A UNIQUE TARZAN ARTICLE

Just the other day I got a large manila envelope from a Harold Bradford of Dallas, Texas. Inside was a letter, quickly written with black ink, dated July 29, 1971, reading: "Caz, This is an excerpt from Time-Life "The Swing Era" series written by Robert Wallace. It's from a booklet that comes with each set of records." Signed, "Brad"

Attached was a nice photocopy of a cover for a magazine section titled "How Sex Was Invented" and pages 10-13, wherein halfway through a paragraph titled "Bowlers at the Barricades" begins the sentence "Still another force opposed to the burgeoning of sex was Tarzan, the Ape Man."

I began reading immediately, came to another paragraph titled "Nemone, Queen of Cathne" wherein are several paragraphs of quotes from chapters of TARZAN AND THE CITY OF GOLD. After another paragraph of quotes and author Wallace's comments, the final sentence: "However, the Lord of the Jungle was just too strong, and we never found out exactly what Nemone had in mind."

I was really surprised! Not only had I had very little personal contact with Harold Bradford, this was really an exciting find. One of those odd off-beat Tarzan articles that had focused even more attention on Edgar Rice Burroughs as a powerful mystique of the early 20th century. And it is obviously a neat collector's item, and certainly worthy of mention in ERB-dom's House of Info column.

What I'm trying to show by this little story is that much of the "ERB news"(and, for that matter, the "ERB articles") come from fans who have little personal contact with me in person, but are thoughtful enough to take a bit of their personal time and effort to send me a copy of their ERB news item, or ERB article.

I know many of you have told me you read House of Info first; and really appreciate timely ERB news such as this, so you can get a copy for your own collection. But as you can see, House of Info is compiled by Caz, yet could hardly exist without the help of the subscribers who are as thoughtful as Harold Bradford of Dallas, Texas.

HOUSE OF INFO

Edgar Rice Burroughs, Inc. has just announced that Western Pub. Co.'s (Gold Key) TARZAN and KORAK will cease publication at the end of 1971. Rights to publish have been sold to National Periodicals Pub. of New York City; Carmine Infantino, editor, who will publish 24 TARZAN issues and 12 KORAK issues each year. In addition, they will release four Tarzan Albums and one giant Tarzan Album each year. Artists and other details are being worked out this summer, and will be reported here in full when available.

Phillip Jose Farmer has sold his book, The Private Life of Tarzan to a New York hardcover publisher who will issue it next year.
With the Author of Tarzan

Glenn B. Gravatt

An Interview With Edgar Rice Burroughs in Which He Frankly Discusses His Methods and Gives Sound Advice

If you’ve written a good story,” said Edgar Rice Burroughs, “don’t lose faith in it if it does not sell—but first be positive that it really is a good story. “Tarzan of the Apes” was turned down by nearly every reputable publisher in the United States as a book manuscript, and refused by thirteen publishers in England, although I had no trouble in selling it to a magazine. Now the Tarzan books have sold over a million copies.”

Coming from an author of the caliber of Mr. Burroughs, this remark made to a chronic collector of rejection slips such as I was certainly encouraging.

“Where did you first get the idea for Tarzan?” I asked.

“I don’t remember now; only I know it seemed perfectly natural to me that there should be such a person. I was working as a department manager for a business concern in Chicago. That was in 1912.

“When I first started in to write,” went on Tarzan’s creator, “I was sort of ashamed of it as an occupation for a big, strong, healthy man, so I kept it a secret. No one helped me. No one knew what I was doing—not even my closest friends. Now I’ve come to the conclusion that writing is a ‘pretty nice’ way to make a living.”

“Pretty nice.” Yes, I’d have thought that too if I had made a million, as Tarzan’s author had done, or so I have heard it rumored. I told Mr. Burroughs I had just sold a little story myself, and blushingly admitted
that I had received the magnificent sum of a third-of-a-cent per word.

"That's nothing," he grinned; "they paid me only a-quarter-of-a cent a word for my first story."

"I've heard," I told him, "that if you once make a name the editors will buy anything you write. Is that true?"

"Of course not," laughed Mr. Burroughs. "Even now, I often have a difficult time finding publishers for my latest books. I get lots of rejections."

This was more encouragement. To know that an unheard-of writer had an equal chance with those who had "arrived," and to have a famous author admit it, was somewhat cheering, to say the least.

Mr. Burroughs believes that, outside of the ordinary technique, the way to learn to write is to "live life."

"There is a vast difference between seeing life and living life," he explained. "I believe I have done the latter. In fact I don't think I could have written much if I hadn't." I was aware that, born in Chicago, educated at a military academy, the creator of Tarzan had served in the U. S. Cavalry in Arizona, been a gold miner in Oregon, a policeman in Salt Lake City, a cowboy in Idaho, and a few other things in other places, so I was prepared to accept his opinion.

"Of course, it is given to few men to have lived such a varied life that of their own experiences they can construct innumerable romances," he admitted. It is necessary for nearly all of us to acquire part of our 'experience' second hand. Yet this should never be permitted to overshadow the greater art of imagination.

"Plots are in the air. All you have to do is to reach out and take them. But first you must learn to know what plots are, and grab them; not the similar-looking, but the utterly different, incident germs." Our talk took place at Mr. Burroughs' country estate — "Tarzana Ranch," he calls it. We stood in front of his home—a modern castle—set on the top of a wind-swept hill, looking across immense valleys to the purple peaks of the Santa Monica mountains in the hazy distance, all a part of the "ranch."

There were bridle paths and innumerable trails through those hills, for Mr. Burroughs is an ardent horse-lover, an expert equestrian. A ride through the hills at daybreak when the tang of the mountains is strong in the air is usually a part of his program. Then back to breakfast—and to work.

Tarzana Ranch is near Los Angeles, and I had come up thence to learn if I could "how it is done." A drive circling through rose bushes past a private golf course brought me to the top of the hill, where a ball room, a theatre and a garage containing half a dozen high-powered cars met my view.
I went past terraced lily ponds, grape arbors, a flower and vine-clad pergola and a wide tiled veranda, bringing my car to a stop near a marvelous swimming pool. I approached the writer’s study somewhat timidly. He came out, and his kindly manner at once put me at ease.

I found that the popular author was a man in his late forties, but he seemed younger. Broad shouldered, heavy set, erect, engaging, attired in natty whipcord breeches and leather boots, he looked for all the world like the hero of one of his own romances who had stepped for a moment out of the book. He moved with the undulations of a tiger, smooth and easy, as though steel muscles flowed beneath his skin.

“I want to write of distant places,” I confessed to Mr. Burroughs, “but I’ve never traveled and they tell me one should never attempt to write about lands he has never seen.”

“Well,” he said, with a smile, “most of my stories are laid in Africa, and I’ve never been there.”

Presently he changed the subject and went on: “Don’t drive your story to a predetermined finish, just because that’s the way it came to you. Let your plot go where it will. If it goes in the wrong direction, you can always pull it back. On the other hand, you may stumble on a far better climax than the one you first thought of. Don’t get the idea that you’re through with a basic plot when you’ve written one story from it. Keep it and sprout another—or three or four. It’s easy!”

Mr. Burroughs emphasized the value of hard work:

“Get the habit of work, and quit being an ‘inspirational’ author—which is merely another name for a loafers. Don’t wait for ideas to come. Go after them. Don’t write every now and then. Write every day, if only for a little while. Be a worker, not a poseur. The only real ‘literary people’ are those who work at it. Those who make good are the ones who keep so busy that they have no time to show off. Those who pose are not literary. The poseurs want to sit down now and then and dash off something for which they will receive a large check that they may show their friends and brag about. The real literary chap doesn’t call himself a ‘literary man’ any more than a real newspaper man ever describes himself as a ‘journalist.’”

Mr. Burroughs himself is a worker, and a very rapid writer. That is one reason he is so prolific. He often works through the day without stopping for lunch. He dictates to a secretary and has found that best, after trying dictaphones, typing it himself, and various other schemes. He has a downtown office where he usually goes to work as punctually and steadily as any business man.

“I liked your ‘Girl From Hol-
lywood," I said. "It ought to have a wide sale."

"It ought to, from the the way the critics have ‘panned’ it," returned Mr. Burroughs, humorously. "The critics said that no ranch such as I described in the story ever existed. The joke of it was that I merely described my own ranch!"

In commenting on the value of imagination, he said: "I resolved to give my imagination free rein. The result was the Martian stories, stories of the Moon, and of the Earth's core. I had a lot of fun inventing the different languages—those in use among the apes, the people of Mars, and of the Moon."

"What other hints can you give me, gleaned from your experience, that would be helpful to young writers?" I asked.

"Well, off hand, there are these:

"Unless you, yourself, can get genuinely interested in a story, how can you hope to interest others in it?

"Things should not be too easy for your hero. He must fight to win, and the better the fighting the more appreciated is the winning.

"If you write one story, it may be bad; if you write a hundred, you have the odds in your favor. Play the long shots. It's better, of course, to write one good script than a hundred poor ones, but usually you must write a hundred poor ones before you can do one good one.

"When you write a story, remember that you are undertaking to entertain several million people. You wouldn't go before an audience of fifty with a poorly prepared speech. Why 'dash off' your message to millions?

"When a professional diver enters the water there is no splash—just a clean-cut cleaving of the water. That's the way you should slip into your story; no fussing, no fooling around, no labored explanation.

"The first thing in the morning, I go over what I've written the day before, correcting it. I'd advise the beginner not to waste too much time changing a word here and there but to see what he can do to make the plot better. Polish that rather than merely the form.

"A rocket looks pretty going up, but no one watches the stick come down. Let your climax and finish be simultaneous. If Harry breaks an arm rescuing the heiress, don't tell how his arm became healed. He's got the girl, and that's all we care about."

I found Mr. Burroughs very willing to help young writers in any way he could—that is, all except in one way. He has a hard and fast rule to which he strictly adheres; he will read no one's manuscript, not even his own relatives. He has a reason, but that's another story.

As I took leave of him, his parting words were characteristically encouraging: "All great writers were once where you are now. Perhaps some day you'll be where they now are."
1971 GUIDE TO
THE WORKS OF ERB

Compiled by Caz

Alvin Toffler's new book "Future Shock" points out the myriad of choices facing the people of America. It is just as true for the novice ERB fan, as there are so many books & titles, few of them know where to begin.

In the old days—before 1960—most Burroughs collections consisted of mostly G&D reprints, ERB Inc. reprints and a smattering of first editions. Now it consists of a shelf of Ace and Ballantine pocketbooks and some odd looking booklets and hardcovers. And so many of the titles have been changed or reprinted as three books instead of one, even I have trouble remembering the basic list.

Once everybody knew it as "Jungle Girl", now more ERB fans know it as "Land of Hidden Men". For forty years"The Land That Time Forgot" was a great book that was really a trilogy of three stories. Now "The Land That Time Forgot" is the name of a pocketbook published by Ace Books that is a rather short novel, and few readers know that the two sequels are "The People That Time Forgot" and "Of Time and Abyss".

Once "Beyond Thirty" was impossible to obtain. Then in 1957 a well known science fiction dealer and small time publisher published it along with another rare story for $5. Nowadays it's a common 60¢ pocketbook called "The Lost Continent".

But the other half of that $5 hardcover is "The Man-Eater", and there is no other practical way to get it but to spend that five bucks.

So this is an outline of where to start collecting a set of Burroughs fictional works, and a rough idea of what it will cost you.

POCKETBOOKS

- Often called "paperbacks" or "pb", this is the most economical and convenient way to get started on your Burroughs collection. The two American sources are Ballantine Books and Ace Books, and between them they have all but one Tarzan book, all the Mars, Venus and Pellucidar series, and the large majority of the single series books; a total of 64 different titles.

- And so here's the list: title, publisher and price. Those marked * are out-of-print and price is highest I suggest you pay. Note that "Tarzan at the Earth's Core" is part of Ball. Tarzan series and Ace Pellucidar series.

1. Tarzan of the Apes, Ballantine, 50¢
2. The Return of Tarzan. Ballantine. 50¢
3. The Beasts of Tarzan, Ballantine, 50¢
4. The Son of Tarzan, Ballantine, 50¢
5. Tarzan and the Jewels of Opar, Ball., 50¢
6. Jungle Tales of Tarzan, Ballantine, 50¢
7. Tarzan the Untamed, Ballantine, 50¢
8. Tarzan the Terrible, Ballantine, 50¢
9. Tarzan and the Golden Lion, Ball., 50¢
10. Tarzan and the Ant Men, Ballantine, 50¢
11. Tarzan, Lord of the Jungle, Ballantine, 50¢
12. Tarzan and the Lost Empire, Ball., 50¢
13. Tarzan at the Earth's Core, Ball., 75¢
14. Tarzan the Invincible, Ballantine, 75¢
15. Tarzan Triumphant, Ballantine, 75¢
16. Tarzan and the City of Gold, Ball., 75¢
17. Tarzan and the Lion Man, Ballantine, 75¢
18. Tarzan and the Leopard Men, Ball., 75¢
19. Tarzan's Quest, Ballantine, 50¢
20. *Tarzan and the Forbidden City, Ball., $1
21. *Tarzan the Magnificent, Ballantine, $1
22. *Tarzan & "The Foreign Legion", Ball., $1
23. *Tarzan and the Madman, Ballantine, $1
24. *Tarzan and the Castaways, Ball., $1

25. A Princess of Mars, Ballantine, 50¢
26. The Gods of Mars, Ballantine, 50¢
27. The Warlord of Mars, Ballantine, 50¢
28. Thuvia, Maid of Mars, Ballantine, 50¢
29. The Chessmen of Mars, Ballantine, 50¢
30. The Master Mind of Mars, Ballantine, 50¢
31. A Fighting Man of Mars, Ballantine, 50¢
32. Swords of Mars, Ballantine, 50¢
33. Synthetic Men of Mars, Ballantine, 50¢
34. Llana of Gathol, Ballantine, 50¢
35. John Carter of Mars, Ballantine, 50¢
36. *The Mucker, Ballantine, $3
37. *The Lad and the Lion, Ballantine, $3
38. *The War Chief, Ballantine, $4
39. *Apache Devil, Ballantine, $4

40. At the Earth's Core, Ace, 60¢
41. Pellucidar, Ace, 60¢
42. Tanar of Pellucidar, Ace, 60¢
43. Tarzan at the Earth's Core, Ace, 60¢
44. Back to the Stone Age, Ace, 60¢
45. Land of Terror, Ace, 60¢
46. Savage Pellucidar, Ace, 60¢
47. Pirates of Venus, Ace, 60¢
48. Lost on Venus, Ace, 60¢
49. Carson of Venus, Ace, 60¢
50. Escape on Venus, Ace, 60¢
51. The Wizard of Venus, Ace, 60¢
52. Pirate Blood (incl. in Wizard of Venus pb)
53. The Land That Time Forgot, Ace, 60¢
54. The People That Time Forgot, Ace, 60¢
55. Out of Time's Abyss, Ace, 60¢
56. The Moon Maid, Ace, 60¢
57. The Moon Men, Ace, 60¢
58. Beyond the Farthest Star, Ace, 60¢
59. Cave Girl, Ace, 60¢
60. The Eternal Savage, Ace, 60¢
61. The Land of Hidden Men, Ace, 60¢
62. The Lost Continent, Ace, 60¢
63. The Mad King, Ace, 60¢
64. The Monster Men, Ace, 60¢
65. The Outlaw of Torn, Ace, 75¢
THE LAST SEVENTEEN
If you have all 64 titles (in 63 pocketbooks) you are still 17 stories short of a complete collection. And I know of no one anywhere who has all 17, including ERB Inc. So if you are a "completist", prepare to spend lots of money, lots of time looking, and lots of luck.
The first 8 are in print and will cost you $33, the next five are out-of-print and will cost you about $100, and the final four are, for all practical purposes, impossible.
The final four are short stories, and while one of them was reprinted in the fanzine The Burroughs Bulletin #15 which may still be in print, I've never seen the remaining three and I've been collecting for twenty years.
Here's the list:

66. The Scientists Revolt, serialized in ERB-dom #42, 43 & 44 (Jan, Feb & Mar 1971), $1

67. Tarzan and the Tarzan Twins, Canaveral
68. Press, $4.50 (This is actually two stories, both juveniles, orig. pub in 1927 & 1936.)

59. Beyond Thirty and The Man-Eater, Science Fiction & Fantasy Publications, $5. (This is two stories, Beyond Thirty being the same as The Lost Continent, but The Man-Eater being unavailable anywhere else.)

70. The Girl from Farris's, House of Greystoke, $5

71. The Efficiency Expert, House of Greystoke, $5 (These two are matching softcover booklets, measuring about 7 x 10 inches.)

72. I Am A Barbarian, ERB Inc., $6 (This is a hardcover first edition)

73. The Resurrection of Jimber-Jaw, a short story, is anthologized in Masterpieces of Science Fiction $6.50; and The Pulps $15

74. *The Bandit of Hell's Bend. (This is a western novel that first appeared in the pulp Argosy All-Story Weekly in 1924. It was published in America by A. C. McClurg and Grosset & Dunlap and in England by Methuen and as a W. H. Allen pocketbook. If you find a copy for less than $5, you're lucky.)

75. *The Girl from Hollywood. (This is a contemporary novel that first appeared in the slick pulp Munsey's Magazine in 1922. It was published in America by Macaulay and in England by Methuen and as a Goulden-Allen pocketbook. If you find a copy for less than $10, you're lucky.)

76. *The Deputy Sheriff of Comanche County. (This is a western novel that first appeared in the pulp Thrilling Adventures in 1940 under the title "The Terrible Tenderfoot". It was published in America by ERB Inc. and copies are rarely found under $40.)

77. *The Oakdale Affair and the Rider. (This is two stories, the first of which appeared in the pulp Blue Book in 1918 and the second in the pulp All-Story Weekly in 1918. It was published in America by ERB Inc. and Grosset & Dunlap and in Canada by McLeod Find one for less than $40, buy it!)

79. *Who Murdered Mr. Thomas, Rob Wagner's Script, Apr. 16, 1932, $?
81. *The Terrace Drive Murder, Rob Wagner's Script, Oct. 8, 1932, $?
82. *The Lightship Murder, Rob Wagner's Script, Oct. 26, 1935, $? (This one was published in the fanzine The Burroughs Bulletin #15.)

Since Tarz. at Earth's Core was counted twice, the modern checklist of ERB fiction is a total of 81 titles; and nobody has all 81!

UNPUBLISHED AND MISC. ITEMS
Most, if not all, of ERB's unpublished stories are discussed in R. A. Lupoff's (in) famous book, "E. R. B: Master of Adventure" available from Ace Books for 95¢.
The best known non ERB Tarzan story is Fritz Leiber's "Tarzan and the Valley of Gold", an out-of-print Ballantine pb, about $1.
Lesser known but nearly as interesting, is "Tarzan and the Lost Safari" anonymously written, it was printed by Whitman Pub. Co. in a 69¢ hard cover a few years ago.
The 5 Barton Werper Tarzan pocketbooks are getting rare, and the three fan fiction booklets (Tarzan and the Lightning Man, Lost on Jupiter and The Forgotten Sea of Mars) are all scarce collector's items.

BURROUGHS ARTICLES
There are several good ones in Henry H. Heins out of print "A Golden Anniversary Bibliography of E. R. B.", but it's a scarce book priced under $50.
Most, if not all, of ERB's World War II reports and some other interesting articles are in Rbt. W. Fenton's "The Big Swingers"; now out of print, but seen around at about $8.
Burroughs letters, which can be considered mini-articles, are always showing up in the ERB fanzines, and Irwin Porges new book on Edgar Rice Burroughs, though not published yet, is sure to contain many interesting items.

BURROUGHS EPHEMERA
With over 1100 American and British comic books featuring Tarzan or John Carter, 29 Tarzan and John Carter Big Little Book type items, 40 American Tarzan movies and 52 TV episodes, over 100 different ERB fanzines, untold foreign items and dozens of misc. items, it's an endless list.

The Burroughs realm is truly gigantic; an incomprehensible mass of stories, articles, letters, comics, movie stills, foreign editions, fans, and a legacy that is still in full operation in the Edgar Rice Burroughs estate. The history and current events of this Burroughs Tarzan Mystique is why there is an ERB-dom, and I hope you consider it part of your collection of Edgar Rice Burroughs.
TARZAN AND THE MADMAN
by Edgar Rice Burroughs

After an absence of seventeen years, Tarzan has returned.

The last new Tarzan novel was TARZAN AND "THE FOREIGN LEGION", first published in 1947. There were vague rumors that an unpublished Tarzan story existed, but everyone assumed that the ERB estate certainly wouldn't let it sit around and gather dust, so it probably did not exist.

But there was a smog of silence from ERB Inc. until it was taken over by the children of ERB Burroughs himself, and they immediately discovered several unpublished manuscripts, including a full length Tarzan novel: TARZAN AND THE MADMAN.

Written in early 1940, for some reason it was never published anywhere. It's a fascinating story about a lost civilization in an inaccessible region of Africa, a race of intelligent man-like apes, a lost horde of gold, and, of course, a beautiful girl.

Tarzan. The name that pulses with adventure and excitement, the hero that has thrilled millions of people all over the world, and here is a completely new story, entirely written by Edgar Rice Burroughs himself, about his famous creation.

* * *

Jacket designed by Neal MacDonald, Jr.

Proposal for
a book jacket
**ADVERTISING Display Rates and Specifications**

1. **AD COPY** (wording, art, layout, etc.) MUST BE COMPLETELY READY TO PRINT.
2. **IT MUST BE TYPED OR WRITTEN** in black or red ink on white paper.
3. **IT MUST BE SUBMITTED FOR FULL, HALF, QUARTER OR EIGHTH PAGE DISPLAY:**

<table>
<thead>
<tr>
<th>Space</th>
<th>Rate</th>
<th>&quot;Copy Size&quot;</th>
<th>&quot;Reduced 24%&quot;</th>
<th>&quot;Reduced 36%&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full p.</td>
<td>$8</td>
<td>5 x 8 inches</td>
<td>6.5 x 10 in.</td>
<td>8 x 13 inches</td>
</tr>
<tr>
<td>1/2 p.</td>
<td>$5</td>
<td>5 x 4 inches</td>
<td>6.5 x 5 in.</td>
<td>8 x 6.5 inches</td>
</tr>
<tr>
<td>1/4 p.</td>
<td>$3</td>
<td>5 x 2 inches</td>
<td>6.5 x 2.5 in.</td>
<td>8 x 3 inches</td>
</tr>
<tr>
<td>1/8 p.</td>
<td>$1</td>
<td>---</td>
<td>---</td>
<td>8 x 1.5 or 4 x 3 in. only</td>
</tr>
</tbody>
</table>

**NOTE:** Sizes indicated above are maximum width x height. Do not exceed these limits.

**EXPLANATION:** "Copy Size" will result in your ad copy being printed exactly the size you type it in. "Reduced 36%" is the most economical was to advertise and keep the writing big enough to read. Most ads in FC are "Reduced 36%:"

**SUGGESTION:** Ink or blue pencil a rectangle any of the above sizes, and fill it in with your ad. A regular 8.5 x 11 in. piece of typing paper full of copy will not quite make a full page ad, unless you add 2 inches at the top or bottom.

**FURTHER NOTE:** Photos and drawings requiring special attention are $1.25 extra. Multiple display ads, full p. only, same issue; 2 for $15, $6 ea. addl.

**CLASSIFIED ADS - Books & Pulps or Comics & Misc.;** "For Sale" or "Wanted" only 20¢ per line, including name & address, first 7 words in caps at no extra charge.

**Payment** Full payment in USA funds must accompany all advertising orders.

**SUBSCRIPTIONS Deadline: First Day of Each Month**

**REGULAR MAIL, WORLD WIDE:**

- The 3 year rate is 25¢ per copy!!!
- One year, 12 issues .................. $3.50
- Two years, 24 issues .............. $6.75
- Three years, 36 issues .......... $9.00
- AIR MAIL, USA AND CANADA: One year, 12 issues.......................... $8.00
- AIR MAIL, ELSEWHERE: One year, 12 issues.......................... $11.00

Changing your address? You must send 10¢ and both old and new address immediately!

<table>
<thead>
<tr>
<th>EUROPE</th>
<th>ENGLAND</th>
<th>ELSEWHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georges L. Coune</td>
<td>James Belton</td>
<td>C. E. Cazedessus, Jr.</td>
</tr>
<tr>
<td>Rue du Germoir, 6</td>
<td>64 Westman Road</td>
<td>P. O. Box 550</td>
</tr>
<tr>
<td>B 1050 Bruxelles, Belgium</td>
<td>Winchester, Hants.</td>
<td>Evergreen, Colo. 80439</td>
</tr>
</tbody>
</table>
FANTASY & SF CLASSIFIED ADS

For Sale

Richard Minter, Box 4324, Eden, N. Carolina, 27288. Arkham books, Weird Tales, old Astounding, Amazing. Various detective pulps, movie mags, etc. No lists. Send your wants & stamp for a prompt reply.

Jack Mann, "Grey Shapes" cloth $5; Sax Rohmer, "Orchard of Tears", $6.50. Bookfinger, Box 487, Peter Stuyvesant Sta., New York, N. Y. 10009

Erbs' Tales of Three Planets, mint in dj, $12; War Chief, Apache Devil, Lad & the Lion, mint Ballantine pbs, $2 ea. The Green Hornet in The Infernal Light, mint, $1; Collected Works of Buck Rogers in 25th Century, mint in dj, $7. F. Bessenger, 7621 S. Washington Ave. "H", Whittier, Calif. 90602

Collection of different paperbacks must be disposed of at once, good to fair condition. Send S. A. E. for reply. Gary George, 7 Prince Charm Rd., Nesonset, New York, 11767

Dust Jacket Protectors

100 absolutely fantastic mylar dj covers that I personally guarantee will protect, preserve and improve the look of your dust jacketed books; only $10. 9 in. size. CAZ, P. O. Box 55, Everett, CA 08049

Wanted

A fantastic price will be paid for the following Edgar Rice Burroughs books:

Tarzan of the Apes
The Return of Tarzan
The Beasts of Tarzan
A Princess of Mars
The Warlord of Mars
At the Earth's Core
Pelucidar

Books must be A. C. McClurg & Co. editions, in original dust jacket; or will buy fine jacket. CAZ, P. O. Box 55, Everett, CA 08049

Cryptor #3

Warner-Fox-Gilbert-Osterman-Sabella
Letters-Fiction "The 1138"-Reviews Star Trek-Burroughs-Alien Life-888
Chauvin-Schweitzer-Rotolier-Kister
War of the Worlds-Tarzan of the Apes
30¢ each-2/50¢-4/-$1.00 Contribs needed

Warren Scott Miller, 5 Green Driv, North Dartmouth, Mass., 02747

The latest issue of the Magazine of FANTASY, HORROR, THE CUGLE, and SCIENCE FICTION is now available for 50¢, with articles by Dave Darek, Gary Svehlia, William H. Foxmire, Harry S. Norris, Jr., Robert Comosky, Warren Scott Miller, and others. Order now, supply limited. No back issues available. Published on a quarterly basis. Contributions needed; please include postage.
PRIVATE COLLECTOR wants to BUY the following title BIG LITTLE BOOKS. I'm also on "Hudy Con" Premium Books, more sales from on Big Little Books.

"STILL' LUCK AND HIS STRATOSPHERE PLANE:"
Plot of Still' Luck and His Stratosphere Plane is just right for our readers.

For Sale: 32 ERB Ace Pbs, all very gd.: $15.00, almost 50000 Savage Pbs, gd.: $15.00, Jack Eeds' Weird Fantasy (9-12-59), 234 Potrero Ct. P.O. Box 9, San Francisco, Calif. 94109

GOUTHIS is finally out and features articles on NIGHT GALLERY, transcribed interviews with Vincent Price and John Carradine, a thorough review of HOUSE OF DRACULA, an article on the chessies entitled CRUD AND NONSENSE and other chips and pieces. By DAVE SZURK, BILL PULLMIE, & ROBERT COMOROSKY, 16 Green Dr. No, Dartmouth, Mass. 02747.

OTHEISM 40¢

WANTED TO BUY
PRIVATE COLLECTOR wants to BUY the following title BIG LITTLE BOOKS. I'm also on "Hudy Con" Premium Books, more sales from on Big Little Books.

"STILL' LUCK AND HIS STRATOSPHERE PLANE:"
Plot of Still' Luck and His Stratosphere Plane is just right for our readers.

For Sale: 32 ERB Ace Pbs, all very gd.: $15.00, almost 50000 Savage Pbs, gd.: $15.00, Jack Eeds' Weird Fantasy (9-12-59), 234 Potrero Ct. P.O. Box 9, San Francisco, Calif. 94109

GOUTHIS is finally out and features articles on NIGHT GALLERY, transcribed interviews with Vincent Price and John Carradine, a thorough review of HOUSE OF DRACULA, an article on the chessies entitled CRUD AND NONSENSE and other chips and pieces. By DAVE SZURK, BILL PULLMIE, & ROBERT COMOROSKY, 16 Green Dr. No, Dartmouth, Mass. 02747.
Please send check or MO with order. With increased postal rates, etc.
will have to charge postage. Figure 20¢ for first 1-3 pulp size mags or
1-5 digest size, 8¢ each additional grouping. Canadian customers please
send some additional postage also by MO in U.S. funds or check
drawn on U.S. bank.

CODE FOR MAGAZINES = M=minent, A=fine, B=vg, C=good, NC=no covers,
NFC=no front cover, NBC=no back cover, W=winter, S=spring,
Sum=summer, F=fall, Months= 1 (Jan), 2 (Feb) etc.

ASTOUNDING *=serial by E.E. Smith
1933-3 abt A-4.00, 10A-0.00
1934-3AB-3.50
1935-5A, 6AB, 7A, 8AB, 9AB, 10A, 11A, 12AB-4.50 ea.
1936-1AB, 2A-4.00 ea, 3C(pieces missing FC)-1.50, 3A, 4A, 5A, 6AB, 8AB, 9A, 11A, 12A-
4.00 ea or $35.00 for all
1937-1, 2 both A-4.00 ea, 3AB, 4A-4.00 ea, 5AB, 6AB both A-4.00 ea, 5B(tape along
spine)-3.25, 8A, 9A*-4.50 ea, 10A*, 11A*-4.50, 12B*-4.00 ea or $43.50 for all
1938-1A*, 2A*-4.50 ea, 3AB-3.75, 4A, 5A, 7AB, 8A, 9A, 10A, 11A, 12A-4.00 ea or
$42.50 for all
1939-1A, 2AB, 3AB, 4A, 5A, 6AB, 7A, 8A, 9A-4.00 ea, 10A*, 11AB*, 12AB*-4.50 ea or
$42.50 faire all
1940-1AB, 2A, 3A, 4A, 5A, 6A, 7A, 8AB, 9A, 10A, 11A, 12AB-3.50 ea or $35.00 for all
1941-1, 2, 3 all A-3.25 ea, 4AB-3.00, 5A, 6A, 7A, 8A, 9A, 10A, 11AB aI A-3.25 ea,
12A*-3.75 or $30.50 entire lot
1942-1A, 2A, 3A, 4A, 5A-3.25 ea, 6AB-3.00, 7A-3.75, 8C(covers scotch taped)-2.00,
9A, 10A, 11A-3.25 ea, 12B-2.75 or $34.00 entire year
1943-1AB, 2AB, 3AB, 4A-3.00 ea, 5A, 6AB, 7AB, 8AB, 9A, 10A, 11A, 12AB-3.00 ea
or $30.00 entire year
1944-3AB, 4AB, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-2.75 ea
1945-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-2.50 ea or $22.50 entire lot
1946-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-1.75 ea or $19.00 complete yr
1947-1A-1.25, 2B-1.00, 3C-1.75(spine worn), 4A-1.25, 5B-1.00, 6A, 7A, 8A-1.25 ea,
9A, 10A-1.25 ea, 11A, 12A(both have E.E. Smith serial)-1.75 ea-$13.50 all
1948-1A, 2A-(both have E.E. Smith serial) 1.75 ea, 3A, 4A, 5A, 6A, 7A, 8A, 9A-1.25
ea, 10A, 11A(both have Van Vogt's "Players of A"-1.50 ea, 12B(Van Vogt)-
1.25 or entire yr-$15.00
1949-1A(Van Vogt)-1.50, 2A-1.25, 3B-1.00, 4A, 5A, 6A, 7A, 9A-1.25 ea, 10B-1.00,
11A, 12A-1.25 ea or $12.00 for the 11 issues
1950-2A-80, 3C-50, 6C(worn spine and chipped along edge of cover). 50,
4A, 6A, 9A, 10A, 11A, 12A-85 ea
1951-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-85 ea or $9.00 entire yr
1952-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-85 ea or $9.00 entire yr
1953-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A-85 ea, 12B-65 or $8.75 entire yr
1954-1A, 2A, 3A, 4A, 5A, 6A, 7A, 8A, 9A, 10A, 11A, 12A-85 ea or $9.00 entire yr
1955-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 all A-85 or $9.00 entire yr
1956-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 all A-80 or $8.50 entire yr
1957-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 all A-80 or $8.50 entire yr
1959-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 all A-80 or $7.50 entire yr
1960-1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 all A-65 or 10 all issues-$5.50
1961-2A, 3A-65 ea
1962-4, 5, 8, 9, 10, 11, 12 all A-65 ea
1963-1A-65, 12A(lg size)-70
1964-3, 4, 10 all A(lg size)-70 ea
1965-1A(1g)-70
1967-4A-60

Following are bound, some with, some without covers:

1934-1B, 2NC (AB)-5.25
" -4, 5, 6, 7 all AB-14.00
" -8*, 9*, 10*, 11* all AB-16.00
" -12*, 1935-1*, 2* all AB, 3A-15.00
1935-4, 5, 6 all B NC-5.25
" -8(contents p torn) NC, 9B, 10B NC-5.75
" -11B NC, 12B NC, 1936-1, 2, 3 all B NC-8.75
" -7B NC, 1936-8B NC, also has Amazing 1936 (8) no chg-3.50
1936-5, 6, 7 all A-9.00
" -9, 10, 11, 12 all B NC-7.00
Roden Reston

1937-38 NC, 4A-4.25
- 9, 10, 11, 12 all A-11.00
1938-39 NC, 7A-0.75
- 8A-2.75
- 9A, 10A. NC & no contents p, 11A-0.50
1939-40 NC, 11 all AB-11.00
- 8A, 9A all A-7.50, 10A NC, 11A-2.50
- 9A, 10A. NC and no contents p-7.75
- 9A, 10A. NC-10A, 11A, 12A-11.00
1940-41 NC, 2, 3, 4 all AB, 5, 6, 7, 8, 9, 10 all A-20.50
1941-42, 3, 1 all B NC-5.75
1943-44, 2 both NC-2.50
- 12, 1944-1 both B NC-2.50
1940-41, 3 both AB-3.50
1941-42, 3 both AB-3.50
- 5, 6, 7, 8 both B NC-2.25
- 8, 9, 10 both B NC-2.25
- 11, 12, 1948 all B 1, 2 - 3.00
1945-46, 4, 5 all B NC-1.95
- 6, 7, 8, 9 all B NC-2.00
- 10, 11, 12, 1949-1 (contains Van Vogt's "Players of A") all AB-3.25
1949-50, 2, 3, 4 all AB-3.75
- 5, 6, 7, 8 all AB-3.75
- 8, 9, 10 all AB-3.75
- 11A, 12 B NC and 1949-10 NC-2.55
1950-51, 2 both B NC-1.00
- 4A, 5, 6 both B NC-1.75
- 7, 8, 9 all B NC-1.50
- 10, 11, 12, 1951-1 all AB-3.00

Following Astounding have one or both covers missing
1932-NC, 3, 50, 0NC-3.50, 9NC-3.50, 10 NC also contents p gone-2.75
1933-NC, 3.00, 11NC-3.00, 12NC-3.00
1934-4NC-2.50
1937-NC-2.25, 2NC-2.25, 7NC-2.25
1938-4, 5, 12 all NC-2.25
1941-4, 5, 10, 12 all NC-2.00 ea
1942-1, 3, 4, 5 all NFC-2.00 ea
1943-NC-1.75
1945-9NC-0.4
1949-4, 6, 8 both NC-.65 ea
1953-3NC, 12NC-.40 ea

Famous Fantastic Mysteries set of- 79 out of the 81 issues (Aug 1940 and Dec 1952 missing) mostly mint, a few fine-beautiful set-190.00

FANTASTIC NOVELS, set of-24 out of 25 issues (Jan 1941 missing) almost all mint, a few ;fine-$80.00

COMET, a complete set of -all 5 issues mint-$10.50

ASTONISHING, a complete set of-all 16 issues-all mint or fine except Apr 1940 very good-247.50

Following are clothbound magazines 9 per volume (except where noted) fine copies with covers bound in, margins slightly trimmed-bound in heavy green buckram.

TOP NOTCH-Jan-Jun 1934-12.00; Jan-Jun 1930-12.00; July-Dec 1930-12.00;
Jan-Jun 1937-12.00

COWBOY STORIES - Nov 1933-June 1939-9.00; Jan-Jun 1935-9.00; Jul-Dec 1935-9.00;
Jul-Dec 1940-9.00; Jan to Aug-Sept 1937 (8 issues)-12.00

CLUES- Dec 1935-May 1935-15.00; Jun to Nov 1935-15.00; Dec 1935-May 1936-15.00

ROMANTIC RANGE- May to Oct 1933-9.00; Nov 1933-Apr 1937-9.00

*On above clothbounds please figure 30= postage per volume
Rodney Reston

UNKNOWN later UNKNOWN WORLDS
1939-3AB(issue #1)-5.00
1940-10A-.450, 12AB except bk cover discolored-.50
1941-2A-.450; 1943-10A-.400

Following have 1 or both covers missing otherwise good shape:

1939-7NC-2.25
1940-3 (1/2 FC gone)-2.50, 1u (1/2 FC gone)-2.50; 11 NFC-2.25, another copy
with covers but they are discolored, repaired with piec es paper stuck
to FC-2.50, 12(1/2 FC gone)-2.50
1941-8 (2/3 FC gone)-2.25, 10 NFC-2.25
1942-4 NFC-2.25, 8NFC-2.25, 10 NFC-2.25
1943-2NFC-2.25, 4NFC-2.25, 6NFC-2.25, 8NFC-2.25

BIG LITTLE BOOKS by ERB, mint condition Price $10.00 ea
Tarzan's revenge
Return of Tarzan
Tarzan and Golden Lion
Son of Tarzan
Beasts of Tarzan
Tarzan the Fearless
Tarzan of Apes(fine)
Tarzan the Untamed
Tarzan Escapes
Tarzan and Jewels of Opar
Tarzan the Terrible
Tarzan of the Screen

THE LIVING SHADOW- hard cover book by M. Grant, publ Street & Smith-9.00

THRILLING ADVENTURES- 1938-7A-2.00
DANGER TRAIL- 1933-11(#1) AB-2.75
FAR EAST ADVENTURE STORIES- 1931-12B-3.00
PHANTOM DETECTIVE- 1937-5A-6.00
G MEN- 1938-5A-3.00
UNDER FIRE - 1928-11B NBC-1.00
OPERATOR S- 1934-12AB-8.00; following have no FC-1938-3,4,5-6, 7-8, 11-12-4.00 ea

SINISTER STORIES- 1940-5B(except gnawed at bottom to depth of 3/4" which
obliterates a few words bottom of pp up to p 34-2.00
UNCANNY STORIES- 1941-4B except top 1/4 FC gone (the one & only issue)-5.50,
another copy B NC-5.00
DOC SAVAGE- 1944-11B except some chipping along edges-4.50
SPICY ADVENTURE STORIES- 1937-9A-5.50
GOLDEN FLEECE- 12AB-7.00, 1939-6AB-6.50
AIR WONDER STORIES- 1929-7B except NBC-3.50
SPICY WESTERN - 1930-11(#1)A-5.00, 12NC-2.00; 1939-5-4.50
ROMANTIC WESTERN- all have lurid covers-1,3,5 all A-.400 ea
MASKED RIDER WESTERN- 1943-6B except discolored & chipped along edge FC)-3.00;
1940-1AB-3.50

Galaxy-1950-10A(#1)-1.75, 10B-1.25,11,12 both A-1.00 ea.
1951-complete yr except 2- all A-.85 ea. or all for 8.00
1952-2B-.60, 3A,4A,5A,6A,7A,8A,9A-.75 ea.,10B-.60,11B-.60,12A-.75
1953-complete yr all A-.75 ea. or all for 8.00
1954-1,2,3 all A-.75 ea., 9, 10 both B-.60 ea., 11, 12 both A-.75 ea.
1955-1B-.60, 2A,4A,5A,6A,7A-.75 ea., 8A-.60,9A-.75,12B-.60
1956-1A,3A-.65 ea.
1957-1A,5A,8A-.65 ea.
1958-7A-.05
1959-mag. enlarged to almost 200 pp-8A,10A-.75 ea.
1960-4A,8A-.65 ea.
1961-2,6,12-all A-.65 ea.

IF- 1952-3 mint(#1)-1.50
1953-3B-.60,5A-.85,9AB-.75
1954-12A-.85
1955-2AB-.05,6A-.75,8AB(flattened)-.55
1956-8A-.60-.75 ea.
1957-2A,4A,6A,8A,10A,12A-.75 ea.
1958-12A-.75
1959-7A-.75

The First World of IF-mint(over 150 pp)1957-.75
DEEPER THAN YOU THINK...

VOLUME ONE, NUMBER THREE  MARCH

STREET & SMITH'S UNKNOWN


Order from: Joel Frieman  $3.00 per copy
5 Manor Drive, 11 C
Newark, N.J. 07106

Make all checks payable to Joel Frieman.
ASTOUNDING SF - (these issues are in fair-good condition. The early ones have scotch tape on the spine. The ones from 44-46 are at best fair. However, paper is generally very good with no crumbling, including the impossible 42-43 issues. Because of this condition, prices are much lower than dealer's price.)

1937-39 all $1.50 each 1940-41 all $1 each
1942 - 4, 5, 6, 7, 8, 9, 10, 11, 12 $2 each 1943 - 1, 2, 3, $2 each
1944 - 4, 5, 6, 7, 8, 9, 10 $1 each 1945 - 1, 11, 12 1944-46 all 50¢ each
1947-53 all 25¢ each

GALAXY - 1950 - 10, 11, 12 1951 - all twelve 50¢ each
1952-1966 all 25¢ each

BEYOND - all ten 50¢ each SF QUARTERLY - 1950 on - 50¢ each
DYNAMIC - all five 50¢ each SUPER SCIENCE - 1949-51 all 50¢ each
SF ADVENTURES, BOOKET, FANTASY FICTION (all del Rey editor) all 25¢ each
IMAGINATION - 1950-51, OTHER WORLDS - 1949-51, FUTURE - all, VENTURE - all, 25¢ each

FANTASTIC - 1952-56 all issues 25¢ each
AMAZING - 1947-55 all 50¢ each 1953-56 all 25¢ each
STARLING - 1947-55 all 50¢ each
THRILLING WONDER - 1945-54 all 50¢ each
FANTASTIC STORY QUARTERLY - 1950-52 all 50¢ each

PLANET - Vol. 4 - 1-10 Vol. 5 - 1-10 (all fair-good) 50¢ each
MARVEL - later series 50¢ each SCIENCE FANTASY - $1.25 each

PLASTIC BAGS - perfect for pulp - no writing on them - $3 per hundred

Wanted... Contributors!!!

In the next weeks a new fanzine will be seen (floating) around, namely... THE UNHOLY GRAIL. Plan will be composed of exactly what the name implies and what you can expect: articles about Fantasy authors & books, famous or not! Also we have to have some Fantasy stories by new talents! (And with any luck one or two of your favorites) With the publication of this ed. a contest is officially begun... for the best art that you can produce. The best art received within Five weeks of the publication of this ed. will adorn the cover of our initial issue (in full color) on each consecutive issue the winners artwork, placed SCIENTIFIC, will be used in connection with our title AS A TRADEMARK, with the permission of the artist of course. The second choice will be seen on our backcover. No rules, but the art must be done in black or dark ink on a piece of white paper no larger than 8½ in. by 11 in., the art can be of any Fantasy scene, person, etc. but it would be more desirable if the art were signed to be published. All artwork will be considered untitled and a bit of his (or her) artwork published will get a free copy of the issue in which it appears. Well? How about it? Do you have a favorite author? Well, sit down and write an article about him! Of course you have a favorite book! Would you like to read a good i.n. not only one but many copies? Some copies will be numbered & no reprints will be allowed. In other words you will have a unique copy when submitting your manuscript. When submitting your manuscript make sure of the title of the work, with your name in place and state if you wish to have your work published in issue 10, hence not everyone will receive a copy. Also... please don't submit any artwork here. So if you have any questions please take a letter and write to THE UNHOLY GRAIL. 75 éc, now, very around, mailed flat in study envelope! Order: JEFF WATTS, 8430 S. 36th, 261 Lochinvar Dr., Pico Rivera, Calif. 90604. And remember, this is YOUR magazine & more YOURS to survive! active in order.... THAT'S WHAT ARE YOU WAITING FOR? HURRY UP AND ORDER A COPY!!
Heinlein-Asimov Pulps For Sale

For the past four years I have attempted to get all the pulps that contain stories by Robert A. Heinlein or Isaac Asimov, as they are my favorite authors. Now as I am nearing completion, I find that space limitations and financial need forces me to sell them all.

As they were my collection copies, these pulps are in really fine condition. Even those marked "vg" are good tight copies with only minor wear.

**LEGEND:**
- **g =** good
- **F =** fine
- **vg =** very good
- **m =** mint

If you want to know what Heinlein or Asimov story is contained in each issue, check Heinlein in Dimension or the Asimov issue of F & SF.

HEINLEIN ISSUES:
- Astounding SP: 8/39 (vg) -$3.25, 11/39 (F) -$3.75, 1/40 (vg) -$3.25, 2/40 (taped) -$2.75, 3/40 (taped) -$2.75, 6/40 (F) -$3.75, 7/40 (F) -$3.75, 9/40 (F) -$3.75, 2/41 (vg) -$3.25, 3/41 (taped) -$2.75, 5/41 (m) -$4.00, 7/41 (m) -$4.00, 8/41 (m) -$4.00, 9/41 (m) -$4.00, 10/41 (F) -$3.75, 3/42 (P) -$5.00, 4/42 (P) -$5.00, 5/42 (vg) -$4.50, 8/42 (vg) -$4.50, 5/43 (m) -$4.50, 11/43 (F) -$5.75, 2/43 (vg) -$5.75, 3/43 (taped) -$5.00, 4/43 (F) -$5.75, 9/10, 11, 12/57 (all F) -$7.50
- Galaxy: 7/54 (all F) -$7.50, 11/56 (all F) -$7.50, 8/57 (F) -$7.50, 8/58 (vg) -$6.00, 10/58 (F) -$6.00, 10/59 (all F) -$7.50
- Thrilling Wonder: 10/61 (vg) -$2, Thrilling: 5/47 (vg) -$2

ASIMOV ISSUES:
- Astounding SP: 7/39 (F) -$3.75, 9/40 (F) -$3.75, 5/41 (m) -$4.40, 9/41 (m) -$4.00, 10/41 (F) -$3.75, 3/42 (F) -$5.00, 4/42 (F) -$5.00, 5/42 (vg) -$4.50, 6/42 (vg) -$4.50, 8/42 (F) -$4.50, 3/45 (vg) -$1, 4, 11/45 (F) -$1.25, 9/46 (F) -$1.25, 1/3/48 (F) -$7.50, 5/49 (F) -$1, 11/12/49 (vg) -$7.50, 1/50 (m) -$7.50, 6/50 (F) -$7.50, 6/51 (F) -$7.50, 10, 11, 12/52 (F) -$7.50, 10/53 (F) -$7.50, 12/53 (F) -$7.50, 2/3/54 (F) -$7.50, 5/55 (F) -$7.50, 4/56 (vg) -$7.50, 9, 10, 11/56 (F) -$7.50, 7/57 (F) -$7.50, Star: 11/57 (vg) -$1, 12/57 (vg) -$1. Astonishing: 2/40 (m) (vg) -$4, 7/41 (vg) -$2.50, Cosmic: 3/41 (m) (vg) -$5, Infinity: 12/56, 6/57 (vg) -$6.00, F & SP: 6/53 (F) -$7.50, 2/54 (vg) -$6.00, 10/54 (F) -$7.50, 11/55 (vg) -$7.50, 7/56 (vg) -$6.00, 7/11, 12/56 (F) -$7.50, 8/12/57 (F) -$7.50, 2/7/58 (F) -$7.50, 4/59 (F) -$7.50, 10/61 (F) -$7.50, Startling: 1/53 (vg) -$1, 2/53 (taped) -$7.50, Galaxy: 10/50 (m) (vg) -$2, 11/50 (vg) -$1, 1/51 (vg) -$7.50, 2/51 (vg) -$7.50, 3/5, 10, 11/51 (vg) -$7.50, 11/52 (F) -$7.50, 12/52 (vg) -$6.00, 10, 11, 12/53 (F) -$7.50, 10, 12/57 (F) -$6.00, 9/56 (vg) -$6.00. Original SF: 5, 11/56 (vg) -$7.50, 1/57 (F) -$7.50, Amazing: 3/50 (F) -$5.95, 5/39 (F) -$5, 3/59 (taped) -$2.25, 4/51 (F) -$1.50, 4/51 (vg) -$1.25, 3/61 (F) -$7.50. Universe: 5/54 (F) -$7.50, Thrilling Wonder: Winter/55 (vg) -$2, Space: 5/52 (vg) -$1. Beyond: Vol.1/72 (vg) -$7.50. Future: #30 (F) -$1.

Many of the above issues are very rare, as I discovered after many years of searching.

**HARDCOVER BOOKS:**
- Shadow on the Hearth, Doubleday, Judith Merrill, 1950, 1st, vg in dj -$3.
- Double Jeopardy, Fletcher Pratt, Doubleday, 1952, 1st, vg in dj -$2.50.
- Double In Space, Putnam, 1951, 1st, fine in dj -$3.25.
- House of Many Worlds, Sam Meriv, Doubleday, 1951, 1st, fine in dj -$3.00.
- Triad (World of a, Voyage of Space Beagle, Slan), A.E. Van Vogt, Simon & Schuster, Book Club, fine in dj -$2 (RARE)

**Heinlein hardcovers:**
- Glory Road, Book Club, Putnam, vg in dj -$1.50
- Farnum's Freehold -same- -$1.50
- Orphans of the Sky -same- -$1.50

**Paperbacks:** (Please list alternates)
- Tarzan Ballantine pb's (powers art) -g1-20 all vg - 60% each
- Tarzan Ballantine pb's (Abbott art) -g1-15 all m - 60% each
- Tarzan & rare Ace pb's (out of print) all vg-m - 75% each
- All other Ace EBP pb's (Krendel & Frazetta art) - all vg-m - 50% each

Please enclose 25¢ postage on all orders. All orders are mailed within five days, and are securely wrapped. If you are not satisfied for any reason, return within five days in the same condition for a complete refund. I will have the remainder of this ad at Boston on Labor Day.
A Portfolio by Jeff Jones

NOW AVAILABLE!

Four of Jeff Jones' finest works of art have now been reproduced as large 14 x 20 posters. One is in full color, the other three are black and white. These four posters are sold only as a set for $4.00. Each order will be sent in a mailing tube.

TOM VEILLEUX - 42 STERLING STREET - WATerville, MAINE 04901

NEW FOREIGN EDITIONS OF E. R. BURROUGHS-FOR SALE from Sweden: Beautiful reprints of the first 9 Tarzan titles & the first Mars title, a matched set, color illos (St. John), hardcover, white spine with gold lettering: $4 ea. or $37.50 the set. from Japan: Remarkable pocketbooks with great illustrations. 11 Mars titles, color frontispiece, $1.25 ea.; or the set $12 5 Venus titles, color frontispiece, $1.25 ea.; or the set $5.50 5 Pellucidar titles, color cover, $1.50 ea.; or the set $7.
Allow 6 weeks for delivery: CAZ, POBox 550, Everg.CO 80439
OPARIAN #1 ..... a few issues left. 2 editions, deluxe & regular. Offset, with 2 centerfold inserts. Wrap-around binding, heavy cardboard covers on the deluxe edition. 60 pages featuring Ken Dixon, Allan Tempkins (ERB DIGEST), Patrick J. Masulli (Executive editor, Charlton Comics Group 1965), Mike Royer (Russ Manning's former assistant), and Harry Habblitz (a professional artist for many years).

$2 regular, $3 deluxe. Kenneth C. Free, P. O. Box 5914, San Jose, Calif (a one-shot publication) 95150
WANTED!!!!

OLD SCIENCE-FANTASY 1970 - 1940 INTERPLANETARYS, LOST RACE, UTOPIAN, ETC. ENGLISH & AMERICAN

SAMPLING:

EDENINDIA BY J. P. ARMOUR
AROUND A DISTANT STAR BY JEAN DELAIRE
ACROSS THE ZODIAC BY PERCY GREG
MODERN ARMS AND A FEUDAL THRONE BY T.M. MILNER
A PILGRIM'S PROGRESS IN OTHER WORLDS BY
MARTIN P. NETTIE
BEYOND THE PALEOCRYSSTIC SEA BY A. S. MORTON
A JOURNEY TO MARS BY C. T. PEBB
A JOURNEY TO VENUS BY C. T. PEBB
UNDERGROUND MAN BY G. TANN
THE OUTER DARKNESS BY R. V. WRIGHT

TOP PRICES PAID FOR ANY OF THE ABOVE TITLES, OR TRADE IF POSSIBLE. PLEASE QUOTE!!! DEALERS
PLEASE SEND LISTS. WILL FURNISH WANTS LIST.
THANK YOU FOR YOUR TIME AND KIND CONSIDERATION.
PLEASE WRITE: WILLIAM HOPKINS 722 COMMERCIAL AV.
SOUTH SAN FRANCISCO, CALIF. 94080 U.S.A.
COMICS & Misc. CLASSIFIED ADS

All ads for this page must be clearly written, printed or preferably typed on small pieces of paper, separate from letter message. The first two words of all classified ads will be set in CAPITALS at no extra charge. All copy should be clearly labeled "Wanted" or "For Sale". Excessive abbreviations often cause confusion; don't use them.
Rate is not by the word count, but 20¢ per line of copy, including name & address. Count 40 letters, numbers, spaces, commas, etc. per line, 25 for opening "2 wds in caps" line. Payment in advance, please; USA cash, check or money order.

FOR SALE


LOVE STILLS: I can get thousands, mid-thirties to present, from all kinds of films. Also hundreds of pressbooks and posters. Send two $1.00 for catalog. Will trade for film stills: Blue's Screen World, Speed's Film Review, Western Annual etc. Gary Lovigton 500 N. 161 St. North Miami Beach, Fl. 33162

FOR SALE 1 copy $4; 3 copies $10

CAZ * P.O. Box 550
Evergreen, CO 80439

WANTED

TOP PRICES paid for large or small collections of 1933-45 and E.C. comic books. Ken Mitchell, 1514 Mathers Ave, Winnipeg 9, Manitoba Canada.

TARZAN comics for my personal collection: Tip-Top; 183, 3, 4, 8, 9, 12, 26, 27, 28, 37, 38, 57, 61 Sparkler; 2, 3, 4, 7, 8, 11, 18, 19, 22, 25, 29, 32

*Popular Comics; 38, 40, 43 *(for Tarz. excep*)

*Crackjack Funnies; 16-20, 22, 25-28, 35

*Comics on Parade; 2-6, 8-10, 12-15, 27, 29

*The Funnies (J.C. Mars) #33, #36, 1939 issues

Thanks! CAZ, P.O. Box 550, Evergreen 80439

MICKEY MOUSE Club Parade #1, Best of Donald Duck & Uncle Scrooge (please list story titles). Shadow Aug. 1, 1937, Fall 1948, all 1949. Fred Jackson III; 289 Dellwood, Pontiac, Mich. 48053

The HERO PULP INDEX

Order now for immediate delivery!


* For Sale * UNKNOWN Very Good Cond * March, Apr, May, Sept, Nov '39; Jan, Feb, Mar '40; June '41.
   $3 for lot or $3.75 c

* Wanted * UNKNOWN June 1943 mint cond
   also Arkham Sampler #2, 3, 4 & A.E. Coppard Ists

* J. Gregory 123 West 93rd St New York City 10025 *

LLOYD F. KRELLE, 1411 Euclid Ave., Los Gatos, Calif. 95030 Postage Paid


ALL-STORE INFORMATION WANTED!!!!!!!

With many thanks to Les Mayer, we only need ELEVEN MORE ISSUES! !!!!!!!! Contents pages are desperately wanted (just list story title, author and if novel, short, serial part, no verse) from the following issues:

1909: April, Oct 1911: August 1915: July 31, Oct. 23, 30
1914:June 27, July 4, Sept. 5, 26

Let me take this opportunity to prod Furry Ackerman & Sam Moskowitz for a little help. When we get these elven, we will start work on ALL-STORY INDEX.

CAZ, P.O. Box 550, Evergreen, CO 80439
COMIC CRUSADER

For the fans of Comic Books and related material...this is your publication! Top art and articles by the best in fan and prodom! Art by: Steranko, Buscema, Williamson, Manning, Wrightson, Sinnott, Kline, Newton, Fantucchio, Black, just to name a few. For 50¢ a copy, you can enter the fantastic world of comics. Issue #10 and #11 are available now! Issue #10 is the 1970 Comic Con issue, with top art and photos of many fans and pros. Issue #11 is the all FLASH GORDON issue!!! Beautiful cover by Al Williamson starts this issue off. Art by Morrow, Wrightson, Sinnott, Royer, Black, Kline, Manning, Richardson, and Greim make up the inside of this fantastic issue! There are also many photos from the Flash Gordon movies in this issue, to round it out.

ORDER FROM
MARTIN L. GREIM
BOX 132
DEDHAM, MASS.
02026.
2:30 MAN PRODUCTIONS

6 LAYTON TERRACE
ST. LOUIS, MO. 63124

=WANTED=

MOVIE STAR JEWELRY; RINGS, BRACELETS, NECKLACES: SHIRLEY TEMPLE, JUDY GARLAND, SONIA HEINI, DEANNA DURBIN, ORPHAN ANNIE; ALSO WANT SOAP OPERA ITEMS, HELEN TRENT LOCKET, STELLA DALLAS, YOUNG DR. MALONE AND OLD RADIO PREMIUMS, TOM MIX SHADOW, DICK TRACY ETC. ETC.
INDEXES
Cameron: The Fantasy Classification System, a complete guide how to do it........ 2.50
Cockcroft: Index to Weird Fiction, cross indexed by title and author, 2 booklets, both $5
" Index to Radio News & other early Gernsback magazines, much SF........ 75¢
" Index to the verse in Weird Tales........ 75¢
Cole: Index to the SF anthologies up to 1965, lists authors, title, and books........ 10
Day: Edgar Rice Burroughs Bibliography, printed........ 1.95
Day: Checklist of SF Mags, gives date, vol. & no., much info about skips, etc........ 1.95
Day, Don: Index to the SF mags 1926-1950, Weird Tales not incl., author & title........ 10

MIT SF SOCIETY: Index to SF Mags, 1951-1965, hardcover, small print........ 8.50
(Comprehensive supplement from 1966 through 1970 in preparation.)
Stark-Metcalf: Index to the SF mags 1951-1965, softcover, much extra info........ 8.50
Stone: Index to Australian SF, 1925-1967, softcover mimeographed booklet........ 3.00
Stone: Index to British SF Magazines, Parts 1, 2, 3... 50¢ ea; part 4... 60¢
Viggiano & Franson: Science Fiction Title Changes, 1965 printed booklet........ 1.00

THE
HERO
PULP
INDEX

NEW REVISED, UPDATED ILLUSTRATED EDITION!

Hero Pulp Characters from The Angel to Wu-Fang, and fifty-four more inbetween.

Hero Pulp Authors with pen names, house names, and real names, all carefully indexed

Hero Pulp Reprints, a complete and thorough discussion and list of all pocketbook reprints

Hero Pulp Guide, a complete and thorough discussion and critique of all the pulp heroes with detailed information on the characters themselves, the publishers, the editors, sequel characters and other pertinent information.

Hero Pulp Covers, 16 full page cover reproductions printed on quality slick paper, the choice cover art available!!!

SURELY THIS IS ONE OF THE MOST VALUABLE INDEXES PUBLISHED IN RECENT YEARS!!!!!!

SPECIAL OFFER: 3 COPIES FOR $10.00

Compiled by Robert Weinberg & Lohr

DEALERS: 10 or more copies standard discount of 40% if paid in advance.
CAZ, P. O. Box 550, Evergreen, Colo. 80439 - $2 minimum order, list alternates, ins. is 30¢

1962: 4, 8, 10 1963:5, 8 1964:2, 3, 8 1965:2, 3, 5, 6, 8, 10 1966:2, 6, 8, 10, 12
1962:4, 7, 8 1963:1 1966:6, 7 (Note: numbers refer to months of the year: 2 is Feb.)
BEYOND (not SF) 1968: 9, 11 FANTASTIC: Summer, 1952, Vol. 1, No.1 $1
FANTASTIC UNIVERSE 1954:1, 12 1955:8, 10, 12 1956:1, 2, 3, 4, 5, 6, 9, 10 1957:1, 11, 12
1959:9
FANTASY & SCIENCE FICTION: 1955:4 1956:3 1958:1, 6, 10 1959:2, 10, 12 1960:5, 7, 8
1961:7 1962:2, 3, 7, 8, 10 1963:3, 4, 5, 6, 9, 10, 11 1964:2, 3, 4, 7, 8, 10, 11, 12
1965:1, 3, 6, 9 1966:1, 2, 3, 4 1968:5, 8, 11, 12 1969:1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12
1970:1, 3, 4, 5, 7, 8 1971:4
GALAXY 1950:12 1951:3, 6, 7, 8 1952:1, 9, 11, 12 1953:3, 5, 7, 8, 9, 10 1954:1, 8
IF 1952:7, 9, 11 1953:11 1954:1, 8 1955:10 1956:8, 10, 12 1957:6, 8, 10
1967: 7 1969:1, 2, 3, 4, 5, 7
IMAGINATION 1950:12 1951:11, 12 (spine tape) 1952:1, 3, 7, 9, 10, 12
1953:2, 3, 7, 8, 9, 10 1954:1, 2, 3, 10 1955:1, 3, 5, 8 1957:2
IMAGINATIVE TALES 1955:5 1956:3, 9, 11 1957:1, INFINITY 1957:2, 11
INTERNATIONAL SF 1968:6 MEGABOOK #8, #3 MOST THRILL, SF #1, #13 1960:5
MYSTIC (not SF) 1954:8 1955:4, 6, 7 ORIGINAL SF STORIES 1956:1, 9 1957:1 '58:6 /
OTHER WORLDS 1953:1,fair, 4 ROCKET STORIES 1953:4
SATELLITE SF 1956:12 1957:2, 4, 8, 10 1958:4, 8
SPACE SCIENCE FICTION 1952:11 1953:2, 5, 7, 9
SPACEWAY 1954:4, 6, 12 1955:2(fair), 4 1955:6 1969:1 UNIVERSE #1, 2, 4, 8
*ASTOUNDING 1949:5, 9, 10 (all three have no spine) 20¢ ea. 1948:4, 7 50¢ ea.
1950:3 1951:2, 4, 9 1952:5 50¢ ea.

GALAXY SF NOVELS- #2, 3, 4, 5, 6, 12, 15, 16, 17, 18, 21

SCIENCE FICTION PULPS

Amazing Stories Quarterly: Winter, 1930, a bit worn, but, no bad creases or folds, $4
Fall, 1934, no back cover and some chipping, no spine, but complete, $2
Winter, 1932, no front cover, else near mint, $2.50
Fall, 1929, no front or back cover, amateurishly bound, otherwise good, $1.50
1930: Fall, back cover loose, a little spine wear, else a slightly used but very good ish, $4
1931: Fall, no front or back covers, else good to very good, $2.50
1929: Summer, a very nice issue, some spine wear, but near mint inside, $7.50
1929: Winter, no spine or back cover, one corner worn, chipped, still good & complete, $4
1928: Spring, no back cover, front cover loose, spine wear, else very good, $5.50
1928: Winter, back cover loose, spine & front cover worn, else very good, $6.75
1928: Fall, spine neatly repaired with brown paper, else a very fine issue, $9

Amazing Stories 1926: Dec, top of cover slightly stained, else a very good copy, $5
1928: Sept., a really beautiful issue, slight fold in corner of front cover, else near mint, $6
1928: Dec., if you want a mint issue, pass; but if near mint will do, get this one, $7.50
1929: Apr., spine has been very neatly repaired with brown tape, else a fine issue, $5.25
1930: June, a used issue, but marred by a neatly repaired cigarette burn on cover, else good, $2
1931: Jan., a very good issue, slight cover crease & a little spine wear, nice inside, $3.50
1931: Oct. a good issue, marred by scotch tape on spine & cover edges, but still very good, $3
1932: Aug, a very good issue, $2.75 1932: Oct. a good issue, back cover torn tho, $2.50
1932: Sept. no back cover else a fine issue, $3 1932: July, no back cover, else fine, $3
1933: Jan. fine issue, $3 1933: Apr. cover worn, else very good, $2.75 1933: July, good, $2.75
1933: Mar. tape on spine of part of cover, else near very good, $2.75
1927: Dec., as close to brand new as you can expect, remarkable condition! $8.50
1927: Nov, another remarkable, near mint issue, $8.25 1932: a near mint issue, Apr, $3
1928: June, front cover loose, esle very fine, $7
1927: Apr. a very good issue with ERB's "Out of Time's Abyss", $7.50
1934: Apr. (back cover loose), May, June(worn), July, Aug, Mar, $2.75 ea.
1935: Dec. (no back cover) $2.65 1938: Aug. $2
1941: Mar. "City of Mummies" by ERB, $3 June "Black Pirates of Barsoom" by ERB, $3
1941: Aug. "Yellow Men of Mars" by ERB, $3 Oct. "Invisible Men of Mars" by ERB, $3
1942: Apr. "Tiger Girl" by ERB, small piece out of cover, $4
1943: Feb. no front cover, "Skeleton Men of Jupiter" by ERB, $3
SF PULPS - CAZ, P.O. Box 550, Evergreen, Colo. 80439...Amazing Stories listing continued:

1946: 2, 6, 8, 10, 11, 12...$1.35 ea. (Note: numbers refer to months of the year: 2 is Feb.)
1947: 1, 3, 6, 7, 9, 10, 12...$1.25 ea. 1948: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12...$1.25 ea.
1949: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12...$1.10 ea. 1950: 3, 9, 10, 11, 12...$1.10 ea.
1951: 5, 6, 7, 11...90¢ ea. 1952: 5, 6, 7, 8, 10, 12...90¢ ea. 1953: 1...$1

Astonishing Jan. 1938 cover loose, $4 Feb. 1942, very good, $5 Aug. 1942, fine, $5.50

Fantastic Adventures 1939: May, Vol. 1, #1, $5 1939: July, scarce ERB, $10

1939: Sept. $4 1949: Nov. spine taped, $2.50 1940: May, slightly worn, $2.25
1941: Mar. "Slaves of the Fish Men" by ERB, no back cover, $3
1941: July "Godess of Fire" by ERB, cover worn & creased, $2.25
1943: May, back cover torn, front cover loose, else very good, $1.75 1945: Dec. $1.35
1946: 5, 7, 9...$1.10 ea 1947: 3, 5, 7, 9, 10, 11, 12...75¢ ea (that's a cheap price!)
1948: 2, 3, 4, 5, 6, 7, 9, 10, 11, 12...75¢ ea 1949: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12...75¢ ea.
1950: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12...75¢ ea. 1951: 2, 3, 4, 5, 6, 7, 9, 12...75¢ ea.
1952: 1, 2, 3, 4, 6, 8, 9, 10...85¢ ea. 1953: 3...$1

Other Worlds Nov. 1955, full color St. John cover art, "Tarzan Never Dies" article...$1
Fantastic Universe Jan. 1960...75¢ Treasury of Great SF Stories (1964) #1...75¢
Fantastic Novels 1948: 3, 5, 9...$1.25 ea 1949: 5, 7...$1.50 ea. 1950: 3, no cover, 75¢
Future combined with Science Fiction stories May-June, 1950, Vol. 1, No. 1...$1.75
5July-Aug, Sept-Oct, Nov. 1951: 3, 5, 7, 9, 11...85¢ ea. 1952: 1, 3, 5, 7, 9, 11...65¢ ea
1953: 7, 9, 11 1954: 75¢ ea Future Fiction: Nov. 1939, #1, spine damaged, $1.50
Out of this World Adv. 1950: #1 and #2. Surely this is one of the most unique pulps ever with
32 pages of Science-Fantasy stories in each issue illustrated in full color! $2.50 ea.
Two Complete SF Books #1, 2, 4, 5, 7, 11...75¢ ea.
Super Science Stories 1949: 1...50¢ 1949: 4, 11 1950: 1, 3, 5, 7, 9, 11 1951: 1, 4, 6 65¢ ea
1948: 3, 5, 7, 9, 11 1949: 1, 3, 5, 7, 9, 11 1950: 1, 3, 5, 7, 9, 11 65¢ ea. Tof ea. SS
1951: 1, 5, 7, 11 75¢ ea 1952: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12 65¢ ea //listed for 50¢ ea
1953: 1, 2, 3, 4, 5, 6, 8, 10 1954: Spring, Fall 1955: Spring, Fall 65¢ ea.

Stirring Stories Feb. 1941, Vol. 1, #1, spine taped, front cover edge frayed, nbc, $1
Fantastic Story Quarterly 1950: Fall $1 South Sea Stories 1940, June $4
Wonder Stories Quarterly 1932: Spring, a near mint issue in beautiful condition...$8
Science Wonder Quarterly 1930: Spring, spine shows some wear, else a very good-fine ish, $8
Wonder Stories Feb. 1932 a very good-fine issue $2.25 1929: Oct. covers, less, $1.25
1932: Mar. worn, cover torn, $1 10 fair-good with covers issues, 1931-1935, the lot $6
1935: 2, 6, 7, 9 all good issues $1 ea Wonder Story Annual Vol. 1, #1, 1950...$1
1957, Vol. XLV, No. 1...50¢ 1963: Vol. XLV, No. 2...50¢ (same stories in both mags.)
1933: June, spine neatly repaired w/ brown tape, $2 1933: May, good issue, $2.25
1934: Apr, spine neatly repaired w/ brown tape, $2 1933: Feb, spine taped w/ scotch, $2
1933: Jan, covers loose, else good, $2 1932: Dec. a good issue, $2.25
1932: Nov, spine worn, else good, $2.15 1932: Oct, May...both show cover wear, but G, ea,$2
Wonder Stories Quarterly 1932, Summer, a very good issue with slight spine wear...$6.50
Thrilling Wonder Stories 1938: Dec. 1939: Oct $1.75 ea. 1940: 1,4 spine damage $1 ea.
1940: 1, 6, 7, 9, 11 1941: 3, 4, 6 1942: 6 $1.75 ea 1942: 8, fair condition $1
1947: 2, 4, 6, 8, 10, 12 1948: 2, 4, 6, 8, 10, 12 1949: 2, 4, 6, 8, 10, 12 $1 ea
1950: 2, 4, 6, 8, 10, 12 1951: 2, 4, 6, 8, 10, 12 1952: 4, 6, 8, 12 $1 ea.

Weird Tales 1939: Aug, slight spine wear $2 1941: Sept, no back cover, fair $1.75
1942: Jan, last few pages missing, but H. P. Lovecraft story is complete, $1
1939: Mar. cover partly faded, a bit worn, $1.50 1945: May, no back cover, fair-good $1
1945: July, cover frayed a bit, $1. 1946: Mar, no back cover else very good $1.50
1947: July, a very good issue, $2 1949: Mar. back cover loose, else very good, $1.75
1949: July a very good issue, $2 1942: Nov. first story damaged, no covers, 50¢
1946: July no covers, $1 1949: Sept. a very good issue, $2 1950: Jan, good issue, $2
9 coverless or fair condition SF pulps, 1930s-1940...$2.50

SF MAGAZINE REFERENCE WORKS...musts for the mag collector and available now!!!
Brad Day's Checklist of SF Mags, gives date, vol & ish # to 1961, the bible of collectors,$2
Don Day Index to SF mags 1926-1950, hardcover, author & title, Weird Tales not incl,$10
Cockroft's Index to Weird Fiction, 2 booklets, author & title, complete $5

"Index to verse in Weird Tales. 75¢ Index Radio News & Hugo G. mags, SF. 75¢
MIT SF Society, Index to SF mags 1951-1965, hardcover, small print (1966-70 soon). $8.50
Vauhn Bode, creator of SUNPOT for Galaxy magazine, has collected the saga of SUNPOT in one volume called, appropriately enough, SUNPOT. A folded schematic of SUNPOT planet has been included.

These collected works represent, possibly, the sole example of an artist's world presented from conception through destruction.

Revel in the joy of a mind unleashed! Reserve your copy of this big volume (7¾” x 9¾”) now—only $2.00 (plus 50¢ for postage and handling).

In addition, a copy of the schematic of SUNPOT planet (19½” x 24”) is available for $1.00.

STELLAR PRODUCTIONS
37 West 20th St., New York, N.Y. 10011
TARZAN AND THE MADMAN
by Edgar Rice Burroughs

After an absence of seventeen years, Tarzan has returned.

The last new Tarzan novel was TAR-ZAN AND "THE FOREIGN LEGION", first published in 1947. There were vague rumors that an unpublished Tarzan story existed, but everyone assumed that the ERB estate certainly wouldn't let it sit around and gather dust, so it probably did not exist.

But there was a smog of silence from ERB Inc. until it was taken over by the children of ERB Burroughs himself, and they immediately discovered several unpublished manuscripts, including a full length Tarzan novel: TARZAN AND THE MAD-MAN.

Written in early 1940, for some reason it was never published anywhere. It's a fascinating story about a lost civilization in an inaccessible region of Africa, a race of intelligent man-like apes, a lost horde of gold, and, of course, a beautiful girl.

Tarzan. The name that pulses with adventure and excitement, the hero that has thrilled millions of people all over the world, and here is a completely new story, entirely written by Edgar Rice Burroughs himself, about his famous creation.

* * *

Jacket designed by Neal MacDonald, Jr.

Proposal for
a book jacket
Rumors have reached my ears that someone has been belittling the ability of the green Martians to arm themselves and to outfit each member of the various tribes to the extent implied by Edgar Rice Burroughs. This skeptical individual feels that the green men are a lazy lot and steal their equipment from the more inventive and more productive red men.

I am at somewhat of a loss to account for such a low opinion of the giant nomads of the dead sea bottoms of Barsoom. In a quick check of the Mars series, I ran across only 2 instances where it is suggested the green warriors might not make their own weapons, equipment, and other paraphernalia. The first is in Chapter 25 of A Princess of Mars where we are told Tars Tarkas had been sent on an expedition "to make war against the natives (of the south) and despoil them of their furs, for such is the manner of the green Barsoomian; he does not labor for what he can wrest in battle from others." Even here I had always assumed the natives referred to were another horde of green men who, because of their geographical location, had a much greater need for furs than the Tharks, and so had developed greater skill in processing such hides.

The second instance occurs in Chapter 5 of Thuvia, Maid of Mars. When Carthoris first set eyes on the city of Lothar, we read that "...nor ever had any green horde built so much as a single edifice, other than the low-walled incubators where their young are hatched by the sun's heat."

Surely these statements cannot be interpreted as meaning the green Martians are a lazy, uninnovative, or parasitic race. In fact there is ample evidence to the contrary.

In Chapter 9 of Princess it is stated that "the women are the artisans who produce every manufactured article wrought by the green Martians. They make the powder, the cartridges, the firearms." Later, in Chapter 13, Dejah Thoris says she had been "helping them mix their awful radium powder, and make their terrible projectiles."

In the early pages of the same book we learn that the Tharks carried forty-foot metal-shot spears or lances. Surely the lances of the red men would not be of such a size, nor would they make oversize weapons just so the green men could steal them.

Carter describes the Tharkian rifles as being of "a white metal stocked with wood... The metal of the barrel is an alloy composed
principally of aluminum and steel which they have learned to temper..." I feel that "they" refers to the Tharks, for at that time Carter made these remarks they were the only Martians he knew.

The oft-mentioned giant chariots hauled by the great zitidars must have been built by the green men themselves for they would be of no use to any other race. Of all the redsations only the Kaolians had domesticated this huge creature.

Obviously there would be blacksmiths and armourers, for the various hordes would have to maintain their own equipment and weapons regardless of how they acquired them. Mention is made, at different times, of silks, furs, jewels, cooking utensils and casks—as well as powerful field glasses. Also, it is known they had chains, manacles and spring locks. The women had great knowledge of healing, and possessed supplies of remedial agents, applications and injections.

All these facts hardly indicate an indolent nature on the part of the green race.

In Chapter 5 of Thuvia, we are told that "the men of Torqusas had perfected huge guns"—meaning cannon. Surely this shows both resourcefulness and capability.

It would be hard to prove the green race is "lazy". It is obvious the women perform most of the menial tasks, even to instructing "the young in the arts of individual defense and offense..." However there is little evidence to show that the men themselves lived anything resembling a sedentary existence. True, they never walked when they could ride. But this applies just as well to our modern suburbanites or to the American cowboy, but are they necessarily lazy?

It is evident that these nomads knew how to make glass, otherwise how would they cover the incubators which they themselves build, and presumably camouflage. And they must have been skilled in leathercraft, as their own harness, as well as that of their mounts, would be unobtainable from the red men.

In the foreword to A Fighting Man of Mars there is a long description of the green men and it contains no mention of laziness, or the lack of inventiveness or productivity on their part.

No, except for the atmosphere plant, the green Barsoomian, a proud and resourceful individual, is quite capable of surviving on the planet Mars, with or without the existence of the red race.
TWO TITANS ARE GONE

August Derleth
(1909-1971)

John W. Campbell, Jr.
(1910-1971)

Two of the most important editors and writers in the Science Fiction & Fantasy field died July 4 & 11, but they have left behind personal monuments that will last for a long time. I ask your pardon in this eulogy, for I barely knew these two men; Derleth having written me just a few months ago to give me permission to print something, and Campbell a passing acquaintance at several Science Fiction conventions.

As Arkham House was August Derleth, Astounding/Analog was John Campbell, and they both had a following that went far beyond the realm of this grouping we call Science Fiction fans and collectors. Derleth was known for far more than Arkham’s mainstay, as his books on Wisconsin history were very well received, and people read Analog that never read any other Science Fiction anywhere.

I can say little more, and hope the 100% ERB fans reading this will concur with the space I’ve given these two famous men of SF.

AUGUST DERLETH

A native and resident of Wisconsin, he authored at least 107 books, ranging from such best-selling novels as Wind Over Wisconsin, poetry such as The Edge of Night to non-fiction as H. P. L.: A Memoir. Evidence that he was one of the most versatile creative talents in America are his numerous books of poetry, macabre fiction, historical novels, biographies, histories, science fiction, detective stories, modern novels, serial short stories, journals, pastiches, juveniles and anthologies. And remember he made two recordings—Psyche, a sequence of love lyrics and Sugar Bush by Moonlight and Other Poems of Man and Nature, was literary editor of, and columnist (Wisconsin Diary) for The Capital Times of Madison, editor of Hawk & Whippoorwill, a little review of poetry and editor of The Arkham Sampler.

His love of authors such as H. P. Lovecraft, Clark Ashton Smith, Robert E. Howard, and others is evidenced in the several famous books of their work that he published and that are now prized collectors items.

It’s for sure that he’s going to be hard to follow.

JOHN W. CAMPBELL, JR.

Editor, author and nuclear physicist, John was an engineer with the American Telephone and Telegraph Co., and early in life he was experimenting with outlandish contrivances, now considered as serious scientific research.

Following a conventional grammar and high school career, he attended Duke Univ. & MIT, finishing in 1933. He specialized in the atomic field while at college because he had become interested in the atomic field through reading science fiction pulp magazines.

Inspired to write, he sold from the very beginning, and his books include The Mightiest Machine, The Incredible Planet, The Moon is Hell, The Black Star Passes, and a collection of short stories titled Who Goes There?, one of which was made into the famous movie of an alien spaceship crashing in the artic: THE THING.

In 1937 he was persuaded to take on the editorship of Astounding Science Fiction, and in the 34 years since then, he guided ASF through paper shortages, a title change and introduced more famous SF authors than I dare start listing here.

It’s just as for sure that he’s going to be hard to follow too!
Fred Brown's Science Fiction Guide

UTOPIAS

In the field of 'escape' fiction, the branch generally termed "utopias" plays a very important part. The question often arises, in fact, whether utopias gave birth to science fiction or vice versa. The earliest utopian efforts were mainly political satires (More's Utopia, Bacon's New Atlantis, Swift's Gulliver's Travels, Butler's Erewhon, Wells' Time Machine, Morris' News From Nowhere, Blatchford's Sorcery Shop, Hudson's Crystal Age, etc.). Many of these turned away from the squalid industrial scene of the 19th century; but as the machine age progressed, more stories provided technical advancement as one of the main sources of their superior civilizations: (Belamy's Looking Backward, Wells Modern Utopia, Haldane's Man's World, Samuels Unknown Land).

The greater man's achievements, the more complex became the plots. Robots were introduced in Capek's play "R.U.R." and the threat of the machine was visualized in Alun Llewelyn's The Strange Invaders; Lord Dunstan's The Last Revolution, O. Stapledon's Last and First Men and Huxley's Brave New World.

The ultimate crushing of the human soul is portrayed in Orwell's 1984 and the nightmarish horror gone mad is displayed in Wells The Island of Dr. Moreau and Rex Warner's The Wild Goose Chase.

There were naturally many interesting variations from the political or industrial utopia. Religion, with a catholic controlled world was the dream of R. H. Benson's Dawn of All. Campenella had a catholic 'supremo' in City of the Sun, but Andreae's Christianopolis was a protagonist. Several spiritual utopias were written, from Pilgrim's Progress to C. S. Lewis' Out of the Silent Planet, while Herbert Read's The Green Child had its own strange social and spiritual organisation.

Perhaps the most memorable was W. H. Hodgson's The Night Land. Though hardly utopian, the description of the last remnant of humanity holding on to life in the enormous pyramid structures has a brooding horror that disturbs the mind.

For those interested in the study of Utopian fiction, I would recommend R. Gerber's "Utopian Fantasy" which not only discusses the field, but lists some 250 works (including many lost race stories.)

U. N. C. L. E. WEIRD TALES REPRINTS

a checklist by Ed Parker

Beginning in the Oct. 1966 issue, The Man from U. N. C. L. E. Magazine ran a feature entitled "The Department of Lost Stories." From that time to the final issue of this magazine (Jan. 1968), there were published a total of 10 stories, and 9 of these were reprints from early issues of the famous pulp Weird Tales.

The following checklist shows these stories in order of their appearance, and lists the original publication date of the Weird Tales issue from which they were taken. This info was obtained from T. G. L. Cockcroft's Index to the Weird Fiction Magazines.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Author</th>
<th>Title</th>
<th>WT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1966</td>
<td>Bloch, Robert</td>
<td>Hell on Earth</td>
<td>Mar.</td>
</tr>
<tr>
<td>1967</td>
<td>Bradbury, Ray</td>
<td>The Lake</td>
<td>May</td>
</tr>
<tr>
<td>1967</td>
<td>Christopher, John</td>
<td>Doom Over Kareets</td>
<td>See</td>
</tr>
<tr>
<td>1967</td>
<td>Leiber, Fritz</td>
<td>The Dead Man</td>
<td>Nov.</td>
</tr>
<tr>
<td>1967</td>
<td>Moore, C. L.</td>
<td>Hellsgarde</td>
<td>Apr.</td>
</tr>
<tr>
<td>1968</td>
<td></td>
<td></td>
<td>1846</td>
</tr>
</tbody>
</table>

Note: No source is given for this story and it does not appear in any index that I can find.

* In a continuing effort to offer ERB-dom readers useful Science Fiction & Fantasy articles and checklists, we will be interested in receiving manuscripts from collectors who can offer some useful info and not merely opinions. Longer works may warrant separate publication. CAZ, P. O. Box 550, Evergreen, CO 80439
THE BEASTS OF AMTOR

PART IV

Compiled by John F. Roy
Illustrated in full color by Neal MacDonald, Jr.

KAZAR
The hunting dog of Amtor. About the size of a German shepherd dog, it appears to be a cross between a dog and a parrot. "It had a massive, curved beak remarkably similar to that of a parrot; and its body was covered with feathers; but it was no bird, for it went on four legs and had no wings. Forward of its two short ears were three horns, one in front of either ear and the third growing midway between the others." (Chapter 9, Lost on Venus) It had no tail and its legs and feet were bird-like. They are savage fighters and will eat their own wounded. (See back cover.)

MISTAL
A rat-like animal about the size of a house-cat. (Chapter 8, Lost on Venus) The word is used as a descriptive to imply contempt, as we might use "skunk". (See back cover.)
"TARZAN AND THE GREAT RIVER"
-A TELEVISION MOVIE REVIEW

Frankly, I don't watch much television. The incredible glut of disgusting advertising puts me in such a foul mood that I find it too difficult to get interested in the program itself. But I did happen to watch TARZAN AND THE GREAT RIVER the other night, and during the ads I jotted down some random thoughts.

Tarzan, played by Mike Henry, fights a healthy looking male lion in a well photographed sequence, but doesn't give the very essential victory cry. And there is absolutely no reason for not giving it.

Instead I saw a pretty good shot of the ape man wiping his mouth with the back of his hand, and taking it away, looking at it as if to see if there is any blood. How authentic it would have been to see him standing over the lion's carcass, perhaps with one foot on it, staring at the sky with his arms raised, the echoes of the yell having just died in the tangled jungle, and the waning gleam of a savage beast in his eyes.

Of course he does give the yell,-and by "the yell" I mean the one that Weissmuller made famous, not the savage victory cry that Burroughs made such an exciting part of his novels—but during an episode that smacks so much of James Bond with bow & arrow that it made me wince.

Two or three canoes full of hostile indians are making their way towards a riverboat and are seen by Tarzan. In a too-long sequence, Tarzan races to the boat, removes his bow & two (1!) long (very) arrows and a huge gas can, races back up the riverbank, pours some gas out on the ground and in the river, steps back, lights a small piece of cloth on the end of an arrow, and just as the natives are about to land (and why they didn't land nearer the boat isn't evident), oh-so-calmly shoots the burning arrow at the can and it explodes and starts a fire that must have taken the camera crew all day to put out. THEN he gives the yell!!!

Surely the worst parts of the movie are when Captain Sam Bishop and Pêpê engage in their inane conversations, closely followed by the typical, bouncy, sick music that you hear as two Chimpanzees cavort on the boat.

And the way Mike Henry runs is strange looking (perhaps I don't watch enough football); it's as if he's trying to keep his knees up as he trots. And he walks as if he is walking on sharp stones. I'd think it would be less offensive if Tarzan wore a rough looking leather sandal or moccasin. Even the most primitive American indians wore something on their feet, and it would make walking much easier for the actor-Tarzan.

Another time the boat is pursued by hostile indians in canoes, Tarzan dives overboard and tips them over. How they didn't see him dive in, and why they didn't whack him with a paddle as he slipped his hand up on the edge of their canoe is beyond me.

As Tarzan returns to the boat, there is some really good suspense built up as he is chased by crocodiles. Interspersed with the croc and Tarzan confidently swimming are some really nice shots of animals and birds moving about in a normal manner, and the episode is marred only by the fact that Tarz gets back to the boat with no croc fight at all.

The animal photography is the most consistently above average part of the movie, but it is of little consolation to the real Tarzan fan who tends to throw up when Pêpê, Capt. Sam and this ludicrous blonde female Dr. Phillips appear on the screen and utter some absolutely stupid platitudes. Tarzan's lines are brief, and often authentic sounding; "Animals sense when people are friendly" being the most memorable example.

Perhaps better characterization of the ape man is when he has nothing to say at all. Tarzan wasn't exactly a run-at-the-mouth hero as I recall.

The place where Tarzan's dialogue seems most out of place is his harping on getting Pêpê in the mission school down river "because he's so bright."

The best and really most exciting part of the film is when Tarzan approaches the strong hold of "Barcuna" (which is a rather good set too) and tells the cowing native slaves who have just heard Barcuna play little that "the spell is broken" and challenge the killer cult leader to fight, man to man.

Great stuff...but anticlimactic as they engage in a overly-long wrestling-fist fight that leaves Barcuna floating face down in a stream, which in turn leaves the viewer wondering if he was knocked out and just drowned or was beaten to death by Tarzan.

This was the second of the Mike Henry Tarzan movies, originally released in 1967.

PS: I was dissapointed with ANDROMEDA STRAIN; it's un-adventurous! But go see THE HELLSTROM CHRONICLE, it's great!!!