

Lore

volume 1 number 9

Autumn, 1967

Edited and Published by Jerry Page



Published irregularly by Gerald Page and Jerry Burge. Available for contributions (including published letters of comment and answers to questions), or at the single copy price of 35¢ or 3 issues at \$1.00. All subscriptions must be sent to Jerry Burge, 1707 Piper Circle, S.E., Atlanta Ga. 30316. Advertising and editorial matter should be sent to Jerry Page, 193 Battery Pl, N.E., Atlanta, Ga. 30307. All checks payable to Jerry Page. Display advertising rates: \$7.00 for full page, copy submitted 8½"x 11" plus margin. Fractional rates on request. Prepared leaflets, by arrangement, mailed with issue of Lore for \$1.00. Classified rates, 1¢ a word.

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LORE volume 1 number 9
Autumn, 1967

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Alan Greene

LORE NOTES

by the editor

We had a recent case in Atlanta where a young collector was sold a complete set of Science Fiction Plus---all seven issues---for \$20.00. The dealer had for years been trying to sell the things for \$15.00 with no luck. He finally jacked the price up to \$20.00 and foisted the set off on a minor.

Reading through some recent issues of Fantasy Collector, I found these bargains: a complete run of FAMOUS MONSTERS OF FILMLAND for only \$60.00; MARVEL TALES ANNUAL #1 @ \$5.00---but why go on? One of the reasons I subscribe to Fantasy Collector is to avoid getting taken with prices like these---I can usually find the same thing offered at a fair price in another issue. (And if you collect but don't subscribe to FC, you should rush 15¢ to G.A.Bibby, 714 Pleasant St, Roseville California 95678 for a sample issue. It's an advertisement fanzine.)

The point of all this is that things are getting out of hand. I'll go further and say that most collectors are aware that things are getting out of hand. But so far no one has done anything.

I think there is a need for an organization of collectors and dealers, serving both parties, to attempt ironing out some of the more serious problems in the field. A number of services are seriously needed and while Lore is supposed to be a service for collectors and will do what it can it can't take on a job it isn't suited for.

* We need some sort of guide to fair prices. Some of us who've been in the field a while can spot an unfair price. But the newer collector doesn't have the necessary experience. This guide of course, should be fair to the dealer as well as the collector---because the dealer does have a few business expenses and has to make a profit.

* We need a guide for describing condition. I've bought things listed as "mint" which were only good or fair. There is no validity to claims of mint condition for items twenty years old---or older. A magazine that has aged simply isn't mint by definition. So long as everyone uses his personal interpretation of "mint", "fine" and "good" the terms are meaningless and valueless. I recognize the fact that the terms are highly interpretive and vague. But we need some guides badly.

* We need some central organization to keep an eye out for questionable practices. Dealers who charge too high prices or take advantage of teen-aged collectors (this is rampant in the field of comics collecting) harm fair dealers as well as collectors. Even indirect action, such as listing approved dealers annually would help considerably by alerting collectors to dealers they can trust.

* We need a directory of dealers and collectors. A really good directory would be of immeasurable aid to dealers and collectors. It would establish contacts that would make locating items of special interest a lot easier.

* We need a good newsletter for collectors.

Lore was originally going to be a newsletter, but has abandoned that idea in favor of a format that permits the use of a wider range of material. But the need still exists and should be remedied.

Lore, of course, can't serve as the official organ of any group but it is available to aid the organization in any way possible---particularly in the formative stages.

The question now is, do we have enough interest among collectors? And do we have any volunteers?

Let me hear from you on this subject.

As you probably know, Jeff Jones is now residing in New York and making his living as a commercial artist. He's working for Eerie, Creepy and Monsters and Heroes as well as the science fiction magazines Amazing and Fantastic. To top that off, he has his own series coming up in Flash Gordon Comics, with seven pages each issue. The scripts are by Bill Pearson and the pencilings, which I was fortunate enough to see when I was in New York recently, are excellent. In addition to comics and magazines, Jeff has illustrated Burroughs' "I Am a Barbarian" for ERB Inc. and the forthcoming Solomon Kane collection from Don Grant, Robert E. Howard's "Red Skulls". The paintings for this work represent, I think, close to the height of Jeff's work so far.

But oddly enough both Jeff and his charming wife Weezie are proudest of an original named Juliana, born July 14, 1967, weighing 7 pounds. Julie's a real charmer and Jeff assures me he humbly accepts our congratulations.

And naturally I talked to Jeff about doing more drawings for Lore and he agreed. I suspect he was worried about Julie, who was locked in my room at the time, but Jeff would have agreed anyway, I'm certain. I'm just cautious, that's all.

There is now an Atlanta Science Fantasy Organization and they've just published the first issue of a fanzine called Phoenix. It's a dynamic group with a lot of promise and talent. For information write ASFO II, Box 10942, Atlanta, Ga. 30310.

The August 1967 issue of True West contained some items of definite interest to pulp fans. The main one was "My Thirty Years as a Pulp Writer" by Walt Coburn. Coburn was one of the leading pulp western writers. There were several more prolific authors than he, but few more popular. Two magazines were named after him.

Publisher Joe Austell Small, also known for pulp western stories, discusses pulps in his lead column. As a bonus there is an article on Tom Mix by Milt Hinkle. If you missed that copy send 35¢ to Western Publications, Box 3668, Austin, Texas, 78704.

--Jerry Page

A Complete Checklist of the Pulps -- I Hope!

Walter Wentz's "People Keep Telling Me I'm Crazy" was an excellent article with an excellent idea behind it... and certainly worthwhile. However, you'd better pass up the Fantastic Adventures "Scientist's Revolt" facsimile repro unless you check with ERB, Inc. But there are certainly lots of magazines with lots of stories that are so rare that the trouble of the project would be worth it... assuming all copyrights are expired. Getting necessary permission from all authors, artists, editors and publishers concerned with a particular magazine might make it relatively impossible. And... Ace Books and other publishers are doing what is obvious, anyway, reprinting all the rare and/or good stories from old mags and selling them with new cover illos, in color, for 40¢. How many times do you hear... "Blind Spot is out in an Ace pocketbook for 40 or so cents, you can have my old All-Story version."

So... although I like the idea, I don't think it would be very practical. In my opinion the really most important thing that the many dozen 'Old-Time', 'Long-Time' collectors and fans can do is publish indexes and running commentaries, with reproductions of cover art and some worthy interior drawings, on every single fantasy, science fiction, and adventure magazine published in English... from All-Story thru Western Story Magazine to the lone issue of Sea Novel Magazine. I have right here in my hands three note books full of info on hundreds of these mags... much of it compiled by Darrell C. Richardson as well as others as capable. Bill Thailing once started a HUGE index to pulp mags... something he's promised to loan me. These are the areas where something needs to be done... It's a project I think breaks down into two parts.

FIRST: Everyone interested in this should get to know checklisting and the only way is to study Brad Day's Checklist of Science Fiction Magazines. It is full of info about oddities in magazine numbering and dating and is incredibly complete for FANTASY mags. BUT great mags like Adventure, All-Story, Argosy, Blue Book, Western Story, Wild West Weekly, West, Action Stories, Short Stories, Sea Stories, Complete Stories... etc., have never been checklisted but should be! No one person knows of all the pulps that came and went from 1885-1950, so first let's look for names of the pulps and who has them! Then get volume, number and date from the

by Camille Cazedessus, Jr.

owners. And begin the checklist... ask for info on other issues, if what you **have** is incomplete and publish what info you have... those not listed are thus not known of. Try to assign individuals with both time and the collection to do the job.

THEN SECOND, after a reasonably complete "Checklist of Pulp Magazines" is done, start on the Index. If proper records are kept as to who has what, you can of course start or check back with those who supplied info for the checklist... but the checklist could be done in a year or so, the index would take several... knowing fandom. (And as for the definition of what is a "pulp", let's say that if a guy doesn't know, he probably can't help us with the checklist!)

So, to properly kick this idea off, here are three short indexes with checklists, taken from the notebooks of Woody Wolfe, with his permission. They were compiled by Darrell C. Richardson and Kenneth L. Potter.

On the first magazine, Fifth Column Stories, we do not know when Vol. 1, No. 1 came out, as all we have info on is Vol. 1 Nos. 2 and 3. Was there a No. 4... or not? Do you know for sure?

On Foreign Legion Adventures, the "x" in the checklist means no further data is available but we think there was simply no number, "unnumbered" UN. Can you verify?

On Sea Novel Magazine we are pretty sure that only two issues were published. (I happen to have 2 copies of #1 and would like to trade 1 for a copy of #2-Caz.)

So here's a start. The final index should, of course, be more extravagant, listing authors and titles and perhaps each magazine by contents.

Now we have only to get there from here!

--Camille E. Cazedessus, Jr.
(editor-publisher, ERBdom)

FOREIGN LEGION ADVENTURES

(A Frank A. Munsey Publication)

(Only two issues, Aug and Oct 1940.)

Index by Author

Allen, Stookie

Aug: "An American Officer of the Legion:
Capt. Edgar G. Hamilton (Feature)Oct: Napoleon of Morocco-Abd-el-Drim
(Feature)

Day, Houston

Oct: Murder in the Rif (Short)

Newson, J. D.

Aug: Grenades for the Colonel (Novelet)Oct: Soldiers of Misfortune (Short Novel)

Mason, F. Van Wyck

Aug: The Word of Adjutant Kent
(Short Novel)Oct: The Renegade Caïd (Novel)

Roscoe, Theodore

Aug: Dead Man's Answer (Novelet)Oct: The Death Watch

Windas, W. A.

Aug: The Fighting Man's Lexicon (Feature)Oct: The Fighting Man's Lexicon (Feature)

Wormser, Richard E.

Aug: To Hell for the Devil (Novelet)

illustrations by John R. Weibel



FOREIGN LEGION ADVENTURES

J F M A M J J A S O N D
1940 — — — — — und. — — — — — und.



SEA NOVEL MAGAZINE

J F M A M J J A S O N D

1940

1941 1/2

SEA NOVEL MAGAZINE

(A Frank A. Munsey Publication)

Vol 1 No 1

Nov 1940

Northwest into Mutiny (Long Novel)

by J. Allen Dunn

Bread and the Tide (Short)

by William Slavens McNutt

How to get a Ship inside a Bottle (Feature)

by Bob Ferris

Alain C. Gerbault: Sea Hermit (Feature)

by Stookie Allen

The Sunken Spaniard (Verse)

by Ethel Talbot Scheffauer

The Ship Model (Verse)

by Thomas J. Murray

Vol 1 No 2

Jan 1941

High Seas Rendezvous (Long Novel)

by Kendrick Scofield

So Ends This Day (Novelet)

by J. Allen Dunn

U-Boat Horror (Special article)

by Ruth Mix

The Sinking of the HMS Victoria

(Special article) No author's name given

The Log Book (Department)

by Capt. Cary J. Jones (Guest editor)

"How to build a Gloucester Wall Model"

(Department) by Bob Ferris

The Sailor and the Sea (Verse)

by Richard le Gallienne

Depth Charge (Verse)

by Meredith McCullough

Davy's Locker (Verse)

by Pat Costello

Ballade of Perfumes (Verse)

by Richard Butler Glaenger

Eyes Seaward (Pictures)

Editorial



FIFTH COLUMN STORIES

J F M A M J J A S O N D

1940

1941 1/2

FIFTH COLUMN STORIES

vol 1 no 2

Nov 1940

Floodtide of Treason (Booklength Novel)

by C. Dawes Appleton & Edward C. Goodwin
Blitzkrieg Bankroll (Novelette)

by Peter Paige

Enough Glory (short) by Robert Leslie Bellem

Dynamite! (short) by Charles Ingerman

Is America Threatened--From Within (Article)

Editorial

America's Hall of Shame (Feature)

by Kirby Wright

Thirty Pieces of Silver (Feature)

by E.M. Ashe, Jr.

In There Fighting--the F.B.I. (Feature)

an account rendered.

Warning From Yesterday (Feature)

by Jay Hamilton

vol 1 no 3

Jan 1941

Fascism North of the Border (Article)

by Bruce Nesbitt

Report from Alberta (Article)

by Edgar D. Smith

We Stand Together! (Article)

by Jay Hamilton

Private Warfare (Short)

by Richard Worthington

Treachery Goes to School (Novelet)

by Peter Paige

Martyr for Adolph (short-short)

by Paul Allenby

This is War (Short)

by William R. Cox

One Time a Cop (Novelet)

by Edward A. Dieckmann

Lenses Over America (Feature)

by William Trent

Why the 5th Column? (Feature) by L. U. Reavis

The Fifth Column Worker (Feature)

by H. I. Phillips

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FREE: AMPHIPOXI, a fanzine for the collector of fanzines, featuring indexes, bibliographies and a variety of information about rare fanzines. For the serious collector only. Billy H. Pettit, c/o Control Data, 1010 Holcombe Blvd., Houston, Texas 77025.

FANZINES WANTED: Kipple #43, 101. Apa material and special items such as WILLIS PAPERS, WILLIS DISCOVERS AMERICA, TAFF reports, FANCYCLOPEDIA, combozines, memory books, others. Any and all fanzines published before 1950. If you have anything in the way of fanzines for sale, please write. Billy H. Pettit, c/o Control Data, 1010 Holcombe Blvd, Houston, Texas 77025.

THE SIGN OF the Dragon-Fly

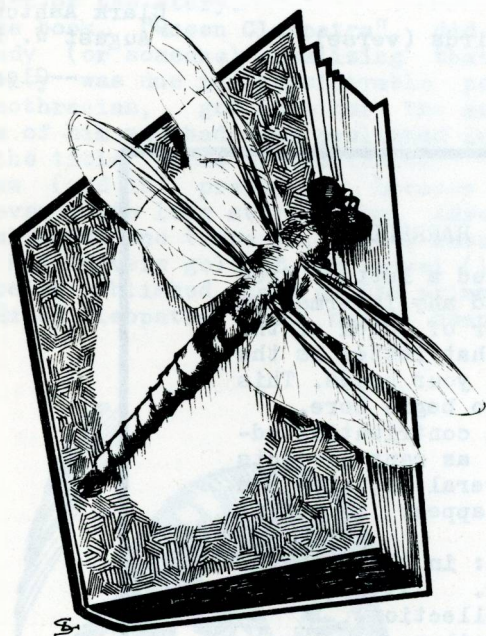


Illustration by Stephen Lejaloha

by Glenn Lord

One of the earliest and least known fantasy presses, the late R. H. Barlow's Dragon-Fly Press, published its meager output in 1935-36. Place of publication of the books was Cassia, Florida, while the amateur journal originated from a post office box at nearby Deland.

Barlow was on the fringes of the so-called "Lovecraft Circle", being at one time (1934) a host to Lovecraft and, after Lovecraft's death, one of his literary executors. He published little in the professional magazines, but contributed to the publications of the amateur press associations, as well as to selected fan magazines, such as *The Fantasy Fan*, *The Acolyte*, and *The Phantagraph*. He was reputed to have had a fabulous collection, including many one-of-a-kind items.

"The Goblin Tower", a collection of Frank Belknap Long's verse, was the Dragon-Fly Press's most ambitious project. Limited to just 100 copies, this slim book featured verse previously published in *Weird Tales*, *The New York Herald-Tribune*, *The National Amateur*, *The United Amateur*, *The Recluse*, and *L'Aouette*. The Library of Congress's copy of the book is clothbound, though rather shabbily, but my own copy, obtained about two years ago, had never been bound. In 1949, New Collectors Group, of Denver, published a paperbound edition of the book. Shoddy both in format and typography, it omits poems in the first edition, and contains others from "A Man From Genoa" (W. Paul Cook, Athol, Mass., 1926), Long's first collection of verse.

The other book from the Dragon-Fly Press was the slim paperbound "The Cats of Ulthar", by H. P. Lovecraft. Limited to exactly 40 copies of the regular edition, plus two copies on Red Lion text, the booklet is bound in plain green paper.

Barlow published two issues of an amateur journal, *The Dragon-Fly*. These contain work by members of the "Lovecraft Circle" and members of the amateur journal associations, many of whom were also friends of Lovecraft. Oddly enough, nothing by Lovecraft appeared in the two issues.

Two books were planned by Barlow, but never appeared. These were "Fungi From Yuggoth", a collection of verse by H. P. Lovecraft; and "Incantations", a volume by Clark Ashton Smith. This may have been a volume of verse, or it may have been a volume of epigrams, like those in *The Dragon-Fly*. Work was commenced on "Fungi From Yuggoth", for some sheets of the book were among the papers sent to August Derleth after Barlow's death.

By early 1937, Barlow was living in Kansas City; and the Dragon-Fly Press, like its namesake, had passed in a brief span of time.

I am of the opinion that most, if not all, the publications were privately circulated, due to their small editions. Needless to

say, all are very rare. I have seen three copies of "The Cats of Ulthar": one formerly belonged to Lovecraft (one of the two on Red Lion text), one belonged to Clark Ashton Smith, and one was among Robert E. Howard's papers. The latter now belongs to me; the only copy of The Dragon-Fly I possess (the first issue) also came from the same source.

--Glenn Lord

PUBLICATIONS OF THE DRAGON-FLY PRESS

A Checklist by Glenn Lord

THE GOBLIN TOWER, Frank Belknap Long, Jr., 1935, 25 pp., edition of 100 copies.

In Mayan Splendour/ The White People/ An Old Wife Speaketh It/ Stallions of the Moon/ Advice/ The Goblin Tower/ The Inland Sea/ On Icy Kinarth/ Great Ashtoreth/ When Chaugnar Wakes/ Night-Trees/ The Horror on Dagoth Wold/ The Abominable Snow Man/ Exotic Quest/ Pirate-Men/ Subway/ Sonnet/ The Hashish Eater/ Ballad of Mary Magdelene/ Ballad of Saint Anthony/ West Indies/ Martial: The Vacationist/ From the Catulian Fount.

THE CATS OF ULTHAR, H.P. Lovecraft, Christmas,

1935, 10 pp., 40 copies on regular paper, 2 copies on Red Lion Text.

THE DRAGON-FLY, No 1, October 15, 1935, 32pp.

A Dream R. H. Barlow
Expectancy (verse) Elizabeth Toldridge
On Writing in Bed (sketch) J. Vernon Shea, Jr.
The Epigrams of Alastor (Epigrams)

Clark Ashton Smith
Fragments of a Letter to a Young Poet

E. A. Edkins

First Scylla (verse) August Derleth

Obiter Dictum (comment) R. H. Barlow

The Sea: Yesterday and Today (verse)

Eugene B. Kuntz

Bizarres (verse) E. A. Edkins

THE DRAGON-FLY, No 2, May 15, 1936, 32 pp.

Pursuit of the Moth R. H. Barlow

Locusts and Wild Honey (verse)

Elizabeth Toldridge

What is Poetry? (Article) E. A. Edkins

Four Playwrights (sketch) J. Vernon Shea, Jr.

Pertinence and Impertinence (epigrams)

Clark Ashton Smith

Bluebirds (verse) August W. Derleth

--Glenn Lord

IN MEMORIAM: LEWIS HARRELL

In August 1965 I received a letter from Lewis Harrell asking if I had any information about William Chester, author of "Hawk of the Wilderness". The result of that letter is the fan magazine you now hold in your hands. This letter is what prompted me to begin Lore.

Lewis Harrell became a contributing editor of Lore, helping with as many projects as he could, and writing several articles and indexes, some of which will appear in coming issues.

I met Harrell only once: in 1965, at the Deep South Con in Birmingham. It was then that I saw his remarkable collection.

Harrell was a retired railway employee, and his collecting began while travelling for the railroad. Unable to carry enough reading material with him, he started excerpting stories and binding them separately, thus enabling him to carry only what he wanted. The excerpts were bound and cross indexed. Harrell's index file contained listings by author and by series as well as word estimates.

On September 9, 1967, Lewis Harrell passed away. I do not know the details but I do know he has been in failing health for some time.

Lewis Harrell was not only a help with Lore; he was a friend.. He will be sorely missed.

--Jerry Page

LEWIS HARRELL ON SERIES

Mundy's TROS OF SAMOTHRACE

Talbot Mundy began his Tros of Samothrace series for Adventure Magazine in 1925 but it lasted on into 1926. The hero of the stories (Tros, of course) was well liked by the readers, but I doubt if Mundy thought much at first about having it published in hard covers. However, in 1929 he had a story published, "Queen Cleopatra" that had been written with the idea of Cleopatra as the primary character and Caesar as the secondary one. He had another fictional character that was popular enough, and who was contemporary with Cleopatra, so he hauled Tros out of the Western Mediterranean and put him in the picture in Egypt, whereupon he became a substantial part of the story.

The book, "Queen Cleopatra", did well, and Mundy (or someone) realizing that its popularity was due in considerable part to the Samothracian, got together the earlier stories of him and had them published in 1934 under the title "Tros of Samothrace." This book was (and is) pretty fat because there were seven quite long stories that Adventure had published. And there you have a case (as far as hard covers go) of the sequel (in effect) being published ahead of its primary.

"Queen Cleopatra" had never been pub-



illustrations by Jerry Lunge



lished in magazines, but, in 1935, Mundy continued the tale of Tros by writing more stories about him for Adventure Magazine. These were published in the same year in hard cover as "The Purple Pirate."

The magazine stories of Tros are as follows (with wordcount estimate):

"Tros of Samothrace"-Feb 10, 1925 (43,000)

"The Enemy of Rome"-Apr 10, 1925 (45,000)

"Prisoners of War"-Jun 10, 1925 (48,000)

"Hostages to Luck"-August 20, 1925 (49,000)

"Admiral of Caesar's Fleet"-Oct 10, 1925

"The Dancing Girl of Gades"-Dec 10, 1925

"The Messenger of Destiny"-Serial 3 parts

beginning Feb 10, 1926.

All of the above were contained in the book, "Tros of Samothrace".

The next story in the series, "Queen Cleopatra", was never published in a magazine but the continuation of magazine publication follows:

"Battle Stations!"-May 1 1935 (32,000 words)

"Cleopatra's Promise"-Jun 15, 1935 (33,000)

"The Purple Pirate"-Aug 15, 1935 (31,000)

"Fleets of Fire"-Oct 1, 1935 (34,000)

All of the above were contained in the book,

"The Purple Pirate".

--Lewis D. Harrell

THE BIG SWINGERS by Robert W. Fenton. Prentice-Hall, Inc. Englewood Cliffs, N. J. 1967. 258 + xvi pages and 28 pages of photographs. \$6.95.

THE EFFICIENCY EXPERT by Edgar Rice Burroughs. House of Greystoke, 6657 Locust, Kansas City, Mo. 64131. 1966. 84 pages. Illustrations by Roger B. Morrison with frontispiece by Frank Frazetta. 6 3/4" x 9 5/8", paperbound. \$2.50.

Here are two books of special interest to Burroughs collectors. "The Efficiency Expert" was until now one of the hardest to get of Burroughs' novels, "The Big Swingers" is an "unauthorized" biography of ERB. The semi-autobiographical nature of "The Efficiency Expert" makes it appropriate to discuss the two books in a single review.

Fenton's biography, a handsome enough book for which I wish Larry Ivie or Jeff Jones would design a decent dustwrapper, exhibits many of the strengths and weaknesses of the professional writer's approach to biography. Fenton has done an extremely good job in digging out the minutiae of Burroughs' career. He has gone to the trouble of locating much untapped source material, both published and unpublished, and of contacting old friends and associates of Burroughs and soliciting their personal impressions of The World's Greatest Storyteller. And he has presented this accumulation of data in a manner most readable and edifying to the casual reader or even the not-overly-finicky Burroughs fan. Fenton even transcends the confines of biography at times through his device of combining Burroughs' career with that of the book and screen Tarzans, and of pointing up salient moments with appropriate quotations from Burroughs' works.

No book is perfect. The abundance of detail which is one of the chief attractions of "The Big Swingers" is also, in a measure, its chief weakness. Despite his obvious skills as a writer, Fenton appears to suffer from a compulsion to present everything he knows about his subject whether or not it belongs in the book. Footnotes, appendices, parenthetical asides and misplaced anecdotes do often interfere with the flow of easy reading. This morbid obsession with trivial details is almost universal among the modern breed of writers, however, and Fenton suffers it with better grace than most. And no doubt the more rabid ERB fan will relish each tidbit.

A good biography should bring its subject to life as a good novel brings its characters to life. An Edgar Rice Burroughs does come to life in "The Big Swingers", a man of many interesting facets, a man whose most notable characteristics were a vigorous enjoyment of life and an ability to accommodate himself with admirable aplomb to the extremes of failure and success. Whether the character Fenton has portrayed actually resembles the real Burroughs or whether it

BOOK



resembles the image Burroughs' fans have developed is unimportant. Most likely it resembles neither. However, Fenton's "Ed Burroughs" is a fascinating character in his own right.

There is certainly one point about Edgar Rice Burroughs upon which most of us agree. Burroughs was a story teller. Many of us will go along with Fenton, that Burroughs was "one of the World's Greatest Story Tellers."

"The Efficiency Expert" first appeared as a four-part serial beginning with the Oct. 8, 1921 issue of Argosy All-Story Weekly. This House of Greystoke edition is the first printing of the story to appear since then. The story is one of Burroughs' rare excursions into conventional fiction. It is a big city "success story" of the type which was very popular at the time of its appearance.

Although conventional in type, the story is not lacking the special touch which Burroughs brought to every piece of fiction he ever wrote. He has taken the simple Horatio Alger plot, and added complications Horatio Alger never thought of. The "efficiency expert" of the title is a young college graduate, Jimmy Torrance, who comes to Chicago seeking his fortune and finds a long period of unemployment, punctuated by menial jobs such as store clerk, milk man and waiter in a speak easy. Finally, convinced that the world is not beating a path to his door, Jimmy allows himself to be persuaded to answer a newspaper advertisement for an efficiency expert. Jimmy gets the job and with the aid of a small book called "How to Get More Out of Your Factory", he manages to maintain his bluff long enough actually to become a pretty good efficiency expert. He is on the verge of exposing an embezzler when he is framed for murder and robbery. In typical Burroughs fashion, the plot and subplots untangle themselves and fall neatly into place.

REVIEWS

Burge

In 1905, Burroughs himself, after a succession of "horrible jobs" saw an advertisement for an "expert accountant", and, "although," as Fenton says in "The Big Swingers", "Ed knew nothing about the work, he applied for the position ... and got the job." One wonders what was the title of the "small book" Burroughs used?

Both of the books belong on the shelf of every collector interested in Burroughs. Any collector interested in pulp fiction will want "The Efficiency Expert" for its rarity alone, and Frank Frazetta's excellent frontispiece adds to the book's intrinsic value.

--Jerry Burge

THE COMING OF THE TERRANS by Leigh Brackett. Ace, G-669. 50¢. 157 pp.

This is a collection of five of Miss Brackett's Martian stories, two from Planet, one each from Startling, Amazing and F&SF. It is an excellent collection and a difficult one to review because the writing is so flawless the stories speak better for themselves than I can.

Brackett's Mars is a fabulous world, a world of somber moods and dark, low canal cities, and strange, sinister Martians, held together only by their hatred of the Terrans who have invaded their world. Mars is a dying world but at the same time defiant.

This is the Planet tradition. The thing about the universe written about for Planet Stories was that the major planets--mostly Mars and Venus--had their own moods, their own personalities. And these moods and personalities were epitomized in the stories of Leigh Brackett. And Brackett is probably the most careful craftsman the field has ever known. Her stories are built to convey move-

ment, mood and color and they do so expertly. No one else in the field can write with that much control of any elements of fiction.

The stories are fun to read. Three of them are pure Planet Stories type stories: "The Beast Jewels of Mars" with its climax in the arena of Valkis, "The Last Days of Shandakor" from Startling, with its ghost city, and "The Road to Sinharrat" from Amazing, with its threat of war and the destruction of the Old Ways. "Mars Minus Bisha" from a latter day Planet, and "Purple Priestess of the Mad Moon", written around a joke title for F&SF are good stories but not quite up to the legendary Brackett-Planet standard.

To find something to complain about, I have to mention the Gray Morrow cover. It's a poor job for him and does nothing to suggest the power and color of Brackett's writing. I think I would have preferred Roy Krenkel. (Happily the next Brackett novel Ace publishes--"The Big Jump"--will have a very good Jeff Jones cover.)

--Jerry Page

Professor Jameson Space Adventure # 1: THE PLANET OF THE DOUBLE SUN (F-420; 40¢; 125 pp.) #2: THE SUNLESS WORLD (G-631, 50¢, 189 pp.) #3: SPACE WAR (G-650, 50¢, 158 pp.) by Neil R. Jones. Ace Books. Paper.

Let's get the historical facts out of the way first: "The Jameson Satellite" was in Amazing, July 1939. The final story to appear in magazine form was "The Star Killers" in Super Science Stories, August 1951. There are rumors of several unpublished ones. This makes Professor Jameson the longest running character series in the field's history (if you exclude the Skylark stories). Further, Jones was the first writer of magazine science fiction to devise a future history as a background for everything he wrote. At least as far as I can determine, the first to get his in print. The key is "Time's Mausoleum" in THE SUNLESS WORLD, which ties Jameson in with just about everything Jones ever wrote, including the Durna Ranguie series.

These stories are Voyage Stories, perhaps the most basic type of science fiction. Jameson dies, has his body shot into orbit around the Earth. Milleniums later, after life has vanished from Earth, Jameson's body is found by the exploring Zoromes, who have transplanted their own brains into metal bodies. They do the same for Jameson and he joins them in their exploration of the Galaxy.

The individual stories really developed the 'visit to an alien planet' to its ultimate formula. And the formula is still used. Jones' ideas and plots hold up well and the tremendous vitality of these stories is remarkable. No less remarkable is the variety of ways in which he treats the formula. The backgrounds are different and the problems

and puzzles change from story to story.

The stories have been revised to make them more acceptable to a modern audience but it's Jones' originality that impresses you. And his imagination. Even unaware of the historical importance of the series, the reader can find enjoyment and (all right, so hate me) the sense of wonder.

I like Professor Jameson and I congratulate Ace for bringing him back. Bring him all back, Ace Books. And maybe some new.

--Jerry Page

THE SERIALS OF REPUBLIC by Alan G. Barbour, 1965. THE SERIALS OF COLUMBIA by Alan G. Barbour, 1967. 64 pages + covers each. \$2 each. Screen Facts Press, P.O.Box 154, Kew Gardens, N.Y. 11415.

Republic's first two serials--assuming, as seems reasonable, that this index is complete--were "Darkest Africa" with Clyde Beatty and "Undersea Kingdom" with Ray "Crash" Corrigan, William Farnum, C. Montague Shaw, Smiley Burnette, and Lon Chaney Jr. Both were done in 1936 but they hooked me on serials when they were reissued in the late forties. About this time I also saw "King of the Rocket Men" which was the real grabber. This was a 1949 cliffhanger with Tristram Coffin and Mae Clark. It always saddened me that in almost every other film he ever made, Coffin played the villain. Happily, Clyde Beatty never made this error. Other kids in the neighborhood wanted to grow up to be like Roy Rogers, but not me. I wanted to be just like Clyde Beatty. You should meet my cat, sometime.

I suppose it takes a certain amount of nostalgia to have an interest in these two indexes. Each page features a different serial, with a still, the cast listing, credits and the chapter titles. If you recall the serials, you can get lost for hours thumbing through these books. Otherwise... But some sample gleanings: Warren Hull played the Spider in serials in 1938 and 1941; he also played Mandrake in 1939. Victor Jory was The Shadow in 1940. Tom Tyler was not only Captain Marvel in 1941 (And a damned good one) but The Phantom in 1943. Kirk Alllyn was Superman in 1948 and 1950, while George Reeves, who was to play the role on TV was playing Sir Galahad in a 1949 chapterplay. "Jungle Girl" was based loosely on Edgar Rice Burroughs' story, but the next Nyoka story made no mention of the novel in the credits. Nyoka's last name is changed also in the second serial and it was this one from which the comic was developed. So Nyoka was not exactly an ERB character.

Barbour's work is excellent. I assume he double checked other listings and this is complete. It's also beautifully produced. If serials interest you, these books are right up your alley.

--Jerry Page

KING KULL by Robert E. Howard and Lin Carter. Edited by Glenn Lord. Lancer 73-650. 60¢. 223 pp. paper.

This is as good as Conan and in some ways better. For one thing, the stories are better as stories. Kull is not so strong and vivid a character as Conan, but he is a great character.

Apparently these were written before the creation of Conan. The two Kull stories that Weird Tales published were published in 1929. Apparently Howard wrote the others but was unable to sell them. The first Conan story to see print was (I believe) "The Phoenix on the Sword" in 1932, and the similarities between it and the Kull story "By This Axe I Rule!" suggests that "Phoenix" is simply a rewrite of the Kull story. There is a dialogue in "Phoenix" between Prospero and Conan which is almost identical to one between Kull and Brule in "Axe". But "Phoenix" has more magic which suggests that the reason the Kull story never appeared in WT was because it was an adventure story--not a fantasy.

But they aren't the same story. Kull is not Conan. About midway through "Phoenix" Conan's personality takes over and the story charges off in quite a different direction from "Axe"--although the stories are both good.

Taken as a whole the Kull stories can be considered a novel. Kull first appears as a young barbarian who flees his own people. By the next story he's led a rebellion against Valusia, similar to Conan's against Aquilonia --and is king. But Kull is moodier and more thoughtful than Conan and the stories concern themselves with his being a king and a good one. There is fantasy and adventure and swordplay and more consistently good plotting than in the Conan stories.

Lin Carter has completed three stories and revised a fourth. And done a better job than de Camp ever did with Conan. De Camp lacks every single virtue Howard had as a writer and is much too conscious of his flaws --and writes dull, uninteresting prose. Carter is a heck of a lot closer to Howard than almost anyone writing today.

And the Krenkel cover is the best painting of Krenkel's I've ever seen. Run out and buy this book.

--Jerry Page

SPECIAL NOTICE FOR BOK COLLECTORS

Ned Brooks has issued an interrim index to Hannes Bok Illustrations. It is not complete and it is not being offered for sale. However Ned is anxious to give copies to people who might be able to contribute information toward the completed index. Please contact Ned Brooks, 713 Paul St., Newport News, Va. 23605, U.S.A.

BOOKWORMINGS

SOME NOTES ON THE LOVECRAFT BIBLIOGRAPHY IN
"THE DARK BROTHERHOOD & OTHER PIECES".

-- T.G.L. Cockcroft

Part One of Two.

Stories in Anthologies

If it is worth recording some cases of a Lovecraft revision being included in an anthology, then it is worth recording all. Jack Chalker mentions the inclusion of such stories in "Not at Night Omnibus", "Sleep No More" and the Arrow Books collection titled "Not at Night" (which is not a reprint of the original "Not at Night"). But he has omitted the following:

"The Curse of Yig" by Zealia Brown Reed (later Bishop) in "Switch on the Light", which was edited by Christine Campbell Thomson (not Thompson), and could not possibly have been published in 1928, as it contains seven stories that did not appear in *Weird Tales* until 1930 (as well as "The Curse of Yig" from the Nov '29 issue, "The Rats in the Walls", probably first seen by Miss Thomson in the June '30 issue, and six stories that did not appear in *WT* at all). Bleiler gives 1931 for this book.

"The Horror in the Museum" by Hazel Heald in "Terror by Night", edited by Christine Campbell Thomson. My copy of this is undated, but it probably appeared in 1935; the latest story from *WT* that it includes is Derleth's "The Metronome" (Feb '35), one of the others having a date in 1934 and the others of those that are from *WT*, coming from 1934 issues.

The "Not at Night Omnibus" is a selection from all (or at least some) of the eleven books in the "Not at Night" series that preceded it. Bleiler gives this a 1937 date. Chalker should have known that it could not possibly have been published in 1929, as it includes "The Horror in the Museum", not published until 1933 (not to mention other stories not published until after 1929); according to Mrs Eddy, Lovecraft did not know, or know of, Mrs Heald until some time in 1932.

The book given the title "You'll Need a Light" is actually "You'll Need a Night Light". Opposite the title page in my copy First Printed September, 1927 appears. Similarly, opposite the contents page in "By Daylight Only" we are told First Printed October 1929. "Switch on the Light" has no exclamation point in the title, incidently.

tion point in the title, incidently.

"Out of the Eons" by Hazel Heald in "The Sleeping and the Dead".

"The Curse of Yig" by Zealia Brown Bishop in "The Macabre Reader" (which, incidently, contains the sonnet "Night Gaunts" as well as "The Dweller").

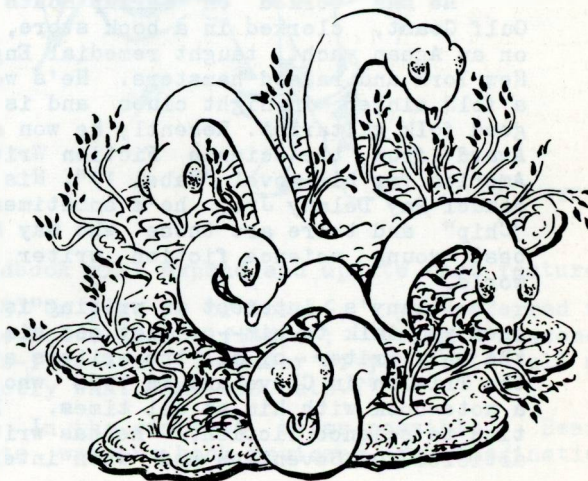
"The Pan Book of Horror Stories" edited by Herbert van Thal, Pan Books Ltd, London '59 contains "The Horror in the Museum" by Hazel Heald.

"The Horror in the Burying Ground" by Hazel Heald in "Sleep No More" edited by August Derleth, Panther Books, London 1964, paper covered. This edition of "Sleep No More" does not contain "The Rats in the Walls"; it seems to be Panther Books' policy not to publish two books containing the same story, and "The Rats in the Walls" is in the Panther reprint of the Gollancz-published collection "The Haunter of the Dark" (which Chalker does not mention at all); note too, that the Panther collection entitled "The Lurking Fear and Other Stories" is not a reprint of the similarly-titled Avon collection, but a different selection which includes the stories that are in the Arkham House collection "The Dunwich Horror & c" and were not included in the Gollancz book.

There is an English edition of Wise & Fraser's "Great Tales of Terror and the Supernatural". This is printed from a different setting of type, and has 332 pp. instead of 1076. Apparently first published in 1947, it has, I believe, seen three printings. Its publishers are Hammond, Hammond & Co. Ltd of London. I think the contents are the same--certainly the two Lovecraft stories are included.

There is an English edition of "The Macabre Reader"; a Digit Book, date not known to me. This is paper covered, like the U.S.A. edition (all Digit books are paper-covered ones, anyway, I think).

"The Complete Murder Sampler" has an English edition--MacDonald, London, 1950. It has a different size, setting of type, jacket, binding, etc. to the U.S.A. edition,



Burge

but the contents are the same, apparently, except that a story by Raymond Chandler is omitted.

Chalker has omitted the hard-cover edition of "Sleep No More"--Farrar & Rinehart, 1944.

Berkeley Books has published a paper-covered selection from "Omnibus of Science Fiction" under the title "Science Fiction Omnibus"--my copy is dated August 1956; I think that it has been reprinted at least once since then as a Berkeley Medallion book.

There are reprint editions of "Creeps by Night" and "Beware After Dark", published respectively by World Pub'g Co. and Emerson Books.

"Worlds of Tomorrow" has an English edition--published by Weidenfeld and Nicolson, London, 1954.

The collection "Not at Night", edited (allegedly) by Herbert Asbury (not Ashbury) is a selection from the first three titles "Not at Night", "More Not at Night" and "You'll Need a Night Light"; this perhaps could have been mentioned--Asbury hardly deserves credit as the first U.S.A. anthologist to "discover" Lovecraft. This book has on the verso of the title page the curious statement "These stories were originally printed in England in 'Weird Tales'".

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(Part two of this commentary will appear in Lore 10.)



Notes on

Samuel R. Delany

He has worked on Shrimp Boats on the Gulf Coast, clerked in a book store, cooked on an Aegean yacht, taught remedial English in New York and raised hamsters. He's worked as a folk singer in night clubs and is a very good folk guitarist. Recently he won a Nebula Award from the Science Fiction Writers of America for his novel "Babel 17". His name is Samuel Ray Delany Jr., he's sometimes called "Chip" and there are those who say he's the best young science fiction writer in the world.

Delany's interest in writing is evident when you talk to him--or just see him. He was the only writer of all the writers attending the Tri-Con in Cleveland in 1966 who carried a note-book with him at all times. In addition to science fiction, he has written two articles for Seventeen and when interviewed,

he believed that he had an article forthcoming in Gourmet Magazine. When asked about influences he cites two writers, Vladimir Nabokov and Theodore Sturgeon. He is quick to point out that neither is a special influence on his work but equally quick to point out that Sturgeon was the first person who made him realize that writing is a craft.

Delany was born the 1st of April, 1942 in New York City at 7:00 A.M. His education was achieved at Dalton, a very progressive elementary school where he studied ancient Chinese and Indian history--subjects that influenced his writing. He also attended the Bronx High School of Science and, sporadically, City College in New York.

The past year has seen an expansion of his markets. An Ace books discovery, he has started selling to magazines and has his first hardbound book forthcoming. The year prior to April 1966, he traveled in Europe: France, Venice, Istanbul, Greece, Germany and London.

Asked to make a statement about science fiction, Samuel Delany picked up a ball point pen and wrote: "SF, I feel, should be written as well, and as clearly as possible. The only difference I've ever made between writing mainstream and SF is that in SF I try to maintain a one to one relationship between the idea and the dramatization of the idea. I think that SF is the chambre music of literature: it is the place a writer must prove what he knows about writing. He cannot cover up his mistakes in thinking with noise and verbiage.

--Jerry Page

QUESTIONS

conducted by

Jerry Page

Let's start off with a question from Andy Zerbe of Montgomery Alabama:
(102)"I have a Talbot Mundy story excerpted from 'McClure's' called 'Making 10,000 Pounds' (...). It's not listed in the Day Index as far as I can tell. Does anyone know what issue it appeared in?"

Look in Brad Day's "Bibliography of Adventure" again. The story is the second entry on page 17 and according to Day was in the March 1913 issue.

From Bob Vardeman of Albuquerque, N.M.:
(103)"Recently on the Star Trek episode 'Devil in the Dark', the generic name used for the alien was Horta. In what story by which author has the name Horta been used for an alien being?"

From Jim Tillman of Knoxville Tenn.:
(104)"The story, 'The Monster From Nowhere', by Nelson S. Bond, in '31st of February', p. 198; by Donald Wandrei, in 'Eye and the Finger' and 'Best of SF' (Conklin) p. 542, is the same. The first supposedly appeared in Argosy; the second in Fantastic Adventures, 1939. The Day Index, the Cole Index of Anthologies, and the list in Lore 7 shed no light. What gives?"

I confess I was skeptical at first. But I checked the Bond story in the July 1939 FA and the Wandrei story in 'Best of SF'--they are better than 95% identical and the few changes are very minor in nature.

From Glenn Lord, Pasadena, Texas:
(105)"On page 16 of the September 1936 Fantasy Magazine, there was an announcement: 'Robert E. Howard's own story of his life and philosophy will appear in the next issue of Fantasy! Do not miss it!' Needless to say, it did not appear. I wonder if anyone knows anything about this? A possible explanation was that Howard promised this to Schwartz, then never got around to writing it before his death."

Three from Larry Herndon of Carrollton, Texas--a Texas trio?:
(106)"I've heard that someone once published an index to Unknown (Worlds); can you tell me who it was and where/if I can get copies? And how much?"

"An Index to Unknown and Unknown Worlds" by Author and by Title, was published by Stuart Hoffman of Black Earth, Wisconsin in 1955. Price isn't listed in my copy and I think it's out of print. You might write Hoffman, Box 13, Black Earth, Wisconsin 53515; or people with copies for sale might write you at 1830 Highland Dr., Carrollton, Texas, 75006.

(107)"This may be far out, but has there ever been any index or listing published that gives the titles & authors of all the s-f pocket-books EVER published?"

Don Tuck's "A Handbook of Science Fiction & Fantasy" had an appendix listing pbs, as well as plenty of additional data on paperbacks. Presumably the forthcoming "Encyclopedia" which Don is preparing for Advent and which is reportedly an expansion of the 1957



Jerry Burge

handbook will expand and update that feature.

(108)"On page 79 of Lore 6, you referred to 'the Botts-Asimov fiasco'; being a newcomer to s-f fandom, I wonder if you could tell me exactly what that was, etc.?"

In the simplest terms possible, Henry Botts was the book reviewer for Imagination

and Isaac Asimov took exception to a review Botts gave one of his books. This resulted in some discussion on what consisted of valid criticism, whether or not authors had the right to argue with critics, etc. I don't have the pertinent issues handy so can't give the details. Perhaps someone who wants to write an article for Lore but doesn't know what to write about will dig the issues up and do the article for us.

The next few questions are all from Richard Dey of Highland Park, Mich.: (109) "Can anyone supply me with information or anecdotes cc. George Carlson? Is he alive? If so, where? He was or is a cartoonist-illustrator who drew 'The Pie-Face Prince' and 'Jingle Jangle Tales' for Jingle Jangle Comics (an offshoot of Famous Funnies) during the 1940s. He also had his own comic book, Puzzle Fun. I have a hdbd bk written & illoed by him called 'Fun for Juniors' (Platt & Munk, 1937, 1941), and suspect there may have been more in this vein."

(110) "Apparently the Richard Shaver business is old stuff to Fandom, but I'm new around here and want to find out. I have most of the stories and articles in Amazing and some of the later Shaver novels in other sf magazines. There must have been some fanzine articles on the hydraheaded Shaver, as well as pieces and/or exposes in sf mags. Does anyone have information on this for a neophyte?"

They warned me about this question when I started Lore. Ray Palmer and Fandom were feuding when Shaver came along but Shaver proved to be the biggest single bone of contention in fandom's history. Dick Eney's "A Sense of FAPA" reprints some articles attacking Shaver. Some of the attacks by fans were as far-fetched as Shaver's claims. It became 'common knowledge' that Palmer wrote all the Shaver stories. But this isn't true. Palmer wrote "I Remember Lemuria!" and heavily edited everything else until Shaver picked up the tricks of writing. In the end he became a very capable writer but his reputation had been killed by that time.

I'll publish the best article I can get on this subject providing the author can keep it short. If I can get several viewpoints, I'll run them all.

(111) "I would like information and material on Basil Wolverton aside from the obvious productions (Lena the Hyena, a line of studio cards, the revolting Mad grotesqueries & a 'Speaking of Pictures' satire in an old Life). I know he did a lot of work for Fawcett, esp. Comic Comics. He had a continuing strip ('Jumpin' Jupiter) in Weird Tales of the Future, and then there is of course his masterpiece, 'Powerhouse Pepper'. I wonder if PP ran in any other comic bk before BW produced a separate comic bk for him? I'm sure he must have.

"An Ymir article," Rick continues, "on EC states that at one time he sent his work out from Oregon. Where is he now? Bob Schoen-

feld of OTDB informed me that there have been many articles on his work in various fanzines. But which ones?"

For an answer to this I had to consult Lore's Co-publisher and Basil Wolverton authority, Jerry Burge. "Powerhouse Pepper" was a change-of-pace strip in another comic; but Jerry couldn't remember which one. BW also did "Spacehawk" in Target comics.

The most recent work I've seen by him (from Jerry's collection) was the Nov 65 issue of The Plain Truth, a monthly "magazine of Understanding" published free by Ambassador College, Box 111, Pasadena, Calif., 91109. This issue featured Chapter 85 of "The Bible Story", written and illustrated by Wolverton. This dealt with the War with the Ammonites. The magazine had a circulation of 650,000. Presumably Wolverton's feature is still going. If the chapter number indicates the thoroughness with which Wolverton is going into his subject, he's probably about up to 2 Kings.

I haven't seen any fanzine articles on Wolverton but would like to. Would also like an article about him for Lore. Would also like some illos by him for Lore, while I'm busy wishing.

The next question is from your Devoted Editor himself:

(112) H. Bedford-Jones wrote a trilogy the first two parts of which were "Khmer the Mysterious" in the Jan 25, 1919 People's Magazine, and "The Golden Woman of Khmer", in People's Mar 10, 1919 issue. Both were under the pen-name Allan Hawkwood.

I read these stories in excerpt form, with the third story "The Golden Apes". "The Golden Apes" was published under the author's real name (H. Bedford-Jones) in a different magazine. The magazine had no running head, so I not only do not know the date--I don't know the magazine it was in. It probably appeared fairly soon after the first two stories.

Our next question is from T. G. L. Cockcroft:

(113) "Can anyone supply a list, reasonably near to complete, of all the Buck Rogers toys and allied items that were made? I know of three guns: disintegrator, rocket pistol, and liquid helium (water) pistol; a rocket cruiser made by Tootsitoys; and a fireworks firm made some Buck Rogers fireworks--'sun gun of Saturn' and 'pursuit of Killer Kane' were two of these; and there was a box or set of hollow-cast Buck Rogers figures of the toy soldier sort."

I can recall some cast metal toy rockets equipped with pulleys so they could 'fly' supported on string or wire. There were three different such rockets and I'm pretty sure they were marketed as Buck Rogers rockets.

And that about does it. If you have a question, please send it to Jerry Page, 193 Battery Pl NE, Atlanta Ga 30307. Please remember that I cannot answer your questions or letters direct.

--Jerry Page

ANSWERS

conducted by Jerry Page



COMIC ARTISTS IN SF (44)

From Richard Kyle:

"Rick Norwood asks (44) 'What artists worked in both comics and sfmags?' I recall a few ((...)) Joe Simon & Jack Kirby, for example, illustrated for an issue of the original Marvel Science Fiction magazine. I think it was the final issue, after the book had gone from almost straight science fiction to a sex-and-sadism policy and then back again. Donald Day's Index says that was the April '41 number. Alden McWilliams, who draws the syndicated 'Davey Jones'--or did the last I heard--and drew the sf strip 'Twin Earths' (and does a lot of work for the current comic books), was also a Planet Stories ((as



well as Astounding--JP)) artist. Louis Glanzman (not, I think, to be confused with Sam Glanzman, a current comic artist), who has done many illustrations for True and Argosy and the SatEvePost, once drew "The Shark" for Amazing Man Comics and illustrated for F. Orlin Tremaine's Comet under the name Lew Glanz. (Glanzman also did the surprisingly poor jacket for the hardcover edition of van Vogt's 'The Voyage of the Space Beagle.') Malcolm Kildale drew 'Speed Centaur' for Amazing Mystery Funnies, and did many other comic book strips--and he also butchered a number of ASF illustrations in the middle '40s. Newt Alfred, surely one of the poorest artists to come from comics (he drew some of the 'Bulletman' episodes, among others), also did some dreadful work for ASF at about the same time. John Giunta, a long-time science fiction fan has drawn for both comic books and the sf magazines. So has John Forte Jr, although all of Forte's sf work was in the '40s, at Stirring Science and Cosmic and Future and similar magazines. Jim Mooney, who did some art for Stirring Science and Cosmic too, is now an artist on the 'Superman' titles. The Magarians--a husband and wife team--drew 'The Green Claw' for the early Silver Streak Comics (later, under other artists, such as Jack Cole, he became more famous as simply 'The Claw') and illustrated 'The Black Orchid', a costume-heroine strip for a shortlived, slick, digest sized comic book called Top Comics and were featured artists in Palmer's Amazing and Fantastic Adventures. Matt Fox, an artist for Weird Tales also did some inking for the Marvel Comic line. Modest Stein, who did some of the later pulp and digest covers for Doc Savage ((and who worked for ASF and Unknown)) did a considerable amount of comic book work--and possibly he may still be working in the field.

"And Rod Ruth, an excellent artist for Palmer Amazing and Fantastic Adventures drew the syndicated strip 'The Toodles', and Austin Briggs--of recent discussion--once drew for Sloan Amazing and for 'Flash Gordon'!"

"I believe one of the Isip brothers (either M. or Rey) did some stuff for Planet Comics, but I'm not really sure. They both drew for ASF and Unknown in the 40s. And didn't B. Krigstein illustrate a C.M. Kornbluth story for Galaxy? ((He also illustrated "Small Town" by Dick reprinted in the April 67 Amazing and Bester's "The Roller Coaster" reprinted in the August '67 Amazing. JP))

"Edd Cartier illustrated for the first two issues of Red Dragon comics, in addition to drawing 'Red Dragon' for Super-Magician Comics. He did the cover, the Red Dragon story, and 'Herrmann the Great' for Super-Magician, vol 5, no 7, December-January 1947. For the following February-March issue, he did the cover and the Red Dragon story, only. Then, dated November 1947, 'Red Dragon' vol 1 no 1 appeared. Cartier drew the cover, the Red Dragon story, and an Elliman the Magician yarn. The second issue contains only a Cartier cover. Bob Powell took over the inside work on Red Dragon. Apparently the Red Dragon magazine work had been held over for almost a year, since the Elliman story in the November '47 issue was dated '46 by Cartier."
--RICHARD KYLE

((We can add our own Jeff Jones to this list. In addition to drawing for Creepy and Eerie Jeff has done some illustrations for Ultimate to be used in Amazing or Fantastic. JP))

THE FISH STORY MYSTERY (85)

From Terry Carr:

"I think I can answer Fred Lerner's question (#85) about the detective story set on a fish hatchery on another planet. That seems to be Jack Vance's 'The Sub-Standard Sardines', a Magnus Ridolph story. It originally appeared in Startling for January 1949; the anthology in which Fred first read it must have been Andre Norton's 'Space Police', published in 1956 by World Publishing Co. That was its only anthology appearance, according to W. R. Cole's index. (It was not, by the way, included in the recent Ace half-a-double 'The Many Worlds of Magnus Ridolph'.)"

--TERRY CARR

BRAIN AND EYE STORY MYSTERY (100)

From Richard Dey:

"On p. 118 there is a query forwarded by James Ashe re: vital statistics on a summarized plot. This story is definitely Roald Dahl's 'William and Mary', and appeared in his collection 'Kiss, Kiss' (hb Knopf, 1959, pb Dell, 1961). The acknowledgements do not list this story as previously published, but this is unlikely. Dahl either retained copyright on it himself, or, as an English writer may have had it published in a U.K. magazine not mentioned by the U.S. pub. Incidentally, the ending is much more ironic and dramatic than your correspondent remembers it. I understand it was dramatised on Dahl's ill-fated tv series, 'Far Out.'"

--RICHARD DEY

HEINLEIN STORY (33)

From T. M. Moriarty:

"'Satellite Scout' by R. A. Heinlein appears as a four part serial in Boy's Life, commencing August, 1950."

--TOM MORIARTY

PLAGIARISMS

From T. G. L. Cockcroft:

"I have found out the apparent answer to the first question in my letter of February 23 of last year: the plagiarism of 'Valley of Doom' by Halliday Sutherland (Fantasy No 2, 1939) is, apparently, 'The Degenerate Mr Smith' in Amazing Stories, August 1943, by William De Lisle; the other story by De Lisle ('When the Darkness Came', Amazing Sep 43) was apparently also a plagiarism from the same source--but I don't know under what title it appeared in Fantasy."

--T.G.L. COCKCROFT

FANTASY IN ADVENTURE MAGAZINE (11)

From T. M. Moriarty:

"The Treasure of the Tombs" by F. B. Austin was NOT in Adventure, but in Popular Magazine, July 7, 1921. 'The People of the North Dimension' was by S.B.H. Hurst. Benoit's 'L'Atlantide' was a 2 part serial beginning in the Aug 18, 1920 Adventure. This in correction to data on page 121 of Lore 8.

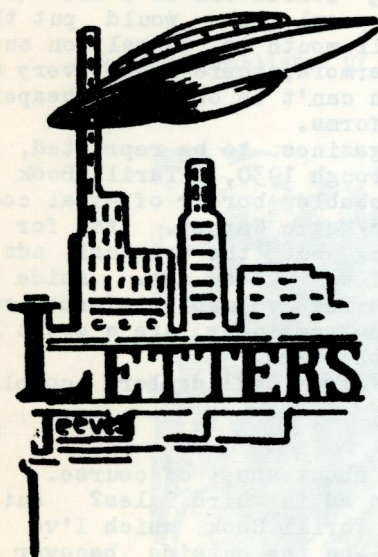
"Would like to see somebody handle Adventure properly. My files are weak, but here are some known: 'Mystery of 31, New Inn' by R.A. Freeman (1/11); 'Tiger River' (7/20/22 --4 pts); 'The King of No Man's Land' (3/20/24--4 pts), 'Mountains of Mystery' (1/30/25--4 pts), all by A.O. Friel; 'Beyond the Sunset' by A.D. Howden Smith (12/30/22--3 pts); 'The Story of William Hyde' by P. and T. Casey (12/15--4 pts); 'The Gray Charteris' by R. Simpson (8/20/22--4 pts); 'Attack on America' by Ared White (6/39--4 pts); 'The Altar of the Legion' by Bishop & Brodeur (1/10/25--3 pts); 'Skule Skerry' by J. Buchan (4/15/28); 'Black Beast' (1/15/31), 'Seven Turns in a Hangman's Knot' (1/15/32) and 'The Intarsia Box' (11/10/23) all by H.S. Whitehead; 'The Were-Tiger' by L. Boyson (4/1/27) --plus the many Talbot Mundy stories."

--TOM MORIARTY



Jeff Jones

Thrilling Wonder



T. M. MORIARTY, 179-24 149th Rd Jamaica N.Y.
Dear Jerry:

Here's a bit of gossip about Lord Lytton vs. the Earl of Lytton vs. "Owen Meredith". Bleiler's checklist credits "The Ring of Amasis" to Edward George Bulwer-Lytton (1863) and credits the "Owen Meredith" pseudonym to him. I was content to believe this until I came across the story in The English Illustrated Magazine for the year of 1889. The story is in seven installments, commencing October 1889. It is signed "By THE EARL OF LYTTON". In the preface, the author states: "Twenty-six years ago I published, under the title retained by the present little book, a story in which mystery and wonder were employed for the illustration of a psychological problem." Lord Lytton, or Edward George Earl Lytton Bulwer, dies January 18, 1873; while his son, the Earl of Lytton (Edward Robert Bulwer Lytton) died Nov. 24, 1891. Hence: "The Ring of Amasis" was written by the son, rather than the father.

Best wishes,
Tom

JOHN BOSTON, 816 So. 1st St Mayfield, Ky.
42066

Dear Jerry-

On p. 9 pf the Fantastic Universe checklist, Wood lists Leonard Lockhard as a pseudonym of Charles Harness. Shouldn't that be Theodore L. Thomas instead of Harness?

Best,
John Boston

JAMES R. GOODRICH, 5 Brewster Dr., Middletown
N.Y. 10940

Jerry-

Pleased u gave us opportunity to read Derleth's rebuttal-review of Weird Tales in the Thirties./Re: Jim Toren's queries in Lore 8: (98) Lynn Hickman hasn't offered this data in his The Pulp Era, but believe Toren would enjoy the info therein on the Corinth reprints; (99) again this doesn't answer the question; however, in Fred Cook's Bronze Shadows #3 there is an article on Bill Barnes & on his illustrator. /Congrats to pro Jeff Jones!/Re John D. MacDonald & Doc Savage, I refer Dick Kyle to (again) Bronze Shadows #3 in which JDM denies writing any tales of Doc. Wonder if Dick is aware of the JDM Bibliophile by the Moffatts./ May I suggest that Lore's first foto be that of Anne Lovett?

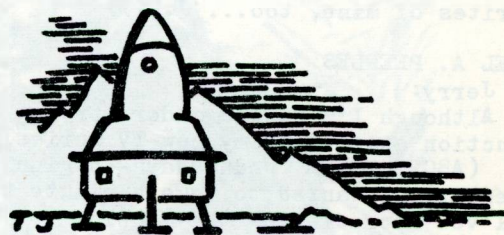
SINCerely,
Jim Goodrich

WILL F. JENKINS

Dear Mr. Page:

In re copyright information, left column, second paragraph, page 53 of the April Lore.

Some time back, a very authoritative attorney specializing in such things, told me that the copyright renewal rules are admirable from the writer's standpoint. At that time, he said that a copyright lasted for 28 years. It could then be renewed for twenty-eight more, but the renewal could be made by anybody but only acting as the author's agent. I.E. Despite contract stipulations, when a copyright is renewed by anybody at



Terry Jeeves

all, the renewed rights go to the author. It is the custom of most publishers to re-copy-right magazines, etc., in the year the copyright expires. But the rights to the individual stories do not belong to the person who renews the copyright, but to the authors. There is, I think, an exception to this in people writing on salary.

Before acting on this, I'd suggest a check with a lawyer, but it's my impression that the above is correct. One other item; a new edition of a book or story, when it is changed and modified, becomes eligible for a new copyright. This is how dictionaries and so on are protected.

You're doing a very fine and valuable job. My congratulations. But I urge you to verify the above. The rules could have been changed since I got the information.

Sincerely,
Will F. Jenkins

TERRY CARR, 35 Pierrepont St., Brooklyn N. Y.
11201

Dear Jerry,

The latest Lore was very welcome, by the way. August Derleth is becoming almost a caricature of himself, it seems, in his fanatic devotion to Lovecraft. And he achieves a remarkable feat in "reviewing" "Nebula Award Stories: 1965" without once mentioning the name or works of Roger Zelazny, who had two stories therein, even though he mentioned all the other authors. A peculiar man.

Ed Wood's comments on the MIT Index were appreciated, and I've made some of his annotations (the ones which struck me as being of possible importance) in my copy.

Best
Terry

((Blame me. The copy I used for the Nebula Awards review was the newspaper copy and a line was missing--the line with Zelazny's name in it. I was rushed and couldn't recall the winners--so help me! Naturally, it came to me as I left the offsetter's. But I do want to apologize both to Derleth and Zelazny for this unfortunate error. It's my fault; I can't even blame the fellow who set type for the newspaper. I saw the error but couldn't recall who wrote those stories... And they're favorites of mine, too... J.P.))

SAMUEL A. PEEPLES

Dear Jerry:

Although I'm snowed under trying to get production started on my new TV series, CUSTER (ABC 7:30 PM Wednesdays--beginning in September), I wanted to take a minute to tell you I've appreciated the copies of Lore you've sent me very much. They have been informative, and you have done a fine job. I always read them when they arrive, and usually learn something about books or writers I didn't know--and I've been collecting for forty years (almost, since I still have a book given me on my 12th birthday, Zane Grey's "Nevada").

Forry Ackerman has complimented Lore, as has Robert Bloch and several other close friends of mine. Keep up the good work. And I hope you like CUSTER!!

Cordially,
Sam

NORM METCALF, POBox 336, Berkeley, California, 94701

Dear Jerry,

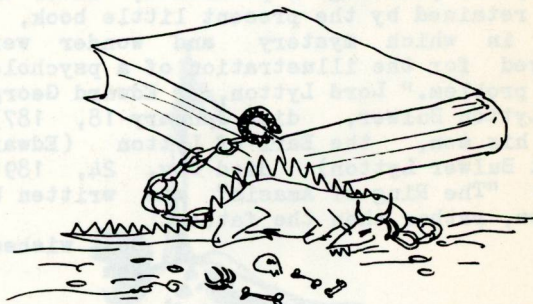
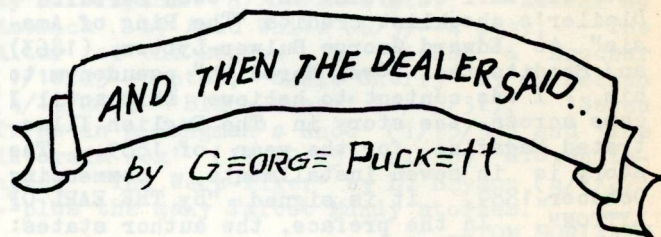
((On Walter Wentz' article on reprinting old magazines:)) Wentz has a basically good idea which would probably never go through knowing collectors as I do. There aren't enough people who would put their money where their mouth is to rely on such a project. Furthermore, there aren't very many magazines which can't be obtained cheaper in their original forms.

But for magazines to be reprinted, I'd vote for WT through 1930, Thrill Book and right on the probable border of equal costs, Oriental Stories/Magic Carpet. As for the idea of blanking out the original ads and whatnot--nix. I want those ads. Aside from some of them having valuable information in themselves, the remainder are a great help in recapturing the past.

And who cares if dealers complain? That's too bad.

Norm

((You're right about ads, of course. Who wants a Bufferin ad in Weird Tales? But the three issues of Thrill Book which I've had one ad each--on the outside bacover in color. Inside covers blank. Might serve as ad space. ## Darrell C. Richardson claims the hardest to locate valuable pulp is the second issue of WT. Reprinting this one might be difficult--but worth it. JP))



"YOU'RE SURE YOU WANT
THE BOOK NO MATTER WHAT?"