderson has attempted to stuff a giant into the clothes of a midget and the seams won't hold. It is written in a bold dashing pulp style and in essence is really an outline of a much longer and stronger story. The reader can easily see that Hull, Lang, MacPherson can be written off and out of the story while Belgotai can be strengthened with the "Dreamer"-Taury sequence lengthened to be the core of the novel. Certain of the historical interludes can be expanded to advantage.

The Spenglerian idea of the birth-maturity-decline-death of cultures which so many mistakenly believe that Arnold Toynbee originated is well handled by Anderson, perhaps more with gusto than art. Among the gross deficiencies of the story are stock pulp characters without those redeeming touches of characterization which today make Poul Anderson one of the best writers of science fiction. When you

read the story, you keep thinking how great a genius, H.G. Wells really was. The main idea of the story is in the following excerpt:

"In Newtonian terms, it meant that every particle newly formed in the Beginning had exactly the same position and velocity as every corresponding particle formed in the previous cycle. In more acceptable Einsteinian language, the continuum was spherical in all four dimensions. In any case, if you traveled long enough, through space or time, you got back to your starting point."

There is a gap in logic here because if Martin Saunders from the first cycle travels into the universe of the second cycle, will he meet an identical Martin Saunders that must aapriori exist to meet the criteria of the above excerpt? Anderson avoids the issue by ignoring it. Science fiction's strength is in the promulgation of rational constructs to explain the mysteries of the universe and not the continious use of dus ex machina mechanisms favored by mundane fiction writers.

There is a clear story line which the reader can enjoy without feeling that the writer is pulling some sort of literary joke re: the recent Dick - Vonnegut abortions. The reader will be disappointed in the story because the idea is not original, but he will surely not be bored.

review by Edward Wood.

A N A R T F O L I O

by

J I M C A W T H O R N

based on:

F L I G H T T O F O R E V E R

by Poul Anderson

The next artfolio will be an air-war folio by Dave Prosser and will appear in issue #65.

The January-February 1967 issue will be our 17th anniversary issue.



2500 A.D. THE FANATICS



3000 A.D. BELGOTAI OF SYRTIS



4300 A.D. INTERLUDE IN A GALACTIC BACKWATER



H. CANTORING

50,000 A.D. BRONTOTHOR



50,000 A.D. THE EMPRESS TAURY

J. CHATHORN - C.W.



50,000 A.D. FLAGSHIP OF THE EMPIRE

Letters!

John C. Nitka
Richmond Hill, N.Y. Received Pulp Era #63. It's beginning to shape up as the collector's bible or as close as you can get to one. I, for one, was delighted to see the index on Pirate Stories and High Seas Adventures. Though I've had some issues of these over the years I did not go out of my way to collect such items, but then I did not know as much about these things as I do now. At the present I have odd issues of such things as Popular Stories, Romance, Far East Adventures, Tropical Adventures, Excitement, Top Notch, South Sea Stories (this a later item), Adventure Trails, and Danger Trails. There are others that I have none at all like Red Blooded Stories, Tales of Magic and Mystery and some few others of which I can't recall the names, but which I've seen years back. I would like to see indexes made up on such items. I like the art work but as I'm not much of a nut on such, a lot of it goes over my head. The artist in me is very latent.

Rick Sneary
South Gate, Calif. My interest in science fiction and fandom has been going down hill the last few years at an increasing rate, until the present when I find science fiction no longer even my second choice in reading. I've been showing almost equal disinterest in fanzines the last few months. But I still hate the thought of breaking the run..... so enclosed is 35¢ for at least another time. Your contents page stirs memories almost more than the articles. It was quite a pleasant jolt to see a Konner's Korner listed. I took the issue along with me to a birthday party being given for Ed Cox's boy, at which were other such stout 5th Fandomers as Len Moffatt and Stu Metchette. Stu, who is only an inactive fringe fan these days was even more surprised to read of Conner than the rest.

I have one comment, which I may have made before. It is a personal opinion and not a criticism, and offered as a sign of what is popular and what isn't -- and to be weighed against the opinion of others. -- Mine being that art work means nothing to me, in fanzines, other than illustrations for articles. No matter how good Prosser and Barr are, their work rates about 30 seconds of attention,



and supplies me with no information or entertainment I can use later. To have balance a fanzine should have some artwork, but artfolios are to me a complete waste of space. I realize that others like portfolio art, even when mimeographed, and I'm for giving what the majority wants.....but I can't help express my view too. (Editors note: It would seem that the majority do enjoy the artfolios, especially so from the advance sale of Pulp Era Art, but I would like to have a poll of the readers on this. Do you wish The Pulp Era to continue with the artfolios, or would you rather they be dropped? L.H.)

Vernell Coriell Glad you are going to do an article on Zagat's Kansas City, Mo. Dikar. Enjoyed Stan Vinson's bit on Tarzan International. Re: authors of The Shadow.... Lester Dent did some of these when Gibson was ill or dry. Visited Mrs. Dent a couple of years ago...she told me.

Harry Warner That soliloquy by me in The Pulp Era about the Hagerstown, Md. need to try to salvage old pulps has done some good already. One fan who saw it told me that he was on the verge of throwing away a box of old pulps, science fiction variety, for lack of space, but would refrain from the execution if I could provide any suggestions. So I offered to pay postage and provide storage for them until some good fannish cause comes up like a fund for which they could be sold or a club that really needs stuff for a library. Now I'm trying to figure out a gimmick that would permit me to devote a column to it in the local newspaper, for which I'm supposed to write only local news. If I don't get an inspiration soon I'll simply lie a little about running across a lot of old pulps in someone's attic and then go on to explain how valuable they are and don't under any circumstances throw them out or feed them to the rats.

Stanleigh B. Vinson's article caused me to think suddenly of something odd. If somewhere in one of the Tarzan movies there really was the famous "Me Tarzan, you Jane, where our tree?" line I wonder how it could be translated into Russian? Unlike most of the languages known to me, Russian doesn't use the verb to be in statements like "I am Tarzan, you are Jane, where is our tree?" and except for the incorrect first person pronoun, the legendary line of dialog would be completely cultivated and normal conversation if translated literally into Russian.

The Gold Mine of Gold was very funny even if I'm not altogether sure of Gary Zachrich's real purpose. A straight parody on the more violent action type of pulp magazine in the old days, or a mixture of the old pulp variety characters with today's trend toward too much violence and bewildering plot complications? The letter, I'd guess. No matter how nasty the villains and how heroic the heroes in the old pulp stories, they were usually like animals in the jungle, going into action only when there's a good reason to do so.

The George Barr artfolio is superb. Sometimes I don't realize the subtle differences between various aspects of an artist's style unless I see a lot of his work assembled in one place. Then it's easy to see how the overall similarities are mixed with all sorts of changes in shading methods, composition, and similar ingredients to prevent the pictures from growing monotonous. I particularly like

the way he varies the means by which he makes the central elements stand out on a separate plane, all the way from the plain blankness of A touch of Magic through the perspective used in Inca to the outlined boat and riders against the delicate clouds or mists or sea or whatever it is in Dream Boat.

Wilkie Conner may have a good point about television's effect on reading skills in these years. I'd thought I was getting old when I imagined that many young persons were slow readers or bad readers. But so many other adults are complaining about the same situation that there may be a general decline in reading ability among the population. Of course, in the days of silent movies, they used to leave even brief passages of dialog on the screen an endless amount of time, which indicates that the general public didn't read speedily in those times, either. But the silent movie public had the excuse that only a tiny percentage of the population ever got past grammar school and hadn't the full education of today's children.

The listings of Argosy and Pirate Stories are almost as much fun to read as the articles. Unfortunately, I didn't catch up with Argosy until years after the 1930 issues you've started on, so I can only feel cheated somehow. The frequency with which Theodore Roscoe appears is interesting. I can't remember now if he is yet another Faust pseudonym, but I do know that his stories in the later 1930's were to me as an Argosy reader what Alfred Hitchcock productions have been to television viewers in more recent years. Curiously, I can't remember too many specific details of these stories now, just a few scattered things like the story whose climax was derived from a song going something like "It ain't no sin to take off your skin and dance around in your bones."

When I was writing about art on the other page, I should have said a lot of nice things about the cover. This is the kind of work that Prosser should do more often because it displays all his strong points and none of the weaknesses that emerge when he tries to put a human figure into a key portion of the picture.

Bud Overn The artfolio by Barr was superbe!! I hope Santa Ana, Calif. you will have more art by Barr and Prosser, especially nudes. The Doc Savage take off by Zachrich was great. Hope he will do more. (Editors note: Gary Zachrich will be doing more work for The Pulp Era. An item that you should enjoy will start in Trivia #2. Capt. Pow by G. Z. is a take off on all the radio, comic and pulp heroes.)

Don Wollheim Definitely reserve me a copy of your artfolio New York, N.Y. that is to come. Your pages of fan art have always been delightful. Barr is very fine. Konner's Korner was a really nice feature. I read it aloud to my wife, which is a test of its style and content. I agree with him on the influence of tv on modern youth -- we bought our set late and after severe objections -- and still ration it.

Seth Johnson The Argosy index gave me acute nostalgia for Vaux Hall, N.J. that was my favorite pulp in the old days. I'm sure I read every copy from 1925 till it went "Slick Male". Vinson's article on Tarzan was very interesting. I read and was facinated by all the Tarzan books till

after Tarzan and the Ant Men, after which, to me, it began repeating old plots. I must get Tarzan and the Valley of Gold. Saw the thing on newsstands but automatically rejected it with the idea that I had read all the Tarzan books. Didn't look close enough to spot Fritz Lieber as the author. If anyone could do justice to the Tarzan stories, he is the one.

Now if only Farmer or Garrett could do an erotic Tarzan. Imagine what that physique could do to the ladies, or rather women who are not ladies.

Ask Terry Jeeves wotinell a tuck shop is. Tucker is Australian slang for meals or food, but Terry didn't seem to be talking about a restaurant from the context.

Gary Zachrich did a beautiful satire on Doc Savage. I wonder though, how many of your readers are familiar enough with Doc Savage to recognize it.

Congratulations on Konner's Korner. This guy is really interesting. I sympathise with his childhood as my own was fortunate in being near good lit at all times. Guess I was 12 years old when I discovered Nick Carter and Buffalo Bill and at about 14 I latched on to Argosy, Flynn's Detective Fiction and later the first issue of Amazing. When I was 12 years old my mother took me to Sweden where I went to school and learned to read the Swedish pulps. And they had two characters around whom an endless series was written about the American west. Sitting Bull which was written with Sitting Bull as the protagonist. Also another about Wild Bill. Both were cliffhangers and heroic. I often wondered if these were translated from some British publication for I never could find Sitting Bull on American newsstands. Buffalo Bill was there all right, but somehow the Swedish version was far more thrilling. Possibly the Swedish language has a heavier semantic loading or something.

Charles V. De Vet Being pretty much out of touch with stf these
St. Paul, Minn. days it's good to receive a publication like
yours now and then. I of course, read the
pulp in my day too, and enjoyed them. However, they left much
less residue of nostalgia than they did with you and your friends.
You have my sympathetic understanding, but I preferred JD-ARGASSY.

Jim Goodrich Wish Dave had drawn the bow of the ship, show-
Middletown, N.Y. ing the nude female figurehead that must be
there. Regardless, a welcome relief (as most
Hickmanzine covers are) from the standard space covers of stf
fanzines. Is Dave's striking contents page logo a permanent one?
((No, it will be used in three issues altogether. LH)) How far
back are you going for the art that will grace the special folio?
((At present the farthest back will be a cover by Alan Hunter
from a 1952 issue. LH)) Does Terry Jeeves write his wonderfully
nostalgic pieces for the Pulp Era, or are they reprints? Get the
impression that he is aiming towards a British audience. ((Down
Memory Bank Lane is written especially for the Pulp Era. LH))
Gary Zachrich does have an excellent sense of parody; however, I
have only read a couple of the Doc Savage novels, so cannot fully
appreciate his humor. Barr's work is distinctively beautiful.
Welcome back to Konner's Korner, though I doubt that today's kids

would prefer pulps to girls' derrieres. Darrell Richardson's all too brief account of the pulp pirates is the type of item (among others) that sets The Pulp Era above the commonplace. More please. Our local paperback store owner is very cooperative in ordering scarce material. She carries the Phantom Detective and Operator 5 and is now trying to obtain the other two Corinth nostalgia series. Detwiler's review left me confused. Am I alone? Robert Gilbert never causes me to quiver (unlike Prosser who is rarely less than brilliant; though REG is a good artist) except when he depicts bare-breasted femmes ala the illoe on page 55. Delishus!!

Don Hutchison The Pulp Era is a terrific magazine, really
Toronto, Canada valuable. What with the current interest in
 things nostalgic, I think the Pulp Era should
do a fantastic business. Offhand there is only one suggestion I
can think of to improve it, at least as far as this reader is
concerned. I'd love to see offset reproductions of some of the
old pulp covers. ((This has been under consideration for some
time. The cost has been the holdback. LH)) The Corinth books
are quite enjoyable; I used to enjoy the old "character" pulp
series when I was a kid. But that cliff-hanger comment about The
Spider just wasn't fair. Is he really coming back? I'll wait
for the answer to that one with bated breath.

John Harwood I am
New Bedford, Mass. enclosing
 \$1.50 for

the next five issues of The
PulpEra to start with #64.
I had never heard of your
magazine until Maurice
Gardner told me that he had
an article on how he started
writing the Bantan books.
He loaned me his copy to
read and a few days after
returning it I received a
copy of #63 with Stan
Vinson's Tarzan International.
As an ERB fan, I was espec-
ially interested in Stan's
article on Tarzan. However,
I think Stan made one mis-
take in this article.

According to the Dec.
1940 issue of Photoplay,
this film was made in
Hongkong, not America.
It is possible that Stan
was thing of Barooba,
which was a Japanese movie
made in this country with
Japanese actors and
American technicians.

I'm not too much of
a pulp fan although I did
used to read the pulps
years ago. I guess it
was back in the late



illustration especially for Jim
Goodrich.

1920's and early 1930's. It couldn't have been too many years during which I read the Argosy because the only ERB stories I remember reading in that period were The War Chief and Apache Devil. He had The Red Hawk published in three parts starting with the September 5, 1925 issue and Tarzan and the City of Gold in six issues starting with the March 12, 1932 issue. I didn't read either of these stories in magazine form so it was only a few years between these dates that I was reading the Argosy.

In looking over a copy of Brad Day's An Index on the Weird and Fantastica in Magazines I find that the first familiar title in the Argosy is Fred MacIsaac's The Vanishing Professor, a four-parter which started in the January 9, 1926 issue. The last story that seems to me that I had read in the magazine is Otis A. Kline's The Prince of Peril which started in the August 2, 1930 issue for six installments.

I didn't buy the magazines myself. One of my uncles used to buy them and I'd go around to my grandmother's house and read them. He also used to get Western Story Magazine and Wild West Weekly which I didn't care for too much. A couple of other magazines he bought that I liked were The Shadow and Doc Savage.

There's one item in the #63 issue (mentioned in two places) that interests me and is partly responsible for my subscribing. This is the announcement that you are starting a series of articles on the Dikar stories. I had heard of these from Vernell Coriell, publisher of the Burroughs Bulletin and the Gridley Wave, but not in too much detail. One time when discussing the various Tarzan-type characters he sent me a list of books and magazine stories on the subject. All he told me about the series was the name of the author, titles of the stories, titles and dates of the magazines, and the fact that Dikar was a "Tarzan-like" character in ruins of America run by Japs. ((The start of the Dikar articles was originally planned to start in this issue, they will start in #65 instead. LH))

Larry Herndon Prosser's cover was excellent, capturing the spirit of high adventure on the seas perfectly.

Carrollton, Texas And I'm awed by George Barr's masterful artwork. The Jewel Gatherer was my favorite; I wonder which one George liked the best. The Argosy index is a welcomed feature indeed, but Richardson's Pirates on the High Seas took top honors with me this issue. Only one complaint, it wasn't long enough! Perhaps Mr. Richardson can give us a longer look at these two pulps at some future time. Re: Andy Zerbe's comments on ads for pulps, a few months ago, on a Dallas station (radio), where they have a show called "Swap and Shop", I ran an ad for old pulps, comics, and magazines.....and received three calls with nothing turned up. We've just had the Southwestercon '66 in Dallas and had a real great time. The con was organized in about a month, and we still had almost 70 fans attending from a four state area. Met, for the first time, Rick Norwood, Dan McPhail (a great guy), Camile Cazedessus, and many others. Next year's con is set for Houston and we're expecting over 100 fans.

(letters continued on
page 40)

NEWS AND VIEWS ZACHRICH • HICKMAN

The classic victory-cry of the great bull apes will ring across the country every Friday night on NBC-TV at 7:30 (6:30 Central Time) starting September 16th.

The brainchild of E. R. Burroughs, Tarzan has penetrated in depth virtually every culture, language and media. Twenty-six Tarzan books have sold over 30,000,000 copies in 56 languages, including Urdu and Esperanto. Tarzan was a network radio program for 20 years. Tarzan comics have been syndicated in over 100 newspapers since 1929 and Tarzan comic books sell 13,000,000 copies annually. Over the last 50 years 40 Tarzan movies have grossed an estimated \$500,000,000.00. Ron Ely, star of the NBC-TV series, is the fifteenth actor to play the part of Tarzan.

The entire Tarzan book series (with the exception of Tarzan at the Earth's Core), in complete, uncut authorized editions, is published by Ballentine Books. On August 29th Ballantine will re-print 500,000 copies of Tarzan of the Apes, the book that originated the famous character of Tarzan.

This, the third printing by Ballentine Books, will feature a photo-cover of Ron Ely, the newest Tarzan, and will tie in with the release of the new TV series.

The Summer 1966 issue of The Magazine of Horror is now on the newsstands. Featured is Austin Hall's Almost Immortal reprinted from All Story, October 7, 1916 issue. Robert Lowndes is doing a fine job with The Magazine of Horror, and I highly recommend it.

Also on the stands is a new companion magazine to the above. Startling Mystery Stories, also edited by Robert Lowndes, and following in the same vein. While this magazine is not yet accepting subscriptions, I imagine they soon will if the sale of the first few issues is good.

Featured in the first issue of Startling Mystery Stories are the following: Village of the Dead by Edward D. Hoch (a Simon Ark story), House of the Hatchet by Robert Bloch, The Off-Season by Gerald W. Page, The Tell-Tale Heart by Edgar Allan Poe, The Lurking Fear by H. P. Lovecraft, The Awful Injustice by S. B. H. Hurst, Ferguson's Capsules by August Derleth and The Mansion of Unholy Magic by Seabury Quinn (a Jules de Grandin story). Well recommended for 50¢.

On the stands now from Corinth Publications are The Melody Murders by Robert Wallace (The Phantom Detective), Servants of the Skull by Brant House (Secret Agent X), The Shriveling Murders by Zorro (Dr. Death), and The Invisible Empire by Curtis Steele (Operator 5).

Coming from Corinth, and probably on the stands by Convention time, are the following: The Uniformed Killers, #19 in the The Phantom Detective series, Stories From Dr. Death, #4 in the Dr. Death series, Master of Broken Men, #4 in the Operator 5 series, and Curse of the Mandarin's Fan, #3 in the Secret Agent X series.

From Avalon Books we have the following releases. The Time Chariot by T. Earl Hickey and Claimed by Francis Stevens. These hard cover books are available at \$3.25 @. Of special interest to Pulp Era readers is Claimed by Francis Stevens. This was first published as a three part serial in the March 6th, 13th and 20th, 1920 issues of Argosy magazine. As of this writing, I have not had time to check the book against the magazines in my collection, but since it was a three part serial, I imagine the book is the complete text. I will check this out before reviewing the book.

Coming next month from Arkham House is Colonel Markesan and Less Pleasant People by August Derleth and Mark Schorer. Priced at \$5.00 it contains 16 stories : In the Left Wing : The Vengeance of Ai : Colonel Markeson : The Return of Andrew Bentley : Laughter in the Night : The Lair of the Star Spawn : The Pacer : Red Hands : The Woman at Loon Point : The House in the Magnolias : Death Holds the Post : Spawn of the Maelstrom : They shall rise : The Carven Image : and Eyes of the Serpent.

From Signet Books we have The Star Fox by Poul Anderson originally published in the February, April, and June issues of The Magazine of Fantasy and Science Fiction as Marque and Reprisal, Arsenal Port, and Admiralty. For James Bond fans, Signet Books offer The James Bond Dossier by Kingsley Amis, and The Man With the Golden Gun by Ian Fleming. the latter is the last of the James Bond books and is appearing for the first time in paperback. Signet has also-reissued two other Bond books, Doctor No, and For Your Eyes Only. If you are a Spillane reader, and Anthony Boucher says "Spillane is one of the last great storytellers in the pulp tradition" Signet has issued another Mike Hammer thriller, The Twisted Thing.

Lynn Hickman

12 Must Die
Zorro
Corinth Publications
60¢

The Dr. Death series are a bright spot on the paperback market for the pulp, science fiction, fantasy, and/or horror fan. Dr. Death was originally published by Dell Magazines in 1935. The novels were well

written and featured occult sciences. In this, this first in Corinth Publications Dr. Death series, Dr. Death, in reality Dr. Rance Mandarin a great scientist in both practical and occult sciences, announces that the world must go back to the simple way of living that God had meant for us. Science must be destroyed, the factories must be closed. If his (Dr. Death's) demands aren't met, he will destroy civilization and start by destroying the 12 greatest scientists in the country. The story of how Jimmy Holm battles Dr. Death's elemental's and occult wizardry and wins the love of Dr. Death's niece, Nina Fererra makes a good story.

The Gray Creatures
Zorro
Corinth Publications
60¢

Dr. Death returns again in his attempt to destroy civilization, this time by a plan to raise the dead of ancient Egypt. Jimmy Holm once again is called upon to battle Dr. Death and rescue Nina Fererra who is

under Dr. Death's power. The story takes Jimmy to Egypt in the guise of one of Dr. Death's Zombi's but he is discovered when he sweats. Jimmy battles through in the true pulp tradition and once again defeats Death and destroys the secret of raising the Egyptian mummies.

Legions of the Death Master
Curtis Steele
Corinth Publications
60¢

In this, the first of Corinth's Operator 5 series, they have chosen a real dud to start the series off. The Operator 5 series was originally published by

Popular Publications and overall is a good series. It is a shame that Corinth chose this particular story to start the series of reprints as it may scare off readers that will miss the good stories that I am sure will come. Unless you are a completist and want to collect the entire Corinth series of Operator 5, you can skip this one.

The Army of the Dead
Curtis Steele
Corinth Publications
60¢

The 2nd book in Corinth's Operator 5 series is a vast improvement. In this story The Master of Death threatens to become dictator of America by finding the secret of restoring life to the dead.

Jimmy Christopher, Operator 5, overcomes the Master of Death by showing his followers that they become slaves of the Death Master because of the elixir he uses. A good pulp series that should be enjoyed again by the pulp era lovers and also enjoyed by new readers.

The Invisible Empire
Curtis Steele
Corinth Publications
60¢

With this, the third in the Corinth reprints of Operator 5, we get into the part of the series that I enjoyed so much as a young fellow. Operator 5 battles the mysterious inventions of the

Yellow Empire. In this, The Invisible Empire, the yellow horde has a seemingly unstoppable weapon that can destroy the US Air Force and bomb any city at will. A good pulp story that all

(continued on page 42)

ARGOSY

ISSUED WEEKLY

An index compiled by John C. Nitka. Started in the May-June 1966 issue, the Pulp Era will publish a complete index of Argosy and All Story magazines in the fiction range. John is starting with Argosy from 1930 through 1943 and will then return to the earlier editions and All Story. The complete index will be printed at a later date in book form in a limited edition for those who wish it as a reference.

Only the fictional contents are indexed, articles, poetry, and departments are deleted to save space and because they are meaningless to the average reader.

Once a title is indexed it is not followed up anymore. For example, July 12, 1930 lists Murder! Murder! (George F. Worts) (4). This means that Murder! Murder! is a serial in 4 parts of which this is part #1. It will not be listed in the other 3 issues. This is to save space and to avoid repetition.

In parenthesis before the title the following letter keys will be used. A for adventure, W for western, Av for aviation, M for murder or mystery, F for fantasy, Nw for northwest, and Mi for misc. A longer hint of what the story is about will steer you into the meaning. Authors and titles take up the main space and numbers mean serials in that many parts. Ne means novelettes, ss means short story.



A R G O S Y

1930 July 12 Vol 213 #5 Stahr

(M)	Murder! Murder! (Geo. F. Worts) (4)	Gillian Hazeltine
(A)	The Ruby of Suratan Singh (Ted Roscoe) (ss)	Treasure Quest
(Mi)	Close-ups (T. Burtis) (Ne)	Air Movie Company
(A)	Death's Outpost (G. Tibbetts) (ss)	Magician's Dual
(Mi)	The Clutch of Circumstance (J. H. Thompson) (ss)	Humour

July 19 #6 Stahr

(A)	The Czarina's Pearls (M. Wheeler-Nicholson) (2)	Evil Rasputin
(F)	A Year in a Day (Erle S. Gardner) (Ne)	Living Statues
(Mi)	Sky Birds (J. A. Thompson) (ss)	Construction
(Mi)	The Crowd Pleaser (J. L. Hill) (ss)	Baseball
(Mi)	The Liar Tells the Truth (H. DePollo) (ss)	Humour

July 26 Vol. 214 #1 Stahr

(F)	The Man of Gold (Fred McIsaac) (6)	Lost Race
(W)	The Show-Down at Fyffe's (Allan V. Elston) (ss)	Murder Frame-up
(Av)	Rescue (R. R. Perry) (Ne)	Artic Rescue
(F)	The Beast Plants (H. T. Rich) (ss)	Carnivorous Plants
(M)	First Law (Jack Woodford) (ss)	Gunman's Revenge

August 2 #2 Graef

(F)	The Prince of Peril (Otis A. Kline) (6)	Adventure on Venus
(Mi)	Pegleg Baron in Hollywood (H. Bedford-Jones) (Ne)	Racketeers
(A)	The Man Who Couldn't Die (J. Smalley) (ss)	Afganistan Revolt
(Mi)	Steel Nerve (W. E. Carlton) (ss)	Construction
(Mi)	Jethro Makes a Dicker (H. DePollo) (ss)	Politics

August 9 #3 Stahr

(M)	The Sapphire House (A. P. Hankins) (2)	Mystery House
(Nw)	Along the Trail (F. H. Bruess) (ss)	Dog-Sled Race
(A)	Ocean Outlaws (J. Allan Dunn) (Ne)	South Seas
(A)	Desert (Robert Carse) (ss)	Foriegn Legion
(Mi)	Aloft With the Profits (J. H. Thompson) (ss)	Humour

August 16 #4 Stahr

(A)	The Green Snake's Fangs (E. Cunningham) (2)	Tropical Conspiracy
(A)	The Emergency Mate (H. Bedford-Jones) (Ne)	Gold Shipment
(Mi)	Thinkinges' Buck (F. V. W. Mason) (ss)	Humour
(Mi)	24 Hits, 19 Runs (H. DePollo) (ss)	Baseball
(M)	Crazy (B. L. Shurtleff) (ss)	Bank Hold-up

August 23 #5 Stahr

(W)	The Crimson Trail (J. E. Grinstead) (5)	Out West
(Mi)	That Sally Boat (J. K. Stone) (ss)	Steamboat Race
(Mi)	The Sea Pig (R. R. Perry) (Ne)	Seafaring
(Mi)	The Publicity Kid (J. A. Thompson) (ss)	Boxing
(W)	Ox Gunther Kicks Off (P. E. Lehman) (ss)	More West

A R G O S Y

1930 August 30 Vol 214 #6 Stahr

- (M) Dead-Line (J. Allen Dunn) (6) N.Y.'s Underworld
- (A) The Covered Hand of Pawang (Capt. F. Moore) (Ne) South Seas
- (Mi) Pirate (K. Scott) (ss) Seafaring
- (Mi) Battling Kid Boggs (L. Mearson) (ss) Humour
- (A) Outbluffed (A. V. Elston) (ss) South America
- (Mi) Not on the Program (S. Hefflund) (ss) Daredevil & Diving Horse

September 6 Vol 215 #1 Stahr

- (A) Land of Blood and Splendor (J. I. Lawrence) (2) Old Russia
- (Mi) Good Advice McGonigle (H. DePollo) (ss) Baseball
- (A) The Renegade Caid (F. V. W. Mason) (Ne) Foreign Legion
- (M) Sold! Wrap it Up (A. V. Elston) (ss) Swindle
- (Mi) Virtue Rewarded (J. H. Thompson) (ss) Humour
- (Nw) Visitors (J. A. Thompson) (ss) Prospecting in Alaska

September 13 #2 Stahr

- (M) Gambler's Throw (Eustace L. Adams) (5) Racketeers
- (F) The Red Germ of Courage (R. F. Starzl) (ss) Interplanetary
- (A) Checkered Retribution (Theodore Roscoe) (Ne) Cambodian Jungle
- (W) The Valley of Little Fears (E. S. Gardner) (ss) Desert
- (Mi) Lost (H. DePollo) (ss) Game Warden
- (Mi) The Mysterious Mascot (A. J. Purcell) (ss) Gamecock Fight

September 20 #3 Stahr

- (Mi) Forbidden Seas (R. de S. Horn) (2) Seal Poachers
- (W) Blood Red Gold (E. S. Gardner) (Ne) Whispering Desert
- (A) The Morale Breakers (F. V. W. Mason) (ss) World War I
- (Mi) Smoke Segrue (Anthony M. Rud) (ss) Alabama Woods
- (Nw) The White Parka Man (J. Allman) (ss) Royal Mounted
- (Mi) Brains Beats Bullets (J. A. Thompson) (ss) Boxing

September 27 #4 Stahr

- (M) The Legacy of Peril (Fred McIsaac) (6) Gangland Vengeance
- (F) Spawn of the Comet (Otis A. Kline) (Ne) Carnivorous Clouds
- (Mi) Avalon (Wm. M. Rouse) (ss) Feud
- (Mi) Ghost Ships (B. E. Cook) (ss) Piracy
- (Av) A Bargain in Revolutions (C. W. Fessier) (ss) Central America

October 4 #5 Stahr

- (A) The Nine Red Gods Decide (W. Wirt) (3) Jimmie Cordie & Co.
- (Mi) On the Wing (Kenneth Perkins) (Ne) Desert Man-Hunt
- (Mi) The Net (Karl W. Detzer) (ss) Lighthouse Keeper
- (Mi) A Jay Out West (Tom Thursday) (ss) Circus Boxing
- (Nw) Slow to Anger (Wm. M. Rouse) (ss) Quebec Woods
- (F) Diamonds in the Rough (A. K. Echols) (ss) Man-Made Diamonds

A R G O S Y

1930 October 11 Vol 215 #6 Stahr

(A)	Jungle Justice	(Geo. F. Worts)	(3)	Gillian Hazeltine
(Mi)	A Friend in Greed	(J. H. Thompson)	(ss)	Humour
(A)	Those Navy Ways	(Lt. J. Hopper)	(Ne)	Central America Dictator
(Mi)	The Man Who Played God	(Wm. M. Rouse)	(ss)	Cruel Domination
(Mi)	A Fool For Luck	(T. B. Thompson)	(ss)	Football
(Mi)	Pootch, Lover of Gold	(W. S. Smith)	(ss)	Prospectors

October 18 Vol 216 #1 Stahr

(A)	Tiger Dick's Dubloons	(D. McGrew)	(6)	Pirate Gold
(Mi)	Snarling Saws	(J. E. Grinstead)	(Ne)	Logging Romance
(Mi)	Jonah and the Mail	(W. C. Martin)	(ss)	Arkansas Woods
(M)	Skeleton Wings	(A. K. Echols)	(ss)	Murdered Aviator
(Nw)	Dusk at the Narrows	(B. Fleming)	(ss)	North Wood Bandits
(Mi)	A Run on the Bank	(W. Marquis)	(ss)	Disaster Prevented

October 25 #2 Stahr

(F)	The Snake Mother	(A. Merritt)	(6)	A Deathless People
(W)	Written in Sand	(E. S. Gardner)	(ss)	Whispering Desert
(A)	Man's Way	(R. R. Perry)	(Ne)	South Seas
(Mi)	Cotter-Pin Davis, Pug	(J. A. Thompson)	(ss)	Boxing
(W)	Hokum Valley	(A. Thickstun)	(ss)	Humour

November 1 #3 Stahr

(A)	Cubes of Fate	(J. Allan Dunn)	(2)	South Seas
(Mi)	Shoddy Metal	(W. E. Carleton)	(ss)	Construction
(W)	Cactus Cache	(Anthony M. Rud)	(Ne)	Prospecting
(M)	Outsmarted	(W. Wirt)	(ss)	Secret Service
(Mi)	The Badge of the Flaming Sun	(G. R. Chester)	(ss)	Rackets

November 8 #4 Stahr

(Mi)	You'all Cant Have Him !!	(W. Wirt)	(2)	Kentucky Feud
(A)	The Luck of Nagore	(H. Bedford-Jones)	(Ne)	Oriental Treasure
(A)	Miss Percy	(J. L. Hill)	(ss)	Honduras Jungle
(Mi)	Proved	(R.R. Perry)	(ss)	Mutiny
(W)	Plain Triggernometry	(R. Meservey)	(ss)	Outlaw

November 15 #5 Stahr

(W)	The Maverick	(Oscar J. Friend)	(5)	Train Robbers
(M)	Muscle Man	(W. Corceran)	(ss)	Gang-War
(Mi)	Dumb-bell	(R. N. Bryan)	(ss)	Football
(Mi)	The Sale of the Polly	(R. H. Watkins)	(ss)	Super Salesmanship
(Mi)	The Five Dollar Plot	(Wm. M. Rouse)	(ss)	Humour
(Mi)	The Proof	(B. Fleming)	(ss)	Editor vs. Politician

November 22 #6 Stahr

(F)	The Hand of Ung	(Loring Brent)	(2)	Peter the Brazen
(Mi)	The Big Flop	(Lt. J. Hopper)	(Ne)	Football
(Av)	Headline Stuff	(H. R. Marsh)	(ss)	Newspaper Reporting
(Mi)	We Have With Us Tonight	(J. H. Thompson)	(ss)	Humour
(W)	The Yellow Aster Stick-Up	(C. A. Freeman)	(ss)	Mine Hold-up

A R G O S Y

1930 November 29 Vol 217 #1 Stahr

(M)	Murder on the High Seas	(Geo. F. Worts)	(4)	Gillian Hazeltine
(F)	The Walking Shack	(H. E. Davis)	(ss)	Horror & Fears
(Mi)	Interference	(H. Montayne)	(Ne)	Football
(M)	Sons of the Hills	(E. Balestier)	(ss)	Bank Robbery
(M)	Black and White	(J. Falcon)	(ss)	Gambling

December 6 #2 Stahr

(A)	The Elephant Sahib	(Talbot Mundy)	(6)	India
(A)	The Last Day	(J. Allan Dunn)	(Ne)	Prediction
(W)	Priestess of the Sun	(E. S. Gardner)	(ss)	Whispering Desert
(Mi)	The Laughweight Champ	(J. W. Egan)	(ss)	Humour
(Mi)	Bad Eggs	(B. Volney)		Mutiny

December 13 #3 Graef

(F)	Tama of the Light Country	(Ray Cummings)	(3)	Out of Space
(Mi)	The British Blonde	(Fred McIsaac)	(Ne)	Hollywood Scandal
(Mi)	Mine Enemy	(Wm. M. Rouse)	(ss)	Feud
(Nw)	Swift Water	(J. J. Kalez)	(ss)	Royal Mounted
(Mi)	Silk Special	(A. Leslie)	(ss)	Railroading

December 20 #4 Graef

(A)	"He's My Meat!"	(W. Wirt)	(3)	Jimmie Cordie & Co.
(Mi)	A Question of Ammunition	(H. B. Say)	(ss)	Submarine Warfare
(W)	Gyp Water	(Kenneth Perkins)	(Ne)	Lifesaving Coyote
(Mi)	Two Birds With One Bottle	(W. E. Carleton)	(ss)	Humour
(Mi)	The Bronx Cheer	(J. W. Egan)	(ss)	Boxing

December 27 #5 Stahr

(A)	Balata	(Fred McIsaac)	(6)	Amazon Jungle
(M)	The Death Notice	(H. Footner)	(Ne)	Mme. Storey
(W)	Christmas Eve at Longhorn City	(H. DePollo)	(ss)	Good Turn
(Mi)	Santa's Advance Men	(J. H. Thompson)	(ss)	Humour
(M)	The Name is Pearson	(A. K. Echols)	(ss)	Diamond Smugglin

1931 January 3 #6 Stahr

(F)	The Fetish Fighters	(F. V. W. Mason)	(3)	Black Amazons
(Mi)	Dead or Alive	(J. H. Thompson)	(ss)	Humour
(F)	When Death Went Blind	(Garret Smith)	(Ne)	Reds vs. the World
(M)	The Murder Ship	(A. K. Echols)	(ss)	Diamond Robbery
(A)	The Flaming Horror	(C. A. Freeman)	(ss)	Philippine Vengeance

January 10 Vol 218 #1 Stahr

(M)	The Diamond Bullet	(Geo. F. Worts)	(3)	Gillian Hazeltine
(F)	The Man With the Pin-Point Eyes	(E. S. Gardner)	(Ne)	Man
				Lives Twice
(Mi)	The Spark of Life	(Don Waters)	(ss)	Under Lake Michigan
(Mi)	Changed Goals	(H. L. McNary)	(ss)	Hockey
(Mi)	Ducks and Danes	(H. B. Say)	(ss)	World War I

FIRST FANDOM

First Fandom is a fun loving organization, which is attempting to organize the science fiction and fantasy fans of the First Golden Era; when we had to hunt and search for our favorite type of literature. We will try to bring back to conventions, and to the fan publishing field, fans who for various legitimate reasons have had to drop fan activities and have not come back because they feel that they would not know anybody today.

Many fans have never left the field and they will be able to provide the core or framework through which those who have dropped out can re-acquaint themselves with others of their time, and also get to know the fans of the present day era.

In discussing the various eras or "fandoms" that have existed in the past, we have selected Jan. 1, 1938 as the cutoff date since the whole idea of FIRST FANDOM is to stimulate and revive interest in the older fans.

Thus, if you have engaged in some type of fan activity prior to Jan. 1, 1938, write to Robert A. Madle or Lynn A. Hickman for an application for membership. For our purposes a science fiction or fantasy fan is defined as one who: participated in conventions, corresponded, collected, published, wrote for, or subscribed to a fanzine, belonged to a local or national fan club, etc. Any one of these activities makes you eligible for membership.

First Fandom was first discussed in late 1958 at a get together at Doc Barrett's in Bellfontaine, Ohio. The club was organized in 1959.

The founders of FIRST FANDOM are: Bob Madle, C. L. Barrett, MD, Don Ford, Lou Tabakow, Dale Tarr and Lynn Hickman.

If you qualify, and are interested, please write to: Bob Madle 4406 Bestor Drive Rockville, Maryland, or Lynn Hickman 413 Ottokee Street Wauseon, Ohio 43567 for details and an application blank.

Please Note:

The Pulp Era now accepts classified advertising. If you want to list your wants or what you have for sale, you can do so at 2½¢ per word, 50¢ minimum. There are special rates for full page listings and for photo-offset display advertising.

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(Letters....continued from page 30)

Phil Harrell You've done quite an impressive good deal with the
Norfolk, Va. Pulp Era and I was particularly impressed by the
 Barr Fantasy Folio as well as with the Prosser
front cover. But for all its beauty and glory, I still miss the
old JD-A as it was in that gentler and kinder era when fanzine
fandom was more fun.

Tom Milton Received Pulp Era #63 a week or so ago.
Huntington, W. Va. Steve Stiles, who is with the current flow
 of fandom more than I am, tells me that it
is a characteristic of today's fan magazines to be specialized.
This is well reflected in your zine, alas. I can read a nostal-
gic "ah-the-good-old-days-(sigh)" article now and then, but en-
ough is enough. Probably because of my never having been in-
volved with the pulp magazines, I am not overly interested in
them now.

 Your articles are interesting even to me, but only in an
"oh, you don't say" sort of way. This is to say that I appreciate
that they are well done, but just not in my field. Especially
interesting were the Tarzan article and George Barr's excellent
folio. (You see, I'm not entirely without taste) REG, however,
should be fired. His illo on page 55 is nothing but gross. It
certainly couldn't be called art, and because of its subject,
therefore, it verges on pornography. I'm not a prude, but lets
give a little more thought to things before publishing. (Editors
comment: Oh, come now -- I thought the pic fit well with the re-
view of Ted White's book. LH)

 You have me checked that my sub has
run out. My interest doesn't justify the investment -- but I
hasten to add that your effort is successful, you do have a good
mag. You might mention to your readers that if they have an
especially strong interest in back issues of The Pulp Era, I'll
send them on for postage...I have, I believe, issues #61, 62,
and 63. (Editors note: If any of you need these back issues,
send postage to: Tom Milton, 6215 East Gate Rd., Huntington,
W. Va. 25105, and he'll send them on to you. LH)

Carl J. Brandon, Jr. The Pulp Era #63; received today with much
Stockholm, Sweden pleasure. Especially, of course, I must
 extend my gratitude for your publishing
George Barr's portfolio, which was simply delightful. Barr must
be -- is, in my opinion -- the greatest fan artist at present,
and he has a wonderful capacity for designing dramatic artwork,
for creating impressive, living backgrounds, for drawing indivi-
dual effective figures. As an artist, I am both impressed by
him, and influenced by his technique and choice of motives. I
hope you'll be able to publish much more of his work in the future.
If possible by way of further portfolios.

 I'd like to have a copy
reserved of your artfolio.

 (Editors comment: I too, hope that we
can continue bringing you the fine artwork of George Barr. I
can't promise anything at this time, but I have written George
asking that he continue to illustrate for The Pulp Era. LH)

Fred Cook Commenting on #63, sorry, but I didn't like
Grand Haven, Mich. the article on "Doc Aborigine". I think
Gary's humor was too broad and low for my
taste altho' I will admit I enjoy the "Oy Oy Seven" stories in
Playboy which are on the same order. The big HUZDAH! for the
issue was twofold. First and foremost the start of a definite
index to Argosy. It fills a very definite gap in the reference
works of Fantasy. I do think that all the parts of the novels
should have been listed in the issues that they appeared rather
than just the first part. And maybe I'm too much of a completist
but I would like to have seen a listing of Stookie Allen's features
listed as they appeared.

Second was Darrell Richardson's Index to
High Seas and Pirate Stories. I have many of these and was elated
to see someone else had a warm feeling for them as well as myself.
This is the type of article that I am trying to dig up for Bronze
Shadows. These are the article that we, as pulp collectors, re-
quire to fill the gaps in our knowledge of the field.

I enjoyed
the folio of illustrations and I am looking forward to meeting
you and Gary at the convention and discussing how you get such
good reproduction from masters.

Wilkie Conner The spoof on Doc Savage was very, very, good.
Gastonia, N.C. I enjoyed it immensely. More satire would be
nice....say maybe Redd Boggs would do one spoof-
ing the Circle J Pards from Wild West Weekly....or Kid Wolf....or
Sonny Tabor. I was carried away by the art. I think you have
achieved the pinnacle you set out for so many years ago: to pub-
lish the best damned fanzine available.

B. T. Jeeves The artwork was simply stupendous! The cover
Sheffield, England was terrific, but that magnificent Barr Folio.
My favourite was (naturally) Inca, but they
were all excellent.

I thoroughly enjoyed Doc Aborigine....it made
me wish that I had written it myself....oh well, I'll just have
to tackle some other pulp giant....G-8 maybe.

Bob Briney The mention of the Avalon reprints on page
W. Lafayette, Ind. 51 does not include the annoying fact that
some of these stories have been heavily (and
very clumsily) abridged. In some cases the abridgement has taken
the form of throwing away entire chapters (as in Tam, Son of the
Tiger), while in other cases it seems that someone went through
the manuscript blindfolded and chopped out random paragraphs
(The Quest of the Golden Ape). It would be helpful to know ex-
actly what damage has been done to the various Munsey titles.

In
the Index to Pirate Stories, is there a chance that the "Capt.
Rasbe" mentioned at the top of page 41 is actually "Capt. (H.E.)
Raabe"? I still have vivid memories of the latter's Krakatoa,
Hand of the Gods, which I read almost twenty years ago, and I've
often wondered if he ever wrote any other fiction.

(News & Views. Continued from page 33)

In the Phantom Detective series, Corinth has published 18 books. We haven't the space here (nor the time) to review all of these. I'll say that as a boy, The Phantom was my favorite. To me, he was bigger than The Shadow, Doc Savage, The Spider, The Avenger, et al. The only kick that I have about the Phantom reprints is the editorial policy of trying to update them by mentioning the Viet Nam situation, having them drive compact cars, etc. To an old Phantom fan such as I, I would prefer to have them reprinted verbatim.

However, even with these little shortcomigs, It is a good series and deserves the Pulp Era lovers support. In next issues column, we will review the latest release. So far, my favorites have been: The Vampire Murders, The Daggers of Kali, Yellow Shadows of Death, and The Curio Murders. Try them and let me know your reactions.

I was never a real Secret Agent X fan but feel that The Torture Trust is a good beginning to the series. Secret Agent X differs somewhat from the usual in that although he is supported (monetarily) by the government, he is still considered a wanted person by the police and has to outwit both the bad guys and the good guys. Space and time (I want to have this issue ready for the Tricon) keep me from reviewing the two issues I have on hand. Next issue we will have a longer review column and keep you up to date on all of the books being published from the pulp era.

Avalon's The Time Chariot by T. Earl Hickey, frankly was published for the pre-teenage reader. Or at least I found it so. It is not a real science fiction book, being more or less an account of a man who finds a time chariot and the little trips he makes with it. I found it boring, but handed it to my 11 year old daughter who thought it quite enjoyable but thought that it lacked enough action. If you have kids and want to break them in gently to sf, this is a good book to start them with. Again, due to the deadline of this issue, I've only begun to reread Francis Stevens' Claimed and check it against the original Argosy printing. So far the only changes I've noticed are the deletion of some description and the changing of the word Jew to "poor Dealer". A complete review of Claimed will be in the next issue.

Lynn Hickman

Ballantine shines again with 3 good science fiction books. A young Lieutenant is pulled from dangerous sea duty and assigned to a research station where they are engaged in learning the speech of animals. A new weapon is needed in the cold war with the Caodai, a sect that came to power and boiled out of Viet nam. In Slave Ship by Frederik Pohl, we find a new way to fight a hot cold war.

In Blue World, by Jack Vance, a spaceship filled with convicts who have overcome the guards and taken over the ship, lands on a water world. Their descendents live on large sea plants and use only the products of the sea. Just think of what you couldn't do with the materials they have available. The adven-

ture comes when a young man decides to fight King Kragen, a large sea monster that is partially controlled by a religious sect based on King Kragen's power. A double A reader. It appeared in Fantastic in short story form as King Kragen.

The Watch Below, by James White, tells the story of two groups of people in similar circumstances. One is a group of immigrating aliens fleeing from a destroyed home world. They are not fully prepared for the conditions facing them in staying alive over a period of many years in the closed cycle facilities of their ships. The other group is likewise in trouble. They are the survivors of a tanker that had been torpedoed during WW II. Trapped in the hull of the spacious tanker, they find that they have enough buoyancy to keep from submerging to dangerous depths, but not enough to reach the surface. We follow them through several generations.

From Ace Books, The Languages of Pao, by Jack Vance is not a run of the mill book. The ruler of an easily conquered planet must pay a high yearly ransom and occasional bribes to keep a warlike race from re-invading his world. Tiring of this, he hires a Wizard from the planet of Breakness to solve his problem. He suggests changes that involve teaching whole new languages to the population in order to teach them aggressiveness.

Then in Babel 17, by Sam Delany, we find another language problem. An alliance of worlds (including Earth) begins to intercept radio messages in what they think is a code, just at the time some large scale sabotage is taking place. They call in Rydra Wong, an expert's expert, who finds that the messages are not in code, but rather some unusual language. The language is a weapon. Not in a class with Vance's book, but good reading.

And, by golly, Lin Carter has drummed out another book length chapter of the adventures of Thongor. Thonger of Lemuria. Even the covers seem alike.

The only Ace Double we'll mention is Inherit the Earth by Claude Nunes, backed by Mack Reynold's Dawnman Planet. If you didn't read Reynolds under the title Beehive in the recent Analog, it is the feature. Maybe it is anyway. Dawnman Planet is very good, while Nunes contribution is a class C job about tiny people, who were introduced as pets, with built in biological traits to withstand radiation etc. They inherit the Earth, cause the big guys couldn't take care of themselves.

Gary Zachrich

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