

Lore

February, 1966

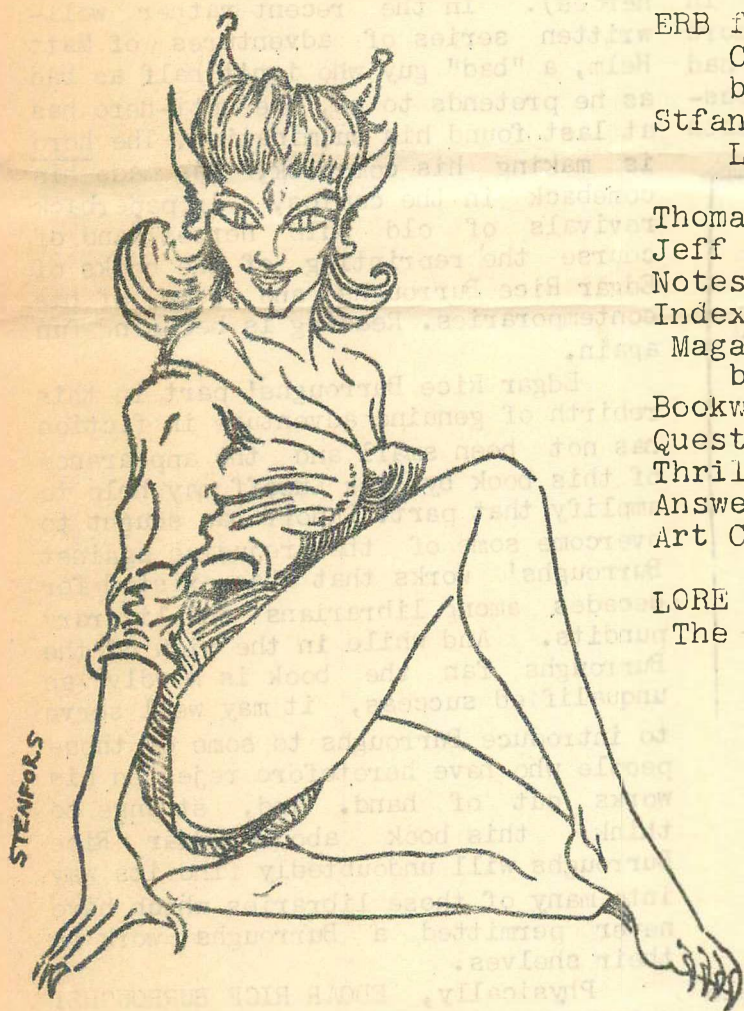
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Edited & published by Jerry Page

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LORE Supplement:
The Fantastic Universe Checklist
by Edward Wood



Copywrite 1966 by
Jerry Page.

E.R.B. FOR PEOPLE WHO DON'T CARE FOR THAT SORT OF THING

by Jerry Burge

EDGAR RICE BURROUGHS: MASTER OF ADVENTURE by Richard A. Lupoff, Canaveral Press, New York. 1965. 295 plus 26 pages. Illustrated. Preface by Henry Hardy Heins. \$7.50.

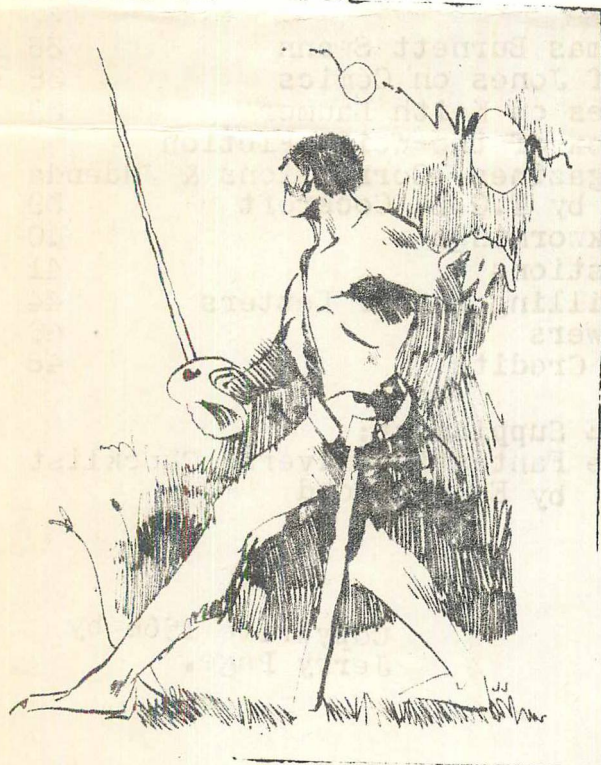
Edgar Rice Burroughs' death in 1950 marked the end of an era in more than one sense. Although Burroughs had stopped writing several years previously, it almost appears that his death

virtually to replace the genuine hero in all types of adventure fiction.

The anti-hero cycle has now run its course (much to the relief of those of us who are heartily sick of "sick" heroes). In the recent rather well-written series of adventures of Matt Helm, a "bad" guy who isn't half as bad as he pretends to be, the anti-hero has at last found his culmination. The hero is making his comeback, has made his comeback in the comics, in paperback revivals of old pulp heroes and of course the reprinting of the books of Edgar Rice Burroughs and some of his contemporaries. Reading is becoming fun again.

Edgar Rice Burroughs' part in this rebirth of genuine adventure in fiction has not been small and the appearance of this book by Dick Lupoff may help to amplify that part. Lupoff has sought to overcome some of the prejudice against Burroughs' works that has existed for decades among librarians and literary pundits. And while in the view of the Burroughs fan the book is hardly an unqualified success, it may well serve to introduce Burroughs to some of those people who have heretofore rejected his works out of hand. And, strange to think, this book about Edgar Rice Burroughs will undoubtedly find its way into many of those libraries which have never permitted a Burroughs work on their shelves.

Physically, EDGAR RICE BURROUGHS: MASTER OF ADVENTURE is a large, rather handsome book, printed on a show-through paper and bound in an odd-looking paper-and-cloth combination. I understand that the "deluxe" \$15.00 edition has better paper and binding.



removed some vital spark from the field of heroic adventure fiction, the field in which he had been a primary instigator and consistently able contributor. It was about this time that the anti-hero, nee Mike Hammer, began to enjoy so spectacular a rise in popularity as

In addition to a frontispiece portrait of Burroughs surrounded by some of his characters drawn by Al Williamson and Reed Crandall, the book contains nine illustrations--many of them marvelous--by Frank Frazetta, Williamson and Crandall.

Although Lupoff protests that his "book is conceived with a higher ambition than a mere collection of synopses," it is in reality only a little more than that. Open the book anywhere; the odds are considerable that you will encounter a synopsis. Nor does Lupoff confine himself to Burroughs' books. He provides a synopsis of just about every stray title that happens by. This is not necessarily bad. The synopses are fun to read, though some of them are misleading or wrong in places. (Lupoff restores J. Allen St. John's "centaurs" to the Moon, for example; also he has Ero Shan and Nalte fleeing from Havatoo along with Carson and Duare--an incident which doesn't occur in my copy of *Lost on Venus*.)

Next to synopsising, Lupoff evidently loves to prow for literary "sources" for Burroughs' various series. In reading his numerous theories and hypotheses, one becomes painfully aware of Lupoff's relative newness to the world of ERB. Although he does present a fair case for Kipling's *Mowgli* as a source for *Tarzan* (and even here his argument hinges entirely on a single rather ambiguous quote from a Burroughs letter), too much of his research has been superficial. The poorest case in the lot is the one Lupoff appears to be most enamored of--his strange notion that Edwin Lester Arnold's *Phra* and *Gulliver* are the originals of Burroughs' John Carter and Barsoom. Perhaps a man just naturally loves an idiot child best. Lupoff devotes an entire chapter to this theory, making no discernable point beyond a final plea that his critics read *Phra*, the Phoenician, Lieut. Gulliver Jones and Burroughs' first three Mars books. Having done so, I'd like to suggest that anyone seeking a source for Barsoom might profitably read Percival

Lowell's *Mars as the Abode of Life* which was published in 1908. ERB was a notorious reader of non-fiction.

One will search in vain in this book for any discussion of Burroughs' writing style, or his original humor, or even the quite obvious basic philo-



sophy underlying his fiction. Lupoff's superficial approach to his subject leads him instead to dwell at unnecessary length on such trivial technical matters as transitions and frames, and pointlessly to call attention to minor redundancies. Lupoff does provide a brief list (with synopses) of some of the better known Burroughs imitators, but he seems to be unaware of the real extent of Burroughs' influence on magazine fiction.

Incidentally, why must everybody who writes about Burroughs persist in calling him a "prolific" writer? During a writing career that spanned 35 years, Burroughs produced material for seventy or so books--an average of about two books a year. Even during his spurts of writing activity (1913-1917 and about

1927-1931), Burroughs hardly more than equalled the average output of a typical magazine writer. How many professional writers could live on the proceeds from a mere two or three books a year? While the term "prolific" is not necessarily degrading, it is certainly inaccurate when applied to Burroughs.

The basic list of Burroughs titles Lupoff has devised (presumably for people who collect representative samples of writers' works) will probably evoke less argument among Burroughs fans than Lupoff evidently fears. I find myself in full accord with Lupoff in eight of his twelve choices--and it's rare indeed that I agree with anybody about anything. A somewhat different list might be appropriate for younger readers--hopefully to include "Son of Tarzan," "Jungle Tales" and the first two Venus books.

Perhaps the most fascinating chapter in the book is Chapter XX, "The Surprise in the Safe"--a full chapter devoted to descriptions of a number of unpublished Burroughs manuscripts. "I Am a Barbarian" in particular sounds like a genuine prize.

In the final analysis, EDGAR RICE BURROUGHS: MASTER OF ADVENTURE is disappointing on the whole, due to Lupoff's haste and inexperience, as well as the rather pathetic yearning for recognition which compels him to permit a jacket-blurb writer to announce that "Richard A. Lupoff is recognized as a leading authority on the works of Edgar Rice Burroughs and on the science fiction field," and to describe Xero (which I somehow remember as a fanzine) as "a journal devoted



mainly to scholarship and criticism of imaginative literature."

If Lupoff will stick with it for a few more years he may eventually become the authority he now pretends to be. Then, perhaps, we may see a revision of this book, omitting much of the superficial and trivial and incorporating some genuine evaluation of Burroughs as a writer.

The illustrations are darn' good though.

--Jerry Burge

PRINCE OF DARKNESS

Sometimes the Prince of Darkness walks
Along the streets of some dark town
And lifts his head to smell the night,
To hear the sounds that travel down
The wind.

And for a time he feels
Sensations of a much cursed race.
He knows their thoughts and feelings well,
And tears streak down his shadowed face.

--Leo Tifton



Stfantasy Series

Lewis D. Harrell and Jerry Page

STFANTASY SERIES by Lewis D. Harrell and Jerry Page

In the October, November and December issues of If, the first novel in Keith Laumer's Retief series was serialized. A novel of something just short of 60,000 words, "Retief's War" is so far the only story in the Retief series of really substantial length. And to celebrate its publication, on page 14 of the October issue, a bibliography of the 19 Retief stories was featured.

The Retief series, without doubt is the most popular continuing series in the current science fiction field. Both Ace and Doubleday have issued original collections of the stories and undoubtedly the novel will soon be published. All but one of the stories have appeared in If, since the September 1961 issue; the single exception is the first Retief tale, published in the January 60 Fantastic. The contribution the Retief stories have made to lifting If into its current position as almost the only commercial success among the stf prozines might well be more substantial than you think. It is noteworthy that two other series are currently featured in If: C.C. MacApp's Gree stories and Fred Saberhagen's Berserker series.

The fact that If features three series so prominently and that her circulation has been steadily rising since Fred Pohl assumed the magazine's editorship, gives some indication of the lure of a series. The only other magazine to attempt capitalization on series has been Fantastic, which has published both John Jakes' Brak the Barbarian series, a series too imitative of Conan and not imitative enough of Robert E. Howard; and Lieber's Fafhrd and Grey Mouser tales. Despite the fact that a vocal cult of devotees exists for Lieber's stories, the recent ones have been flippant and tongue-in-cheek to the point of brittleness. Possibly this explains the fact that this series did little to inject life into the faltering Fantastic. Perhaps again, the fact that the series was an exception to the magazine's apparent policy of science fiction and pseudo-fantasy was the major factor.

For that matter, the series in If are hardly above criticism. With the exception of Saberhagen's Berserker series, the If series show a marked paucity of imagination (although the recent Retief stories are much improved over the early one). Retief is rather stuck in the formula of outwitting bad aliens and time and again only Retief really understands the good aliens. The point that bureaucracy and self-interest weaken diplomatic efficiency is well taken. But taken twenty times is taken several times too often. The Gree stories, unlike most of MacApp's fine stories, border on incomprehensibility suggestive of an infatuation with but not an understanding of the techniques of the early van Vogt.

Almost in contrast, Saberhagen's Berserker tales are better than most of his other work. The Berserker ships are ~~novelships~~ created as weapons eons ago in a war whose other combatants have long since died, leaving the Berserkers on their own with the desire to hunt out and destroy every form of life.

The fact that the Retief series has 19--and perhaps 20 stories to its credit by the time you read this--makes it one of the field's major series. But it is far from being the longest series either in terms of number of stories or overall word length. Until the novel, the Retief stories were consistently in the short novelet length--under 10,000 words. While its wordage must be close to a quarter of a million words, that is nothing to many other series. For four years during the last part of the last century the dime novel Frank Reade Junior, Library, published a Frank Reade Junior novel or part of one every week. Written entirely by Luis Sanarens, under the pen-name "Noname", the magazine saw 191 issues.

Unless you consider Frank Reade Junior modern stfantasy, the longest series in the history of modern science fiction or fantasy is the Jules de Grandin series, totalling 93 tales in Weird Tales, all written by Seabury Quinn. An

earlier story by Quinn, "The Stone Image" in Thrill Book, featured as a character, the same Dr Trowbridge who narrated the De Grandin stories, but De Grandin himself had not yet been conceived; and the story cannot rightfully be claimed in the series. Most of the stories in the series were straight supernatural tales, but some were not; some in fact, had rational explanations for the events in the plot. While Weird Tales is considered a fantasy magazine, it had a quite broad policy dictated only by the title. Fantasy predominated but it was not the only form open to contributors to the magazine.

Another of the field's most important series are the Captain Future tales. All but three of these stories were written by Edmond Hamilton. The idea was to fit a science fictional character into the heroic pulp continuity character mold of such famous magazines as The Shadow, Doc Savage, The Spider and The Phantom Detective. Hamilton's work was excellent and three novels in the series, two by Hamilton and one by Manly Wade Wellman, were published in Startling after Captain Future magazine folded. From January 1950 until May 1951, seven novelets in the series were published in Startling. Since then, Captain Future has languished.

Of course no discussion of fantasy series is complete without mention of Robert E. Howard's Conan epic which achieves nearly half a million words in its 24 stories. (There are also several "Conan stories" by de Camp and Nyberg but it is debatable whether they should be listed in the canon or not.) A full listing and description of the Conan series can be found in Al Andrew's Iscariot 16 in an article by Lewis D. Harrell.

In the science fiction field, Neil R Jones' Professor Jameson series is one of the most interesting. 21 stories totalling some 360,000 plus words of highly imaginative writing, this series started in Amazing in 31, appeared in Astonishing for a couple of years in the early 40s and saw its last story in 51 in Super Science. The stories dealt with the adventures of Professor Jameson whose body had been preserved in space where it was discovered by the machine-like Zoromes, during an expedition some millions of years after life had vanished from the Solar System. Jameson's brain, still in good condition, is transferred to a metal body in the same operation whereby the Zoromes have made themselves almost immortal--having nothing to fear so long as no damage occurs to the part of their machine bodies where the brain is stored. It is said that 3 unpublished Jameson stories exist and one wonders what kind of bribe or readership intimidation it would take to get Fred Pohl to dig them up.

Neil R Jones also had a second series concerning the Durna Rangué, a super-scientific cult dominated by space pirates which has subjugated the Earth. Yet another rumor concerning unpublished material states that a 150,000 word Durna Rangué novel exists. It is conceivable, however, that this novel, if it does exist, was merely a background for the series, an elaborate set of notes from which Jones drew his material, as it were. This is, of course, conjecture.

Most of Jones stories, including both of these series, fit into a deliberate future history pattern. The pattern is detailed in the Jameson story, "Time's Mausoleum", in the December 33 Amazing. The first stories in Jones' future history appeared in 1930, some 9 years before the appearance of Heinlein. Of course Jones was not the only person to work out a detailed future history before Heinlein's was publicized. Weinbaum, Doc Smith and Nelson Bond have all made use of this gimmick, among others.

Mention of Doc Smith calls to mind that the first Skylark story appeared in 1928 but was written in 1911--the last one appeared this year in If. The lensmen series, currently being reprinted by Pyramid has been considered the series in science fiction for a mighty long time.

However, it is not within the scope of this article to mention all the series in the sfantasy field; nor is it practical. However many deserve brief mention:

James Blish's Okie series, which has totaled some 220,000 words, was reportedly the result of a rejection letter from John Campbell which pointed out in great detail all the ideas Blish had failed to consider in a story he submitted to Astounding in the 40s. Reputedly, Blish wrote the various Okie stories by using one idea from the letter at a time, marking each line out with a red pencil as it was used.

De Camp's Viagens series which has totaled some 370,000 words and which is only loosely connected have appeared in various magazines including Astounding, Startling and The Original Science Fiction Stories.

J. U. Giesy's Palos series which came to about 222,000 words.

Ralph Milne Farley's Radio Man series was a little over 200,000 words long. At the time Spaceways magazine folded, it had just published the first half of a final Radio Man serial which has not yet been published in its entirety.

Campbell's Wade, Arcot and Morey series, currently in the process of being reprinted by Ace, was about 300,000 words long.

Talbot Mundy's Tros series totaled about 615,000 words in eleven magazine stories and one novel never published in magazine. The stories are collected in "Tros of Samothrace" and "The Purple Pirate" and the novel is the middle portion of the series: "Queen Cleopatra." While technically neither science fiction nor fantasy, this series contains many 'borderline' elements and has captured the imagination of hundreds of devout fantasists.

None of the above really scratches the surface. There has, for example, been no mention of many shorter series (Old Doc Methuselah, Para-Time Police, Weinbaum's van Manderpootz or Ham Hamilton, etc.) of undenied importance and one or two major ones are conspicuous by their absence. J. R. R. Tolkien's "Lord of the Ring" trilogy definitely is a major accomplishment among fantasy series (and technically this trilogy is a companion to "The Hobbit" and "The Adventures of Tom Bombadil"). Nor has James Branch Cabell's Biography of the Life of Dom Manuel the Redeemer been covered. Perhaps the most glaring omission is Edgar Rice Burroughs, who created major series almost out of hand: Tarzan, John Carter of Barsoom, Carson Napier of Amtor and David Innes of Pelucidar.

We could easily go on but space limitations have already forced us to hold over several checklists intended for this article to future issues of Lore. The series has been a major part of the field almost since its inception and perhaps it could be argued that the early myth cycles were the true foundations of the modern series. We do not know. But we do know that the size and scope of the series in sfantasy is such that we will have to tell the rest of the story in future installments.

--Lewis D. Harrell & Jerry Page

Join the 24th World Science Fiction Convention--Now! The Tricon will be held in Cleveland Ohio on September 2d, 3d, 4th and 5th, 1966. Membership is \$2.00 for non-attendees; \$3.00 for attendees. The science fiction event of the year!

24th World Science Fiction Convention, P. O. Box 1272 Cleveland Ohio 44103

And don't forget the Deep South Con IV, to be held in Chapel Hill, full particulars to be announced. Write: Lon Atkins, Box 228, Chapel Hill, N. C. or write Al Scott, Box 1131, Chapel Hill NC, 27514. This promises to be one of the best regional conferences in the field's history!

THOMAS BURNETT SWANN



In Science Fantasy 55, Oct/Nov 62, E. J. Carnell made reference to a story called "Where is the Bird of Fire" that had been published in No. 52 and called it "a story which has received more praise than any other in recent years." The story was by a relative newcomer, whose first story had been "Winged Victory" in Fantastic Universe (July 58), who had turned to the British markets with the demise of FU in 1959, publishing "Viewpoint" in Nebula, May 59, and then hitting his major market: Science Fantasy with "The Dryad Tree" (Aug 60), a nice but undistinguished story of a Dryad Tree who grows jealous of her master. It was "The Painter" in the Dec 60 issue that showed this writer's real talents, however. A story of Hieronymous Bosch, offering an explanation for some of that famous artist's more outre works, it is probably the author's only published science fiction. The author's name? Thomas Burnett Swann.

For all the skill with which it was executed, "The Painter" was only a shadow of "Where is the Bird of Fire?" which appeared a year and a half later. Here was a fantasy built upon the legend of Romulus and Remus, told from the viewpoint of a mythical creature and with a background alive with the splendor of Classical Italian myth. With this story, Swann found his forte. He would henceforth specialize in fantasies set in ancient mythic settings, predominantly Greece and Persia; stories dealing with Dryads and fauns and djinn and other creatures of legend. These stories quickly found a staunch following but because they appeared primarily in a British magazine, only faint echoes of their quality reached the major portion of fandom (to say nothing of the vast audience of readers in America.)

But fantasy was not Swann's only preoccupation. At thirty-seven he described himself as a "sometime professor who at the moment is teaching freshman English, world literature and Victorian poetry, with creative writing coming up next semester. In the past, I've taught a little but mostly studied, traveled and written."

After graduating from Duke, Swann spent 1950-54 in the Navy, then attended

graduate school at the university of Tennessee, obtaining a Master's in English in 1955, after which he settled in Knoxville to learn "how to write and to collect rejections on all my stories and some of my poems." From 58 until 60 he attended the University of Florida where he was awarded his Ph. D. in English. During 62-63 he taught at Florida Southern in Lakeland. From 63 until this fall, he traveled around the world on a freighter, did research in England for a biography of the World War I poet Charles Sorley and visited Greece and Crete to gather material for several fantasies, among them his first novel, "The Blue Monkeys" which appeared in Science Fantasy 67, 68 and 69.

Like many other American authors, Swann was helped in dealing with the British markets by E. J. Carnell. From time to time they each submitted stories to F&SF but with poor success. One, "The Murex" was accepted by Avram Davidson on the proviso that it be cut down from its original length of 17,000 words to 12,000. But rather than make arbitrary cuts, Swann sold it in England where it appeared in Science Fantasy 63 (Feb 64). The current editors of F&SF, however, have accepted a story, "The Manor of Roses", which will be Swann's first American published fantasy since 58—giving many American readers their first opportunity to read the work of the man many consider to be the finest practising fantasy writer in the world today.

The bulk of Swann's writing consists of poetry in such publications as the New York Times, Ladies Home Journal, The Lyric, Tropical Living, Scimitar and Song, Poetry Digest and others; and in literary scholarship. His books include:

WOMBATS AND MOONDUST (Wings Press, 1956)

WONDER AND WHIMSY: The Fantastic World of Christina Russell (Marshall Jones, 1960)

I LIKE BEARS (Golden Quill, 1961)

CLASSICAL WORLD OF H. D. (U. of Nebraska Press, 1962)

ALAS, IN LILLIPUT (Achille ST. Onge, 1964)

ERNEST DOWNSON (Twayne, 1965)

But despite the importance of his other work, our interest is with his fantasy. In response to a query, Swann replies: "You asked... for a statement about fantasy, and I have been wracking my brain for phrases like 'willing suspension of disbelief,' but without success. I think of the field as including and not to be distinguished from science fiction. To me, fantasy is that great current of writing which includes such various works as the Odyssey, 'The Marble Faun', and 'The Wind in the Willows' and science fiction is merely a modern variant tailored to the taste of a mechanized era. It always annoys me when people speak of fantasy as if it were the bastard brother of science fiction.

"As for myself, I've always been a bit of a fantasist. But I don't think of myself as escaping into a past of fauns and tritons and ant-boys, but rather of fetching such creatures and their forests and seas into the present. On the whole, most modern authors seem to me monumental failures when they treat the ancient myths. Think of books like 'Ulysses' and Updike's 'The Centaur'. Their merit doesn't lie in their use of myth. The myth seems superimposed on modern characters. Mary Renault is a rare exception. But she feels she must take the supernatural out of mythology—for example, when she explains the centaurs as being no more than shaggy men on horses. I have an overpowering sense of having known such beings and I want to put them in stories and not explain them logically or apologize for them. They were and to me, they are. My first drafts are always terrible, a crude compound of people I have actually known and facts I have ferreted out of books. Then images and even whole characters flicker into my mind and it's as if some racial memory were speaking through me."

And through him, to us.

--Jerry Page

JEFF JONES ON COMICS

This is the first of what is to be a regular column in Lore on the subject of comics. I am a relatively new fan and do not know a great deal about the old comics (although I have done some collecting along this line) but I am an artist, interested in comic art: and this will be the approach and theme for this column.

New comics of interest will be reviewed and the leading artists' work will be criticized and at times traced back to earlier years. Some partial checklists will be presented in hopes that fans will write in filling these out to complete checklists. As the range of any column is limited, especially one dealing with so diversified a subject, so will be the range of this one. Coverage of the entire field will never be attempted, so if you consider writing in to say, "Why didn't you mention this or that?" by all means do--but be aware that the reason is that I probably didn't consider "this or that" noteworthy. In short, this column is openly opinionated.

Perhaps the most important recent event in comics publishing is the new art by Russ Manning for Gold Key's Tarzan of the Apes. Most of us are a bit sad to see Jesse Marsh go. His work has seen a wide range of applications, from Walt Disney's "Fantasia" through many years of Tarzan comics to some recent work on the Flintstones syndicated comic strip. His style is more impressionistic than representational and it has far extending merits.

Russ Manning has brought to the Tarzan fans a refreshing cleanness of line and action. One can see by looking over the panels, an underlying admiration for the old Tarzan by Hal Foster. The first Tarzan by Manning (#154) is a new story by Gaylord DuBois and seems an improvement over the past few years. But it is solidly topped by the DuBois-Manning combination in #155, an adaptation of Burroughs' original "Tarzan of the Apes." The art and adaptation are

excellently handled. It could be the beginning of a major uplift of the comics field in general.

Another major new comic is Tower Comic's T.H.U.N.D.E.R. Agents. This is a 25¢ comic containing 64 pages plus covers, the first two issues having 58 and 56 pages of art respectively.

Rumor has it that the idea was originated by Larry Ivie. The artwork is extremely good, by name artists like Wally Wood and Reed Crandall--at their best, I might add.

Wonder Woman # 159 has reprinted the original story "The Secret Origin of Wonder Woman" from the old Sensation Comics. (Origins just don't happen like that anymore.)

The Twilight Zone # 14 keeps up its fairly good story lines with art by Reed Crandall, Angelo Torres and the man who does Turok (someone please give us this man's name).

And speaking of Turok, let me say now that I consider Turok to be the finest comic in print. The stories are always good and the art is superb! This man's feel for the primitive is unsurpassed. When a scene is shown of a group of primitive people the artist does not just stop with what is adequate for the scene but he seems to infuse it with the true flavor of the primitive. His people do not just stand there but are engaged in individual and separate tasks. The main action is going on in one corner and all around it is a true primitive society.

This comic seems to be an example of reciprocal causation--the good stories lead to good art which leads to better stories--ad infinitum.

In closing, it should be pointed out that while this column may seem a bit short, it is hoped that it will grow into a valuable reference guide to collectors. But this can only be accomplished with your active participation. Your comments and bits of information are actively requested.

--Jeff Jones

NOTES ON KEITH LAUMER

by Donald H. Tuck

(Editor's note: The following biographical sketch is based on the sources for a similar sketch to appear in the forthcoming third edition of Tuck's Handbook to be published later this year by Advent as The Encyclopedia of Science Fiction. It is based largely on information supplied by Jim Seiger in 1962. Since that time, it is believed that Laumer has resigned his commission and left the Air Force to devote full time to writing.)

LAUMER, Capt JOHN KEITH Born Syracuse, NY, June 9, 1925. Attended Philips U in Enid, Oklahoma and Coffeyville Junior College in Kansas. In Army, Aug 43. Served a year at U of Indiana in ASTP then went to Europe for finish of the war and Occupation of Germany. After discharge in 46, studied Architecture at U of Illinois. In 49 studied at U of Stockholm (B. Sc.) then returned to Illinois for 2d degree (B. Sc. Arch.)

in 52. Married 49; 3 daughters. Joined USAF Jan 53 as 1st Lt, serving at radar site in Labrador and at Gadsden Ala. Left AF in 56 to enter Foreign Service. After 3 months training in W.O.C. assigned to US Embassy in Rangoon as 3d Sect. and Vice-Consul. Fed up with State Dept by fall of 58, he quit. Spent a year in Florida where he wrote his first published story ("Greylorn"). Reenlisted in USAF as Capt May 60 and is now stationed with 3d AF HQ in London (this was early 62-DHT). Author of "How to Design and Build Flying Models" (Harpers 60) numerous articles on model building and allied subjects as well as science fiction stories and novels, including the highly popular Retief tales in If and the recent non-fantasy novel, "Embassy" whose main character, notably enough, has the name Brion Bayard, the same as the name of the lead character in Laumer's two Imperium novels.

--Donald H. Tuck

INDEX TO THE WEIRD FICTION MAGAZINES

Corrections and Addenda (Part 2)

by T. G. L. Cockcroft

A New Zealand correspondent has pointed out that on p. 100 I give the total number of issues of Strange Stories as 12; this should be 13, as it is on p. 5; & that the name of the author I give as Heydorn Schley is of course Heydorn Schleh. // Pseudonyms--Orlin Frederick was probably a pseudonym of Frederick Orlin Tremaine; Leslie F. Stone apparently that of Leslie F. Rubinstein, who became Mrs. William Silberberg (not Silverberg); John Flanders is apparently Jean Ray who I think is a French writer; and Dale Clark of course is Ronal Kayser's pseudonym, not the other way around; Gordon Keyne apparently was H. Bedford-Jones--who also used (elsewhere) the pseudonym Gordon Keyes or something similar. // pp. 48 and 80, McMahon shd be MacMahon. // Index by Author, the symbol indicating a cover story has been omitted from stories

under McCalment, McClintock & Chunn, Terrill, Burks, Cave, Hindin, Jameson (twice!) and Jeffries; I'll not give their titles, as they can be identified easily enough by reference to the list of magazines indexed--pp. 7-11 (WT portion). // Sturgeon is not a pseudonym for Edward Hamilton Waldo; Theodore Sturgeon is the author's legal name and has been since childhood when it was changed--long before his writing career began.

(Editor's note: Copies of the Index to the Weird Fiction Magazines: Index by Title (part I) and Index by Author (part II) are available from F&SF Book Co., POBox 415, Staten Island NY 10302 at \$2.75 for either part or \$5.00 the set. Mr Cockcroft informed us a month ago as this is written, that only 40 or so copies remain of the Index by Author.)

--T.G.L. Cockcroft

BOOKWORMINGS

SCIENCE FICTION TITLE CHANGES by Michael Viggiano and Donald Franson. National Fantasy Fan Federation Press. 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$. 47 pp. Offset. \$1.00.

One of the handier indexes to come along in recent months, this one does an admirable job of simply listing the various titles by which specific stories have been known--including listing shorter works that later made up parts of novels (as in MAD PLANET, THE part of THE FORGOTTEN PLANET by M. Leinster)--and doing an outstanding job of it.

Now, no attempt is made to claim completeness in this listing. Additions and corrections are requested. Yet for the past hour your reviewer has been thumbing through this booklet in sinister intent, making frequent use of other indexes and his own collection--and has not been able to find an error. In short, this is a remarkable example of setting out to do a thing--and doing it right.

Order your copy from Donald L. Franson, 6543 Babcock Ave., No Hollywood, California, 91606.

MIT INDEX--Second edition. From Erwin S. Strauss comes word that a second edition of the M.I.T. Index can be expected this Spring. A listing of the magazines to be indexed was enclosed with the letter but is much too big to be reproduced here; suffice it to say they have decided to attempt the major project of following up Don Day's Index with a listing of magazines since 1950.

"It includes," Erwin writes, "all science fiction magazines in the US publishing predominantly original work, plus many weird, foreign and reprint magazines. It will cover author listings, title listings and a listing issue-by-issue, with such information as page size, cover artists, etc., as in Don Day's index, printed above the entry for each magazine issue.

"The entire index, both old and new material, is being proofread three or more times. In fact, this is about

all we have been doing for the last few months, this being a full time job. However, this is now just about finished and we are ready to get rolling.

"...We plan to go to the printer at the end of January... However, we still don't want to make any guarantees. ... Current plans are for the 255 page hardcover Index to sell for \$6.50 at first with an increase to \$8.00 or so in a few months... This is to encourage early orders so we don't get into Day's situation in which it took ten years to sell 3000 copies, even though he now has to bind extra volumes to meet demand.

"The Index can be ordered from the Treasurer, MITSFS, Room W20-443, 77 Mass. Ave., Cambridge, Mass., 02139, for, of course, \$6.50. It is also available to dealers at usual terms..."

Despite the faults of the first MIT Index, this one should be everything we could hope for and certainly should be the big news of 1966 for collectors.

--Jerry Page



QUESTIONS

From T. G. L. Cockcroft, comes our first question this issue:

"Someone called George Zambock had a letter in the May 31 (...) Astounding Stories offering various stories for sale. (...) Does anyone know anything about any of these authors and their stories?"

(1) Jules Black, who wrote 'Beyond the Earth Atom' and 'Marooned in Space.'

(2) John Louis Hill: "The Dimension Wizard" and "The Challenge from Beyond" (not to be confused with the two round robins from Science Fiction Digest).

(3) Davidson Mortimer: "Lost in Time" and "The Amazing Empire in Time" (Sequel to "Lost...")

(4) Booth Langell: "The Moons of Lanisar."

Tom also mentions that the SF Cynic (Query 5: Who was he?) in the Dec 41 issue of Harry Warner's Spaceways mentioned a lost Munsey fantastic serial he believed to be called "Within the Earth Atom" by Clyde V. Johnson.

(6) Could this be the same story as "Beyond the Earth Atom"? If not, what can you tell us about this story?

(7) In the Winter 43 issue of Golden Atom, Larry Farsaci mentions a story called "The Betelgeuse Express" by someone called Braley.

#

I was unable to come up with any satisfactory answers to the above questions, but some data was uncovered.

Cumulative Book Index lists in the early 30s, a John Louis Hill, as author of "The Negro: National Asset or Liability?" (Lit Assoc. '30) and "Preparation and Delivery of Public Addresses" (Sears, 28). The Braley referred to could very possibly be Berton Braley a popular poet and novelist of the 20s and 30s.

More questions from T. G. L. Cockcroft:

(8) "I have been interested for about

thirty years in the Flash Gordon adventure strip created by Alexander Raymond. I have read that twice when he was occupied by service with the Marines other artists did the illustrating of this strip. Can anyone supply information as to who the other artists were, exactly when their work appeared and what sequences did they work on? Also, has anyone ever published a summary of this strip--and have all the Raymond portions been published in comic books at some time or another?"

#

These answers were easier to come up with. In 1944 Raymond was commissioned a Captain in the Marines and the strip was taken over by Austin (Bud) Briggs. Prior to that, at times when Raymond was unable to keep up with his work (for a short while he did not only Flash Gordon but Secret Agent X-9 and Jungle Jim) Briggs and another artist, William Juhre, took over. (This information was supplied by Vern Coriell.) Briggs is one of the founders of the Famous Artists School and a noted magazine and advertising artist. He may be the Briggs asked about in Lore 3. Juhre did two covers for Amazing: the front cover of the Jun 39 issue and the back cover ("The End of the World") on the May 39 issue. Also, I'm afraid we have the answer as to whether or not all of Raymond's work on Gordon appeared in comics. That answer, alas, is no.

Cockcroft also asks:

(9) What was the exact date of the appearance of E. Hoffman Price's "Graven Image" in Adventure (sometime in the 40s)?

(10) Did a Hoffman story called "Peach Blossom Paradise" appear in Argosy? When?

(11) Has anyone ever published a list of all the fantastic fiction that appeared in Adventure?

(12) "Clark Ashton Smith apparently

contributed verse to at least one issue of (...) Titania (...) in 1951, the official organ of the Queens Science Fiction League (see Startling Stories, p 140, Nov 51); just what were Smith's contributions?"

(13) "The story 'The Supreme Witch' by G. Appleby Terrill, apparently appeared in an English magazine called Pan at the same time that it first appeared in Weird Tales. Does anyone know anything about the magazine Pan--were its contents mainly fantastic fiction? (Probably not.)"

(14) "Apart from the photographs in Marginalia and (...) on the jackets of Lost Worlds and Beyond the Wall of Sleep and The Abominations of Yondo, have any photographs of Clark Ashton Smith's sculptures been published?"

(15) Cockcroft continues: "Julius Schwartz said inter alia in the Jan '38 issue of Scientifiction (English Amateur magazine published by Walter Gillings): 'Another little oddity... when Harry Bates' 'A Matter of Size' appeared in Astounding Stories, the printer made an error and printed the middle part of the story first--and to date not a single reader has detected it!' How true is this? For the story as published in an anthology ('Adventures in Time and Space') seems to be no different than it is in the magazine--and if it had been published in a jumbled state one would think that the author would have it, when it was reprinted, put in correct order again."

(16) Apart from "The Ship of Ishtar" "Roads", "Dwellers in the Mirage", "The Kid from Mars", "The Far Way" and "The Complete Book of Space Travel", what books has Virgil Finlay illustrated? And besides "The Outsider and Others" and the reprinted one for "Marginalia" what books have had jackets illustrated by him?

#

I believe, from information supplied for his Corrections and Addenda to his Weird Tales Index, Mr Cockcroft is familiar with Finlay's work on Pyramid's various sword and sorcery epics, and the WT anthologies.

(17) When Alex Raymond collaborated on

Secret Agent X-9 with Dashiell Hammett, they produced at least one X-9 book under Hammett's name and illustrated by Raymond. Were there others? Can you supply bibliographical information on this book and (if any) the others?

(18) Was there a Big Little Book to fill the gap between "Flash Gordon vs the Emperor of Mongo" and "Flash Gordon in the Water World of Mongo"?

(19) T. G. L. Cockcroft concludes with another Flash Gordon question: Was the Flash Gordon Strange Adventure Magazine related to the comic strip in its material and did Raymond have any work in it?

#

Very little data is available on this magazine so again we must resort to memory, this time not mine, but Jerry Burge's. According to Jerry Burge this was an unauthorized magazine, one of several unauthorized magazines this company (C.J.H. Publications) published based on comics. If this is so, then Raymond would not have appeared in the magazine.

(20) Our next question is from Stuart Hoffman of Black Earth, Wis. Who is T. P. Caravan?

The next few questions are asked by Stephen R. Sanderson, editor of Chimera (613 A. Sheridan Road, Evanston Ill.)

(21) Can you provide a bibliography of books illustrated by Arthur Szyk?

(22) Those illustrated by Harry Clarke?

(23) Can you provide a listing of the complete contents of all issues of the Arkham Sampler?

(24) Can you provide any information about Sydney Sime?

(25) Steve Sanderson's last question: Can you provide a list of all the books Sarban has written?

(26) Don Thompson raises a question I was afraid would crop up. Last issue I made the rash statement that Garret Ford was Forry Ackerman. Says Don: "I'm sure he's William Crawford, publisher of FPCI, Fantasy Book and Spaceways. Check this out; I'm sure I'm right. In

any case, he's not Ackerman." One of the first 'inside facts' I was given in fandom was that Ackerman was Ford; this was stated by Ian Macaulay of the old Atlanta Science Fiction Organization. This was in 1955. In late 1956 I moved to Florida and the story was popular among the fans I contacted there—one of whom stated that he had been told this by Ron Smith, editor of Inside/SF Advertiser and an emigrant from California. According to the Tampa fen, Ron had claimed that he had helped set type on Spaceways. So, rather naturally I assumed that this was correct—altho well aware that there was no actual documentation of this 'fact.' I was even unable to find an entry in CBI for Ford's anthology "Science & Sorcery" (FCPI: Los Angeles, 53).

There seems little doubt that Ford is a pen-name. The Ackerman influence is obvious in FCPI and its two magazines; but Forry could have been serving as advisor and agent. So I must now face the issue squarely and ask—has anyone ever met Garret Ford? Come on, Forry. Is that you behind the mask?

(27) In checking over Tom Cockcroft's letter, I find that I left out a question: "What happened to the 'Fantasy Foundation' that F. J. Ackerman started almost twenty years ago?"

This was answered by Lee Jacobs who traveled all the way to California to check out this matter. (He claims he was merely returning to his former home for a visit over the Christmas holidays—but we all know the dedication with which True Fans search down answers to questions posed in Lore.)

Basically, the idea did not catch on at the time Forry proposed it. However, as recently as 1960 or 61, it was revived by Bob Jennings, of Nashville Tennessee, who kicked the idea around in his fanzine FADAWAY (nee The Monday Evening Ghost).

Basically, the idea was a central depository for collections; Forry was concerned (as are most collectors) with the possibility of his life's work of amassing a gigantic collection being to

no avail and it was his thought that the Fantasy Foundation could be a non-profit organization to which collectors could will their collections which would then be used for the benefit of fans and scholars of the field.

Today there does not seem to be an actual Fantasy Foundation, although I believe Forry Ackerman has set up provisions in his will for seeing to it that his collection is preserved and used in an intelligent way.

There is something similar to the Foundation set up to amass fanzines. Appropriately called the Fanzine Foundation, it was organized by Alan J. Lewis who was forced to sell it when lack of time and funds threatened to wash him under. According to Ratatosk 17 the new owner is Bruce Pelz (editor/publisher of Ratatosk, 3/25¢ from Bruce Pelz, Box 100, 308 Westwood Plaza, Los Angeles, Calif. 90024). The fanzines are stored in Detroit with Howard Devore until this Summer.

The same issue of Ratatosk mentions the Institute for Specialized Literature, Inc., described as organized for "the collection and preservation of, and research into, imaginative literature. The Founding Directors," to continue quoting Ratatosk 17, "are Steve Schulteis, John Trimble, Albert Lewis, Fred Patten, Rick Sneary and Bruce Pelz. Information available from any of them."

It is hoped that one of those fine people will be able to submit a short article to Lore explaining the intricacies of the organization and how collectors may benefit from or give aid to it.

It is 9:45 PM, January 27, 66 as I close out this session of the Questions column. I may have missed some questions due to acute disorganization on my part and if you think I should have received yours by now—but don't see it here—let me know.

Send your questions to Jerry Page, 193 Battery Pl NE, Atlanta Ga 30307.

--Jerry Page

THRILLING WONDER LETTERS

From the Readers

Letters are cut like a villain in a Conan story battle scene. Some letters get scattered all over the place: parts of them ending up here, parts in Questions, parts in answers and whole gobs from the middle used as articles. Future issues will probably devote more room to letters, tho not every issue. Who knows?

Send your letters to Jerry Page, 193 Battery Pl NE Atlanta Ga 30307.

Jerry--Tho u are apparently in competition with the Collector's Bulletin and N3F & BSFA question depts., I welcome your contribution to the sum of fantasy knowledge. Coincidentally I've been skimming thru the Hawk of the Wilderness series in Blue Book. When u mention the "Cumulative Index", assume u mean the Cumulative Book Index, or CBI as we librarians fondly call it. Finding data on obscure authors is hell; Contemporary Authors is filling the gap for current writers. Please don't limit your bio sketches to just the newer authors.

Jim Goodrich

((Okay--I promise to cover not only the newer writers, but older ones like Tod Robbins, George Allan England, Whitehead, Verrill, E. Hoffman Price, etc. You'll have to be patient tho; I'm not at all sure where information on them can be turned up. # Nope--I'm not in competition with anyone. Cooperation is a better word. An expanded version of the Cordwainer Smith article will be published by BSFA and Don Franson of N3F will be in Lore frequently. In addition, he and I are working on a couple of projects jointly for Lore and N3f. --Jerry))

Tx for Lore 2--the research on Cordwainer Smith is tremendous! Discloses facts more fascinating than his fiction!! Hannes Bok's mother lived in Seattle (may still be here if she's still alive) and was a member of the Nameless Ones. Julia Woodard by name, had some poems pubbed in the Club mag Sinisterra. Said Hannes always drew marginal illos of a little mouse in his letters to her...

G. M. Carr
((Hannes usually drew mice, sometimes cats. I understand he drew cats exclusively for some years and then switched to mice more than likely in a spirit of fair play. I've got one of each, suitable for reprinting. If I can get them electrostenciled, I'll run them in an upcoming issue. -- Jerry))

Dear Jerry,

It was a real pleasure to receive a copy of Lore #3. I save practically no fanzines, but I am saving my copies of Lore and toying with the idea of someday having them hardbound when the stack has reached goodly proportions. Greater love hath no man for a fanzine than that he wouldst have them bound.

"Inside Ross Rocklynne" was of interest, although over all it struck me as being just a little this side of "flighty." (...) Perhaps Ross will favor Lore again with another "letter" and discuss such things as the chronology of his stories or their writings, what prompted some of the stories to be written, his research sources for ideas and atmosphere. (...)

"The Girl From Farris's" (review of): Jerry Burge did a truly masterful

job in this book review. His discernment and insight, which he so well communicates to his readers, is illuminating and forceful. Particularly commendable is that in addition to straight-forwardly abbreviating the plot-line, Burge sets the tenor of the period of time during which Burroughs wrote TGFF, which makes it possible for the reader of the book itself or the review to see the work against the back-drop (...) of that time period.

(...) Aside from the structural features of the review, Burge writes very readable and well-worded prose.

LETTERS: You could have knocked me over with a feather (or a steel girder for that matter) at my surprise of seeing my ~~erudite narrative magnificent beautiful and inspiring~~ ... there must be an accurate adjective for it--hummm, ah, I have it--chuckle-headed letter in Lore's pages. Of course, I was ego-ish pleased to have it pubbed but then I've always said that that Jerry Page was a particularly perceptive, sensitive, intelligent, discerning young man when it came to choosing sterling prose of the highest quality for publication. (I've always said that; of course, I was drunk most of the times that I've said it, but I've always said it.) (...)

Enclosed is a cartoon that you may find of use. This little drawing (simple as it appears) has been a frustrating thing. Would you care to hear the saga of how it came into existence?--At this point you are supposed to leap up, shouting wildly and enthusiastically "Yes, oh, yes, please do!"--Well, as usual I just started doodling with pencil and paper. I seldom know beforehand what I am going to draw, but I just doodle and see what comes of it. So, this character emerged. And, I said, "Now, what is this fellow saying?" Thus came the caption dialog. Then I inked the illo and had considered using it as a filler in Iscariot sometime, but I then realized that if I were going to use it in Iscariot I would have to re-draw it on unlined paper, because we electro-stencil all our filler artwork and the blue lines would be picked up by the electro-stencilling process. Well, I traced and inked in

this illo (on unlined paper) five different times, but there was always a shade of difference in the expression or some feature of the face. I wanted the expression of the original, but I just could not achieve it. So, finding myself unable to re-draw it, I decided I would submit the original to Lore. (I taped on a slightly revised line of dialog) and see if you wanted the illo. (...) If you can't get the exact expression of the original that won't bother me; what bothered me was that I couldn't reproduce the exact expression of the original... and I drew the darn thing.

You know, I am quite taken with your consecutive numbering of pages throughout the issues thus far produced. It gives one the feeling that he is amassing a book rather than just separate issues of a fanzine. You sly devil, I'll bet you planned it that way.

Al Andrews
((Who, me? # I hope you note that we are electro-stencilling now. # It's my hope that each volume of Lore will be indexed, thoroly--thus making this consecutive numbering worthwhile.--Jerry))



"We science-fiction writers of the Space Age endeavor to present the strong, virile, dynamic, masculine Modern-Man.... like ourselves."

ANSWERS

Conducted by Jerry Page

Among the questions Forrest J. Ackerman asked last issue was a request for titles of stories about Atlantis, Lemuria, Mu—or on a related theme or idea; and for a similar list also of stories connected with stamps, the mails, philately, etc. First, some Atlantis titles:

The Timaeus and the Critias by Plato.
The Sunken World by Stanton A. Coblentz
Amazing Stories
The Moon Pool and The Conquest of the Moon Pool by A. Merritt
Cauphul, the City Under the Sea by Geo. Cookman Watson, Amazing 1/29
Undersea Tube by L. Taylor Hansen AS 11/29
Through the Vibrations by P. S. Miller AS 5/31
Cleon of Yzdral by Miller AS 7/31
Forgotten World by E. Bauer AS 8/31
Luvium by A. R. McKenzie AS 11/31
Drums of Tapajos by S.P. Meeks AS Nov 30 —Jan 31
Troyana by Meeks AS Feb-Apr 32
World of the Living Dead by Ed Earl Repp AS 10-11/32
Ancients of Easter Island by F. Stanley Renshaw AS 4/33
Children of the Great Magma by Walter Kately AS 8/33
Older than Methuselah by Coblentz AS 5/35.
The Inner Domain by Paul Collas AS 10/35
Maelstrom of Atlantis by Joe Skidmore AS 4/36
Sword of Akalah by J. Leslie Chamberlain AS 6/36
Luvium Under the Sand by McKenzie AS 6/36
Seal of R'lyth by August Derleth "The

Mask of Cthulhu" (Arkham 58)
The Nameless City by H P Lovecraft WT 11/38
Warning from the Past by Robt Moore Williams TWS 8/49
City from the Sea by Edmond Hamilton WT 5/40
Zones of Space by Max C. Sheridan TWS 2/38
Challenge of Atlantis by A. J. Burks TWS 10/38
Metal Ocean by Eando Binder TWS 12/38
Maracot Deep by Arthur Conan Doyle
The following stories by Clark Ashton Smith, all from Weird Tales
"The Last Incantation" (Jun 30)
"The Death of Halygris" (Apr 34)
"The Double Shadow" (Feb 39)
"A Voyage to Sfanamoe" (Aug 31)
The following King Kull stories from WT by Robert E. Howard:
"The Mirrors of Tuzun Thune" (Sep 29)
"Kings of the Night" (Nov 30)
"The Shadow Kingdom" (Aug 29)
The following Elak stories by Henry Kuttner, also from WT:
"Thunder in the Dawn" (May/Jun 38)
"Spawn of Dagon" (Jul 38)
"Beyond the Phoenix" (Oct 38)
"Dragon Moon" (Jan 41)
((Above information dredged up by Jerry Burge and Jerry Page; special acknowledgement to Cockcroft's "Index to the Weird Fiction Magazines.))
A more modest listing of postal stfantasy:
"The Third Level" by Jack Finney (Collier's 51; F&SF Oct 52)
"Shall Stay these Couriers" by Nelson Bond (TWS Nov 40)
"Postpaid to Paradise" by Robert Arthur (F&SF Win-Spr 50)
"The Fresh Start" by Roger Dee (ps Roger D. Aycock) (F&SF Jan 54)

"Postscript" by Eric Frank Russell (SF Plus Oct 53)

"The Mailman Cometh" by Rick Raphael (ASF Feb 55)

"The Man in the Mailbag" by Gordon R. Dickson (GSF Apr 59)

"Dear Charles" by Murray Leinster (FSM May 53)

((Titles submitted by Robert Coulson (1); and Don Franson (3); additional titles by the editor.))

Of course we'd still like to see more; can you think of a title to add to either list?

Clen Lord submits the following:

"On the question in Lore about Robert E. Howard's stories in Spicy-Adventure Stories under the pen-name Sam Walser (Walser was a maternal ancestor's name): "She Devil" (original title: "The Girl on the Hell Ship"), April 1936; "Desert Blood", June 1936; "The Dragon of Kao Tsu", September, 1936; "The Purple Heart of Erlik", November 1936; "Murderer's Grog", January 1937. All these are about a character named Wild Bill Clanton. As far as I know this is the crop though there are two 1936 issues I haven't been able to definitely verify, though a friend said there was nothing in them. I also have a Howard ms. - untitled and probably unpublished - that is a sequel to "She Devil". I have tentatively called this story "Mutiny on the 'Saucy Wench'".

There're a lot more answers but space limitations force me to hold them over. Next issue we'll have answers to questions about H. Bedford-Jones, Middle Earth, J. C. Coll, Briggs and others.

The way we work this is simple: if you can supply an answer or part of an answer to any question asked in Lore, before anyone else does--and if you can supply it in a useable way (that is, in a reasonably documented way) then your answer will earn you from one to five free issues of Lore, depending on the number or nature of the answers submitted. All answers should be sent to: Jerry Page, 193 Battery Pl, NE, Atlanta Ga 30307.

--Jerry Page

ADVERTISING

1¢ per word including name and address, with a minimum charge of 25¢. Payment must accompany prepared copy. Mail to Jerry Page, 193 Battery Pl NE, Atlanta, Ga. 30307.

Will buy the following, or rent if for sale copies unavailable: Howard Pyle (reading copies if necessary): Rejected of Men (03, New Church Press); In Tenebras; To the Soil of the Earth. Books illustrated by Harry Clarke other than Poe's "Mysteries". # Want copies of: Arkham Sampler; An Enquiry Into Science Fiction by Basil Davenport; Pilgrim's Through Space and Time by J. O. Bailey; Beyond Time and Space by Clark Ashton Smith. Stephen R. Sanderson, 613 A. Sheridan Road, Evanston, Illinois.

ERB FANS & COLLECTORS! Send me \$1 for two sample issues of ERB-dom (the fanzine with the full color covers that you've got to see to believe!) and get your name on my mailing list. I have hundreds of ERB items, in several languages, and am presently preparing a huge list of for sale and wanted items. I am interested in buying any extra ERB items you may have, and in receiving your want list. Caz, 3145 Craft Way, Westminster, Colorado, 80030.

Need many issues of The Skipper, Bill Barnes and Operator #5. I am willing to accept copies in almost any condition provided the stories in each issue are complete. Andy Zerbe, P.O.Box 6206, Montgomery, Alabama 36106.

I collect edged weapons and armor; I am also interested in issues of Planet Stories. Will also correspond, particularly with others interested in edged weapons. Hank Reinhardt, 2499 B Skyland Drive, NE, Atlanta Ga.

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Lore #4

Lore volume 1, number 4. Edited and published by Jerry Page, Lore appears irregularly but frequently. Subscriptions should be sent to Jerry Burge 1707 Piper Circle SE, Atlanta Ga 30316; All other mail should be sent to Jerry Page, 193 Battery Fl NE, Atlanta Ga 30307. Subscription rates: 5/50¢ and 10/\$1. until Mar 15, 1966. On Mar 16, and thereafter: 3/50¢ and 8/\$1.00.

Mailing list editor: Jerry Burge; Art Editors: Jerry Burge and Jeff Jones; Special Projects: Edward Wood. Advisory Editors: George A. Bibby, T. G. L. Cockcroft, Vernell Coriell, August Derleth, Lewis Harrell, Darrell C. Richardson and Donald H. Tuck. Copyright 1966 by Jerry Page.

BACKNOTES FROM THE EDITOR

Accompanying this issue is Lore Supplement #1, The Fantastic Universe Checklist part 1 of 2 parts, compiled by Edward Wood. Incidentally, I wish to extend the deepest apologies to Edward Wood. In #3, his name was inadvertently left off the colophon listing of editorial staff members. This is embarrassing to me because Ed is not only a valuable member of Lore's staff and a fine fan; but he is also one of my best friends. I hope he forgives me.

Please note that the sub rate will be raised effective the 16th of March. This raise will not effect anyone who has subscribed until he renews. Nor will it in any way effect the number of issues you can get free for answering questions, contributing articles, art, checklists or published letters of comment. If you send in your sub before the 15th we will accept it at the lower rate, using the postmark as a guide.

I am in need of articles, reviews and art--material of a general nature but within the obvious policy limits of Lore. (Articles may be more general than they have been; when in doubt submit--I'll make the final decision.)

--Jerry Page

ART CREDITS

Bo Stenfors	cover
Jeff Jones	pp. 30, 31, 32
Alfred McCoy Andrews	p. 45
Jerry Burge	insert facing p. 33, pp. 36, 40, 48



Lore is mimeographed by Dave Tribble, 1565 Athens Ave SW Atlanta Ga 30310.