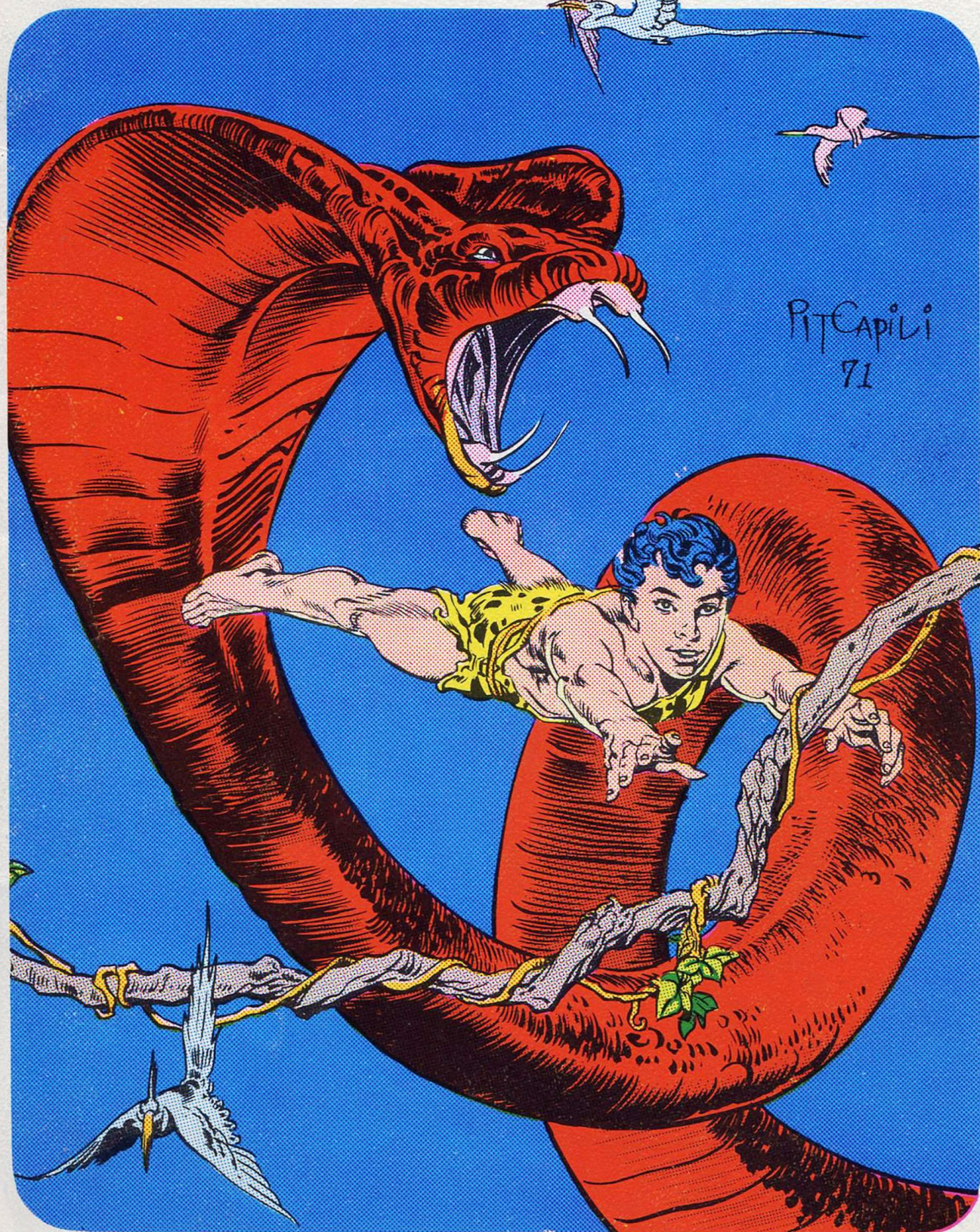


# ERB-dom











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August, 1971

## & The FANTASY COLLECTOR

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**NEXT ISSUE:** Complete issue devoted to Tarzan and the City of Gold with color art.

## A UNIQUE TARZAN ARTICLE

Just the other day I got a large manila envelope from a Harold Bradford of Dallas, Tex. 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 photostat of a cover for a magazine section titled "How Sex Was Invented" and pages 10-13, wherein halfway through a paragraph titled "Bowdlers 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

by Caz



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; Carman 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 hard-cover publisher who will issue it next year.



# The Writer's Monthly

---

## 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*

**I**F 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 loafer. 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, re-

member 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 "Out of Time's 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 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 Press, \$4.50 (This is actually two stories, both juveniles, orig. pub in 1927 & 1936.)
69. *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 Grey-stoke, \$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
78. 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, \$?
80. \**The Red-Neck Tie*, Rob Wagner's Script, May 28, 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

# TARZAN

and the MAD



EDGAR RICE  
BURROUGHS

Illustrated  
by



BURROUGHS EDGAR RICE BUR



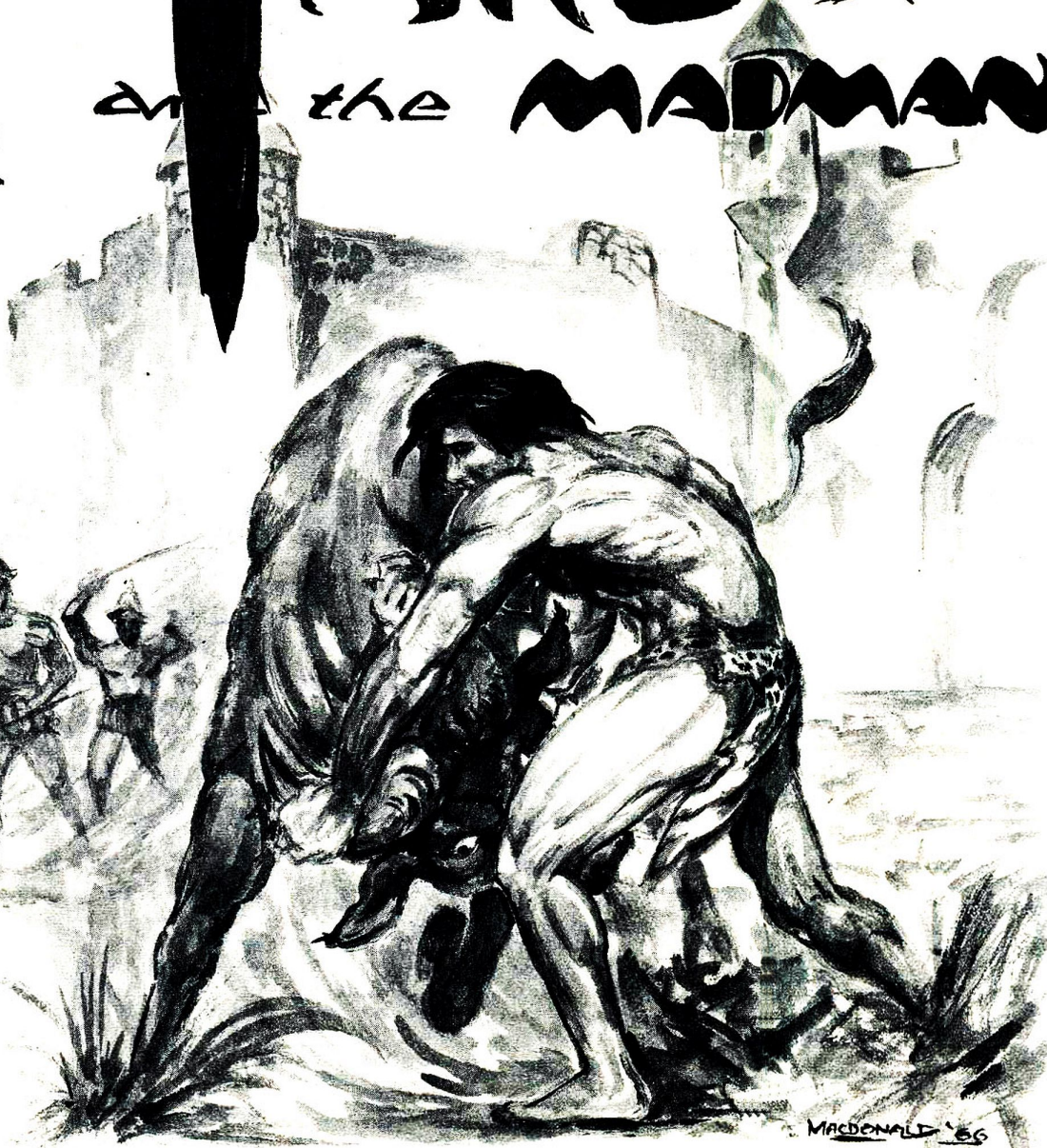
**TARZAN  
and the  
MADMAN**



**EDGAR RICE  
BURROUGHS**

# TARZAN

## and the MADMAN



*Illustrated*

MACDONALD '65

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 ERBurroughs 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***

**BURROUGHS EDGAR RICE BURROUGHS**





# THE FANTASY COLLECTOR

C. CAZEDUSSUS JR.

EDITOR &amp; PUBLISHER

P.O. Box 550

EVERGREEN, COLO. 80439

## YOUR MONTHLY WORLD-WIDE SF MARKETPLACE

The Fantasy Collector was established by George A. Bibby in 1958 as a minor science fiction advertising magazine. In January, 1967 it was acquired by the present publisher and in January, 1970 incorporated as the ad section of the new ERB-dom. ERB-dom, established in 1960 by the present publisher and winner of the Hugo in 1966, was originally an exclusive Edgar Rice Burroughs fanzine. However, the new ERB-dom/FC of the 1970s includes not only ERB and ads, but bibliographical articles, fiction and collector's articles.

FC is pleased to offer all SF collectors and book dealers an easy and economical method of advertising their wants, etc. While the publisher cannot mediate disputes arising out of ads in FC, advertisers frequently involved in such disputes will be asked to advertise elsewhere. Customers suspecting fraudulent adverts should tact us and their postmasters immediately. —C. E. Cazedessus, Jr. Publisher

## 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:

Space	Rate	"Copy Size"	"Reduced 21%"	"Reduced 36%"
Full p.	\$8	5 x 8 inches	6.5 x 10 in.	8 x 13 inches
1/2 p.	\$5	5 x 4 inches	6.5 x 5 in.	8 x 6.5 inches
1/4 p.	\$3	5 x 2 inches	6.5 x 2.5 in.	8 x 3 inches
1/8 p.	\$1	-----	-----	8 x 1.5 or 4 x 3 in. only

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 way 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 11 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 & Pulp or Comics & Misc.; "For Sale" or "Wanted" only 20¢ per line, including name & address, first 2 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:

One year, 12 issues.....\$3.50

Two years, 24 issues.....\$6.75

Three years, 36 issues.....\$9.00

"The 3 year rate is 25¢ per copy!!!"

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!

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64 Westman Road  
Winchester, Hants.

### ELSEWHERE

C. E. Cazedessus, Jr.  
P. O. Box 550  
Evergreen, Colo. 80439



# FANTASY & SF 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

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

ERB's 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, Nesionset, 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, Evergreen, CO 80439

## 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  
PELLUCIDAR

books must be A. C. McClurg & Co. editions, in original dust jacket; or will buy fine jacket  
CAZ, P. O. Box 550, Evergreen, CO 80439

**ALPHA**  
and  
**OMEGA**

William C Wagner  
56 Briarcliffe Rd.  
Glenolden, Pa. 19036

Warner-Fox-Gilbert-Osterman-Sabella

Letters-Fiction-"THX 1138"-Reviews  
Star Trek-Burroughs-Alien Life-\$\$\$

Chauvin-Schweitzer-Rotsler-Kister

War of the Worlds-Tarzan of the Apes

30¢ each-2/50¢-4/\$1.00 Contris needed

50¢-----**CRYPTOR** #3-----50 pages

WARREN SCOTT MILLER, 6 GREEN DRIVE, NORTH DARTMOUTH, MASS., 02747

The latest issue of the Magazine of FANTASY, HORROR, THE OCCULT, AND SCIENCE FICTION is now available for 50¢, with articles by Dave Szurek, Gary Svehla, William H. Pugmire, Harry O. Morris, Jr., Robert Comorosky, Warren Scott Miller, and others. Order now, supply limited. No back issues available. Published on a quarterly basis. Contributions needed; please include postage.

Weird Tales wanted. Need most issues 1923-1930 & 1933-1954. Also Sep, Dec-31 & Jan, Sep, Oct-1932. Following books are for trade: (all good & better unless listed) Amazing 1926: Apr, Jun, Jul, Sep, Oct, Nov, Dec. 1927: Jan, Apr, Sep, Oct, Dec. 1928: Jan-Jul (all), Sep, Oct (fair), Nov, Dec. 1929: Jan-Jul, Aug (tape), Sep, Nov, Dec. 1930-all 1931-Feb, Apr (N.B.C.), Jul & Dec taped. Many 1932-33 issues. Amazing Quarterly: 1928: Win, Spr, Sum, Fall 1929: Fall 1930: Spr, Sum, Fall 1931: Win, Spr (fair), Fall 1932: Win, Fall-Win 1933: Spr-Sum, Win 1934: Fall Air Wonder- every issue from Aug 1929-May 1930 Science Wonder: Every Issue Wonder: 1930-Aug, Oct Wonder Quarterly 1929-33 complete. Marvel Tales-1935 Mar-Apr Strange Tales-1931-Nov Terror Tales 1935-Feb 1940-Jul Dime Mystery Dec 1938 (N.B.C.) E.R.P. Pulps-Blue book Apr-1930, Aug, Sep-1932, Argosy- well bound volumes of complete excerpts of Carson of Venus & Seven Worlds to Conquer bound each with E.R.B. cover to look like one complete issue of Argosy. Also bound complete Feb 20, 1937 issue containing Resurrection of Jimber Jaw complete. Astounding: 1930-37 (N.B.C. & contents page out) 1931: May (N.B.C.), June, Oct, Dec 1932: Mar, Apr, May, Jun, Sep, Nov 1933: Jan, Mar. Hardcover Books: Synthetic Men of Mars-1st edition Eyes of the Shadow-Street & Smith 1931. Also have comics, E.R.B.'s, Original art & early childrens books. HARVEY KING 1562 Ocean Ave. B'klyn, N.Y. 11230



Old Bookshed  
5910 Calif. Ave.  
Altoona, Pa. 16602

A Special Bargain SALE. All books \$1.50 each postpaid. Condition from Fair to mint in d/j. Some 1st Editions. List 2nd & 3rd choices.

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 1. Burroughs. Return of Tarzan       | 31. Gates. The Devils Lady           |
| 2. Burroughs. Tarzan and Golden Lion | 32. Collins. Moon Stone              |
| 3. Burroughs. Tarzan & Ant Men       | 33. Tom Stetson Lost Tribe           |
| 4. Burroughs. Tarzan Jewels Of Opar  | 34. Roy Rogers Sawtooth Ridge        |
| 5. Burroughs. Tarzan At Earths Core  | 35. Red Ryder Wolf Canyon            |
| 6. Burroughs. Jungle Tales           | 36. Dick Donnelly Paratroops         |
| 7. Rohmer. Hand of Fu Manchu         | 37. Verne. Earth To The Moon         |
| 8. Rohmer. Bat Wing                  | 38. Phra The Phocanian               |
| 9. Rohmer. Insidious Fu Manchu       | 39. Tom Swift Television Detector    |
| 10. Rohmer. Return of Fu Manchu      | 40. Lewis. That Hideous Strength     |
| 11. Tom Swift City Of Gold           | 41. Don Sturdy Desert Of Mystery     |
| 12. Tom Swift Wireless Message       | 42. Don Sturdy Land of Giants        |
| 13. Ehrlich. The Big Eye             | 43. Erskine. Renfrew Rides The Sky   |
| 14. Mundy. The Winds of The World    | 44. Tom Swift Jr. Atomic Earth       |
| 15. Mundy. Told In The East          | 45. Tom Swift Jr. Diving Seacopter   |
| 16. Mundy. C-I-D                     | 46. Rip Foster The Gray Planet       |
| 17. Mundy. King Khyber Rifles        | 47. Roy Rogers Gopher Creek Gunman   |
| 18. Mundy. Hira Singh                | 48. John Payne Menace Hawks Nest     |
| 19. Mundy. Eye of Zeitoon            | 49. Stoker. Dracula                  |
| 20. Mundy. Rung Ho                   | 50. Ripley. Believe It Or Not (1930) |
| 21. Mundy. The Ivory Trail           | 51. Verne, J. Mysterious Island      |
| 22. Mundy. Guns of The Gods          | 52. Doyle, C. Desert Drama           |
| 23. Smith, T. Night Life Of Gods     | 53. Doyle, C. White Company          |
| 24. Smith, T. Three Decker           | 54. Orwell. Nineteen Eight Four      |
| 25. Smith, T. Glorious Pool          | 55. Bellamy. Looking Backward        |
| 26. Smith, T. Stray Lamb             | 56. Verne. Tour World 80 Days        |
| 27. Wright. Deluge                   | 57. Kummer. Gentlemen In Hades       |
| 28. Rees, A. Island of Destiny       | 58. Heard. Weird Tales               |
| 29. Tom Swift Big Dirigible          | 59. Clarke. The Deep Range           |
| 30. Rockwood. Air To North Pole      | 60. Shiel. The Purple Cloud          |

#### WANTED TO BUY

PRIVATE COLLECTOR wants to BUY the following title Big Little Books. May also be "Buddy Cone" Premium Books, same size format as Big Little Books.

"TAILSPIN TOMMY" ON THE MOUNTAIN OF EMMA'S SACRIFICE.

"G-NAY" ON LIGHTNING ISLAND"

"SMILIN' JACK AND HIS STRATOSPHERE PLANE:

Plot of Smilin' Jack (BLB) is Jack and his fiancee dressed as an airline stewardess and their huge transport plane (a 4-Engineed Boeing "Stratoliner" are sky-jacked and the craft is flown to a remote airstrip. The bandits plan to sell the valuable new transport to a foreign power, and Jack and the Stewardess are locked in separate isolated rooms. While the Bandits arrange for the aircrafts sale, the stewardess notices that the transport is parked outside, nearby a window in her "Room-Cell". She cleverly devises a plot and using a piece of wood from room furniture, a stone from the floor and one of her garters, she fashions a "Sling-Shot" hitting and breaking one of the rear fuselage section windows, and rendering the pressurized Aircraft unuseable for stratospheric flight. How the Book ends, and the method in which SMILIN JACK, the Stewardess, and the Stratoliner, reach safety, is lost in the mists of time. BUT THE TITLE IS EITHER SMILIN' JACK & HIS STRATOSPHERE PLANE OR SMILIN JACK & THE BORDER BANDITS. WILL PAY UP TO \$ 20.00 EACH FOR GOOD, CLEAN SOLID, ORIGINAL COPIES OF EACH OF THESE (3) BOOKS. PLEASE REPLY TO: WALT L. KETCHUM JR. 312 N. CHICAGO AVENUE. SOUTH MILWAUKEE, WISCONSIN # 53172. PLEASE CHECK THE PLOT TO ABOVE DETAILS IF YOU THINK YOU HAVE THE SMILIN' JACK BOOK I WANT.

For Sale : 32 ERB Ace Pbs, all very gd. : \$15.00;

almost 50 Doc Savage pbs, gd. : \$15.00;

Weird Fantasy 8 (EC-canada)

fair : \$3.00

Danger is our Business 9

(Frazetta) fair : \$3.00

2324 Potrero Ct.

Pinole, Calif. 94564



GOTHISM

40¢

GOTHISM 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 cheapies entitled CRUD AND NONSENSE and other bits and pieces. By DAVE SZUREK, BILL PUGMIRE, & /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 payment by MO in U.S. funds or check drawn on U.S. bank.

CODE FOR MAGAZINES - M=mint, 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-6.00  
1934-3AB-3.50  
1935-5A,6AB,7A,8AB,9AB,10A,11AB,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 ea,12B\*-4.00 or \$43.50 for all  
1938-1A\*,2A\*-4.50 ea,3AB-3.75,4A,5A,6A,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 for 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 all 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-3.25,8C(cover 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,8AN,9A-3.00 ea,10A-2.50,12AB-3.00 or \$30.00 entire year  
1944-3AB,4AB,5A,6A,7A,8A,9A,10A,11A,12A-2.75 ea  
1945-1A,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-.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 ea or \$9.00 entire yr  
1956-1,2,3,4,5,6,7,8,9,10,11,12 all A-.80 ea or \$8.50 entire yr  
1957-1,2,3,4,5,6,7,8,9,10,11,12 all A-.80 ea or \$8.50 entire yr  
1958-8A,9A,10A,11A-.80 ea  
1959-1,2,3,4,5,6,7,8,9,10,11-.80 ea or \$7.50 entire yr  
1960-1,2,3,4,5,7,8,9,10,11 all A-.65 ea or all 10 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(lg)-.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



1937-36 NC, 4A-4.25  
 " -9,10,11,12 all A-11.00  
 1938-5A, 6B NFC, 7AB-6.75  
 " -8AB-2.75  
 " -9AB, 10B NFC & no contents p, 11AB-0.50  
 1939-1,2,3,4 all AB-11.00  
 " -5AB, 6B NFC, 7AB, 8B NFC and no contents p-7.75  
 " -9B NFC, 10AB, 11AB, 12AB-11.00  
 1940-1AB, 2,3,4 all AB, 5,6,7,8 all A-20.50  
 1941-1,2,3 all B NC-3.75  
 1943-12, 1944-2 both NC-2.50  
 " -12, 1944-1 both B NC-2.50  
 1946-6,7 both AB-3.50  
 1947-1,2 both AB-2.50  
 " -3,4 both AB-2.50  
 " -5,6,7 both B NC-2.25  
 " -8,9,10 both B NC-2.25  
 " -11,12,1948 all B 1,2 - 3.00  
 1948-3,4,5 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-5.25  
 1949-2,3,4 all AB-3.75  
 " -5,6,7 all AB-3.75  
 " -8,9,10 all AB-3.75  
 " -11AB, 12 B NC and 1949-1B NC-2.55  
 1950-2,3 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

1932-5NC-3.50, 6NC-3.50, 9NC-3.50, 10 NC also contents p gone-2.75  
 1933-1NC-3.00, 11NC-3.00, 12NC-3.00  
 1936-4NC-2.50  
 1937-1NC-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  
 1944-5NC-1.75  
 1948-9NC-.04  
 1949-4,6 both NC-.65 ea  
 1955-3NC, 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-\$100.00

FANTASTIC NOVELS, set of-24 out of 25 issues (Jan 1941 missing) almost all mint, a few ;fine-\$60.00

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

ASTONISHING, a complete set of-all 10 issues-all mint or fine except Apr 1940 very good-\$47.50

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

TOP NOTCH-Jan-June 1934-12.00; Jan-June 1936-12.00; July-Dec 1936-12.00; Jan-June 1937-12.00

COWBOY STORIES - Nov 1933-June 1934-9.00; Jan-Jun 1935-9.00; Jul-Dec 1935-9.00; Jul-Dec 1936-9.00; Jan to Aug-Sept 1937 (8 issues)-12.00

CLUES- Dec 1935-May 1936-15.00; Jun to Nov 1936-15.00; Dec 1936-May 1937-15.00

ROMANTIC RANGE- May to Oct 1936-9.00; Nov 1936-Apr 1937-9.00

\*On above clothbounds please figure 30¢ postage per volume



UNKNOWN later UNKNOWN WORLDS

1939-3AB(issue #1)-5.00

1940-10A-4.50, 12AB except bk cover discolored-3.50

1941-2A-4.50; 1943-10A-4.00

Following have 1 or both covers missing otherwise good shape:

1939-7NFC-2.25

1940-3 (1/2 FC gone)-2.50, 10 (1/2 FC gone)-2.50, 11 NFC-2.25, another copy with covers but they are discolored, repaired with pieces 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

Tarzan and Golden Lion

Beasts of Tarzan

Tarzan of Apes(fine)

Tarzan Escapes

Tarzan the Terrible

Return of Tarzan

Son of Tarzan

Tarzan the Fearless

Tarzan the Untamed

Tarzan and Jewels of Opar

Tarzan of the Screen

THE LIVING SHADOW- hard cover book by M. Grant, publ Street & Smith-9.00THRILLING ADVENTURES- 1938-7A-2.00DANGER TRAIL- 1933-11(#1) AB-2.75FAR EAST ADVENTURE STORIES- 1931-12B-3.00PHANTOM DETECTIVE- 1937-5A-6.00G MEN- 1938-5A-3.00UNDER FIRE - 1928-11B NBC-1.00OPERATOR 5 - 1934-12AB-8.00; following have no FC-1938-3,4,5-6, 7-8, 11-12-4.00 eaSINISTER STORIES - 1940-5B(except gnawed at bottom to depth of 3/4" which obliterates a few words bottom of pp up to p 34-2.00UNCANNY STORIES- 1941-4B except top 1/4 FC gone (the one & only issue)-5.50, another copy B NC-5.00DOC SAVAGE- 1944-11B except some chipping along edges-4.50SPICE ADVENTURE STORIES- 1937-9A-5.50GOLDEN FLEECE- 12AB-7.00, 1939-6AB-6.50AIR WONDER STORIES- 1929-7B except NBC-3.50SPICY WESTERN - 1936-11(#1)A-5.00, 12NC-2.00; 1939-5-4.50ROMANTIC WESTERN- all have lurid covers-1,3,5 all A-4.00 eaMASKED RIDER WESTERN- 1943-6B except discolored & chipped along edge FC)-3.00; 1946-1AB-3.50Galaxy -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., 8B-.60,9A-.75,12B-.60

1956-1A,3A-.65 ea.

1957-1A,5A,6A,11A-.65 ea.

1958-7A-.65

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-.65,5A-.85,9AB-.75

1954-12A-.85

1955-2AB-.65,6A-.75,8AB(flattened)-.55

1956-4A,6A-.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



Limited Edition - offset and printed on acid-free stock; varityped. Original articles by John W. Campbell, Lester del Rey, Eric Frank Russell, L. Ron Hubbard, H.L. Gold, Jack Williamson - an Edd Cartier portfolio.

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

\$3.00 per copy

Make all checks payable to Joel Frieman.



JOEL FRIEMAN 5 MANOR DRIVE 11C, NEWARK, N.J. 07106

MAGAZINE CLEARANCE SALE - MINIMUM ORDER IS \$5.- On orders of less than \$10, please enclose 50¢ for handling - all orders are insured - alternate choices appreciated. all items in good condition, but are not mint items.

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  
1943 - 4,5,6,7,8,9,10 \$1 each 1943 - 11,12 1944-46 all 50¢ each  
1953-1971 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, ROCKET, FANTASY FICTION (all del Rey editor) all 25¢ each

IMAGINATION - 1950-51, OTHER WORLDS - 1949-51, FUTURE - all, VENTURE - all, 25¢ ea.

FANTASTIC - 1952-56 all issues 25¢ each

AMAZING - 1947-52 all 50¢ each 1953-56 all 25¢ each

STARTLING - 1947-55 all 50¢ each

THRILLING WONDER - 1948-54 all 50¢ each

FANTASTIC STORY QUARTERLY - 1950-52 all 50¢ each

FANTASTIC ADVENTURES - 1949 - 3,9,10,11,12 1950 - 10,11,12 1951 - 2,3, 50¢ each

PLANET - Vol. 4 - 1-10 Vol. 6 - 1-9 (all fair-good) 50¢ each

MARVEL - later series 50¢ each SCIENCE FANTASY - # 1,2,3 \$1 each

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

We have many more s-f magazines not listed, including many earlier Amazings and Fantastic Adventures - also scattered issues of If, Infinity, Spaceway, Fantastic Universe etc. at 25¢ each - send your want list - also have many detective, western sports, pulps of the 40's. We are interested in buying any pulps with Edd Cartier, especially Shadows - JOEL FRIEMAN, 5 Manor Dr. 11C, Newark, N.J. 07106

\*\*\*\*\* WANTED....CONTRIBUTORS!!! \*\*\*\*\*

Within the next few weeks a new fanzine will be seen (floating) around, namely...The FANTASY PHAN. Phan. will be composed of exactly what the name implies and what you can expect; articles about Fantasy authors & books, famous or not! Also we hope to have some Fantasy stories by new talents! (And with any luck one or two of your favorites) With the publication of this ad. 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 ad. will adorn the cover of our initial issue (in full size), on each consecutive issue the winning artwork, reduced SLIGHTLY, 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 6 1/2 in. by 5 in., the art can be of any Fantasy scene, person, etc. but it would be more desirable if the art was a vision or unpublished. ~~ALL SUBMISSIONS MUST BE POST DATED!!~~ Everyone who has an article or 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 if not excellent review of it? Sure you would!...so why don't you write one and send it to me!?! The Phan. will be published four times a year but each issue will consist of only as many orders as are received within SIX weeks of the announcement of the (upcoming) publication of the Phan. In other words seven or so weeks before the pub. of the next issue of Phan. an ad. similar to this one will be placed in this publication, advertising it, if 50 people order a copy then ONLY 50 copies will be printed! These copies will be hand-numbered & no reprints will be available. One last thing, when submitting art or articles Please send the price of the mag. with your work as not everyone will have his work pub. in issue NO.1, hence not everyone will warrant a free copy...THIS TIME! So if you want to try a refreshing new Fantasy mag. try The FANTASY PHAN, 75¢ a copy, wrap around, mailed flat in a sturdy envelope! Order from: JEFF MATTHEWS, BOX 414, 9261 Lochinvar Dr., Pico Rivera, Calif. 90660. And remember, this is YOUR mag. & it needs YOUR help to survive! Be active in fandom.....WITH!!

\*\*\*\*\* 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

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 SF: 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(F)-5.00, 4/42(F)-5.00, 5/42(vg)-4.50, 8/42(vg)-4.50, 11/49(vg)-75¢, 12/49(vg)-75¢, 2/56(vg)-75¢, 3/56(taped)-50¢, 4/56(vg)-75¢, 9,10,11,12/57(all vg)-75¢@ F & SF: 5,6,7/54(all F)-75¢@, 11,12/56(all F)-75¢@, 8/57(F)-75¢, 8/58(vg)-60¢, 9/58(F)-75¢, 10/58(vg)-60¢, 10,11/59(all F)-75¢@, 7,8,9/63(all F)-75¢@. Galaxy: 9,10,11/51(all vg)-75¢@, 3/52(vg)-60¢. If: 3/63(F)-75¢, 7/64(vg)-60¢, 8,10/64(F)-75¢@, 12/65,1,2,3,4/66(F)-60¢@. Weird Tales: 1/49(nm)-\$3. Amazing: 4-5/53(F)-\$1, 6/67(vg)-60¢. Imagination: 11/53(F)-75¢. Saturn: 10/57(F)-75¢. Future: 2/42(g)-\$2. Thrilling Wonder: 10/41(vg)-\$2. Startling: 5/47(vg)-\$2.

ASIMOV issues: Astounding SF: 7/39(F)-3.75, 9/40(F)-3.75, 5/41(m)-\$4, 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, 8,10/44(F)-\$1.25@, 3/45(vg)-\$1, 4,11/45(F)-1.25, 9/46(F)-1.25, 1,3/48(vg)-75¢, 5/49(F)-\$1, 11,12/49(vg)-75¢@, 1/50(vg)-75¢, 6/50(F)-75¢, 6/51(F)-75¢, 10,11,12/52(F)-75¢@, 10/53(vg)-75¢ 12/53(F)-75¢, 2,3/54(vg)-75¢, 5/55(F)-75¢, 4/56(vg)-75¢, 9,10,11/56(F)-75¢ 7/57(F)-75¢ SF Quarterly: 11/56(vg)-\$1, 5/57(vg)-\$1. Astonishing: 2/40(#1)(vg)-\$4, 9/41(vg)-\$2.50. Cosmic: 3/41(#1)(vg)-\$5. Infinity: 12/56,6/57(vg)-60¢@. F & SF: 6/53(F)-75¢, 2/54(vg)-60¢, 10/54(F)-75¢, 1,10/55(F)-75¢, 2/56(vg)-60¢, 7,11,12/56(F)-75¢, 8,12/57(F)-75¢, 2,7/58(F)-75¢, 4/59(F)-75¢, 10/61(F)-75¢. Startling: 1/53(vg)-\$1, 2/53(taped)-75¢ Galaxy: 10/50(#1)(vg)-\$2, 11/50(vg)-\$1, 1/51(vg)-75¢, 2/51(vg)-75¢, 3,5,10,11/51(vg)-75¢@, 11/52(F)-75¢, 12/52(vg)-60¢, 10,11,12/53(F)-75¢, 10,12/57(vg)-60¢,9/58(vg)-60¢. Original SF: 5,11/56(vg)-75¢, 1/57(F)-75¢ Amazing: 3/39(first Asimov ever)(F)-\$4, 5/39(F)-\$3, 5/39(taped)-\$2.25, 4/51(F)-\$1.50, 4/51(vg)-\$1.25, 3/61(F)-75¢. Universe: 5/54(F)-75¢ Thrilling Wonder: Winter/55(vg)-\$2. Space: 5/52(vg)-\$1. Beyond: Vol.I/#2(vg)-75¢. Future: #30(F)-\$1

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

\*\*\*\*\*

HARDCOVER BOOKS:

SF '59: The Year's Greatest, Gnome Press, 1st, vg in dj-\$3.50.  
Shadow on the Hearth, Doubleday, Judith Merrill, 1950, 1st, vg in dj-\$3.  
Implosion, Putnam, D.F. Jones, 1968, 1st, fine in dj-\$2.50.  
Double Jeopardy, Fletcher Pratt, Doubleday, 1952, 1st, vg in dj-\$2.50.  
Double In Space, " " " " , 1951, 1st, fine in dj-\$3.25.  
House of Many Worlds, Sam Mervin, Doubleday, 1951, 1st, fine in dj-\$3.00.  
Strangers in the Universe, Cliff Simak, Simon & Shuster, 1956, 1st.,  
 fine in dj-\$3.25

Triad (World of a, Voyage of Space Beagle, Slan), A.E. Van Vogt,  
Simon & Shuster, Book Club, fine in dj-\$2 (RARE)

Heinlein hardcover's:

Glory Road, Book Club, Putnam, vg in dj-\$1.50

Farnum's Freehold	-same-	-\$1.50
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Orphans of the Sky	-same-	-31.50
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[illegible]

Paperbacks: (Please list alternates)

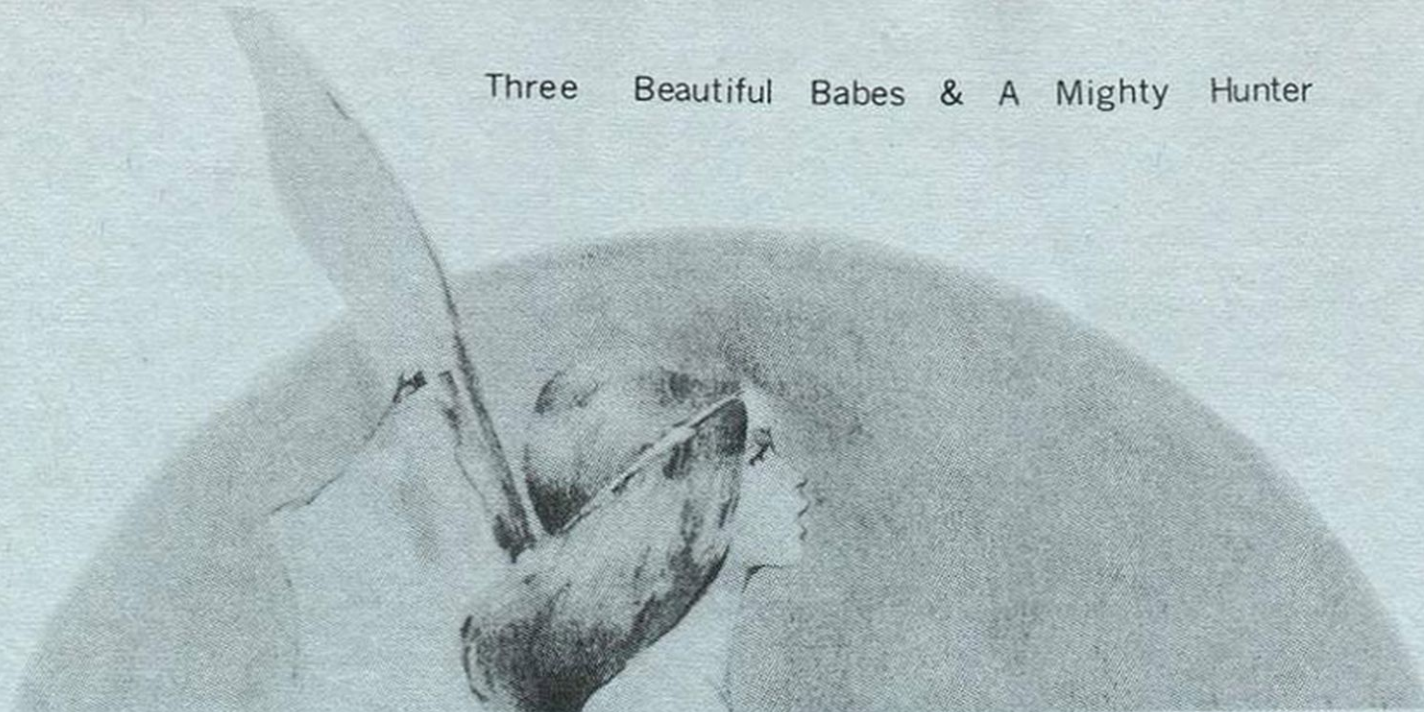
Tarzan Ballantine pb's (Powers art) - #1-20 all vg- 60¢ each  
 Tarzan Ballantine pb's (Abbott art) #1-18 all m - 60¢ each  
 Tarzan & Mars Ace pb's (out of print) all vg-m - 75¢ each  
 All other Ace ERB pb's (Krenkel & Frazetta art) - all vg-m 50¢ each

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.



Three Beautiful Babes & A Mighty Hunter

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## A Portfolio by Jeff Jones



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**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 Tompkins (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 95150 (a one-shot publication)



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 NEW 50¢ ea. IF 9,10,11,12/69. 2,3,4/70 ALL FINE 50¢ ea  
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# 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.

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## WANTED

OLD RADIO programs on cassettes or reels. Your favorite live again: Amos & Andy, I Love a Mystery, Tarzan, Tom Mix, Fred Allen, Science Fiction, Tommy Dorsey, Lets Pretend, Sherlock Holmes, etc. etc. High quality. Low prices. Catalogue 50¢. Thousands listed. Remember Radio Inc., Norman, Okla. 73069

MOVIE STILLS: I can get thousands, mid-thirties to present, from all kinds of films. Also hundreds of pressbooks and posters. Send two 8¢ stamps for catalog. Will trade for film manuals: Blue's Screen World, Speed's Film Review, Western Annual etc. Gary Levinson 500 N.W. 161 St. North Miami Beach, Fla. 33162

FOR SALE 1 copy \$4; 3 copies \$10

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, 57, 61  
 Sparkler: 2, 3, 4, 7, 8, 11, 18, 19, 22, 25-29, 32  
 \*Popular Comics: 38, 40, 43 (\*or Tarz. excerpts)  
 \*Crackajack 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

CAZ \* P.O. Box 550  
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## The HERO PULP INDEX

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A really nice 68 page printed book, illustrated with 16 pulp mag. covers. An important reference work in a immensely popular field, by hero pulp authority R. E. Weinberg.

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| * For Sale *  | UNKNOWN | Very Good Cond                                   | * March, Apr, May, Sept, Nov '39; Jan, Feb, Mar '40; June '41. |
|   |         |  | \$35 for lot or \$3.75 @                                       |
| * Wanted *  | UNKNOWN | June 1943 mint cond                              |  |
|   |         | also Arkham Sampler #2, 3, 4 & A.E. Coppard 1sts |  |
| * J. Gregory 123 West 93rd St New York City 10025 * |         |  |  |

LLOYD F. KRELLE, 141 Euclid Ave., Los Gatos, Calif. 95030 Postage Paid  
 Wallace, Edgar CAPTAINS OF SOULS, (1922), 1st ed., VG, \$2.75; Asimov, I. THE REST OF THE ROBOTS, 1964, 1st ed., G-VG, \$2.75; Conklin, G. (ed) OMNIBUS OF SCIENCE FICTION, (1952), Fine, \$2.75; Taine, John THE FORBIDDEN GARDEN, 1947, 11, 1st, \$3.50; DeCamp, L.S. THE WHEELS OF IF, 1948, 1st ed., G-VG, \$3.50; Burroughs, E.R. TARZAN AND "THE FOREIGN LEGION", (1947), illus., 1st ed., VG-Fine, \$5.00; Waterloo, Stanley A SON ( " THE AGES, 1914, illus., 1st ed., VG-Fine, \$2.75; Hough, E. MOTHER OF GOLD, 1924, w/fr., 1st ed., V.G., \$2.50. WANTED: Jack London, James O. Curwood, 1st ed.

# ALL-STORY

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 Forry Ackerman & Sam Moskowitz for a little help. When we get these eleven, we will start work on ALL-STORY INDEX.

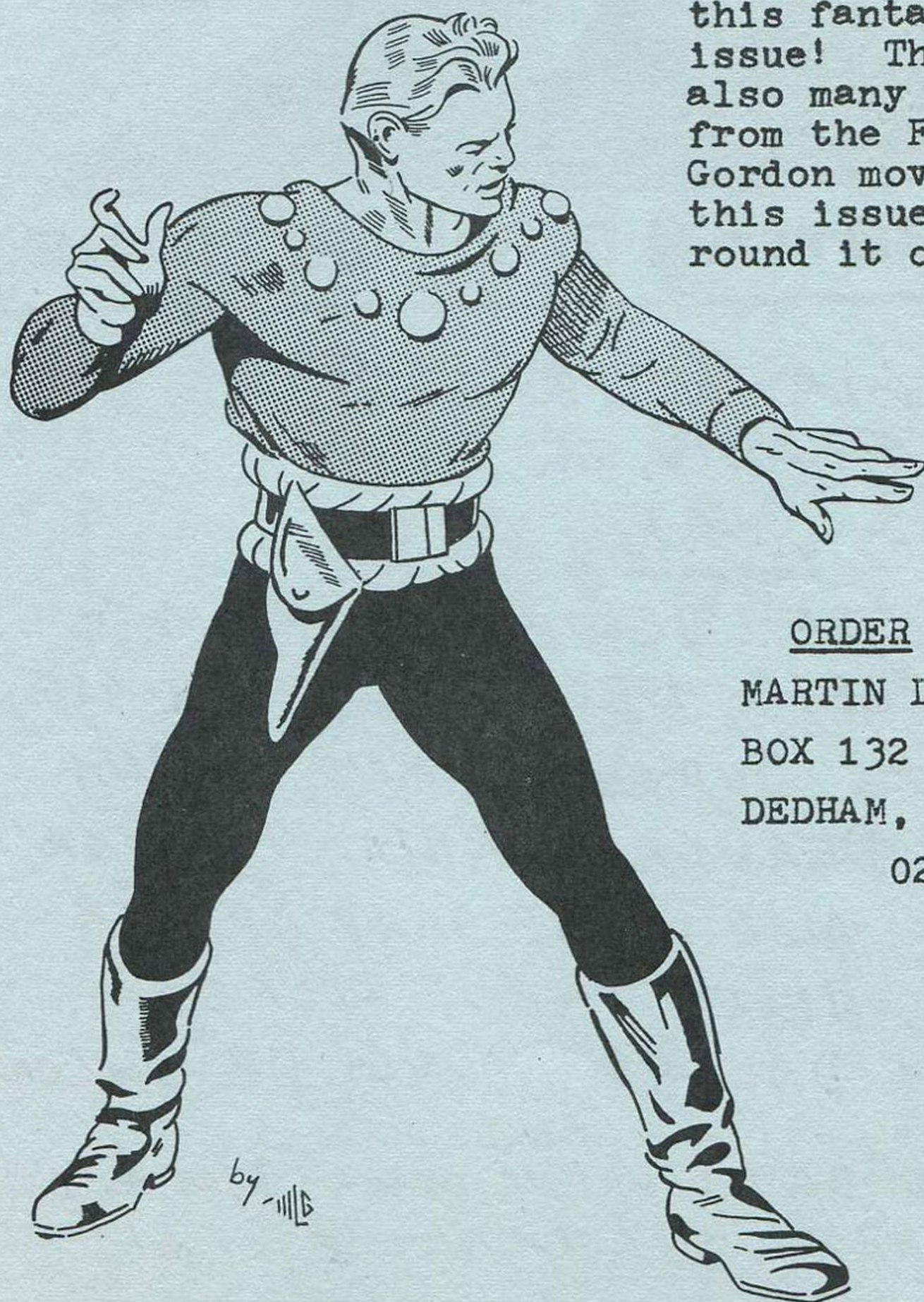
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# SUNPOT!

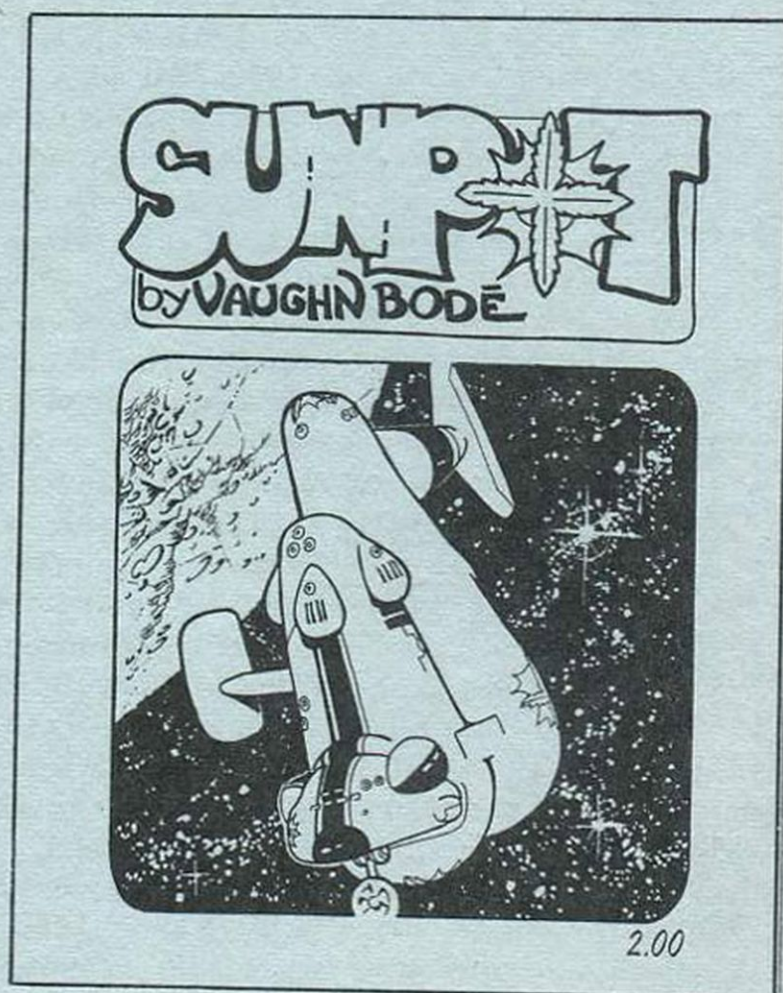
by VAUGHN BODĒ

Vaughn Bodē, 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.

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\* \* \*

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# GREEN MEN LAZY?

by John F. Roy - ROYal Chronicler



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, uninventive, 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 over-sized 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 red nations 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 Torquas 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 suburbanite 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.



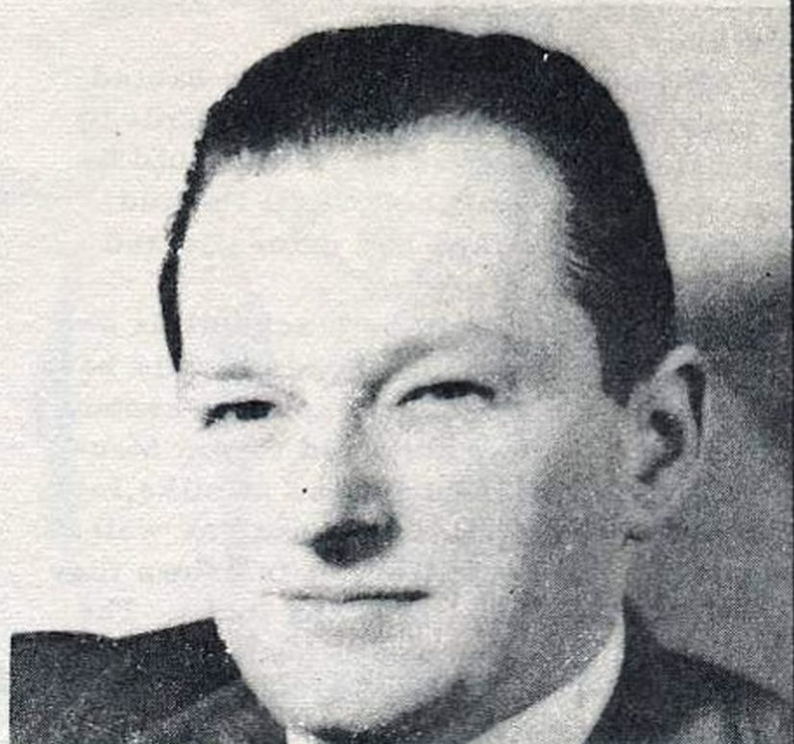


# TWO TITANS ARE GONE



*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, serious 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 arctic: 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!



# Researching Science Fiction \*

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 Dunsany'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. Campanella had a catholic 'supremo' in City of the Sun, but Andreae's Christianopolis was protestant. Several spiritual utopias were written, from Pilgrims 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 Tls issue from which they were taken. This info was obtained from T. G. L. Cockcroft's Index to the Weird Fiction Magazines.

UNCLE issue	Author, Title	WT issue
Oct. 1966	Sturgeon, T. The Perfect Host	Nov. 1948
Nov. 1966	Bloch, Robert Hell on Earth	Mar. 1942
Jan. 1967	Heinlein, Robert Our Fair City	Jan. 1949
Feb. 1967	Bradbury, Ray The Lake	May 1944
May 1967	Christopher, John Doom Over Kareets	See Note
Jun 1967	Wellman, Manly Wade Up Under the Roof	Oct. 1938
Jul 1967	Leiber, Fritz The Dead Man	Nov. 1950
Oct 1967	Hamilton, Edmond Pigmy Island	Aug. 1930
Nov. 1967	Moore, C. L. Hellsgarde	Apr. 1939
Jan. 1968	Bradbury, Ray The Night	Jul. 1946

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



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## PIRATES OF VENUS



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# PIRATES OF VENUS

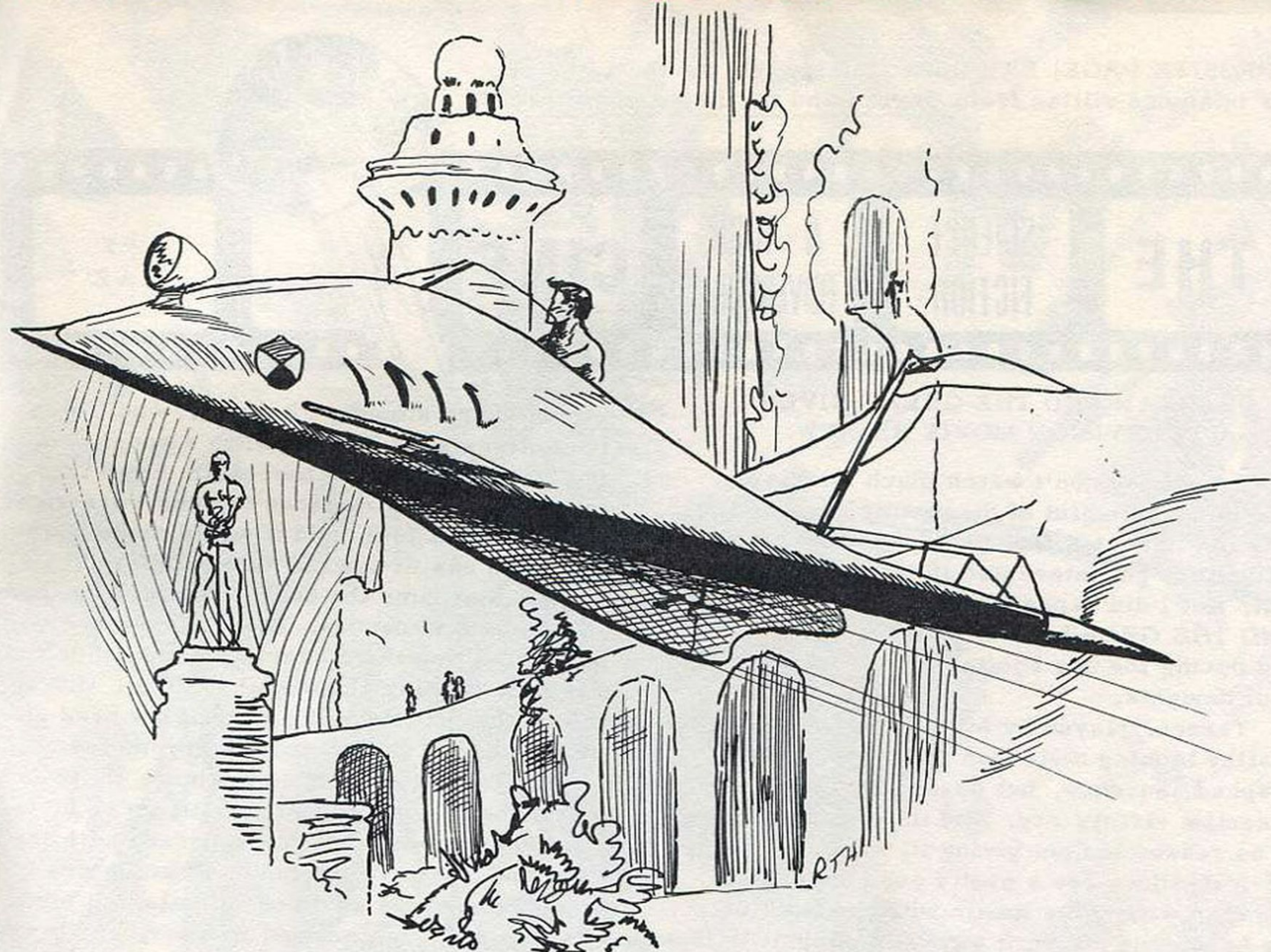


Edgar Rice Burroughs

BURROUGHS

JOHN S. JOHNSON





# 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.)



(OPPOSITE PAGE) ERB Quiz: Quickly tell me the name of this infamous villian from Tarzan and the Leopard Woman.

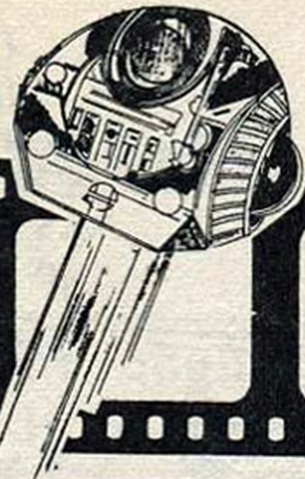
THE

SCIENCE  
FICTION

& HIGH  
ADVENTURE

CINE

by  
CAZ



"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 we see 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 seen him standing over the lion's carcass, perhaps with one foot on it, staring at the sky with his arms raised, the echos 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 river-boat and are seen by Tarzan. In a too-long sequence, Tarzan races to the boat, removes his bow & two (!) long (very) arrows and a huge gas can, races back up the river-bank, 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 it 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 Pēpē 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 walk-

ing on sharp stones. I'd think it would be less offensive if Tarzan wore a rough looking leather sandle 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 Pēpē, Capt. Sam and this ludicrous blonde female Dr. Phillips appear on the screen and utter some absolutely stupid platitude. 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 Pēpē 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 cowering native-slaves who have just heard Barcuna play Hitler 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-adventerous! But go see **THE HELLSTROM CHRONICLE**, it's great!!!









KAZARS



MISTAL