

MEGAVORE 10

The Journal of Popular Fiction



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\$2.00

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PAGE 2

I hope that you are not holding the last issue of MEGAVORE in your hands. But, MEGAVORE faces a major crisis. Well over one-third of the subscriptions to MEGAVORE expire with this issue. If a major portion of those subscribers do not renew, I will reluctantly put the magazine out of its misery. Publishing a magazine like this is a labor of love, true; but, there is a limit to how long I can subsidize it from my own income, especially as my income is derived solely from the sale of used science fiction and mystery books. If your subscription does expire with this issue, I hope you renew. If it does not, why not get a friend to subscribe. I have some great things planned for the future, but cannot get them off the ground without support.

How do you tell if your subscription expires? On the mailing label on the outside of the envelope your MEGAVORE came in, is a number to the left of your name. This tells you the last number you have paid for. If it says AIRxx, then you have paid for first class service. If it says TRAXx, it means that I am trading my magazine for your magazine, or am sending it for review. The number in this case is meaningless. By the way, if you also get my catalogs of old books, this information will also always appear on those mailing labels.

Still only a lukewarm response from advertisers. I would like to see the advertising section at least twice as long as it is now. Perhaps the time of year has something to do with it. If you have been putting off advertising something, why not do it for our October issue.

If I do have to suspend publication, refunds will be made to all subscribers who still have issues owed to them. And, of course, the same holds true for advertisers.

Well, enough wailing and breast-beating. This issue contains a fairly longish index to Lancer SF. It is probably the last index of this length that you will see in MEGAVORE. In future, indexes that are that long will be published in separate pamphlets, in order that we may bring more variety into each issue of MEGAVORE.

We are getting a number of good pulp articles in, but have yet to receive sufficient articles dealing with sf, fantasy, mystery, and paperback collecting. We also still need more reviews--these can be of virtually any media, as we do not subscribe to a narrow view of popular fiction. There is equally good popular fiction on TV and in the movies, as there is in books. News items are still wanted, of course, as are books for review. We review ALL books received from the fan press (non-professional publishers), as well as selected books from the professional publishers.

We are also quite willing to trade our magazine for yours. To get in on this, just start sending me your magazine, and I will

mention it in the magazine, and start sending you mine. A couple of people have started doing this, and their magazines will be mentioned next issue.

A few people have suggested that we have a letter column. I would like to have a letter column, and will institute one as soon as I have a sufficiently regular letter flow to justify it. Most of the letters received this time were complimentary; what I need for a letter column, however, is not vague letters telling me that the issue was good or bad, but letters with something specific to say or ask. (Not that I don't appreciate your letters of more general praise. Frankly, I don't know what I would do without them.)

Over the years that I have been publishing THE SCIENCE-FICTION COLLECTOR (and now MEGAVORE), people have expressed to me the desirability of having the magazine in a more permanent format. Well, it's now or never. There are only a few hundred copies of the first issue left, and I would like to bind some into hardcovers. So, if there is sufficient interest, I am going to bind 250 copies of the first volume of THE SCIENCE-FICTION COLLECTOR into hardcover (and numbered), which I will sell (no dealers) for \$20.00, including postage. Volume 1 includes the first six issues of SFC. These should be ordered now, to make sure that you get one. And, an added feature, as long as it is possible. If you order one of the above bound volumes, the number of the book will be registered to you for as long as you continue to order each numbered publication that I publish. To date, we have not yet released any numbered books, but our first two are coming out shortly, namely, THE TANELORN ARCHIVES, and GOLDEN AGE (TARTING STORIES). These books are described in the advertising section of this magazine. Thus, if you order this book (or any of our others), and get #13 (which is already spoken for), you will continue to get #13 of each of our books as long as you so desire. Orders for our publications will be filled in such a way as to ensure that you are able to receive the same number on all all books; thus, it may not necessarily be the lowest number available of that book, but will be the lowest number still available of all of our books. These should be ordered now, as it is mathematically obvious that as soon as 250 different people order ANY of my publications, only copies refused by registered subscribers will be available for sale in the numbered editions.

Future planned books include: an A. E. van Vogt bibliography, a bibliography of Henry Kuttner and C. L. Moore, a bibliography of Robert Silverberg, and a series of pulp reprints of great unreprinted SF novels, as well as a number of others which it would be premature to announce at this stage, as negotiations, etc., are underway.

As well as the numbered editions, all of our publications will be in a trade paperback format as well, to make them accessible to everyone from the viewpoint of price.

A LANCER SCIENCE FICTION CHECKLIST
(INCLUDING LODESTONE AND MAGNUM BOOKS)

compiled by William J. Denholm III

A checklist cannot help but reflect the interests of the compiler. I am interested in packaging and particularly in cover art. Therefore, in this checklist the emphasis is on how the books were packaged, including a separate listing for cover artists. I tend toward a narrow or conservative definition of what is science fiction (that is, I regard what some people call "modern science fiction" as the only "true" science fiction). The checklist is as liberal as I could make it but it is still a compromise between my definition and the broadest definition.

In the course of doing the research for this checklist (four years? five years?), I have become, will he nill he, somewhat of an expert on Lancer books.

Let's start with a brief history. Lancer began publishing in 1961, with their first four titles scheduled for publication in June (Publisher's Weekly, May 15, 1961, p. 23). They published only one science fiction title in 1961, Arthur C. Clarke's MASTER OF SPACE. The company's original address was 26 West 46 Street, New York 36, NY. The early Lancer books can be identified by checking the top of the spine to see how the book number is printed (see example below). The edges of the pages were usually colored green though at times the color looked blue and it was not always uniform.

LANCER
7x-xxx
xx

In 1962 the Lancer Science Fiction Library was introduced (the words "Science Fiction" were hyphenated in 1964 and 1965). These books cost \$.75, at a time when many books were still available at \$.35. They were also "Limited Editions". All the early \$.75 books were "Limited Editions". Books belonging to the Lancer Science Fiction Library (abbreviated LSFL in the checklist) continued to be published until 1965. Not all of them were priced at \$.75. (See Appendix One.)

Lancer published four science fiction titles in 1962, and ten titles in 1963. Of the 1963 titles, six belonged to the LSFL.

In 1964, eight SF titles were published, five of them belonging to the LSFL. Lancer's address also changed that year to 185 Madison Avenue. To the casual reader, this change would have seemed to have occurred late in the year, but since books have a lead time measured in months, The move could have taken place in the Fall.

In 1965, only three SF titles were published (by my count). But a most interesting event took place. To understand it, a brief digression is necessary.

When Lancer started publishing they made the mistake of opting for a system of book numbering that failed to provide for growth. Their basic book number was three digits. These numbers were partitioned in such a way that each cover price had a range of from 100 to 200 numbers.

40 cents	001-
45 cents	201-
35 cents	301-
60 cents	401-
50 cents	601-
75 cents	801-

In 1965, the 50 cent books had used their first 200 numbers and would have started using 800 series numbers except for the fact that those numbers were already being used by the 75 cent books. What happened instead, was that the 50 cent books used the numbers 900-999 and then 100-1xx.

This can be thought of as Lancer's first book number crisis. The second one occurred in 1969 when the 75 cent books reached 999 and restarted at 500.

1965 is an interesting year for another reason. The format for the top of the spine changed. The change consisted of inserting a large, one-digit number (between horizontal lines) between the book number and the price (see below). The big number was always the last digit of the book number. On rare occasions, the last two digits, or even all three, of the book number were used. I have seen enough books with the two digit number to convince me that it was done deliberately and not by mistake. The price below the bottom line lasted for less than a year, and of those books published in 1966, only the Asimov books have it.

LANCER
7x-xxx

X

xx

After 1965, Lancer's sf line had to improve, since it couldn't very well go any further down. In 1966, it did improve. It was an exciting year. Lancer was finally old enough (five) to reissue some of their backlog. Seven of the ten \$.50 books they published were re-issues. Among the eight "original" titles were three Moorcock Mars novels (as Edward P. Bradbury), the first two Qar novels by Ted White, and the first of the Lancer Conan books, CONAN THE ADVENTURER.

If 1966 was the year of strong recovery, 1967 was the first of the golden years. The last three \$.50 SF titles were published (all were re-issues). The first two "second generation" \$.75 books were published. Four of the 24 \$.60 SF books were re-issues. 1967 was almost like a scaled-up version of 1966. There

were more Moorcock books, more Howard books, more of everything. Nothing special stands out but it was a successful year. Late in 1967, Lancer moved for the last time. Their new address was 1560 Broadway. There is a remarkably clean break, with the 1967 books showing the old address, and the 1968 books showing the new one.

1968 was another good year for Lancer. But it was also a year of changes. 1967 could be called the year of the \$.60 book. In 1968, the \$.75 book moved up dramatically. If my figures are correct, then, on the average, 10 of the 16 books published each month were \$.60 books and 6 were \$.75 books. Lancer actually published fewer \$.60 books in 1968 than they did in 1967. There were two SF titles published in 1968 that are of special interest. One is the first re-issue of CONAN THE CONQUEROR. Until this time, re-issued books were assigned a new book number, even if the price was unchanged. But the Conan book was re-issued with the number it had been assigned in 1967. Another digression is in order. Bob Hoskins has explained to me that books were

sometimes issued again to keep them in stock. I think that what is critical here is the elapsed time between printings. For instance, in 1966 Lancer published a third printing of Frances Parkinson Keyes' THE CAREER OF DAVID NOBLE. It was an April book. In November, they published a fourth printing. What this tells me is that the third printing sold exceptionally well. Both printings used the same book number. In the case of the Conan book however, more than a year had elapsed so it does not seem to have been re-issued in response to an unexpectedly strong demand, but rather because it had gone out of print and it was time to re-issue it. This would come to be common practice with Lancer, but at the time it represented a change in the way things were done. The other interesting book is CONAN THE WANDERER. The price code and book number are for a \$.75 book, but the cover price is \$.95. This book was also the first \$.95 SF title. Remember that this happened when the transition from \$.60 to \$.75 books was taking place, and \$.75 books were a relatively new thing. It tells you something about the popularity of the series that Lancer could jump the price so rapidly and not have to worry about the effect it would have on sales.

1968 was also Larry Shaw's last year with Lancer. His replacement was Bob Hoskins. Larry edited Lancer's sf line in a very personal way. This is best illustrated by Lancer's ads in the World Con program books. In Larry's ads, the emphasis was on having an enjoyable time reading science fiction (see pages 88 and 89 of the BayCon Program Book (1968)). Later Lancer ads were sometimes no more than order forms.

1969 was remarkably similar to 1967. The last two \$.60 SF titles were published and there were two \$.95 books but all the rest were \$.75 books. 1969 was a funny sort of off-year for Lancer. Re-issues accounted for 50 per cent of the SF titles published. There was a heavy use of photo covers. Fantasy (S&S) was emphasized and SF was de-emphasized. If you saw the words "science fiction" at all, they were usually in small print. The book numbers for the \$.75 books reached 999 early in the

year. Lancer elected to re-start with 501 (or possibly 500, although I have not seen that book). This is why a list sorted by book number shows the 1969 books first and puts the 1962 books in the middle of the list.

1970 was an eventful year. The February books had a new book number design for the top of the spine (see below).

LANCER

447

7xxxx

-xxx

This was Lancer's version of the book numbers used by the Bureau of Independent Publishers and Distributors (BIPD). 447 was Lancer's publisher code. A BIPD number may look like a Standard Book Number (SBN), but the BIPD numbers came first. There were several paperback publishers who used a BIPD number for a few years, and then switched to SBN's or ISBN's.

Many new artists did covers for Lancer that year. Unfortunately, some good artists did only one cover. Why this was, I don't know. There were relatively few re-issues (if we ignore the Howard (Conan) books, which had now taken on a life of their own). Some \$.95 books were published, but if the Howard books are excluded there were not many of them. Bob Hoskins' anthology, INFINITY ONE, was published with a \$.95 book number and price code, but a \$.75 cover price. And again, my figures don't tell a clear story. At least 12 books a month were published but the actual figure could easily be 16.

1971 was not a good year for sf at Lancer. Only 20 SF titles were published and many of them were re-issues. The last of the \$.75 SF titles were published, most of them in the first six months of the year. Most of the books published in the second half of the year were priced at \$.95. Starting with the September books, the color used for the edges of the paper changed from purple to yellow.

1972 was a tumultuous year. As in 1971, the Howard books have to be treated separately. Eight of the eleven Conan books were re-issued first in May (or June?), and again in October (or November?). A date, in the form of month-year (MM-YY) was printed at the bottom of the last page of text for books that were re-issues. In 1973, the familiar Lancer colophon, a stylized horse head in a rectangular frame, was replaced by one that had the horse head nested in a white letter "L". The books published in November and December of 1972 and January of 1973, had the old colophon nested in a black block letter "L". I refer to the covers for books published in these three months as transition covers. There is an item in Luna Monthly No. 41/42 on page 17 about Lancer. The company was reorganized and both Bob Hoskins, SF editor, and Irwin Stein, described as founder, publisher, and president, left the company in November. Stein was actually co-founder with Walter Zacharus, who became president.

1972 also saw the introduction of the second Lancer Science Fiction Library. I identify these books as "2nd LSFL".

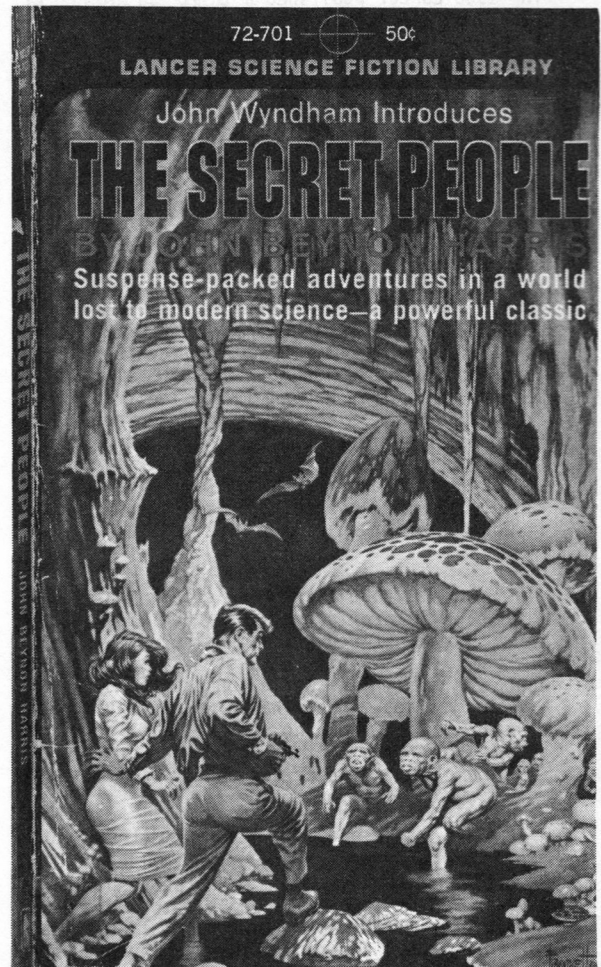
If the period after Larry Shaw's departure was rough, the period after Bob Hoskins' departure was chaotic. I think of 1973 as "the crazy year". The date on the last page of text was used by all books in 1973 except for three (or possibly four) books that were re-issued with old covers. These re-issues are most easily distinguished from the earlier printings by their yellow edges. Three of the eleven Conan books were re-issued in February(?) and seven of the books: #'s 1, 2, 4, 5, 7, 10, & 12 were re-issued in June (?) with redesigned covers and a higher (\$1.25) cover price. Since the last book, CONAN OF AQUILONIA, was scheduled for September (but not published), it is probably safe to assume that the remaining books would have been re-issued then with revised covers, and that the 12 books would then have had a common cover design. Lancer suspended publication in September, and though president Zacharus vigorously denied rumors that Lancer had filed for bankruptcy, they did go into Chapter 11 bankruptcy.

(Editor's note: In 1975, a bookstore-owner/friend of mine called me to find out if I was interested in an exclusive printing of CONAN OF AQUILONIA, which would be printed with any cover price we wanted, as well as any imprint. He had been contacted by a party whom I never did find out the name of. The deal was, we had to take a minimum of 10,000 copies, and agree to distribute them in Canada only. I surmise that this implied that the plates had been prepared by Lancer, for publication. We eventually decided that we could not swing the deal. I am very glad now that we did not, as I am sure it would have embroiled us in some sticky lawsuits. The only other fact that I remember is that if we took 100,000 copies, the price would be \$.08 per book. An interesting sidelight to the Lancer story.)

So much for a "brief" history. What most of you are probably interested in is the relationship between the Lancer books, the Lodestone books, and the Magnum books. Luna Monthly No. 38/39 lists the Lodestone SF titles in their "current paperbacks" section but does not say which month(s) they were published in. Fortunately, Bob Hoskins was able to throw some light on the subject. He has written, in response to my question, that the Lodestone books were non-returnable. This is why a separate company had to be formed. There could not be two classes of Lancer books. These books were not intended for book stores, but rather for retailers like discount houses, that would order lots of 10,000 books. They sold for only 16-18 cents each so if the retailer got the 75 cent cover price it made a healthy profit. The retailer normally discounted these books. There were three batches of Lodestone books. Bob says that there was a payment of a few hundred dollars made to the authors of the Lodestone books.

Unfortunately, because it leads to all kinds of confusion, Lancer DID publish Magnum

books. Lancer's Magnum books were a series of 96 books, most of which were in the public domain. The series was edited by Harry Altschuler before he retired. After the bankruptcy, these books were re-issued by a company usually identified as Prestige Books with an address at 18 East 41st Street (Walter Zacharius seems to have been associated with this company, perhaps as its President). The Lancer editions of these books are easily distinguished from the Prestige editions. The Lancer books had cover prices of 60 cents (13-) or 75 cents (14-); the Prestige editions all seem to have had a cover price of 95 cents. The Lancer editions were printed on the light green easy eye paper and had no edge color. The Prestige editions were printed on white paper and had yellow edges. Prestige also published many books formerly published by Lancer (they have a heavy black "M" on the spine), and this caused some hard feelings on the part of the authors. These books were distributed in the same way the Lodestone books were distributed.



HOW TO READ THE CHECKLIST

I hope that the design is so simple that little is needed in the way of explanation. There are, however, some conventions that are probably unique to this checklist so I will describe the methods I use.

The first entry for a book contains the book's title. If there is more than one entry for a book, each entry begins with a lower case letter. These letters are used to identify a particular impression (or printing) of the book.

In each entry there is a line that contains the book number (from the spine), the cover price, the year printed on the verso (back side) of the title page (1961-1969) or the words "no date" (1970-1973), and the color of the edges of the pages. Other items that may be in this line are: LSFL (1962-1965) if the book belonged to the Lancer Science Fiction Library or 2nd LSFL (1972-1973). For books published in 1972 and 1973 there may be a date (MM-YY) and the number of the page on which the date is printed. "A Magnum book", "A Lodestone book", and "A Lancer Focus book" are used to identify books that are in some special category. E-Z READ and EASY EYE editions are identified on another line.

The next line identifies the cover artist. A "?" means I can't identify the artist. If only the artist's name is given, then the cover is signed by the artist. If the cover is not signed but I am confident that I can identify the artist, I use my initials (WJD). If someone else has identified the artist for me, I give that person's name. If I THINK I know who the artist might be but I can not make a positive identification, I use: "cover is probably by X-----X (wjd)". Lancer did not usually credit the artist, so if the artist is credited, I say so and tell where the credit is located. There was not usually any art on the back cover. If art from the front cover is repeated on the back cover or if the book features wraparound cover art, this is noted.

The next line attempts to categorize books as reprints or originals. Original means that the story(s) were being published for the first time. When I use the word "reprint", it means that there was a prior soft-cover (paperback or digest-size) edition. If there was a prior hard-cover edition and no prior soft-cover edition, I use "reprint, first paperback". If there is a prior English edition of any kind for a book by an English author, I use "first American paperback". If any part of the story was previously published in a magazine, I use "first publication in book form".

I make comments (as distinct from notes) about some books. A typical comment would be: "not identified as a second printing". If a second or third printing has a printing history, I give this information about the first printing and identify the book that supplied the information by its letter. If I can determine from some other secondary source the month and year, or just the year, in which

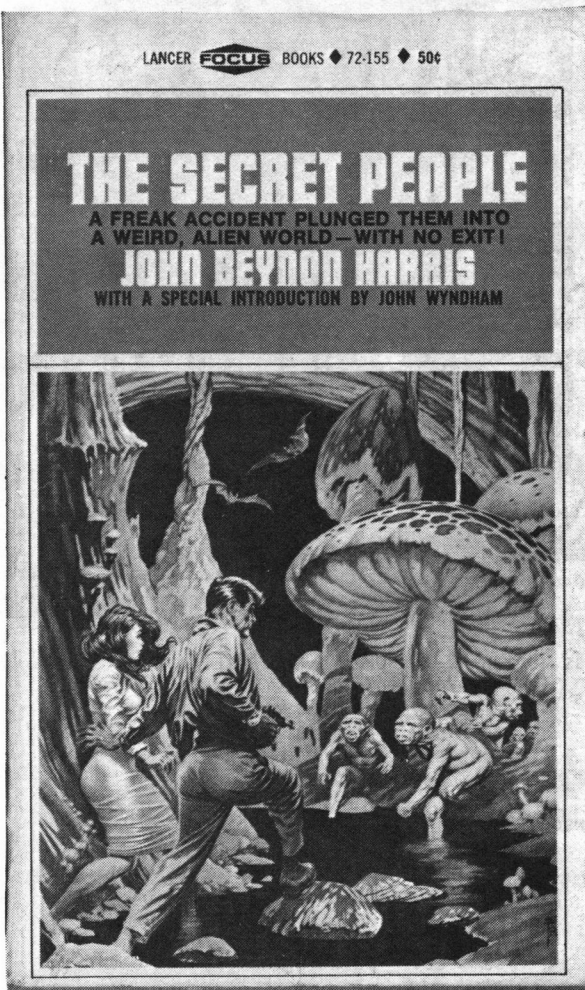
a book is published, I give this information and identify the source.

A note is intended to carry more weight than a comment. Comments are usually minor complaints. Notes tell you something about the book that I feel is important.

In this checklist, I have used the term "printing" rather than "impression" because most people are not familiar with the technical term. Very few Lancer books had two editions. There are two editions of Cooper's TRANSIT because it was re-issued as an Easy Eye book. To be technically correct, we would refer to the first edition of TRANSIT, the first impression of the second edition of TRANSIT, and the second impression of the second edition.

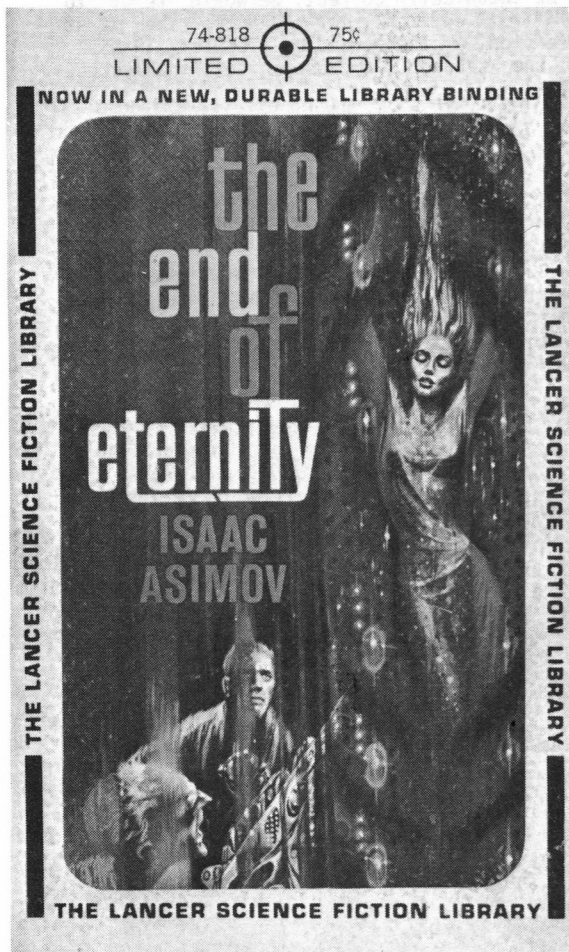
ACKNOWLEDGMENTS

Bob Hoskins has been more than generous. He reviewed my manuscript and made many helpful suggestions. He also supplied much information available only from a person who had actually worked for Lancer.



My debt to Frank & Ann Dietz should be obvious since Luna Monthly is cited for almost all the books from 1969 to 1973. Marty Massoglia's PRELIMINARY LANCER CHECKLIST with its three-way cross indexing was of great help to me in keeping my cards organized.

I am also grateful to Charlie Brown (Locus), Terry Carr, Vincent DiFate, Larry Shaw, Bob Tucker, and Ted White, for their assistance. And to Mike Ward, who gave me a stare as a columnist in WINNIE and who published my Lancer Howard Checklist (a by-product of research for this checklist, in his magazine, P*S*F*Q).



Aldiss, Brian W.--REPORT ON PROBABILITY A
(a) 447-74677-075 \$.75 no date purple
cover by Steele Savage
reprint, first American paperback
(September 1970, LM 15 & 17)

Anderson, Poul--THE CORRIDORS OF TIME
(a) 73-505 \$.60 1966 purple
cover by Oscar Liebman
reprint, first paperback
First edition: September 1966
(b) 74-536 \$.75 1969 purple
same cover painting as (a) but cover is
redesigned
Second edition: July 1969

(c) 447-74742-075 \$.75 no date purple
cover by Gene Szafran (wraparound cover
art)
same printing history as (b)
(March 1971, LM 21, 22)
(d) 74-536 \$.75 no date yellow
same cover as (b)
(July 1973, LM 48)

Anderson, Poul--ENSIGN FLANDRY

(a) 73-677 \$.60 1967 purple
cover by Jack Faragasso
reprint, first paperback
(b) 447-75374 \$.95 no date purple
cover by Josh Kirby (WJD)
not identified as a second printing
(September 1972, LM 37, 40)

Anderson, Poul--OPERATION CHAOS

(a) 447-75319-095 \$.95 no date yellow
cover by Kelly Freas
reprint, first paperback
(May 1972, LM 34, 35/36)

Anderson, Poul--SATAN'S WORLD

(a) 447-74698-075 \$.75 no date purple
cover by Douglas Chaffee
reprint, first paperback
(November 1970, LM 17, 18)
(b) 447-75388-095 \$.95 no
date yellow (9-72)--p. 254
cover by Nicholas
Second printing: October 1972
(November 1972, LM 40, 41/42, & Locus 64)

Anderson, Poul--TAU ZERO

(a) 447-75185-095 \$.95 no date purple
cover by ?
reprint, first paperback
(June 1971, LM 23, 26/27)

Asimov, Isaac--THE CURRENTS OF SPACE

(a) 74-816 \$.75 1963 none LSFL
cover by Emsh (Kinline cover)
reprint

Note: ad on page 192 lists this title as
"coming soon".

(b) 72-104 \$.50 1966 purple
cover by Kelly Freas
2nd edition, 1966

(c) 73-703 \$.60 1968 purple
same cover as (b)
Third Lancer edition published 1968

Asimov, Isaac--THE END OF ETERNITY

(a) 74-818 \$.75 1963 none LSFL
cover by Emsh (Kinline cover)
reprint

(b) 72-107 \$.50 1966 purple
cover by Kelly Freas
not identified as a second printing

(c) 73-701 \$.60 1968 purple
same cover as (b)
Third Lancer edition published 1968

Asimov, Isaac--THE NAKED SUN

(a) 72-753 \$.50 1964 purple LSFL
cover by Emsh
reprint

(b) 72-108 \$.50 1966 purple
cover by Kelly Freas
not identified as a second printing

THE STARS LIKE DUST

"REBELLION WORLD" WAS
MAN'S LAST OUTPOST AGAINST
THE CRUEL TYRANNI

ISAAC ASIMOV



- (c) 73-702 \$.60 1968 purple
same cover as (b)
Third Lancer edition published 1968
- (d) 74-986 \$.75 1969 purple
new cover by Kelly Freas
Fourth Lancer edition published 1969
- (e) 447-74644-075 \$.75 no date purple
same cover painting as (d), but cover is
redesigned
same printing history as (d)
not identified as a fifth printing
(May 1970, LM 10, 13)

Asimov, Isaac--THE STARS LIKE DUST

- (a) 74-815 \$.75 1963 none LSFL
cover by Emsh (Kinline cover)
reprint
- (b) 72-103 \$.50 1966 purple
cover by Kelly Freas
2nd printing 1966
- (c) 73-704 \$.60 1968 purple
same cover as (b)
Third Lancer edition published 1968

Barrett, Neal, Jr.--KELWIN

- (a) 447-75133-095 \$.95 no date purple
cover by Jim Steranko
original
(July 1970, LM 14, 15)

Barrett, Neal, Jr.--THE LEAVES OF TIME

- (a) 447-74721-075 \$.75 no date purple
cover by Mike Hinge
original
(January 1971, LM 20, 21)

Blish, James--THE WARRIORS OF DAY
(a) 73-5800 \$.60 1967 purple
cover by Armand Weston
reprint

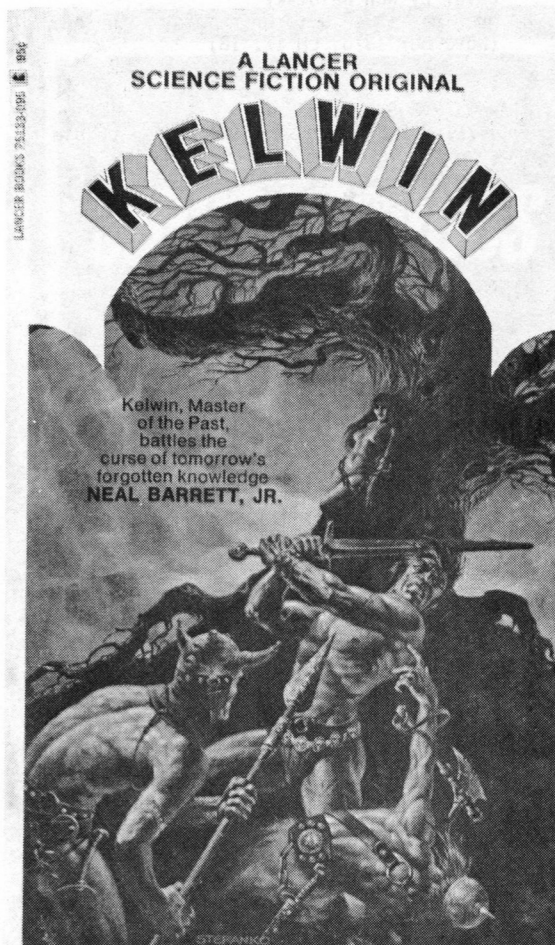
Bradbury, Edward P(owys) (see Michael Moorcock)

Brown, Fredric--DAYMARES

- (a) 73-727 \$.60 1968 purple
photo cover by Howard Winters (Bob
Hoskins)
reprint collection

Brown, Rosel George--THE WATERS OF CENTAURUS

- (a) 447-75278-095 \$.95 no date yellow
cover by Gene Szafran
reprint, first paperback
(February 1972, LM 21)



Brunner, John--INTO THE SLAVE NEBULA

- (a) 73-797 \$.60 1968 purple
cover by Kelly Freas
revised version of SLAVERS OF SPACE (Ace
D-421)
- (b) 447-75346-095 \$.95 no date yellow
cover painting same as (a) but cover is
redesigned
not identified as a second printing
(July 1972, LM 35/36, 37)
Note: copyright 1968 by Lancer Books,
Inc., although (a) was copyright 1968 by
Brunner Fact & Fiction, Ltd. This is an error.

Budrys, Algis--WHO?

- (a) 73-810 \$.60 1968 purple
cover by Kelly Freas
reprint

Campbell, John W(ood), Jr.--CLOAK OF AESIR

- (a) 447-75333-095 \$.95 no
date yellow 2nd LSFL

cover by Ron Walotsky
reprint, first paperback
(June 1972, LM 35/36, 37)

Note: listed as one of the Classics in
the 2nd LSFL but lacks the cover symbols.

Capps, Carroll M. (see C. C. MacApp)

Carter, Lin (editor)--THE MAGIC OF ATLANTIS

- (a) 447-74699-075 \$.75 no date purple
cover by Ron Walotsky
original in this form (reprint anthology)
(November 1970, LM 17, 18)

Carter, Lin--STAR ROGUE

- (a) 447-74649-0755 \$.75 no date purple
cover by ?
original
(June 1970, LM 14)

Carter, Lin--OUTWORLDER

- (a) 447-74722-075 \$.75 no date purple
cover by Behan
original
(January 1971, LM 17, 20, 21, 22)

Carter, Lin (see also Robert E. Howard)

Chandler, A. Bertram--CATCH THE STAR WINDS

- (a) 74-533 \$.75 1969 green
cover by Kelly Freas
original
Easy Eye edition, type is larger but
paper is white
(June 1969, LM 1, 2)

Charbonneau, Louis--BARRIER WORLD

- (a) 447-74687-075 \$.75 no date purple
cover by Steel Savage
original
(October 1970, LM 17, 18)

Christopher, John--THE TWENTY-SECOND CENTURY

- (a) 74-811 \$.75 1962 none LSFL
cover by Emsh
first American paperback

Christopher, John--PENDULUM

- (a) 75-080 \$.95 1969 purple
cover by Stivers
first American paperback
(June 1969, LM 1, 2, 13)

Clarke, Arthur C(harles)--MASTER OF SPACE

- (a) 72-610 \$.50 1961 blue-green
cover by Oscar Liebman
reprint, formerly: PRELUDE TO SPACE
First edition August 1962 (b)
Note: year should be 1961

- (b) as THE SPACE DREAMERS
74-524 \$.75 1969 purple
photo cover by Howard Winters (Bob

Hoskins)
Second edition May 1969

(c) as PRELUDE TO SPACE

- 447-75172-095 \$.95 no date silve
silver (foil) cover
not identified as a third printing
(April 1971, LM 22, 24/25)

Note: foreward is identified as

"FOREWORD TO 1962 EDITION".

(d) as PRELUDE TO SPACE

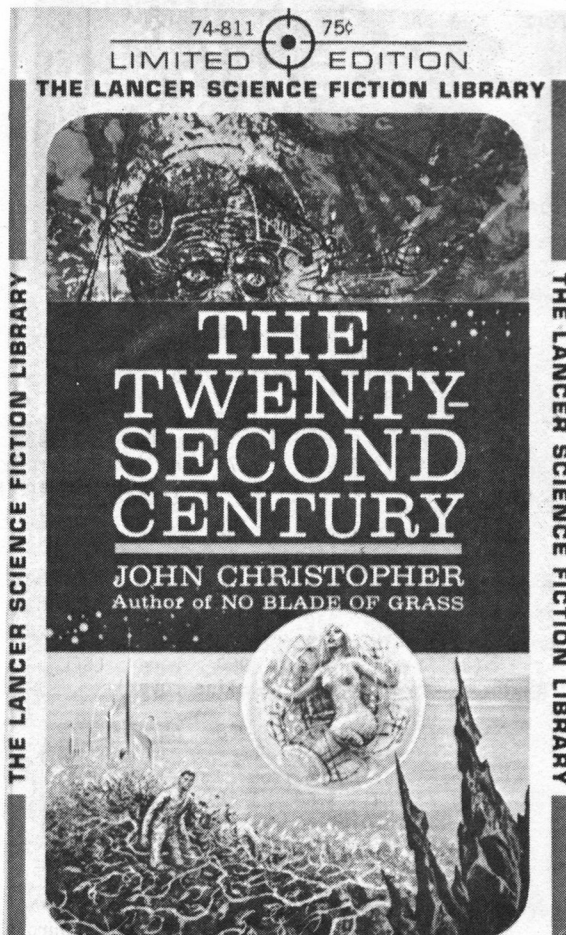
- 447-75172-095 \$.95 no date silver
silver (ink) cover
not identified as a fourth printng

Note: I do not have a date for this book

but...I can find only one other book,
Malzberg's OVERLAY (July 1972) that has an ad
with the same typographical error as the ad in
this book. The error is in the spelling of the
title of Christopher's PENDULUM, spelled
RENDULUM in the ad. This error was corrected
in later versions of the ad. This may,
therefore, be a July book, too.

Note: Clarke did not approve Lancer's
title changes (see his preface to the second
Ballantine printing of this book).

Clarke, Arthur C.--PRELUDE TO SPACE
(see MASTER OF SPACE (c))



Clarke, Arthur C.--THE SPACE DREAMERS
(see MASTER OF SPACE (b))

Clement, Hal--NEEDLE

- (a) 74-557 \$.75 1969 purple
cover by Kelly Freas
reprint
(September 1969, LM 5)

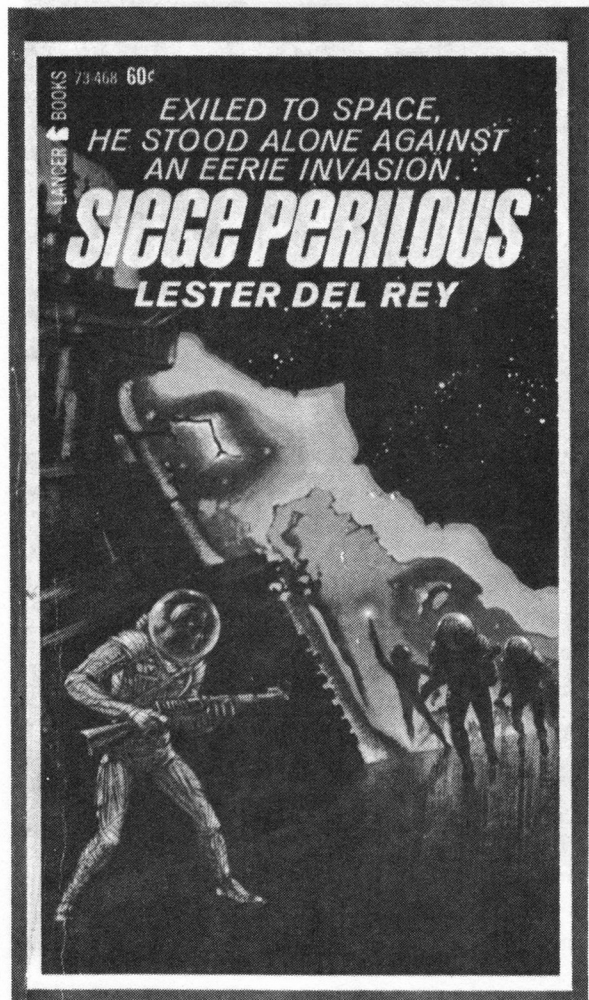
Note: this book also released as FROM
OUTER SPACE (Avon)

(b) 447-75385-095 \$.95 no
date yellow (8-72)--p. 207 2nd LSFL
same cover painting as (a) but cover is
redesigned
Second printing, October 1972
Note: has complete LSFL cover symbol

Dickson, Gordon R(upt)--NAKED TO THE STARS
(a) 447-74667-075 \$.75 no date purple
cover probably by Armand Weston (wj) d
reprint
(August 1970, LM 14, 17)

Fairman, Paul W.--I, THE MACHINE
(a) 73-735 \$.60 1968 none
cover by Hoot
first publication in book form
Easy Eye edition, green paper
(b) B-5011 \$.75 no date red a
Lodestone book
same cover painting as (a) but cover is
redesigned
(1972, LM 38/39)

Fairman, Paul w. (see also Lester del Rey)



Farmer, Philip Jose--THE DAY OF TIMESTOP
(a) 73-715 \$.60 1968 purple
cover by Kelly Freas
reprint
original title: A WOMAN A DAY
(b) as TIMESTOP!
447-74616-075 \$.75 no date purple
cover by Gene Szafran, credit on back
cover
not identified as a second printing
(February 1970, LM 9)

Clement, Hal--ICEWORLD
(a) 447-75128-095 \$.95 no date purple
cover by Jim Steranko (Bob Hoskins)
reprint, first paperback
(May 1970, LM 10, 13)
(b) 447-75422-095 \$.95 no
date yellow (12-72)--p. 221 2nd LSFL
cover is a blow-up of a figure from the
cover of (a)
Second printing, January 1973

Cooper, Edmund--TRANSIT
(a) 72-578 \$.50 1964 purple LSFL
cover by Emsh
first paperback
Note: the hero of this book is Richard
Avery, a name Cooper used as a pseudonym when
he wrote the Expendables series.
(b) 73-690 \$.60 1967 none
cover probably by Douglas Rusa (wj) d
Easy Eye edition
not identified as a new edition or a
second printing
(c) 447-75204-095 \$.95 no date purple
same cover painting as (b) but cover is
redesigned
not identified as a third printing
(August 1971, LM 26/27, 28)

de Camp, L. Sprague--DIVIDE AND RULE
(a) 72-768 \$.50 1964 purple
cover by ?
reprint, first paperback

de Camp, L. Sprague (see also Robert E. Howard)

de Camp, L. Sprague & Fletcher Pratt--THE CARNELIAN
CUBE
(a) 73-662 \$.60 1967 purple
cover by Kelly Freas
reprint, first paperback
(b) 447-74676-075 \$.75 no date purple
same cover painting as (a) but cover is
redesigned
not identified as a second printing
(September 1970, LM 15, 17, 26/27)

del Rey, Lester--THE MAN WITHOUT A PLANET
(see SIEGE PERILOUS (b))

del Rey, Lester--SIEGE PERILOUS
(a) 73-468 \$.60 1966 purple
cover by Kelly Freas
original
(b) as THE MAN WITHOUT A PLANET
74-538 \$.75 1969 purple
photo cover BY Howard Winters (Bob
Hoskins)
not identified as a second printing
(July 1969, LM 4)
Note: this book is one of several that
del Rey may have "sub-contracted" to Paul W.
Fairman.

Farmer, Philip Jose--TIMESTOP!
(see THE DAY OF TIMESTOP (b))

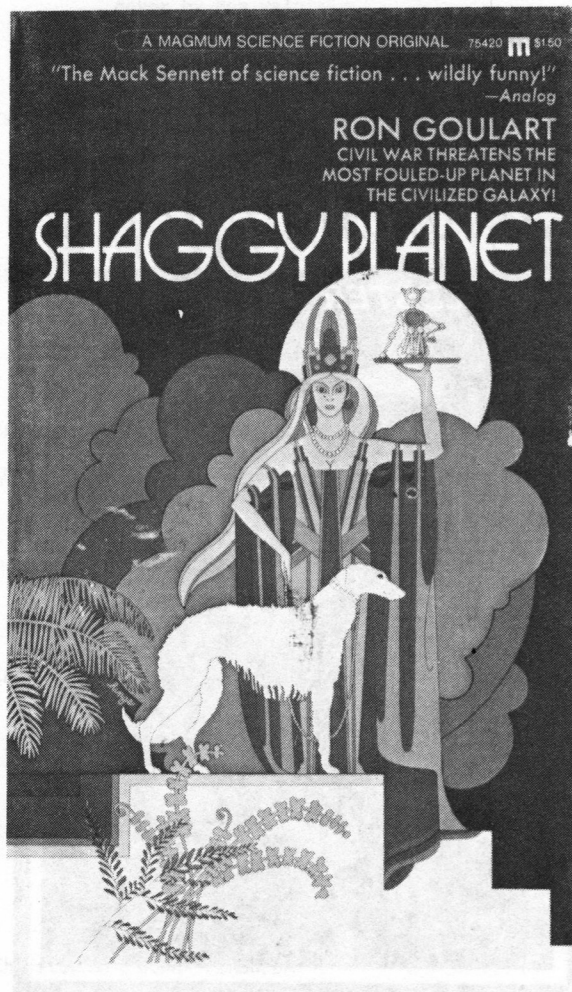
Garrett, Randall--ANYTHING YOU CAN DO...

(a) 74-532 \$.75 1969 purple
cover by Bill Skurski
reprint, first paperback
(June 1969, LM 1, 2, 9)

Note: hardcover edition and magazine
version published under pseudonym Darrel T.
Langart

Ghidalia, Vic (editor)--THE DEVIL'S GENERATION

(a) 447-75465-095 \$.95 no date yellow
cover by Frank Frazetta (see THE FRAZETTA
TREASURY)
original
(May 1973, LM 47)



Gilford, C. B.--THE LIQUID MAN

(a) 74-560 \$.75 1969 purple
photo cover by Howard Winters (Bob
Hoskins)
original
(October 1969, LM 5, 7, 16)

Goulart, Ron--SHAGGY PLANET

(a) 447-75420-095 \$.95 no
date yellow (12-72)--p. 175
cover by Mike Hinge
original
(January 1973, LM 44)

(b) 75420 \$1.50 no
date yellow (6-75)--p. 175 a Magnum
edition

Note: Magnum is misspelled "Magnum" on
the front cover

Greenfield, Irving A.--THE OTHERS

(a) 74-994 \$.75 1969 green
cover by ?
Easy Eye edition, but paper is white
original

Greenfield, Irving A.--WATERS OF DEATH

(a) 73-672 \$.60 1967 purple
cover by Hoot (?)
original
(b) 447-74655-075 \$.75 no date purple
cover by ?
not identified as a second printing
(July 1970, LM 14, 15)

Hamilton, Edmond--THE VALLEY OF CREATION

(a) 72-721 \$.50 1964 purple LSFL
cover by Emsh
said to be revised
Note: typographical error, copyright

'1954'

(b) 73-577 \$.60 1967 purple
same cover painting as (a) but cover is
redesigned
not identified as a second printing
(c) B-5006 \$.75 no date yellow a
Lodestone Book
same cover painting as (a) but cover is
redesigned
(1972, LM 38/39)
Note: copyright date is corrected to
1964

Hamilton, Edmond--RETURN TO THE STARS

(a) 447-74612-075 \$.75 no date purple
cover by Jim Steranko, cover credit on
the back cover
first publication in book form
(February 1970, LM 9, 22)
(b) 74612 (spine) or 74-612 (front
cover) \$1.50 no date yellow A Magnum
Book

Harris, John Beynon--THE SECRET PEOPLE

(a) 72-701 \$.50 1964 purple LSFL
cover by Frank Frazetta
first publication in book form
(b) 72-155 \$.50 1967 purple a Lancer
Focus book
same cover painting as (a), but cover is
redesigned
not identified as a second printing

Heath, Peter--THE MIND BROTHERS

(a) 73-600 \$.60 1967 purple
cover by Armand Weston
original
(b) 73-600 \$1.50 no date yellow a
Magnum book

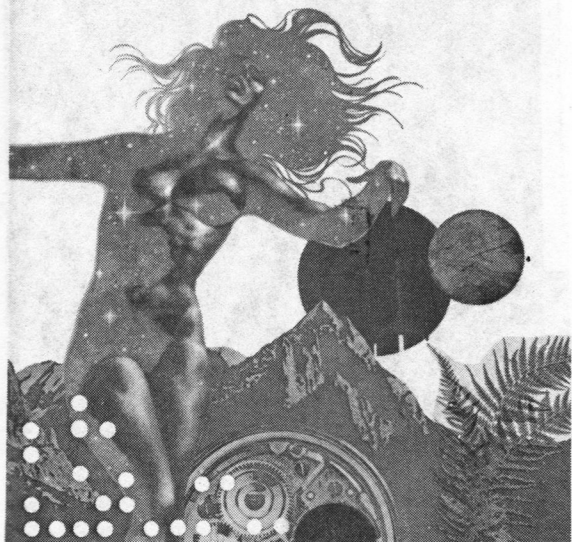
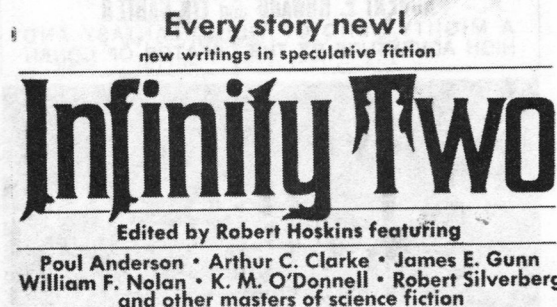
Heath, Peter--ASSASSINS FROM TOMORROW

(a) 73-631 \$.60 1967 purple
cover by Armand Weston (not signed)
original

Heath, Peter--MEN WHO DIE TWICE
(a) 73-783 \$.60 1968 purple
cover by Armand Weston
original

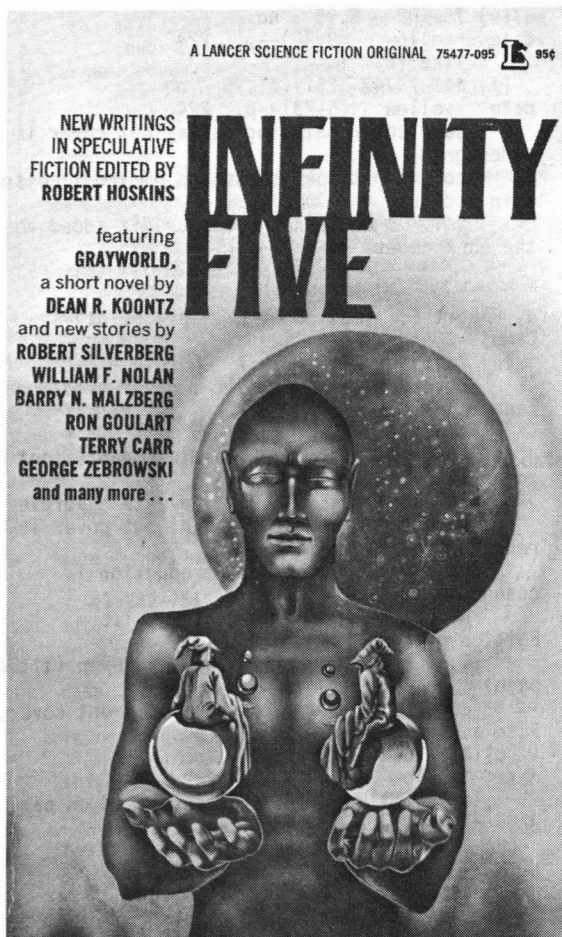
Hoskins, Robert (editor)--INFINITY ONE
(a) 75-108 \$.75 no date purple
cover by Jim Steranko, mirror image on
back cover
original anthology
(January 1970, LM 9, 13)
Note: price code is for a \$.95 book

Hoskins, Robert (editor)--INFINITY TWO
(a) 447-75166-095 \$.95 no date purple
cover by Jim Steranko, mirror image on
back cover
original anthology
(February 1971, LM 20, 21)



Hoskins, Robert (editor)--INFINITY THREE
(a) 447-75320-095 \$.95 no date purple
cover by Jim Steranko (Bob Hoskins)
original anthology
(May 1972, LM 34, 35/36)

Hoskins, Robert (editor)--INFINITY FOUR
(a) 447-75387-095 \$.95 no date yellow
cover by Ron Walotsky
original anthology
(November 1972, LM 40, 41/42)
Note: Walotsky is credited with the
other contributors on page 270 in the Notes
from Infinity section. This is the only time
an artist was so credited.



Hoskins, Robert (editor)--INFINITY FIVE
(a) 447-75477-095 \$.95 no
date yellow (5-73)--p. 208
cover by Ron Walotsky, repeated on back
cover
original anthology
(June 1973, Locus 144)

Hoskins, Robert (editor)--STRANGE TOMORROWS
(a) 447-78713-125 \$1.25 no date yellow
cover by Ron Walotsky
original anthology
(October 1972, LM 38/39, 41/42)
Note: this book may have been re-issued
in July of 1973 (see LM 48). However, I have
not been able to find any copy that I can
identify as a re-issue. This leads me to
believe that if it was re-issued, the two books
are identical.

Howard, Robert E. & L. Sprague de Camp--CONAN THE
ADVENTURER
(a) 73-526 \$.60 1966 purple
cover by Frank Frazetta, credit on page 2
Volume One of the Complete Conan (front
cover)
(b) 75-102 \$.95 no date purple
like (a)
(c) 75-102 \$.95 no date yellow
like (b)
(d) 75-102 \$.95 no
date yellow (4-72)--p. 224
like (b)

(e) 75-102 \$.95 no
date yellow (9-72)--p. 224
like (b)
(f) 447-78743-125 \$1.25 no
date yellow (5-73)--p. 224
same cover painting as (a) but cover is
redesigned
colored stripe across top of front cover,
5 in a circle
Vol. 5 on spine, cover credit added to
the back cover

Howard, Robert E. (edited by L. Sprague de
Camp)--CONAN THE WARRIOR
(a) 73-549 \$.60 1967 purple
cover by Frank Frazetta, cover credit on
page 2
stories are all reprints
Volume Two of the Complete Conan (front
cover)
(b) 447-75148-095 \$.95 no date purple
same cover painting as (a) but cover is
redesigned
one sentence in the introduction is
changed
Number Seven in the Lancer Uniform
Edition of Conan
...Chronologically...Number Seven (title
page)
colored stripe across top of front cover,
7 in a circle
(c) 447-75148-095 \$.95 no
date yellow (4-72)--p. 222
like (b) but with a different ad on page
224
(d) 447-75148-095 \$.95 no
date yellow (4-72)--p. 222
like (c)
(e) 447-75148-095 \$.95 no
date yellow (9-72)--p. 222
like (c)
(f) 447-78746-125 \$1.25 no
date yellow (5-73)--p. 222
cover redesigned, Vol. 7 on spine
cover credit added to back cover

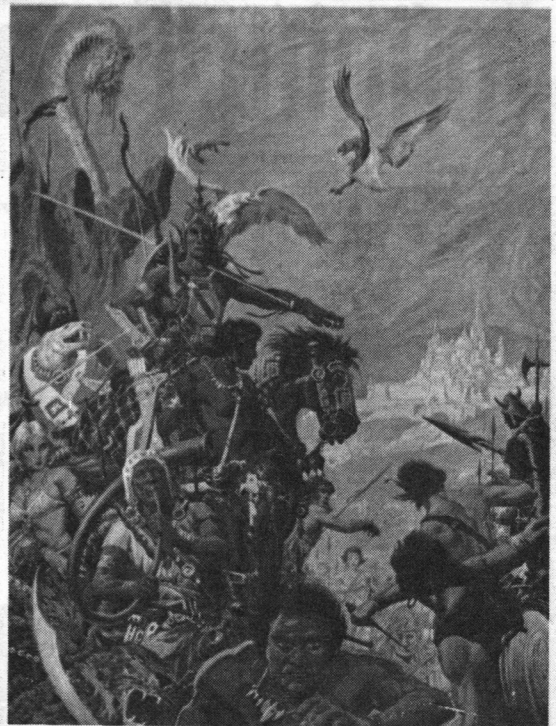
Howard, Robert E. (edited by L. Sprague de
Camp)--CONAN THE CONQUEROR
(a) 73-572 \$.60 1967 purple
cover by Frank Frazetta, cover credit on
page 2
reprint
Volume Three of the Complete Conan (front
cover)
cream colored cover with purple title
(b) 73-572 \$.60 1968 purple
black cover with red title
(c) 447-75137-095 \$.95 no date purple
one sentence in the introduction changed
Number Five in the Lancer Uniform Edition
of Conan
...Chronologically...Number Nine (title
page)
colored stripe across top of front cover,
5 in a circle
cover credit added to the back cover
(July 1970, LM 15)
(d) 447-75137-095 \$.95 no date yellow
like (c)
(e) 447-75137-095 \$.95 no
date yellow (8-72)--p. 224
like (c)
(f) 447-75137-095 \$.95 no
date yellow (1-73)--p. 224
like (c)

Howard, Robert E. & L. Sprague de Camp--CONAN THE
USURPER
(a) 73-599 \$.60 1967 purple
cover by Frank Frazetta, credit on page 2
Volume Four of the Complete Conan (front
cover)
(b) 75-103 \$.95 no date purple
like (a)
(c) 75-103 \$.95 no date yellow
like (b)
(d) 75-103 \$.95 no
date yellow (1-73)--p. 256
like (b) but see notes on transition
covers

LANCER BOOKS 73-650 60¢

KING KULL

ROBERT E. HOWARD and LIN CARTER
A MIGHTY HERO OF WEIRD FANTASY AND
HIGH ADVENTURE BY THE CREATOR OF CONAN



Howard, Robert E. & Lin Carter (edited by Glenn

Lord)--KING KULL

(a) 73-650 \$.60 1967 purple
cover by Roy G. Krenkel, credit on page
2
First printing: September 1967 (b)
(b) 74-561 \$.75 1969 purple
same cover painting as (a) but cover is
redesigned
cover credit missing from page 2
Second printing: September 1969
(c) 447-75371-095 \$.95 no
date yellow (6-72)--p. 223
same cover painting as (a) but image is
larger, cover is redesigned
Third printing: August 1972

Howard, Robert E. (with Lin Carter & L. Sprague de Camp)--CONAN

- (a) 73-685 \$.60 1967 purple
cover by Frank Frazetta, credit on page 2

Volume Five of the Complete Conan (front cover)
top of front cover is white and title is red

- (b) 74-958 \$.75 1968 purple
same cover as (a) but top of front cover is black, title is yellow

- (c) 75-104 \$.95 no date purple
cover is same as (b)

- (d) 447-775104-095 \$.95 no date purple
cover painting is same as (a) but cover is redesigned
colored stripe across top of front cover, the numeral 1 in a circle
(March 1970, LM 9, 11)

Note: page 2 is changed to a list of titles, and what was page 2 is now page 8

- (e) 447-75104-095 \$.95 no date yellow
like (d)

- (f) 447-75104-095 \$.95 no
date yellow (9-72)--p. 221
like (d)

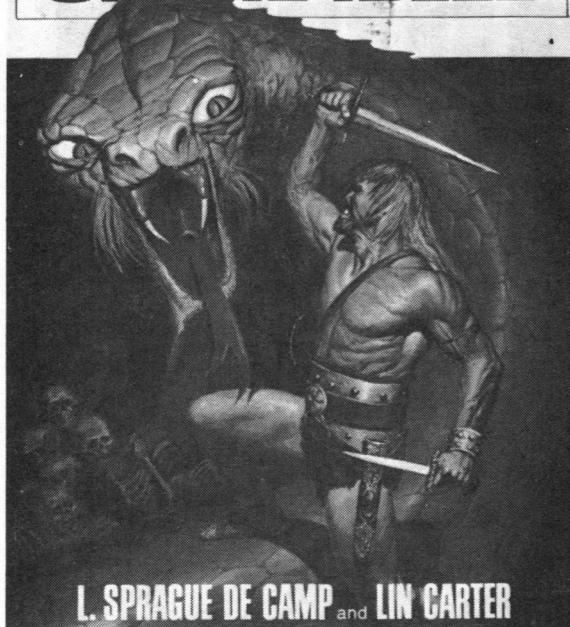
- (g) 447-78744-125 \$1.25 no
date yellow (5-73)--p. 221
same cover painting as (a) but cover is redesigned

Vol. 1 on spine, cover credit added to back cover

LANCER BOOKS 73-800 60c

THE NEW CONAN NOVEL — NEVER BEFORE PUBLISHED
CONTINUING THE SAGA OF EPIC FANTASY'S
MIGHTIEST AND MOST ADMIRABLE HERO

CONAN OF THE ISLES



Howard, Robert E. (edited by Glenn Lord)--WOLFSHEAD
(a) 73-721 \$.60 1968 purple
cover by Frank Frazetta, credit on page 2
original reprint collection

- (b) 447-75299-095 \$.95 no date yellow
cover painting same as (a) but image is larger, cover is redesigned
not identified as a second printing
(March 1972, LM 33, 34)

Howard, Robert E. with Bjorn Nyberg & L. Sprague de Camp--CONAN THE AVENGER

- (a) 73-780 \$.60 1968 purple
cover by Frank Frazetta, uncredited

- (b) 447-75149-095 \$.95 no date purple
same cover painting as (a) but cover is redesigned
colored stripe across top of front cover, 8 in a circle
Number Eight in the Lancer Uniform
Edition of Conan
...Chronologically...Number Ten (title page)

the list of titles on page two is updated

- (c) 447-75149-095 \$.95 no date yellow
like (b)

- (d) 447-75149-095 \$.95 no
date yellow (4-72)--p. 192
like (b)

- (e) 447-75149-095 \$.95 no
date yellow (9-72)--p. 192
like (b)

- (f) 447-78747-125 \$1.25 no
date yellow (5-73)--p. 192
same cover painting as (a) but the cover is redesigned
10 in circle on front cover, Vol. 10 on spine

cover credit added to back cover
title page same as (b), Number Eight is now meaningless

(Howard) Lin Carter and L. Sprague de Camp--CONAN OF THE ISLES

- (a) 73-800 \$.60 1968 purple
cover by John Duillo

- (b) 447-75136-095 \$.95 no date purple
same cover painting as (a) but cover is redesigned
colored stripe across top of front cover, 6 in a circle

(July 1970, LM 14, 15)

Note: Number Six in the Lancer Uniform
Edition of Conan
...Chronologically...Number Twelve
(title page)

- (c) re-issued October 1971(?) (see LM 30, p. 16)

- (d) 447-75136-095 \$.95 no
date yellow (4-72)--p. 189
like (b)

- (e) 447-75136-095 \$.95 no
date yellow (9-72)--p. 189
like (b)

- (f) 447-78745-125 \$1.25 no
date yellow (5-73)--p. 189
same cover painting as (a) but cover is redesigned

12 in a circle on front cover, Vol. 12 on spine
title page same as (b), Number Six is now meaningless

Howard, Robert E. & L. Sprague de Camp--CONAN THE FREEBOOTER

- (a) 74-963 \$.75 1968 purple
cover by John Duillo

- (b) 447-75119-095 \$.95 no date purple
same cover painting as (a), but cover is redesigned
colored stripe across top of front cover, 3 in a circle

(March 1970, LM 9, 11)

Note: the list of books on page two is updated

(c) 447-75119-095 \$.95 no date yellow (1-73)--p. 223
cover same as (b) but see introduction on transition covers

Note: the list of books on page two is updated (again)

Howard, Robert E. with Lin Carter & L. Sprague de Camp--CONAN THE WANDERER

(a) 74-976 \$.95 1968 purple
cover by John Duillo (?) (not signed)
Note: 74- is the price code for \$.75
(b) 447-74976-095 \$.95 no date purple
cover painting same as (a) but cover is redesigned
colored stripe across top of front cover,
4 in a circle

(March 1970, LM 9, 11)

(c) 447-74976-095 \$.95 no date yellow (5-72)--p. 222
like (b)

(d) 447-74976-095 \$.95 no date yellow (9-72)--p. 222
like (b)

(e) 447-78741-125 \$1.25 no date yellow (5-73)--p. 222
same cover painting as (a) but cover is redesigned

Vol. 4 on spine

Howard, Robert E. with Lin Carter & L. Sprague de Camp--CONAN OF CIMMERIA

(a) 75-072 \$.95 1969 purple
cover by Frank Frazetta, cover credit on back cover

(b) 447-75072-095 \$.95 no date purple
same cover painting as (a) but cover is redesigned
colored stripe across top of front cover,
2 in a circle

(March 1970, LM 9, 11)

(c) 447-75072-095 \$.95 no date yellow (4-72)--p. 189
like (b)

(d) 447-75072-095 \$.95 no date yellow (9-72)--p. 189
like (b)

(e) 447-78742-125 \$1.25 no date yellow (5-73)--p. 189
same cover painting as (a) but cover is redesigned

Vol. 2 on spine

(Howard) Lin Carter & L. Sprague de Camp--CONAN THE BUCCANEER

(a) 447-75181-095 \$.95 no date purple
cover by Frank Frazetta, credit on back cover

(May 1971, LM 23, back cover (ad))

(April 1971, LM 24/25)

(May 1971, Locus 82 (from Joanne Burger))
Number Eleven in the Lancer Uniform

Edition of Conan

...Chronologically...Number Six (title page)

(b) 447-75181-095 \$.95 no date yellow
like (a)

(c) 447-75181-095 \$.95 no date yellow (4-72)--p. 191
like (a)

(d) 447-75181-095 \$.95 no date yellow (9-72)--p. 191
like (a)

Howard, Robert E. (compiled by August Derleth)--THE DARK MAN AND OTHERS

(a) 447-75265-095 \$.95 no date yellow
cover by Victor Valla
reprint, first paperback
(January 1972, LM 33)

Hubbard, L(afayette) Ron(al)d--SLAVES OF SLEEP

(a) 73-573 \$.60 1967 purple
cover by Kelly Freas
reprint, first paperback

Jakes, John--MASTER OF THE DARK GATE

(a) 447-75113-95 \$.95 no date purple
cover by Jim Steranko, credit on back cover

original

(February 1970, LM 10, 22)

Note: book number is 95 rather than 095 on both spine and front cover.

Jakes, John--WITCH OF THE DARK GATE

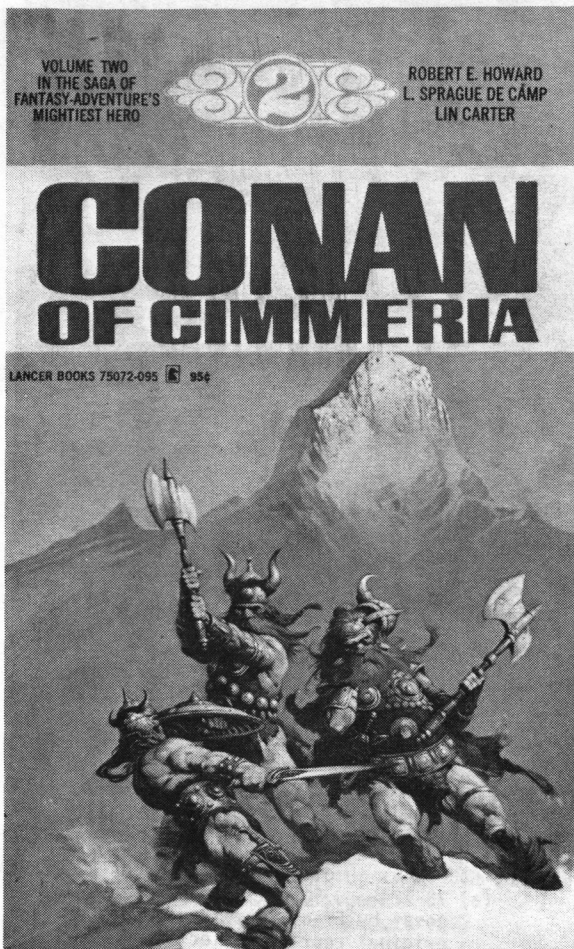
(a) 447-75415-095 \$.95 no date none
cover by Frank Frazetta
original

(December 1972, LM 41/42, 43)

Note: printed on light green paper

(b) 75415 \$1.50 no date yellow A
Magnum Book

Note: Frazetta's signature is at the bottom of the cover. It can not be seen on my Lancer edition, only on the Magnum edition. This may not be true of all books, since vertical variations of 1/4 inch are normal for paperback covers.



Janifer, Laurence M.--BLOODWORLD
(see YOU SANE MEN (b) & (c))

Janifer, Laurence M.--YOU SANE MEN
(a) 72-789 \$.50 1965 purple
cover design by Howard Winters (Bob Hoskins)
original
(b) as BLOODWORLD
73-752 \$.60 1968 purple
cover by Howard Winters (Bob Hoskins)
(new cover)
not identified as a second printing
note: copyright 1965 by Lancer Books, Inc.
copyright 1968 by Laurence M. Janifer
(c) as BLOODWORLD
B-5018 \$.75 no date red A
Lodestone Book
(1972, LM 38/39)

Kelley, Leo P.--TIME ROGUE
(a) 447-74627-075 \$.75 no date purple
cover by ?
original
(April 1970, LM 9, 12)

Knight, Damon--WORLD WITHOUT CHILDREN and THE EARTH QUARTER
(a) 74-601 \$.75 no date purple
cover by ?
first publication in book form
(January 1970, LM 9)
Note: spine reads: TWO DAMON KNIGHT SCIENCE FICTION NOVELS

Knight, Damon (editor)--FIRST FLIGHT
(a) 72-672 \$.50 1963 purple
cover probably by Emsh (wjd and Larry Shaw)
original reprint anthology
First printing: August 1963 (c)
(b) 72-145 \$.50 1966 purple a Lancer Focus Book
same cover as (a)
not identified as a second printing
Second printing: November 1966 (c)
(c) as NOW BEGINS TOMORROW
74-585 \$.75 1969 purple
no cover art
Third printing: November 1969
no original title cited

Knight, Damon (editor)--NOW BEGINS TOMORROW
(see FIRST FLIGHT (c))

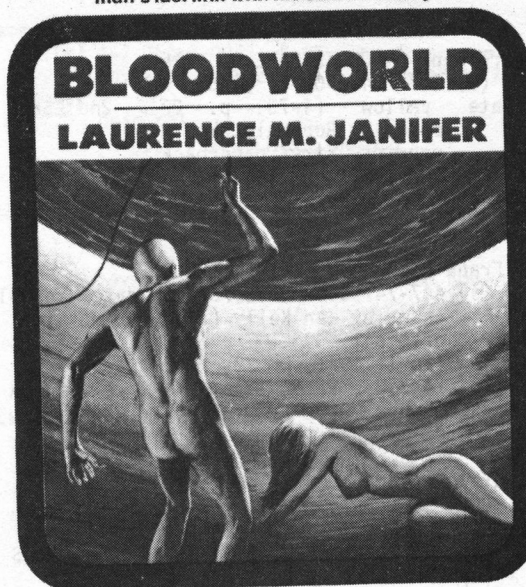
Knight, Damon (editor)--SCIENCE FICTION INVENTIONS
(a) 73-691 \$.60 1967 purple
cover by Hoot
original reprint anthology

Koontz, Dean R.--THE DARK SYMPHONY
(a) 447-74621-075 \$.75 no date purple
cover by Ron Walotsky (from Bob Hoskins)
original
(March 1970, LM 9, 11, 20)

Koontz, Dean R.--HELL'S GATE
(a) 447-74656-075 \$.75 no date purple
cover by Kelly Freas
original
(July 1970, LM 14, 15)

A Lodestone Science Fiction Novel

A bizarre and alien culture threatened to sever
man's last link with his own humanity!



Koontz, Dean R.--BEASTCHILD
(a) 447-74719-075 \$.75 no date purple
cover by Gene Szafran
first publication in book form
(December 1970, LM 17, 19, 20)

Koontz, Dean R.--STARBLOOD
(a) 447-75306-095 \$.95 no date yellow
cover by Charles Moll
original
(April 1972, LM 34, 35/36)

Koontz, Dean R.--WARLOCK
(a) 447-75386-095 \$.95 no date yellow
cover by Armand Weston, repeated on back
cover
original
(October 1972, LM 38/39, 41/42)

Koontz, Dean R.--THE HAUNTED EARTH
(a) 447-75445-095 \$.95 no
date yellow (2-73)--p. 192
cover by Ron Walotsky
original
(March 1973, LM 45)

Kuttner, Henry--FURY
(a) 447-75413-095 \$.95 no
date yellow 2nd LSFL
cover by Larry Kresek, repeated on back
cover

reprint, first paperback to use the original title
(December 1972, LM 41/42, 43)
(b) 75413 \$1.50 no
date yellow (11-75)--p. 224 A Magnum book

Kuttner, Henry--ROBOTS HAVE NO TAILS
(a) 447-75464-095 \$.95 no
date yellow (4-73)--p. 221 2nd LSFL
cover by Ron Walotsky
reprint, first paperback
(May 1973, LM 47)
Note: lacks 2nd LSFL cover symbols

Long, Frank Belknap--SURVIVAL WORLD
(a) 447-74750-075 \$.75 no date purple
cover by Ken Kelly (from Bob Hoskins)
original
(April 1971, LM 22, 24/25)
(b) 74-750 \$1.50 no date yellow A
Magnum book

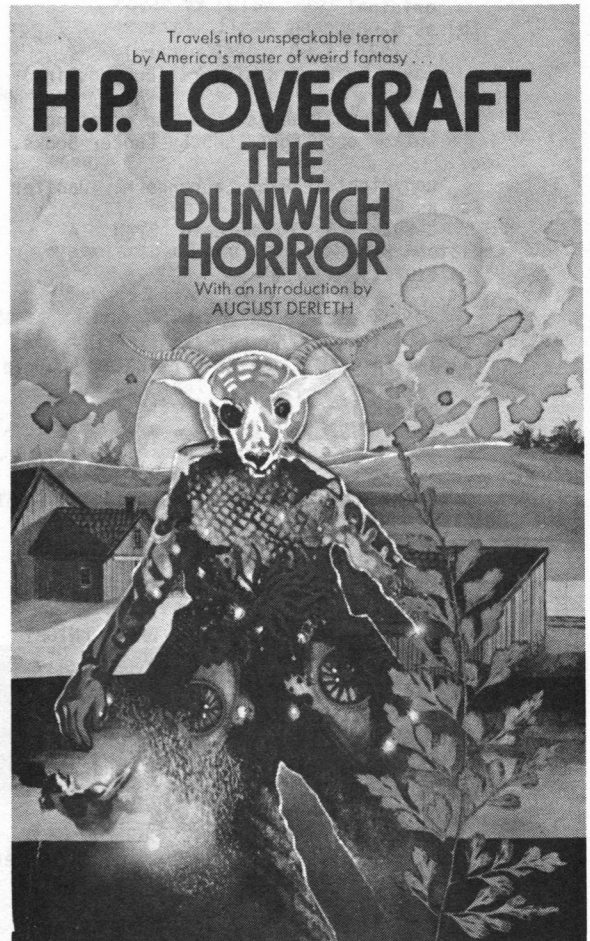
Lord, Glenn (see Robert E. Howard)

Lovecraft, H. P.--THE DUNWICH HORROR AND OTHERS
(a) 72-702 \$.50 1963 blue gray
cover by Len Goldberg
reprint
First Edition December 1963 (b)
(b) 74-502 \$.75 1969 purple
same cover painting as (a) but cover redesigned
Second Edition March 1969
Note: This IS a new edition since the type has been reset.
(c) 447-75427-095 \$.95 no date yellow
cover by ?
no printing history
This edition titled THE DUNWICH HORROR
(November 1971, LM 29, 30)
Note: this is a new cover, probably by the same artist who did the cover for THE COLOUR OUT OF SPACE AND OTHERS (d).

Lovecraft, H(oward) P(hillips)--THE COLOUR OUT OF SPACE AND OTHERS
(a) 73-425 \$.60 1964 purple
photo cover by Howard Winters (Bob Hoskins)
reprint
First Edition June 1964 (c)
(b) 73-608 \$.60 1967 purple
photo cover by Howard Winters (Bob Hoskins) (new cover)
Second Edition June 1967 (c)
(c) 74-501 \$.75 1969 purple
same cover as (b)
Third Edition March 1969
(d) 447-75248-095 \$.95 no
date yellow (8-72)--p. 222
cover probably by Howard Winters (Bob Hoskins) (see THE DUNWICH HORROR (c))
verso of the title page same as (c)
(November 1971, LM 29, 30)

Lupoff, Richard A(llen)--ONE MILLION CENTURIES
(a) 74-892 \$.75 1967 purple
cover by Jack Gaughan, cover credit on page 2
original

Lymington, John--TEN MILLION YEARS TO FRIDAY
(a) 447-74741-075 \$.75 no date purple
cover by Ron Walotsky
reprint, first paperback
(March 1971, LM 21, 22)



MacApp, C. C.--PRISONERS OF THE SKY
(a) 74-587 \$.75 1969 purple
cover by Jim Steranko
first publication in book form
(December 1969, LM 5, 8, 19)

MacApp, C. C. (Carroll M. Capps)--BUMSIDER
(a) 447-75421-095 \$.95 no
date yellow (12-72)--p. 223
cover by Josh Kirby (WJD)
original
(January 1973, LM 44)

Malzberg, Barry N. (as K. M. O'Donnell)--THE EMPTY PEOPLE
(a) 74-546 \$.75 1969 purple
photo cover by Howard Winters (Bob Hoskins)
original
(August 1969, LM 4, 13)
Note: identified as by Malzberg on the back cover
copyright by Malzberg

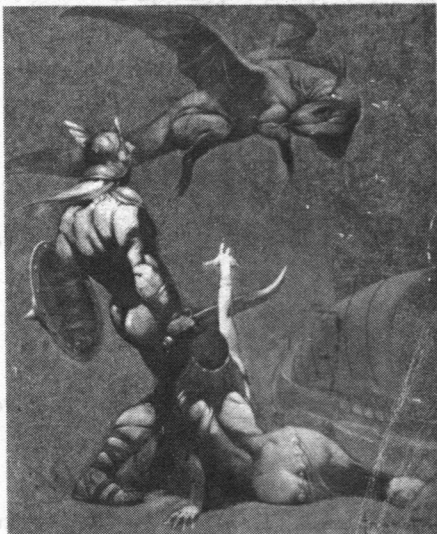
Malzberg, Barry N.--OVERLAY
 (a) 447-75345-095 \$.95 no date yellow
 cover by Ron Walotsky (WJD)
 original
 (July 1972, LM 35/36, 37)

Malzberg, Barry N.--THE MEN INSIDE
 (a) 447-75486-095 \$.95 no
 date yellow (6-73)--p. 175
 cover by Ron Walotsky (WJD)
 first publication in book form
 (July 1973, LM 48)
 (b) 75486 \$1.50 no
 date yellow (11-75)--p. 175 A Magnum
 book

A Lancer Science Fantasy Original
 In the tradition of the immortal CONAN

KAVIN'S WORLD

DAVID MASON



The Prince of Dorada battles to free
 the world from the grip of the Evil Three!
 "A good, solid heroic fantasy"
 —L. SPRAGUE DE CAMP

Mason, David--KAVIN'S WORLD
 (a) 74-564 \$.75 1969 purple
 cover by Frank Frazetta
 original
 (September 1969, LM 5, 14)
 (b) 447-75372-095 \$.95 no
 date yellow (7-72)--p. 221
 only minor cover changes
 not identified as a second printing
 (August 1972, LM 37, 38/39)

Mason, David--THE SORCERER'S SKULL
 (a) 447-74628-075 \$.75 no date purple
 cover by Steele Savage
 original
 (April 1970, LM 9, 12)
 (b) 447-74628-075 \$.75 no date yellow
 same cover as (a)
 (February 1973, LM 45)

Mason, David--THE SHORES OF TOMORROW
 (a) 447-75217-095 \$.95 no date yellow
 cover by Jim Steranko
 original
 (October 1971, LM 30)

Mason, David--THE RETURN OF KAVIN
 (a) 447-75361-095 \$.95 no date yellow
 cover by Charles Moll, repeated on back
 cover
 original
 (August 1972, LM 37, 38/39)

Mason, David--THE DEEP GODS
 (a) 447-78762-1255 \$1.25 no
 date yellow (6-73)--p. 192
 cover by Charles Moll (WJD and Bob
 Hoskins)
 original
 (August 1973, LM 48)

McLaughlin, Dean, Jr.--THE MAN WHO WANTED STARS
 (a) 73-441 \$.60 1965 purple LSFL
 cover by John Schoenherr (WJD)
 first publication in book form
 (b) 74-949 \$.75 1968 purple
 cover by Kelly Freas
 not identified as a second printing
 (c) 74-949 \$1.50 no date yellow a
 Magnum Book

Merwin, Sam, Jr.--THE TIME SHIFTERS
 (a) 447-74776-075 \$.75 no date purple
 cover by Oscar Liebman
 original
 (July 1971, LM 24/25, 26/27)
 (b) 447-74776-075 \$.75 no date yellow
 same cover as (a)
 not identified as a separate printing
 (February 1973, LM 45)
 Note: the only differences between these
 two books are the edge color and the three
 pages of ads in the back of the book

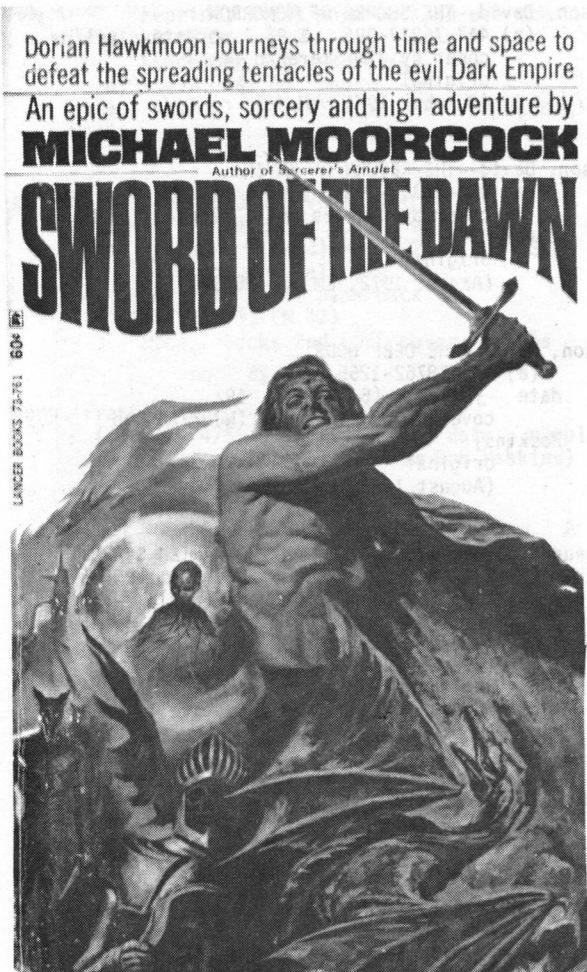
Moorcock, Michael--THE CITY OF THE BEAST
 (see WARRIORS OF MARS)

Moorcock, Michael--THE LORD OF THE SPIDERS
 (see BLADES OF MARS)

Moorcock, Michael--THE MASTERS OF THE PIT
 (see BARBARIANS OF MARS)

Moorcock, Michael (as Edward P. Bradbury)--WARRIORS
 OF MARS
 (a) 72-118 \$.50 1966 purple
 cover by Gray Morrow
 first American paperback
 (b) as THE CITY OF THE BEAST by Michael
 Moorcock
 447-74668-075 \$.75 no date purple
 cover by Kenneth Smith
 not identified as a second printing
 (August 1970, LM 14, 17)

Moorcock, Michael (as Edward P. Bradbury)--BLADES
 OF MARS
 (a) 72-122 \$.50 1966 purple
 cover by Gray Morrow
 first American paperback



- (b) as THE LORD OF THE SPIDERS by Michael Moorcock
447-74736-075 \$.75 no date purple
cover by Behan
not identified as a second printing
(February 1971, LM 20, 21)
(c) 447-74736-075 \$.75 no date yellow
like (b)
(February 1973, LM 45)

- Moorcock, Michael (as Edward P. Bradbury)--BARBARIANS OF MARS
(a) 72-127 \$.50 1966 purple
cover by Gray Morrow
first American paperback
(b) as THE MASTERS OF THE PIT by Michael Moorcock
447-75199-095 \$.95 no date purple
cover by Jim Steranko
not identified as a second printing
(August 1971, LM 26/27, 28)

- Moorcock, Michael--THE STEALER OF SOULS
(a) 73-545 \$.60 1967 purple
cover by Jack Gaughan
first American paperback
(b) 447-78751-125 \$1.25 no
date yellow (7-73)--p. 190
cover by Jeff Jones, repeated on back
cover
Second Lancer edition: September 1973
Note: no month is given for the first
Lancer edition, just the year, 1967

- Moorcock, Michael--THE JEWEL IN THE SKULL
(a) 73-688 \$.60 1967 purple
cover by Gray Morrow
original
(b) B-5015 \$.75 no date red a
Lodestone Book
same cover painting as (a) but cover is
redesigned
(1972, LM 38/39)
(c) 447-78771-125 \$1.25 no
date yellow (7-73)--p. 175
same cover painting as (a) but cover
redesigned
Second edition: September 1973

- Moorcock, Michael--STORMBRINGER
(a) 73-579 \$.60 1967 purple
cover by Jack Gaughan
first American paperback

- Moorcock, Michael--SORCERER'S AMULET
(a) 73-707 \$.600 1968 purple
cover by Jeff Jones
original

- Moorcock, Michael--SWORD OF THE DAWN
(a) 73-761 \$.60 1968 purple
cover by Jack Faragasso (WJD)
original

- Moorcock, Michael--THE SECRET OF THE RUNESTAFF
(a) 73-824 \$.60 1969 purple
cover by Jack Faragasso
original

- Moorcock, Michael--THE SLEEPING SORCERESS
(a) 447-75375-095 \$.95 no date yellow
cover by Charles Moll
original
(September 1972, LM 37, 40)

- Moorcock, Michael--THE DREAMING CITY
(a) 447-75376-095 \$.95 no date yellow
cover by Charles Moll
original
(September 1972, LM 37, 40)
(b) 75376 \$1.50 no
date yellow (11-75)--p. 189 A Magnum
Book

- Nolan, William F(rancis)--SPACE FOR HIRE
(a) 447-74778-075 \$.75 no date yellow
cover by Gene Szafran
original
(September 1971, LM 29)
(b) 74778 \$1.50 no
date yellow (5-75)--p. 174 A Magnum Book

- Nourse, Alan E.--TROUBLE ON TITAN
(a) 72-159 \$.50 1967 purple
cover by Edward Valigursky (WJD)
reprint, first paperback

Nyberg, Bjorn (see Robert E. Howard)

O'Donnell, K. M. (see Barry N. Malzberg)

Pohl, Frederik (editor)--ASSIGNMENT IN TOMORROW
 (a) 447-78699-125 \$1.25 no date yellow
 cover by Mike Hinge, repeated on back
 cover
 reprint, first paperback
 (April 1972, LM 34, 35/36)

Pratt, Fletcher--THE WELL OF THE UNICORN
 (a) 74-911 \$.75 1967 purple
 cover by Steele Savage
 reprint, first paperback

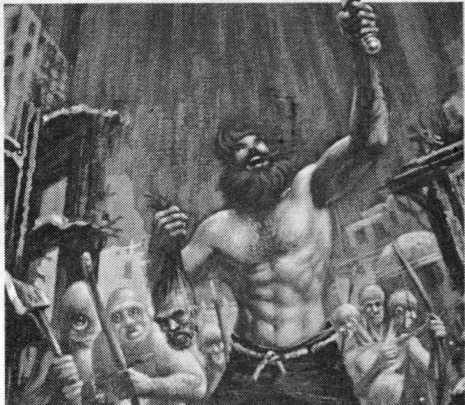
Pratt, Fletcher (see also L. Sprague de Camp)

Resnick, Michael--REDBEARD
 (a) 74-579 \$.75 1969 purple
 cover by Kelly Freas
 original
 (November 1969, LM 5)
 (b) 74-579 \$1.50 no date yellow A
 Magnum Book

LANCER BOOKS 74-579 75¢

In a world ravaged by science, evolution
 fights back with the aberration known as

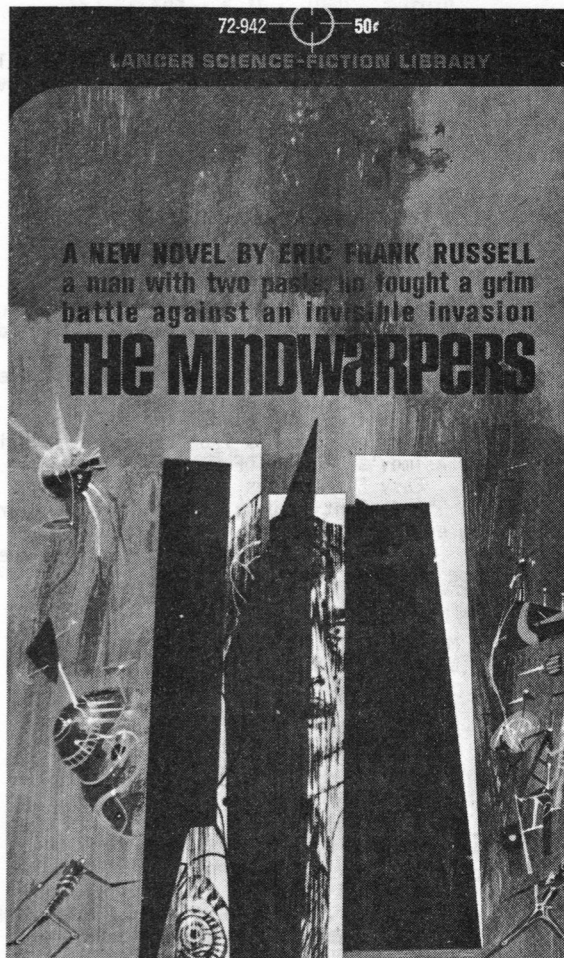
Redbeard



Michael Resnick

Reynolds, Mack--TIME GLADIATOR
 (a) 74-537 \$.75 1969 purple
 cover by Kelly Freas
 first publication in book form
 (July 1969, LM 4)

Runyon, Charles W.--PIG WORLD
 (a) 447-75446-095 \$.95 no
 date yellow (2-73)--p. 190
 cover by Ron Walotsky (WJD)
 reprint, first paperback
 (March 1973, LM 45)



Russell, Eric Frank--DREADFUL SANCTUARY
 (a) 74-819 \$.75 1963 purple LSFL
 cover by Emsh (Kinline cover)
 reprint, first paperback
 revised by the author
 (b) 72-149 \$.50 1967 purple
 cover by Kelly Freas
 not identified as a second printing

Russell, Eric Frank--THE MINDWARPERS
 (a) 72-942 \$.50 1965 purple LSFL
 cover by Richard Powers
 original
 Note: SINISTER BARRIER is listed as a
 Lancer book (it was not), but not THE (sic)
 DREADFUL SANCTUARY (which was)
 (b) 447-75414-095 \$.95 no
 date yellow (11-72)--p. 158
 cover by John Berkey
 Second printing, December 1972
 (c) 75414 \$1.50 no
 date yellow (11-75)--p. 158 A Magnum
 Book

Note: this is a spy novel, NOT science
 fiction. Unfortunately, because Russell was a
 science fiction writer, it got packaged as SF.

Santesson, Han Stefan (editor)--THE MIGHTY
 BARBARIANS GREAT SWORD AND SORCERY HEROS
 (a) 74-556 \$.75 1969 purple
 cover by Jim Steranko, wrap-around cover
 art
 original reprint anthology
 (October 1969, LM 5, 7, 15)

Santesson, Hans Stefan (editor)--THE MIGHTY
SWORDSMEN

(a) 447-74707-075 \$.75 no date purple
cover by Jim Steranko, wrap-around cover
art
original reprint anthology
(December 1970, LM 17, 19, 20, 22)

Shaw, Larry T. (editor)--GREAT SCIENCE FICTION
ADVENTURES

(a) 72-697 \$.50 1963 purple
cover by Emsh
original reprint anthology
Note: cover painting was also used for
the April 1958 issue of SCIENCE FICTION
ADVENTURES. More of the painting is visible on
this cover.
(b) 74-944 \$.75 1968 none
girl on cover is from the cover painting
for Asimov's THE END OF ETERNITY (b) & (c)
Easy Eye edition
not identified as a second printing or a
new edition
Note: this is a new edition since the
type has been reset

Siegel, Martin--AGENT OF ENTROPY

(a) 74-573 \$.75 1969 purple
cover by ?
original
(October 1969, LM 5, 7, 16)

Siegel, Martin--THE UNREAL PEOPLE

(a) 447-78763-125 \$1.25 no
date yellow (6-73)--p. 158
cover by Ron Walotsky
original
(August 1973, LM 48)
Note: was tentatively titled
PSCYCHADELIC PSWASTIKA, see Locus 112

Silverberg, Robert--RECALLED TO LIFE

(a) 74-810 \$.75 1962 none LSFL
cover by Emsh
first publication in book form
(b) 72-156 \$.50 1967 purple A Lancer
Focus Book
cover by ?
not identified as a second printing

Smith, Evelyn E.--THE PERFECT PLANET

(a) 72-679 \$.50 1963 purple
cover by Emsh
reprint, first paperback

Smith, George O.--HIGHWAYS IN HIDING

(a) 73-636 \$.60 1967 purple
cover by Roy G. Krenkel
first unabridged paperback
previously released as SPACE PLAGUE
(Avon)

Smith, George O(liver)--THE BRAIN MACHINE

(a) 74-936 \$.75 1968 purple
cover by Kelly Freas
reprint
original title: THE FOURTH "R"

Tevis, Walter--THE MAN WHO FELL TO EARTH

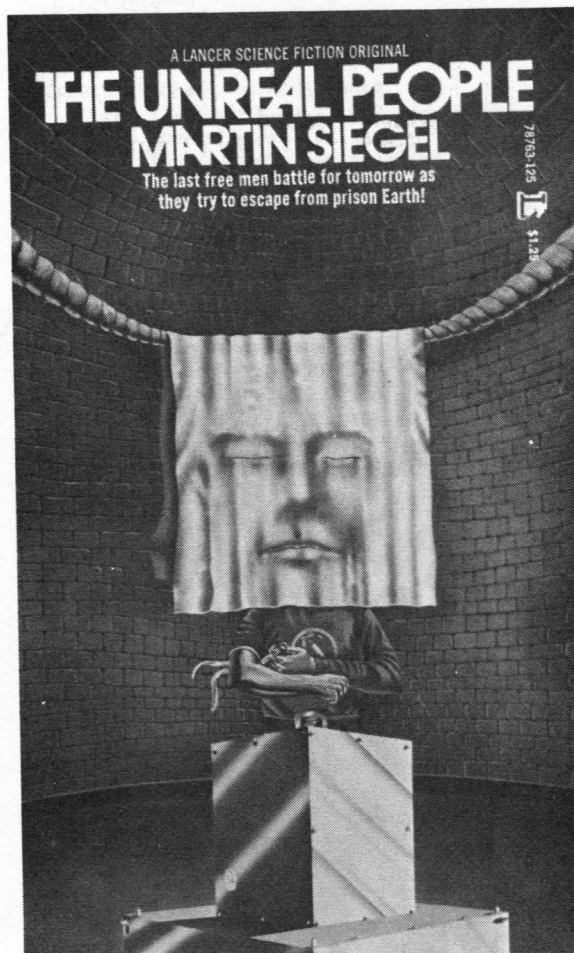
(a) 447-74650-075 \$.75 no date purple
photo cover by Howard Winters (Bob
Hoskins)
reprint
(June 1970, LM 14)

Tucker, Wilson--THE LONG LOUD SILENCE

(a) 74-600 \$.75 1969 purple
cover by ?
reprint
(January 1970, LM 9)

Tucker, Wilson--THE TIME MASTERS

(a) 447-75290-095 \$.95 no date yellow
cover by Gene Szafran
revised edition
(March 1972, LM 33, 34)



van Arnam, Dave--STAR BARBARIAN

(a) 74-509 \$.75 1969 purple
cover by Jeff Jones
original
(April 1969, LM 1, 9)

van Arnam, Dave (David G.)--LORD OF BLOOD

(a) 447-74688-075 \$.75 no date purple
cover by Jim Steranko
original
(October 1970, LM 17, 18)
(b) 74688 \$1.50 no
date yellow (6-75)--p. 192 A Magnum book
Note: the back cover refers to a Magnum
edition of STAR BARBARIAN. To the best of my
knowledge, there is no such book.

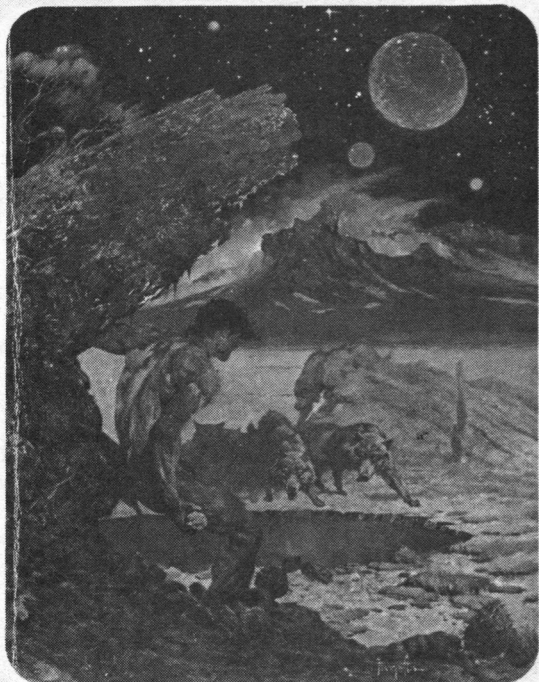
Vance, Jack--THE DYING EARTH

(a) 74-807 \$.75 no date none LSFL
cover by Emsh, credit on page 1
reprint

A SUPERMAN ON EARTH, MAX QUEST WAS
POWERLESS IN A SAVAGELY ALIEN WORLD

PHOENIX PRIME

BY TED WHITE



- (b) 74-547 \$.75 1969 purple
cover painting same as (a) but cover is
redesigned
not identified as a second printing
(August 1969, LM 5)
Note: page 1 is reset, and there is no
cover credit
(c) 447-75373-095 \$.95 no
date yellow (8-72)--p. 160 2nd LSFL
cover painting same as (a) but cover is
redesigned
Third printing, September 1972

- Weinbaum, Stanley G.--A MARTIAN ODYSSEY
(a) 74-808 \$.75 1962 none LSFL
cover by Robert E. Schulz, cover credit
on page 1
reprint, first paperback
(b) 72-146 \$.50 1966 purple
same cover painting as (a) but cover is
redesigned
not identified as a second printing
Note: page 1 is changed and there is no
cover credit
(c) 447-75399-095 \$.95 no
date yellow (10-72)--p. 159 2nd LSFL
cover by ?
Third Printing, November 1972

- White, Ted (Theodore Edwin)--PHOENIX PRIME
(a) 73-476 \$.60 1966 purple
cover by Frank Frazetta
original
First printing: May 1966 (b)

- (b) 74-593 \$.75 1969 purple
same cover painting as (a) but cover is
redesigned
Second Printing: December, 1969
(c) 74-593 \$.75 no date purple
identical to (b) in all respects but no
date on the verso of the title page
(March 1971, LM 21, 22)
Note: Tuck and other sources are wrong.
I have the correct middle name from Ted. The
name is frequently listed as Edward.

- White, Ted--SORCERESS OF QAR
(a) 73-528 \$.60 1966 purple
cover by Shannon Stirnweis
original
First printing: December 1966 (b)
(b) 74-592 \$.75 1969 purple
same cover painting as (a) but cover is
redesigned
Second printing: December, 1969

- White, Ted--STAR WOLF:
(a) 447-75252-095 \$.95 no date yellow
cover by Charles Moll, repeated on back
cover
first publication in book form
(December 1971, LM 30, 31)
Wilhelm, Kate--LET THE FIRE FALL
(a) 74-586 \$.75 1969 purple
cover by Milton Glaser (credited on back
cover, the figure on the cover is from the
cover of the Doubleday hardcover edition.)
reprint, first paperback
(December 1969, LM 5, 8)

- Wilhelm, Kate--LET THE FIRE FALL
(a) 74-586 \$.75 1969 purple
cover by Milton Glaser (credited on back
cover, the figure on the cover is from the
cover of the Doubleday hardcover edition.)
reprint, first paperback
(December 1969, LM 5, 8)

- Williams, Robert Moore--VIGILANTE--TWENTY-FIRST
CENTURY
(a) 73-644 \$.60 1967 purple
cover by Howard Winters
original

- Williams, Robert Moore--ZANTHAR OF THE MANY WORLDS
(a) 73-694 \$.60 1967 purple
cover by Jeff Jones
original

- Williams, Robert Moore--THE BELL FROM INFINITY
(a) 73-766 \$.60 1968 purple
cover by Jerome Podwil (WJD)
original

- Williams, Robert Moore--ZANTHAR AT MOON'S MADNESS
(a) 73-805 \$.60 1968 purple
cover by Jeff Jones
original

- Williams, Robert Moore--ZANTHAR AT TRIP'S END
(a) 73-836 \$.60 1969 purple
cover by Jeff Jones
original
(May 1969; LM 1, 10)

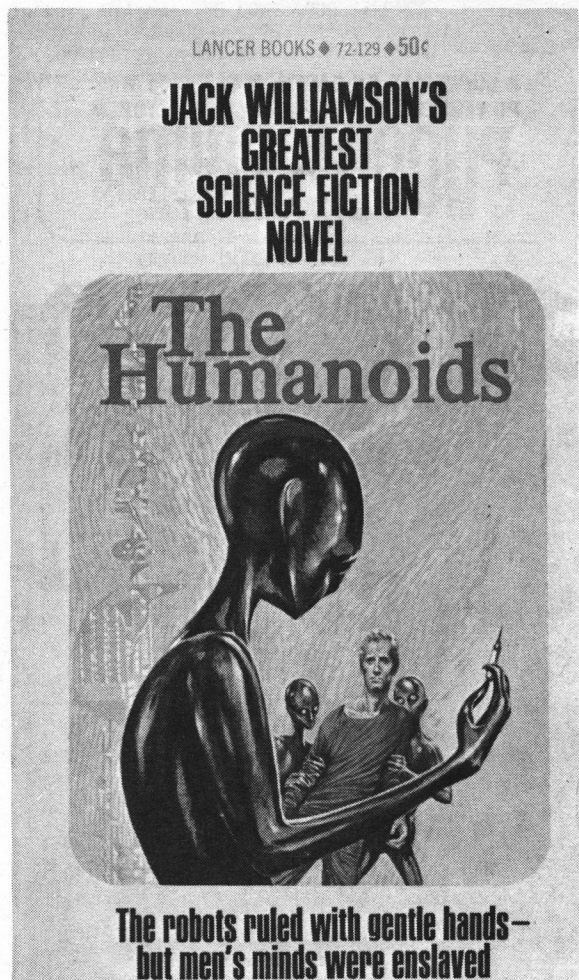
Williams, Robert Moore--ZANTHAR AT THE EDGE OF NEVER
 (a) 74-941 \$.75 1968 none
 the man on the cover is from Asimov's THE
 NAKED SUN (a)
 original
 Easy Eye edition

Williamson, Jack--THE HUMANOIDS
 (a) 74-812 \$.75 1963 none LSFL
 cover by Emsh
 reprint
 (b) 72-129 \$.50 1963 purple
 same cover as (a)
 actually published in 1966
 Note: diamonds on front cover bracketing
 the book number are characteristic of a Lancer
 Focus book.
 Also, old address, from (a) is not
 changed.
 (c) 74-519 \$.75 1969 purple
 photo cover by Howard Winters (Bob
 Hoskins)
 not identified as a third printing
 (May 1969, LM 1 (as 74-419))
 (d) 447-75362-095 \$.95 no
 date yellow (6-72)--p. 178 2nd LSFL
 cover by Adams, repeated on the back
 cover
 not identified as a fourth printing
 (August 1972, LM 37, 38/39)

Williamson, Jack (John Stewart)--DARKER THAN YOU
 THINK
 (a) 73-421 \$.60 1963 blue-gray LSFL
 cover by Emsh (girl's face used on back
 cover
 reprint, first paperback
 Note: lacks LSFL cover design

Williamson, Jack--GOLDEN BLOOD
 (a) 72-740 \$.50 1964 purple LSFL
 cover by Emsh
 first publication in book form
 Lancer edition published July, 1964
 Note: it is rare for Lancer to give
 month and year for a first printing
 (b) 73-630 \$.60 1967 none
 cover by Steele Savage
 E-Z Read edition
 not identified as a second printing or
 edition
 Note: this is new edition, since the
 type has been reset

Williamso, Jack--THE REIGN OF WIZARDRY
 (a) 72-761 \$.50 1964 purple
 cover by Frank Frazetta
 first publication in book form
 Note: this is the only cover that shows
 Frazetta's signature
 (b) 73-748 \$.60 1968 none
 same cover painting as (a) but cover is
 redesigned
 Easy Eye edition
 a new edition, since the type has been
 reset
 not identified as a second printing or
 edition
 (c) 447-75431-095 \$.95 no
 date yellow (3-73)--p. 254
 same cover painting as (a) but greatly
 reduced and cover is redesigned
 Third Lancer printing April 1973



Williamson, Jack--SEETEE SHIP
 (a) 73-732 \$.60 1968 purple
 cover by Jeff Jones (cover credit on page
 2)
 reprint, first paperback
 (b) see SEETEE SHIP/SEETEE SHOCK

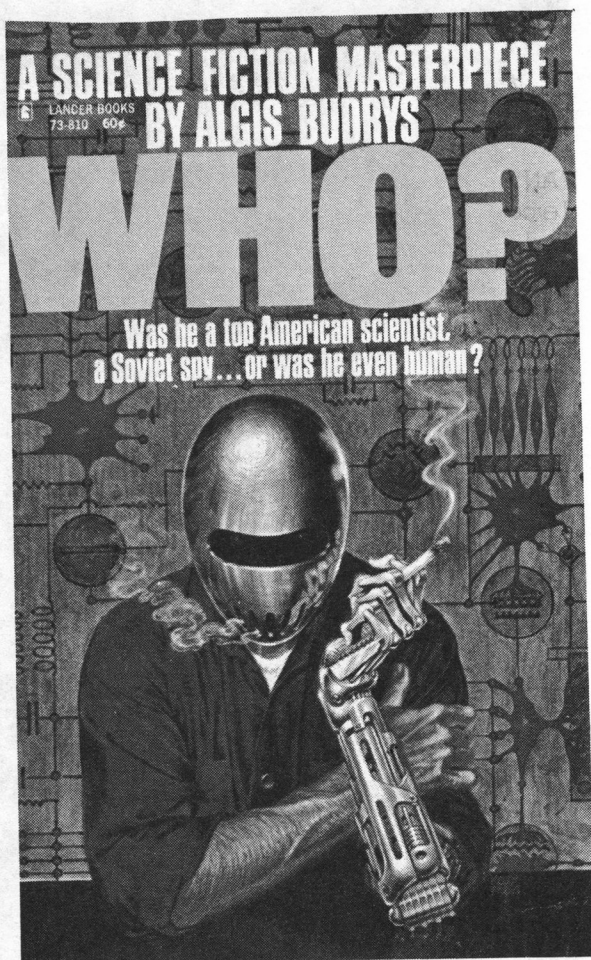
Williamson, Jack--SEETEE SHOCK
 (a) 73-733 \$.60 1968 purple
 cover by Jeff Jones (cover credit on page
 2)
 reprint, first paperback
 (b) see SEETEE SHIP/SEETEE SHOCK

Williamsok, Jack--SEETEE SHIP/SEETEE SHOCK
 (a) 447-78706-125 \$1.25 no date yellow
 covers by Jeff Jones, front cover from
 SEETEE SHIP (a), back cover from SEETEE SHOCK
 (a)
 (June 1972, LM 35/36, 37)

Wilson, Richard--THE GIRLS FROM PLANET 5
 (a) 73-550 \$.60 1967 purple
 cover by Kelly Freas
 reprint

Wyndham, John (see John Beynon Harris)

Youd, Christopher Samuel (see John Christopher)



LANCER SCIENCE FICTION

ARTIST LISTING

(The two digit number at the beginning of each entry are the last two digits of the year of publication.)

Adams
72 Williamson, THE HUMANIDS (d)

Behan
71 Carter, OUTWORLDER
71 Moorcock, THE LORD OF THE SPIDERS

Berkey, John
72 Russell, THE MINDWARPERS (b) (c)

Chaffee, Douglas
70 Anderson, SATAN'S WORLD (a)

Duillo, John
68 Howard, CONAN OF THE ISLES (all)
68 Howard, CONAN THE FREEBOOTER (all)
68 Howard, CONAN THE WANDERER (all) (not signed)

Emsh (Edmund Alexander Emshwiller)
62 Vance, THE DYING EARTH (all)

62 Silverberg, RECALLED TO LIFE (a)
62 Christopher, THE TWENTY-SECOND CENTURY
63 Williamson, THE HUMANIDS (a) (b)
63 Asimov, THE STARS LIKE DUST (a)
63 Asimov, THE CURRENTS OF SPACE (a)
63 Asimov, THE END OF ETERNITY
63 Russell, DREADFUL SANCTUARY
63 Knight, FIRST FLIGHT (not signed)
63 Smith, THE PERFECT PLANET
63 Shaw, GREAT SCIENCE FICTION ADVENTURES (a)
Note: painting first published in 1958
63 Williamson, DARKER THAN YOU THINK
64 Hamilton, THE VALLEY OF CREATION (all)
64 Williamson, GOLDEN BLOOD (a)
64 Asimov, THE NAKED SUN (a)
also used on Williams, ZANTHAR AT THE
EDGE OF NEVER
64 Cooper, TRANSIT (a)

Faragasso, Jack
67 Anderson, ENSIGN FLANDRY (a)
68 Moorcock, SWORD OF THE DAWN (not signed)
69 Moorcock, THE SECRET OF THE RUNESTAFF

Frazetta, Frank
64 Harris, THE SECRET PEOPLE (all)
64 Williamson, THE REIGN OF WIZARDRY (all)
66 White, PHOENIX PRIME (all)
66 Howard, CONAN THE ADVENTURER (all)
67 Howard, CONAN THE WARRIOR (all)
67 Howard, CONAN THE CONQUEROR (all)
67 Howard, CONAN THE USURPER (all)
67 Howard, CONAN (all)
68 Howard, CONAN THE AVENGER (all)
68 Howard, WOLFSEAD (all)
69 Howard, CONAN OF CIMMERIA (all)
69 Mason, KAVIN'S WORLD (all)
71 Howard, CONAN THE BUCCANEER (all)
72 Jakes, WITCH OF THE DARK GATE
73 Ghidalia, THE DEVIL'S GENERATION

Freas, (Frank) Kelly
66 Asimov, THE STARS LIKE DUST (b) (c)
66 Asimov, THE CURRENTS OF SPACE (b) (c)
66 Asimov, THE END OF ETERNITY (b) (c)
also used on Shaw, GREAT SCIENCE
FICTION ADVENTURES (b)
66 Asimov, THE NAKED SUN (b) (c)
66 del Rey, SIEGE PERILOUS
67 Russell, DREADFUL SANCTUARY (b)
67 Wilson, THE GIRLS FROM PLANET 5
67 Hubbard, SLAVES OF SLEEP
67 de Camp, THE CARNELIAN CUBE (all)
68 Farmer, THE DAY OF TIMESTOP
68 Brunner, INTO THE SLAVE NEBULA (all)
68 Budrys, WHO?
68 Smith, THE BRAIN MACHINE
68 McLaughlin, THE MAN WHO WANTED STARS (b)
(c)
69 Asimov, THE NAKED SUN (d) (e)
69 Chandler, CATCH THE STAR WINDS
69 Reynolds, TIME GLADIATOR
69 Clement, NEEDLE (all)
69 Resnick, REDBEARD
70 Koontz, HELL'S GATE
72 Anderson, OPERATION CHAOS

Gaughan, Jack
67 Moorcock, THE STEALER OF SOULS (a)
67 Moorcock, STORMBRINGER
67 Lupoff, ONE MILLION CENTURIES

Goldberg, Len
63 Lovecraft, THE DUNWICH HORROR (a) (b)

Hinge, Mike

- 71 Barrett, THE LEAVES OF TIME
- 72 Pohl, ASSIGNMENT IN TOMORROW
- 73 Goulart, SHAGGY PLANET

HOOT

- 67 Greenfield, WATERS OF DEATH (a) (not signed)
- 67 Knight, SCIENCE FICTION INVENTIONS
- 68 Fairman, I, THE MACHINE

Jones, Jeff

- 67 Williams, ZANTHAR OF THE MANY WORLDS
- 68 Moorcock, SORCERER'S AMULET
- 68 Williamson, SEETEE SHIP
also used on Williamson, SEETEE SHIP/SEETEE SHOCK
- 68 Williamson, SEETEE SHOCK
also used on Williamson, SEETEE SHIP/SEETEE SHOCK
- 68 Williams, ZANTHAR AT MOON'S MADNESS
- 69 van Arnam, STAR BARBARIAN
- 69 Williams, ZANTHAR AT TRIP'S END
- 73 Moorcock, THE STEALER OF SOULS (b)

Kelly, Ken

- 71 Long, SURVIVAL WORLD

Kirby, Josh

- 72 Anderson, ENSIGN FLANDRY (b) (not signed)
- 73 MacApp, BUMSIDER

Krenkel, Roy G.

- 67 Smith, HIGHWAYS IN HIDING
- 67 Howard, KING KULL (all)

Kresek, Larry

- 72 Kuttner, FURY

Liebman, Oscar

- 61 Clarke, MASTER OF SPACE
- 66 Anderson, THE CORRIDORS OF TIME (a) (b) (d)
- 71 Merwin, THE TIME SHIFTERS (all)

Moll, Charles

- 71 White, STAR WOLF
- 72 Koontz, STARBLOOD
- 72 Masok, THE RETURN OF KAVIN
- 72 Moorcock, THE SLEEPING SORCERESS
- 72 Moorcock, THE DREAMING CITY
- 73 Mason, THE DEEP GODS (not signed)

Morrow, Gray

- 66 Moorcock, WARRIORS OF MARS
- 66 Moorcock, BLADES OF MARS
- 66 Moorcock, BARBARIANS OF MARS
- 67 Moorcock, THE JEWEL IN THE SKULL (all)

Nicholas

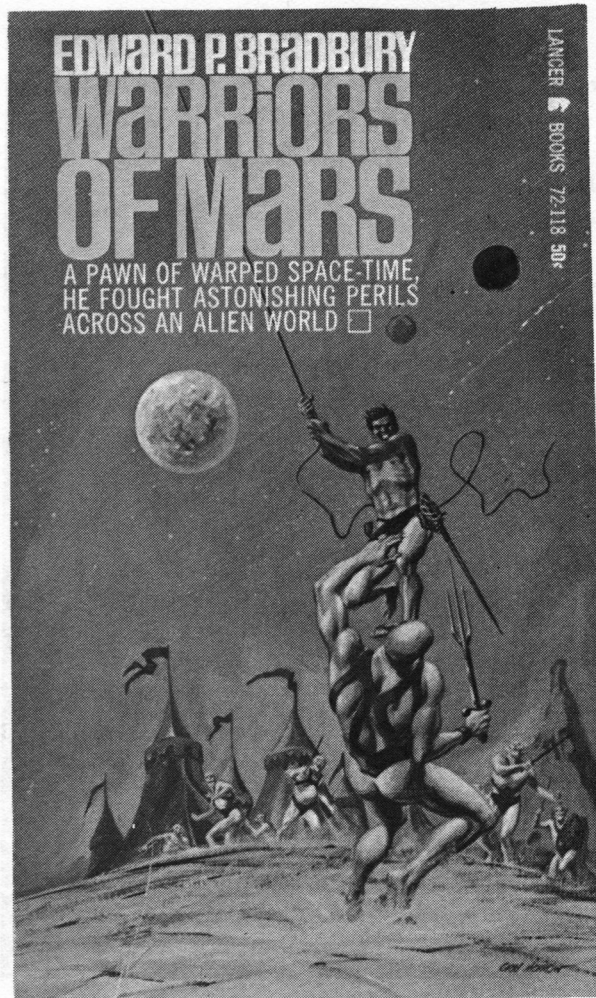
- 72 Anderson, SATAN'S WORLD (b)

Podwil, Jerome

- 68 Williams, THE BELL FROM INFINITY (not signed)

Powers, Richard M.

- 65 Russell, THE MINDWARPERS (a)



Rusa, Douglas

- 67 Cooper, TRANSIT (b, c) (not signed)

Savage, Steele

- 67 Williamson, GOLDEN BLOOD (b)
- 67 Pratt, THE WELL OF THE UNICORN
- 70 Masok, THE SORCERER'S SKULL (all)
- 70 Aldiss, REPORT ON PROBABILITY A
- 70 Charbonneau, BARRIER WORLD

Schoenherr, John

- 65 McLaughlin, THE MAN WHO WANTED STARS (a) (not signed)

Shulz, Robert E.

- 62 Weinbaum, A MARTIAN ODYSSEY (a) (b)

Skurski, Bill

- 69 Garrett, ANYTHING YOU CAN DO...

Smith, Kenneth

- 70 Moorcock, THE CITY OF THE BEAST

Steranko, Jim

- 69 Santesson, THE MIGHTY BARBARIANS
- 69 MacApp, PRISONERS OF THE SKY
- 70 Hoskins, INFINITY ONE
- 70 Hamilton, RETURN TO THE STARS
- 70 Jakes, MASTER OF THE DARK GATE

- 70 Clement, ICEWORLD (all) (not signed)
- 70 Barrett, KELWIN
- 70 van Arnam, LORD OF BLOOD
- 70 Santesson, THE MIGHTY SWORDSMEN
- 71 Hoskins, INFINITY TWO
- 71 Moorcock, THE MASTERS OF THE PIT
- 71 Mason, THE SHORES OF TOMORROW
- 72 Hoskins, INFINITY THREE (not signed)

Stirnweis, Shannon

- 66 White, THE SORCERESS OF QAR (all)



Stivers

- 69 Christopher, PENDULUM

Szafran, Gene

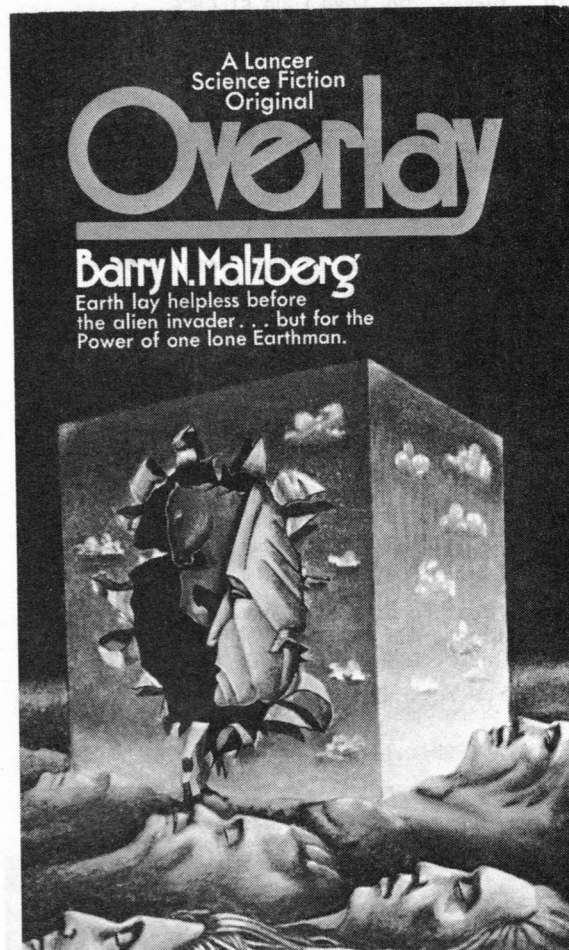
- 70 Farmer, TIMESTOP!
- 70 Koontz, BEASTCHILD
- 71 Anderson, THE CORRIDORS OF TIME (c)
- 71 Nolan, SPACE FOR HIRE
- 72 Brown, THE WATERS OF CENTAURUS
- 72 Tucker, THE TIME MASTERS

Valigurski, Edward I.

- 67 Nourse, TROUBLE ON TITAN (not signed)

Valla, Victor

- 72 Howard, THE DARK MAN AND OTHERS



Walotsky, Ron

- 70 Koontz, THE DARK SYMPHONY (not signed)
- 70 Carter, THE MAGIC OF ATLANTIS
- 71 Lynington, TEN MILLION YEARS TO FRIDAY
- 72 Campbell, CLOAK OF AESIR
- 72 Malzberg, OVERLAY (not signed)
- 72 Hoskins, STRANGE TOMORROWS
- 72 Hoskins, INFINITY FOUR
- 73 Koontz, THE HAUNTED EARTH
- 73 Runyon, PIGWORLD (not signed)
- 73 Kuttner, ROBOTS HAVE NO TAILS
- 73 Hoskins, INFINITY FIVE
- 73 Malzberg, THE MEN INSIDE (not signed)
- 73 Siegel, THE UNREAL PEOPLE

Weston, Armand

- 67 Blish, THE WARRIORS OF DAY
- 67 Heath, THE MIND BROTHERS
- 67 Heath, ASSASSINS FROM TOMORROW (not signed)
- 68 Heath, MEN WHO DIE TWICE (not signed)
- 70 Dickson, NAKED TO THE STARS (not signed)
- 72 Koontz, WARLOCK

Winters, Howard (Lancer's art director)

- 65 Janifer, YOU SANE MEN
 - 67 Williams, VIGILANTE--TWENTY-FIRST CENTURY
 - 68 Janifer, BLOODWORLD
- see also photo covers

The following covers feature artwork but I have not been able to identify the artists.

- 64 de Camp, DIVIDE AND RULE
- 67 Silverberg, RECALLED TO LIFE (b)
- 69 Greenfield, THE OTHERS

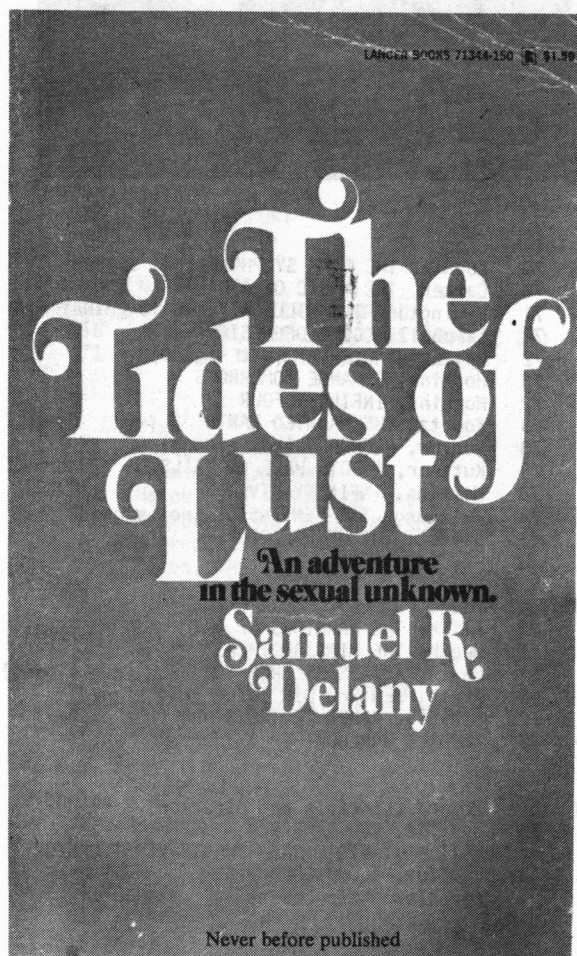
- 69 Siegel, AGENT OF ENTROPY
- 70 Tucker, THE LONG LOUD SILENCE
- 70 Knight, WORLD WITHOUT CHILDREN and THE EARTH QUARTER
- 70 Kelley, TIME ROGUE
- 70 Carter, STAR ROGUE
- 70 Greenfield, WATERS OF DEATH (b)
- 71 Anderson, TAU ZERO
- 72 Weinbaum, A MARTIAN ODYSSEY (c)

The following covers feature photographs rather than paintings. Several of them seem to be the work of the same photographer. (Bob Hoskins identifies the artist as Howard Winters, Lancer's art director).

- 64 Lovecraft, THE COLOUR OUT OF SPACE (a)
- 67 Lovecraft, THE COLOUR OUT OF SPACE (b) (c)
- 68 Brown, DAYMARES
- 69 Williamson, THE HUMANIDS
- 69 Clarke, THE SPACE DREAMERS
- 69 del Rey, THE MAN WITHOUT A PLANET
- 69 Malzberg, THE EMPTY PEOPLE
- 69 Gilford, THE LIQUID MAN
- 69 Tevis, THE MAN WHO FELL TO EAREH

Two covers feature only text and no art

- 69 Knight, NOW BEGINS TOMORROW
- 71 Clarke, PRELUDE TO SPACE (c, d)



LANCER SCIENCE FICTION

ASSOCIATIONAL INTEREST

I have chosen to exclude some titles which are present in other indexes to Lancer, which do not fit my definition of science fiction. These titles are included in the this section, along with a selection of non-sf titles by sf authors.

Algren, Nelson (editor)--NELSON ALGREN'S OWN BOOK OF LONESOME MONSTERS
(a) 73-409

Asimov, Isaac--A WHIFF OF DEATH
(a) 74-545 (August 1969, LM 4) mystery
(b) 447-75315-095 (May 1972, LM 34, 35/36)
Note: First published by Avon as THE DEATH DEALERS (Avon T-287). Walker, not Lancer, is responsible for the title change.

Bellamy, Edward--LOOKING BACKWARD 2000-1887
(a) 73-440 1964

Bloch, Robert--FIREBUG
(a) 73-615 suspense

Creasey, John--THE TOUCH OF DEATH
(a) 75-237 1971 Dr. Palfrey

Danne, Max Hallan--PREMATURE BURIAL
(a) 71-313 horror movie tie-in

de Camp, L. Sprague--THE DRAGON OF THE ISHTAR GATE
(a) 75-045 1968 cover by Roy G. Krenkel historical

Delany, Samuel R.--THE TIDES OF LUST
(a) 71344 (April 1973, LM 45) pornographic

Draco, F.--THE DEVIL'S CHURCH
(a) 73-479 horror

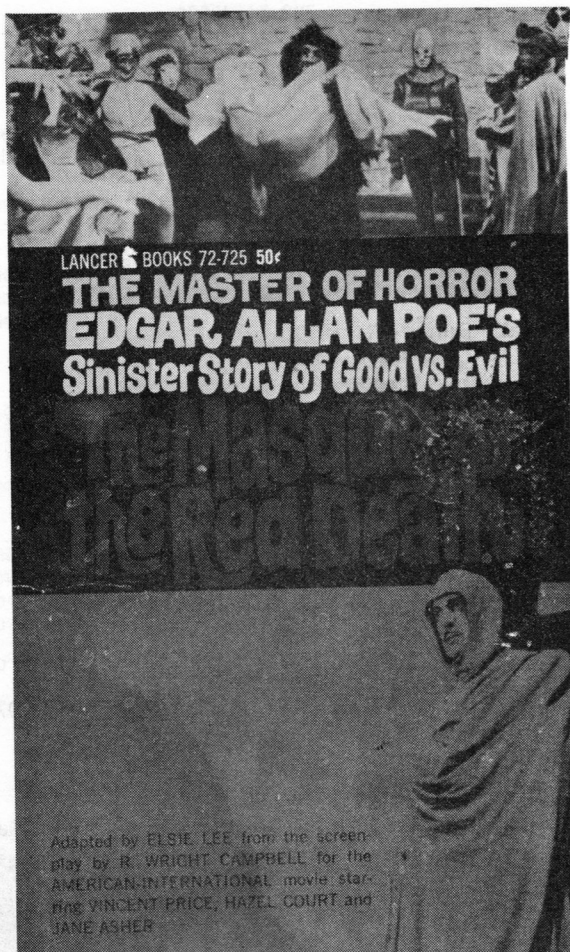
Fairman, Paul W.--THE DIABOLIST
(see REST IN AGONY (b))

Fairman, Paul W.--THE DOOMSDAY EXHIBIT
(a) 74-782 1971 horror

Fairman, Paul W.--THE GIRL WITH SOMETHING EXTRA
(a) 75-491 TV tie-in

Fairman, Paul W.--REST IN AGONY
(a) 74-905 1967 horror
(b) 75411 retitled THE DIABOLIST

Haggard, H. Rider--THE RETURN OF SHE: AYESHA
(a) 74-899 1967 strange adventure
(b) see SHE and THE RETURN OF SHE



Haggard, H. Rider--SHE
 (a) 72-614 1961 strange adventure
 (b) 72-925 1965
 (c) 72-140 1966
 (d) see also SHE and THE RETURN OF SHE

Haggard, H. Rider--SHE and THE RETURN OF SHE
 (a) 78-692

Heard, H. F.--A TASTE FOR HONEY
 (a) 72-752 1964 cover by Siegel

Heard, H. F.--REPLY PAID
 (a) 72-754 1964 cover by Siegel

Hurwood, Burnhardt (editor)--TERROR BY NIGHT
 (a) 72-656

Lee, Elsie--COMEDY OF TERRORS
 (a) 70-067 horror movie tie-in

Lee, Elsie--THE MASQUE OF THE RED DEATH
 (a) 72-725 horror movie tie-in

Lee, Stan (editor)--THE AMAZING SPIDERMAN
 (a) 72-112 1966 comic

Lee, Stan (editor)--THE FANTASTIC FOUR
 (a) 72-111 1966 comic

Lee, Stan (editor)--THE FANTASTIC FOUR RETURN
 (a) 72-169 1967 comic

Lee, Stan (editor)--THE INCREDIBLE HULK
 (a) 72-124 1966 comic

Lee, Stan (editor)--THE MIGHTY THOR
 (a) 72-125 1966 comic

Long, Frank Belknap--SO DARK A HERITAGE
 (a) 72-106 gothic

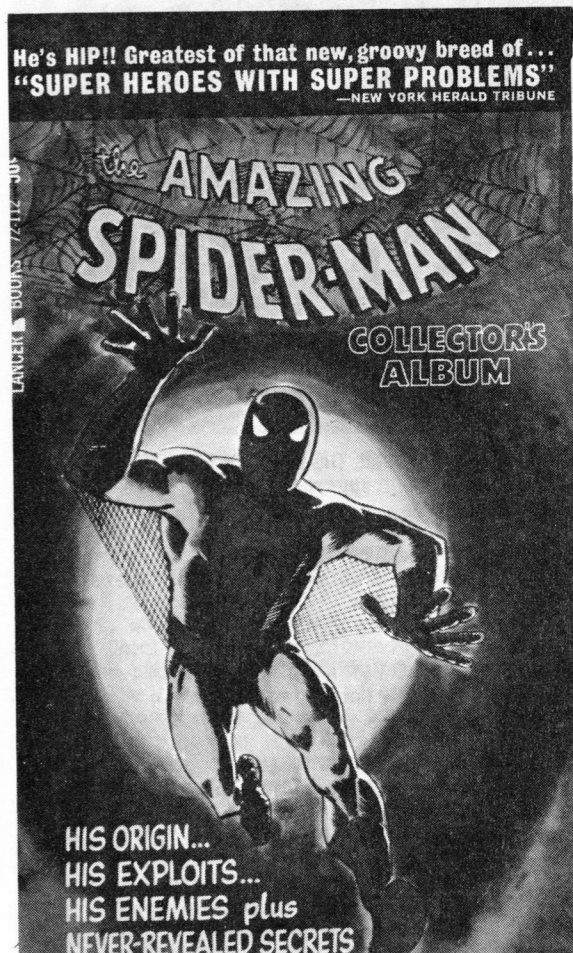
Myers, Russell--BROOM HILDA
 (a) 447-73217-060 no date humor

Nebel, Long John--THE WAY OUT WORLD
 (a) 72-644 1961

Paul, F. W.--THE ORGY AT MADAME DRACULA'S
 (a) 73-754 pornographic/spy/fantasy

Paul, Hugo--MASTER OF THE UNDEAD
 (a) 73-746 horror pseudonym of Gardner Fox

Santesson, Hans Stefan (editor)--FLYING SAUCERS:
 FACT AND FICTION
 (a) 74-953





A vile prophecy spews from the Hermit of Black Loch—and once more THE GUARDIANS join battle with ancient Evil...

THE CURSE OF RATHLAW PETER SAXON

Saxon, Peter--THE CURSE OF RATHLAW
(a) 73-750 supernatural

Saxon, Peter--SATAN'S CHILD
(a) 73-784 cover by Jeff Jones supernatural
(b) B-5024 Lodestone same cover
(c) 73-784 Magnum same cover

Saxon, Peter--THROUGH THE DARK CURTAIN
(a) 73-714 supernatural

Shaw, Larry T. (editor)--TERROR!
72-139 1966 photo cover some stories are by sf authors

Sheridan, Lee--THE PIT AND THE PENDULUM
(a) 71-303 horror movie tie-in

Shute, Nevil--AN OLD CAPTIVITY
(a) 72-645 borderline, adventure/fantasy
(b) 73-432

Smith, Perry Michael--LAST RITES
(a) 447-78716-125 no date
Religious science-fantasy?

Stoker, Bram--DRACULA
(a) 75-442

Sudak, Eunice--THE RAVEN
(a) 70-034 horror movie tie-in

Sudak, Eunice--TALES OF TERROR
(a) 71-325 horror movie tie-in

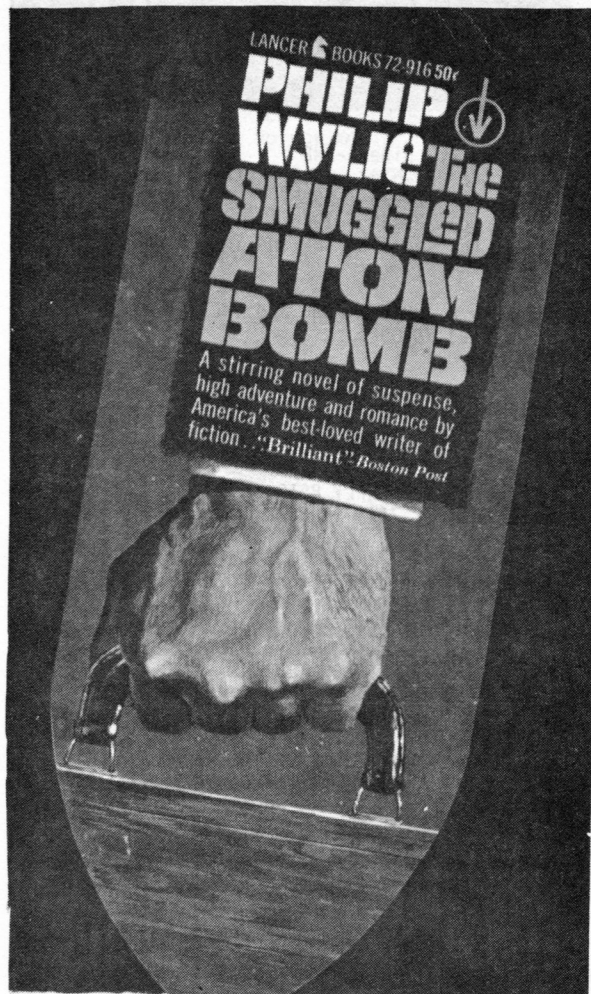
Sudak, Eunice--X
(a) 70-052 horror movie tie-in

Waters, T. A.--LOVE THAT SPY!
(a) 73-713 1968 suspense/pornography

Waters, T. A.--THE PSYCHEDELIC SPY
(a) 73-656 1967 suspense

Wylie, Philip--GLADIATOR
(a) 72-937 1965
(b) 73-562 1967 3rd big printing (front cover)
(c) 447-78686-125 \$1.25 (December 1971, LM 30, 31)

Wylie, Philip--THE SMUGGLED ATOM BOMB
(a) 72-9.6 1965 borderline sf/thriller



A stirring novel of suspense, high adventure and romance by America's best-loved writer of fiction. "Brilliant!" Boston Post

APPENDIX ONE

THE LANCER SCIENCE FICTION LIBRARIES

There were two Lancer Science Fiction Libraries.

There were 17 books in the (first) Lancer Science Fiction Library. The first nine had a price of 75¢ and shared a common cover design. They were all identified as "Limited Editions". Some of the books in the "first" LSFL were identified as "classics".

1962	74-807	THE DYING EARTH by Vance
1962	74-808	A MARTIAN ODYSSEY by Weinbaum
1962	74-810	RECALLED TO LIFE by Silverberg
1962	74-811	THE TWENTY-SECOND CENTURY by Christopher
1963	74-812	THE HUMANOIDS by Williamson

The next four books featured the text, "now in new, durable library binding" on the front cover. 816 and 818 featured the following note:

Note: This Lancer Science Fiction classic cover is printed on Kinline (R) a plastic coated material which will outlast the ordinary paperback / cover by years. (816) / binding by many years. (818)

These covers are not smooth but have a texture. 815 and 816 look and feel the same. Another process seems to have been used on 818 and 819 since they look and feel the same, but not like 815 and 816.

1963	74-815	THE STARS LIKE DUST by Asimov
1963	74-816	THE CURRENTS OF SPACE by Asimov
1963	74-818	THE END OF ETERNITY by Asimov
1963	74-819	DREADFUL SANCTUARY by Russell

The 10th book is the only book in the "first" LSFL with no distinctive cover design.

1963	73-421	DARKER THAN YOU THINK by Williamson
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The last seven books share a common cover design. On the last five books, the words "science fiction" are hyphenated.

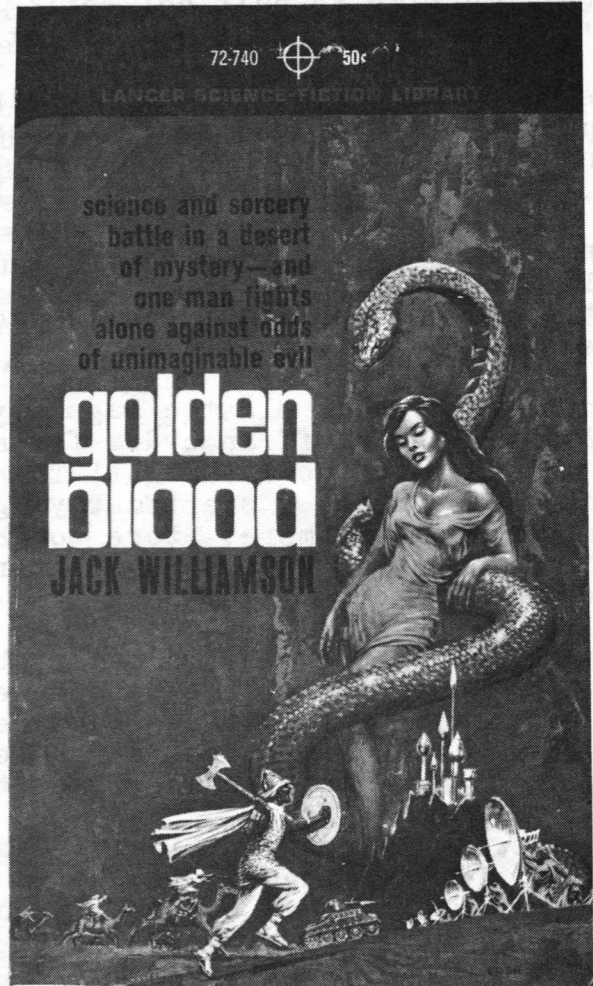
1964	72-701	THE SECRET PEOPLE by Harris
1964	72-721	THE VALLEY OF CREATION by Hamilton
1964	72-740	GOLDEN BLOOD by Williamson
1964	72-753	THE NAKED SUN by Asimov
1964	72-758	TRANSIT by Cooper
1965	72-942	THE MINDWARPERS by Russell
1965	73-441	THE MAN WHO WANTED STARS by McLaughlin

There were eight books in the (second) Lancer Science Fiction Library. Six of them featured a special lettering design. The first one is not identified as belonging but ads for the series list it.

1972	75333	CLOAK OF AESIR by Campbell
1972	75362	THE HUMANOIDS by Williamson (1st & 2nd)
1972	75373	THE DYING EARTH by Vance (1st & 2nd)
1972	75385	NEEDLE by Clement

1972	75399	A MARTIAN ODYSSEY by Weinbaum (1st & 2nd)
1972	75413	FURY by Kuttner
1973	75422	ICEWORLD by Clement
1973	75464	ROBOTS HAVE NO TAILS by Kuttner (no special lettering)

Three of the books, NEEDLE, ODYSSEY, and FURY have a common cover design that features a triangle and a horizontal line in addition to the lettering design. Also, as indicated, three of them belonged to both LSFL's.



WEB OF ANGELS by John M. Ford (Pocket Books, 1980, \$2.25)

This book shows that Ford has the potential to become a great science fiction writer. WEB OF ANGELS is good enough to make most other current sf offerings look like dregs, which most of them are anyway.

Ford has cleverly extrapolated "phone-phreaks" into the far future, when life can be extended artificially and when telecommunications and computerization have merged to become the "Web", a quasi-mystical inter-active system which relatively few people know how to exploit beyond normal use. The protagonist, Grailer, is a child prodigy whom the authorities wish to kill. He risks death many times during his maturing process. What he learns is not always pleasant.

More careful editing would have made WEB OF ANGELS an even finer book. It is, however, well worth reading, and certainly is one of the best originals to come out in the paperback field this year.--Paul Harwitz

CARDBOARD SHELVES

by Eddy Thomas

How often have you heard "necessity is the mother of invention"? Isn't it true! Have you priced a new book case lately? Then decided to build your own book case? Now you must price lumber! Have you just about decided it's time to quit collecting books? If you move a lot, then maybe you've came up with the same solution I have...cardboard shelves!

Remember when you started collecting books? Maybe it was those beautiful issues of F & SF magazines, or your set of early ACE DOUBLES, which you found were taking up space around the house, and which you had no shelves for, that first interested you in buying your first book case. This wasn't too high -- not several years ago. So you did what anyone would have done -- you rushed out and bought a new book case for those wonderful collectables. I know I did! Bought one just the right size too. But little did I know that my collection was going to grow. And grow, and grow.

Then I heard about plastic bags...you had to protect those jewels, didn't you?...so I sent off an order for a couple hundred plastic bags. Now I was all set...or so I thought! Then I started reading more, and keeping every book I read. I started buying books just for their covers! Plastic bags were costing more. Store bought book cases cost more. Lumber was outrageous, plus I was no carpenter, so what was I to do. The solution took years!

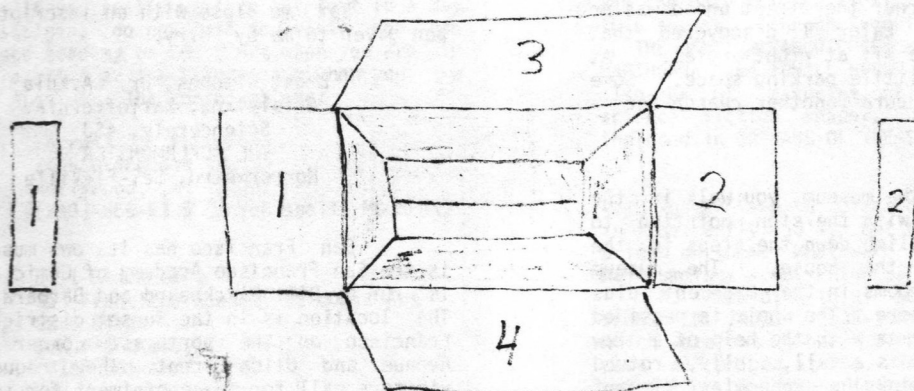
First I solved the plastic bag problem. I had a friend that worked for the telephone office. The telephone company received equipment in small plastic bags -- these bags were a perfect fit for paperbacks and digest magazines! And the telephone company would throw these bags away. Not any more, because I get them now!

My years spent in the military finally paid off. I was about to solve the problem with book cases. It seemed like I was always being transferred. No sooner would I get settled in one place, then I would be needed elsewhere. I moved a lot. Buying 'Book Boxes' from moving companies was out of the question, when they cost from two to four dollars each, and you have over five thousand books to ship. I started getting empty boxes from the local liquor store, and found a treasure. I found that bottle beer cartons were perfect for packaging books, and when I arrived at a new duty station I just left the books in the cartons until my book cases arrived...which some times took forever. I would get tired of waiting, open the boxes, set them on their side with the spines of the books being displayed. Though I still wasn't happy, at least I was partially satisfied until my book cases arrived.

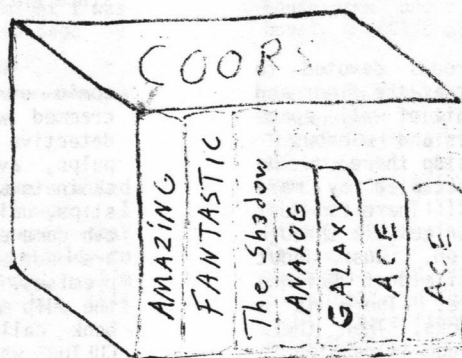
As the years passed book cases started costing as much, if not more, than the books they held. I was at the point where I could afford the book cases, but not books, or books and not book cases. One had to go, and I couldn't give up my beautiful books. I kept the books, and said to heck with new book cases. The local liquor store started saving empty boxes

for me. I found that Coors bottle beer cartons were my favorite, so ended up with stacks of these. I found scrap panneling, free, and would cut strips 2" wide, and 10½" long, and began to re-enforce the sides of these cartons by opening all four flaps and putting these strips of panneling on each side (the short sides only), then folding the flaps into the box (short sides first, covering the strips of panneling, then the long flaps to keep the flaps holding the panneling tightly closed). This way I could use the boxes as my shelves, and stack the boxes one upon the other (straight up the wall), and the panneling kept the sides from giving out from the weight of the higher boxes. It worked beautifully. My boxes are stacked 8 high along two walls, and they look just fine!

The Coors boxes are perfect for paperbacks, digest magazines, and pulp magazines (I even have one wall of hardbacks in these boxes). There are several sizes of boxes which can be used, and each have a design which might suit your own desires. I found one liquor carton that was perfect for the 'bedsheet' size magazines (these are too large for Coors boxes), and another size for my fan magazines. You must experiment until you find the box that fits your needs. And they are free from any liquor store! They work, and can even be color coordinated by using several different names of beer. If you need book shelves, then try these 'cardboard shelves'.



1. Place panneling strip #1 inside box and close flap #1 inside, covering strip #1.
2. Repeat same with strip #2 and flap #2.
3. Close flaps 3 & 4. This will hold flaps 1 & 2, and keep the panneling (strips 1 & 2) tight, and give strength to the sides of your box, and allow stacking.
4. If extra support is needed for heavy books, then a strip of panneling can be used in either flap 3 or 4, the proper length of the box, and this will give you a stronger shelf (I have never had to use a strip for flaps 3 & 4).



by Albert Tonik

Last December, I took my vacation on the West Coast. I visited my daughter in San Francisco and in Los Angeles I perused the Man from U.N.C.L.E. files at MGM. Neither of those objectives is the purpose of this report. I want to relate a couple of side trips to visit two museums. They are both operated by private individuals and are devoted to preserving popular literature. There is the Ackermuseum in Los Angeles and the San Francisco Academy of Comic Art. If you are ever in their neighborhood, I recommend that you visit either or both.

The Ackermuseum is run by Forrest J. Ackerman. I think practically everyone has heard of Forry. If not refer to the May 1978 issue of STARLOG magazine. I called to find when they were open on Saturday. When the time arrived, I found myself driving through the narrow, winding roads in the hills of Griffith Park in Hollywood. Those roads curve around the sides of steep hills and make hairpin turns. There is just room for two cars to pass (if they are small cars). I was following Glendower Avenue (which is an adventure in itself). At one corner the street ahead was no longer Glendower. Later I discovered that Glendower had gone off at right angles. At 2495 there is very little parking space. Some people park on the curb (another reason for a small car).

To get to the museum, you walk in the back gate, the one with the sign pointing to Karloffornia. You climb down the steps in the steep hill behind the house. The museum occupies several rooms in the basement plus several rooms elsewhere. The whole is presided over by Forry Ackerman with the help of a few assistants. Forry is a tall, jolly, rotund individual. He thinks he resembles Vincent Price; to me, he is Santa Claus sans beard.

The main room contains many artifacts from various science fiction pictures. There are the foot-high dinosaurs from the original KING KONG. It is sad to see the skin rotting away, exposing the cotton padding and the steel armatures (bones). There are miniature space machines from WAR OF THE WORLDS, THIS ISLAND EARTH, and many others. There are life masks of Boris Karloff, Bela Lugosi, Peter Lorre, and just about everyone of that ilk. The whole room is dominated by the life-sized female robot from METROPOLIS.

There are several rooms devoted to books. The book shelves start at the floor and mount to the ceiling. Every bit of wall space is covered excluding the doors and windows. But the book shelves do not stop there. The majority of floor space is occupied by more floor-to-ceiling book shelves. There is just enough aisle space for a person to walk through and admire the book collection. Just about every hardcover book from the field of science fiction and fantasy is there. There is a complete collection of paperbacks. Then there are the pulp magazines. One room is devoted to

the science fiction pulps. A part of another room has the continuing character pulps such as Doc Savage, The Shadow, The Spider, Operator 5, etc.

The piece de resistance is the Rainbow Room. In this room the two opposite walls are hung with hinged display boards. They resemble the hinged display cases for posters. These boards are about three feet wide and about six feet tall, and there are almost a hundred on each wall. The wooden frame for each board is painted a different color. Hence the name, the Rainbow Room. On the display boards are mounted posters and stills from every science fiction or horror picture that you can recall and even from those you never knew. There are even stills from the early serials and in color. It seems the black and white photos in those days were hand-colored.

Wandering through this mansion literally takes your breath away. Anyone in the Los Angeles area has to take time to visit it. The question is, how long will it remain? In December, Forrest J. Ackerman offered it to the city of Los Angeles. Will they move the contents to some other museum?

Let me close with an inscription on a pen given to me by Forry.

Beast Witches, Dr. Ackula
Grislyland, Karloffornia
Sciencereally, 4SJ
THE ACKERMONSTER
Horrorweird, Sci-Fi-Ville

San Francisco has its own museum. It is the San Francisco Academy of Comic Art. It is run by Bill Blackbeard and Barbara Tyger. The location is in the Sunset district of San Francisco on the northeast corner of 30th Avenue and Ulloa Street. They request that visitors call for an appointment for any day of the week. Sunday was a convenient day for me and they agreed to it. When you drive up to the house it looks like any other house in that part of San Francisco. But the inside is not!

In the Academy each room seems devoted to a type of collection: children's books, movie books, adventure, science fiction, detective, etc. Among the children's books they have all the Oz books in first editions and rare books such as THE SHIP THAT SAILED TO MARS and THE MYSTERIOUS CITY OF OO. Theodore Sturgeon wanted a book that he had not seen since childhood and they found it for him.

The basement is the pulp magazine and comic strip library. The bookshelves are crammed with all the hero pulps, most of the detective pulps going back to 1920, adventure pulps, aviation pulps, etc. Endless filing cabinets are filled with runs of all the comic strips, daily and Sunday, back to 1896. People can come and read anything they want, but they are not allowed to take any material off the premises. Blackbeard has written a history of the pulp magazines as a chapter in a hard cover book called HANDBOOK OF AMERICAN POPULAR CULTURE which should be available in your local library. Some of it may be reprinted in

Xenophile.

The science fiction magazines are not in the basement. There is a science fiction room stacked from floor to ceiling with science fiction pulps. Most science fiction books are represented. There are filing cabinets containing thousands of fanzines. And there is a reproduction machine. To understand its use, read Bill Blackbeard's articles on HOW TO MAKE YOUR PULPS LAST FOREVER in Xenophile #26 and #28. You can order a pulp magazine reproduction including a color cover for \$11. A color cover alone is \$1. A year's run of any daily comic strip costs you \$30. To obtain a color reproduction of a full Sunday page will cost you \$4.

The Academy is world famous for their collection of comic strips. Companies have come to them from all over the world for copies. Bill Blackbeard has edited some thirty book collections of comics. The best known is THE SMITHSONIAN COLLECTION OF NEWSPAPER COMICS. If you write to the Academy for an order or information, be sure to include a SASE. They have no steady source of income and are thousands of dollars in debt.

If you really want to get lost in a day of nostalgia, do not fail to visit the San Francisco Academy of Comic Art when you are in San Francisco or the Ackermuseum when you are in Los Angeles. The addresses are:

Forrest J. Ackerman
2495 Glendower Ave.
Hollywood, CA 90027
(213)-666-6326 (which spells MOONFAN)

Bill Blackbeard
San Francisco Academy of Comic Art
2850 Ulloa St.
San Francisco, CA 94116
(415)-681-1737

If you feel that these museums are worthwhile endeavors and should be supported, then send a contribution to one or both. A contribution as small as a dollar from everyone will help.

As long as you are planning a trip to Los Angeles, you might want to do it on a Thursday. Every Thursday evening the Los Angeles Science Fantasy Society meets at 7 P.M. The LASFS has its own building for a club house. It is at 11513 Burbank Blvd. Visitors are welcome. Many luminaries from the world of science fiction show up there. The night I was there the guest was Mike Jittlov (see page 59 of STARLOG #31, February 1980).

INFORMATION PLEASE

Several issues ago, I ran a column called Information Please for a couple of issues. I would have run it longer, but it seemed that there were not enough questions available to justify its inclusion in later issues. I'm going to give it another try, now, but this

column is very dependent upon YOUR questions and answers. With your participation, I am sure that we can push back the boundaries of biblio-knowledge.

1. Rodger ?--What is the chronological sequence of the Marion Zimmer Bradley DARKOVER series?

2. Rodger ?--Why does Ace give the year of copyright but not the year of printing (or the edition (usually))?

A. The prescence or absence of printing information is entirely up to the individual publisher, as it is completely unregulated. One possible theory for the reason the publishing date is not included, may be to lengthen the shelf-life of the book in stores, for in the absence of internal dating, the bookseller must devise an alternative inventory control system or guess at how long he has had a book. My own experience as a retail bookseller is that books have usually been in a bookstore longer than the bookseller realizes.

3. Rodger ?--How many Heinlein titles did Dell release in their 10 cent pocket-book series?

A. There was only one Heinlein title in the 10 cent series, UNIVERSE. In fact, this was the only science fiction title released in this series, although Fredric Brown's THE CASE OF THE DANCING SANDWICHES, and William Irish's MARIHUANA and YOU'LL NEVER SEE ME AGAIN might also be of associational interest to the science fiction reader. UNIVERSE was later included in ORPHANS OF THE SKY.

4. Rodger ?--Avon released a series of books in the early '50's. But none of them have prices on them. What were the prices? e. g. Ray Cummings'--THE PRINCESS OF THE ATOM.

A. According to R. Reginald's CUMULATIVE PAPERBACK INDEX 1939-1959, Avon paperbacks which were not numbered or had no prefix letter were all priced at 25¢. This may not be too helpful on Canadian printings, however, as Avon paperbacks from the period you mention were not numbered in the Canadian printings. In almost all other respects, they are identical to the American printings. I do not know what they sold for in Canada, but all unnumbered Canadian Avon paperbacks sold for 25¢ in their American editions.

5. Rodger ?--Is Keith Woodcott a pseudonym for John Brunner?

A. Keith Woodcott is a pseudonym of John Brunner. The prolific Mr. Brunner has also written under the pseudonyms John Loxmith, K(ilian) Houston Brunner, and Gill Hunt (a house-name under which he wrote his first novel, GALACTIC STORM.)

Answer to Richard Gilliam (see SFC 8), from Jim Sanderson. "The earliest items I can find are The Bulletin of the Cleveland Science Fiction Society, Vol. 2, No. 1 (issue 12), March 16, 1952, which Ellison edited and wrote for; "My Plates are Killing Me" by Ellison and Ray Gibson in Imagination Stories of Science and Fantasy, Vol. 3, No. 4, July 1952 (this was a cartoon); and, "The Fan Artist: Scribbler in disguise?" in Sol, No. IX, August 1952, pp. 7-12. These items are from HARLAN ELLISON: A BIOGRAPHICAL CHECKLIST compiled by Leslie Kay Swigart and most of these items are from Ellison's personal collection.

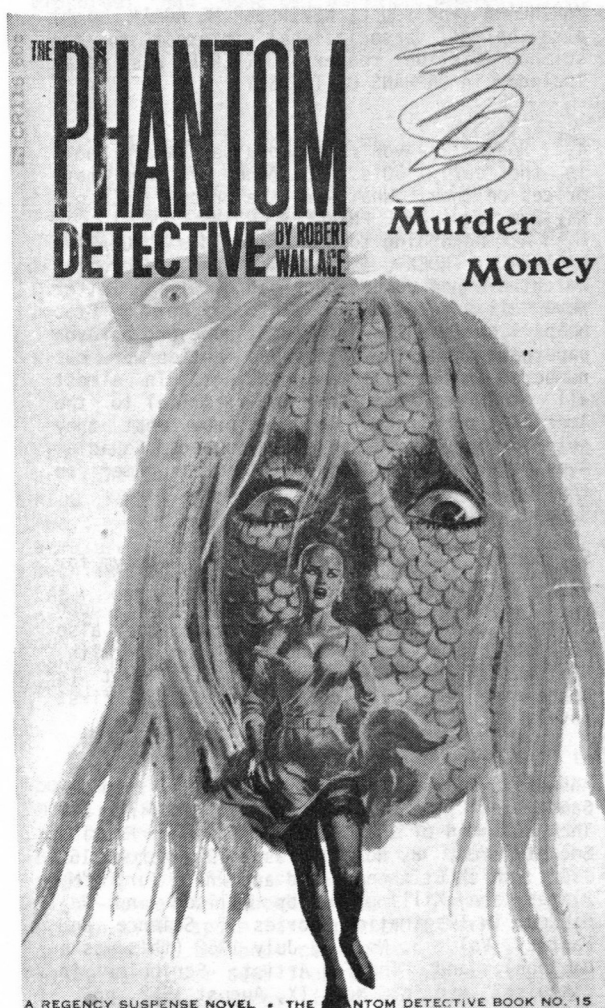
FADING SHADOWS

Corinth/Regency Paperbacks

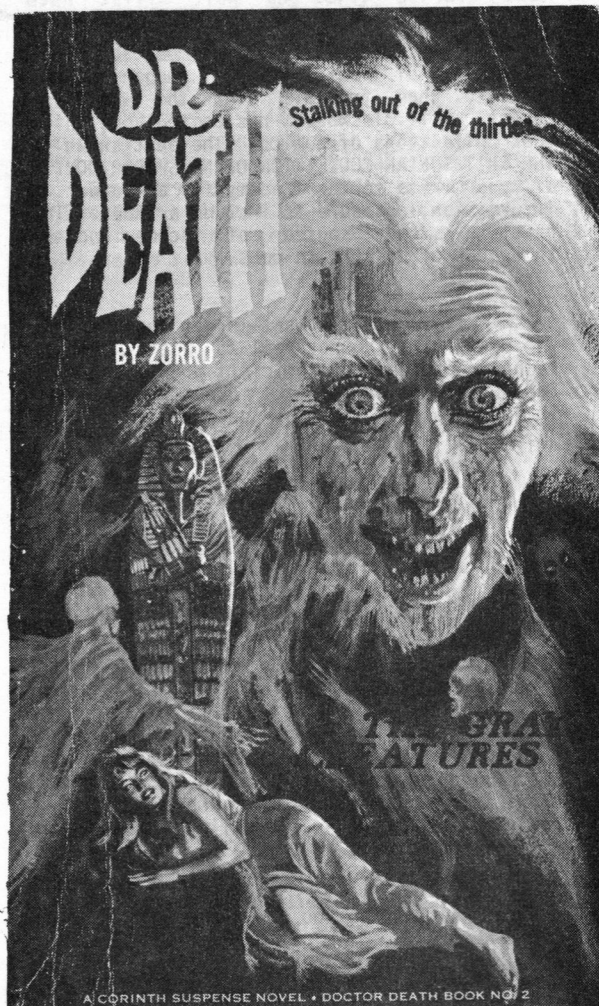
by Tom Johnson

In the early 1960's, a west coast publisher (Corinth/Regency) started reprinting the Phantom Detective (an early pulp magazine character) in paperback. Jon Hanlon, a pulp enthusiast, presumably was the editor for the several series that followed--and was possibly the reason behind the reprint series. Corinth/Regency was basically a pornographic publishing house, and had very few 'straight' stories being printed under their line.

But for 48 issues (CR 101 -- CR 148) Corinth/Regency reprinted 22 issues of the Phantom Detective; 8 issues of Operator #5; 7 issues of Secret Agent X; 4 issues in the Doctor Death series (3 Dr. Death stories, and 1 issue containing short stories from the magazine); 5 issues in the Dusty Ayres series (4 Dusty Ayres stories, and 1 issue containing short stories from the magazine); and 2 issues in the Terror Tales series, consisting of short stories from the magazine of that title.



Due to poor distribution these series were hard to locate at the time, and, too, when most paperbacks had a price tag of forty to fifty cents, the Corinth/Regency line was priced at sixty cents, which hurt their sales tremendously. The series ended in the mid 1960's. There were several rumors for this; threatened lawsuits, plus the defeat of a California pornography law. Today this series is a most sought after collection, and the one time price tag of sixty cents has now shot up to \$7.50 per -- which most dealers are asking for these gems. A high price, certainly, but we must pay for our collection, I guess.

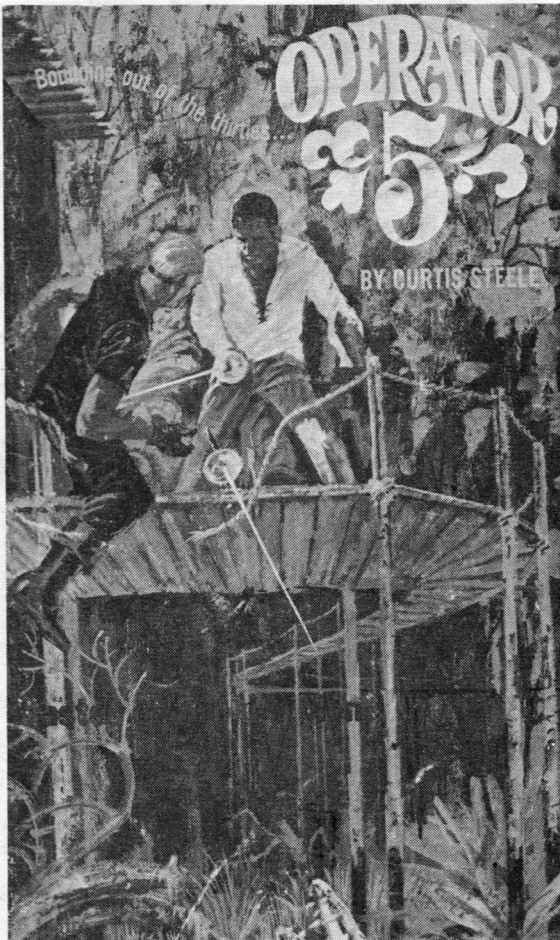


The covers were beautiful and gawdy, but very little 'good girl' art. Following is a brief synopsis about the character and pulp history of the series reprinted.

THE PHANTOM DETECTIVE: Believed to be the creation of D. L. Champion, this series was begun in February 1933, and lasted for 170 issues, ending with the Summer 1953 issue. This magazine was very popular in its day, and the stories must have been written by just about every author writing back then. Robert Wallace was the 'house-name' used on the series, but because of the many writers, the

series was very uneven, and the character of the Phantom Detective seemed to change with each story.

OPERATOR #5: One of the most sought after series in the pulp magazines. This series was begun in April 1934, by author Frederick C.

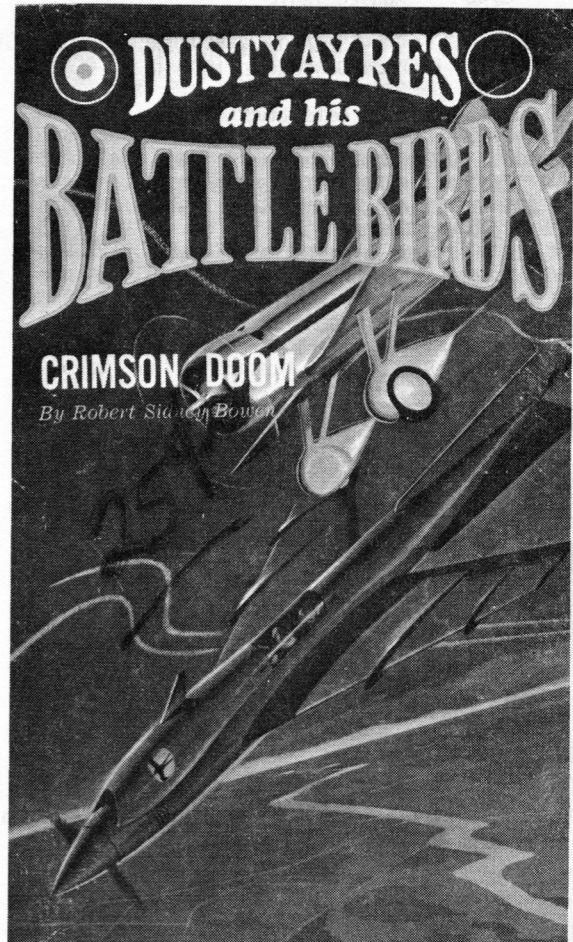


Davis, under the Curtis Steele 'house-name', but after the first year, other writers took over the series--most notably Emile C. Tepperman. The series lasted for 48 issues, ending in November 1939.

SECRET AGENT "X": The pulp series which brings one of the highest prices per issue. This character was created by Paul Chadwick, under the Brant House 'house-name', but was eventually turned over to many writers. It began with the February 1934 issue, lasting for 41 issues, and ending with the March 1939 issue.

DUSTY AYRES: This series was written exclusively by Robert Sidney Bowen. Beginning with the the July 1934 issue it only lasted for 12 issues, ending with the July 1935 issue.

DOCTOR DEATH: This series started as a



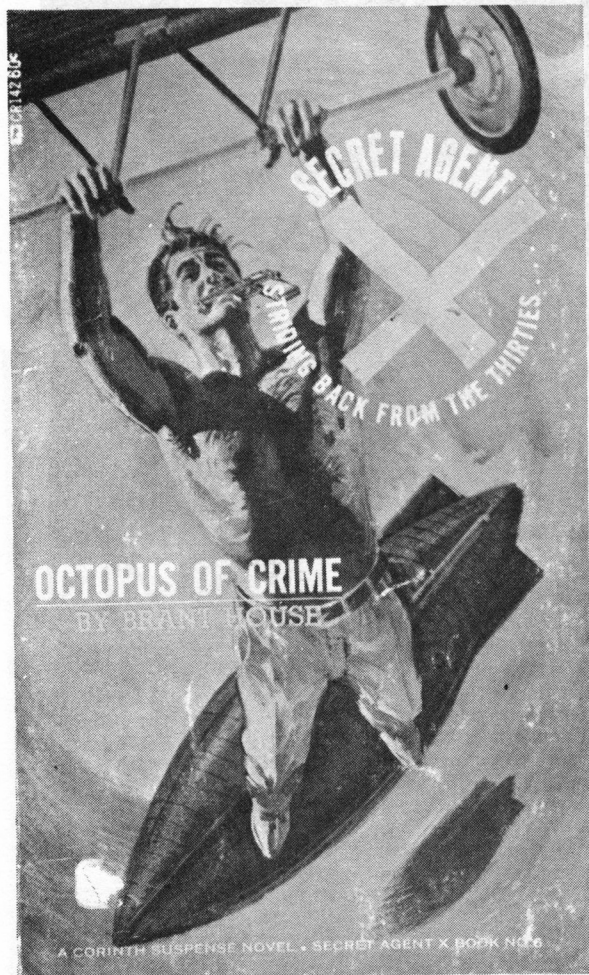
short story character in ALL-STORY DETECTIVE, written by Edward P. Norris. It graduated to its own magazine with the February 1934 issue, written by Harold Ward, under the Zorro 'house-name'. This series only lasted (in its own magazine) for 3 issues, ending with the April 1935 issue.

LEGEND: CR number character # in series
original pulp printing title
(ss = short story collection)

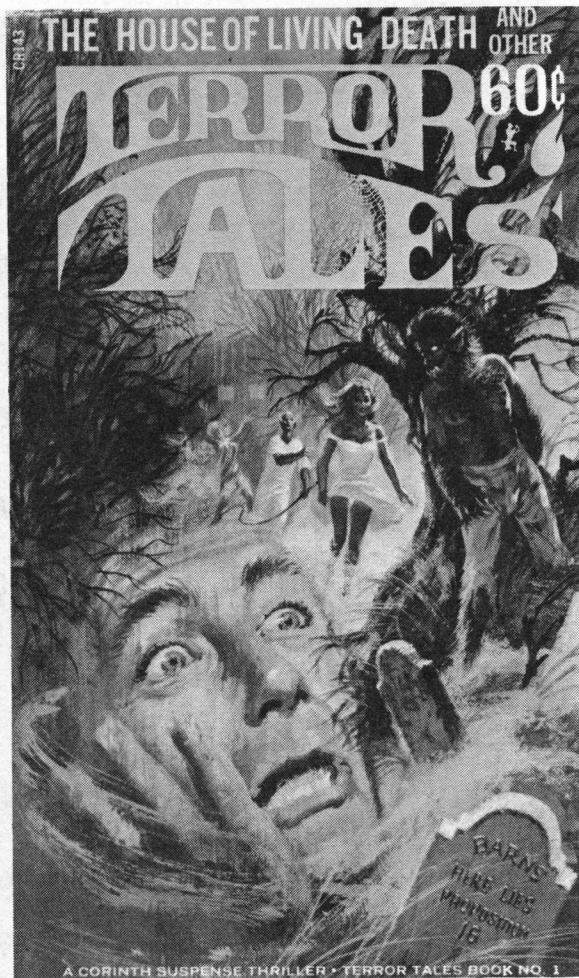
CR 101	Phantom Detective	#1
7/40	THE VAMPIRE MURDERS	
CR 102	Phantom Detective	#2
6/37	THE DANCING DOLL MURDERS	
CR 103	Phantom Detective	#3
7/37	THE BEAST-KING MURDERS	
CR 104	Phantom Detective	#4
2/38	TYCOON OF CRIME	
CR 105	Phantom Detective	#5
8/38	THE BROADWAY MURDERS	
CR 106	Phantom Detective	#6
4/40	THE DAGGERS OF KALI	
CR 107	Phantom Detective	#7
12/43	MURDER UNDER THE BIG TOP	
CR 108	Phantom Detective	#8
5/41	THE TRAIL TO DEATH	
CR 109	Phantom Detective	#9
7/38	YELLOW SHADOWS OF DEATH	

CR 110	Phantom Detective	#10
3/40	MURDER TRAIL	
CR 111	Phantom Detective	#11
11/40	THE GREEN GLARE MURDERS	
CR 112	Phantom Detective	#12
1/38	FANGS OF MURDER	
CR 113	Phantom Detective	#13
2/41	THE CURIO MURDERS	
CR 114	Phantom Detective	#14
12/41	MURDER STALKS A BILLION	
CR 115	Phantom Detective	#15
8/40	MURDER MONEY	
CR 116	Operator #5	#1
7/35	LEGIONS OF THE DEATH MASTER	
CR 117	Phantom Detective	#16
11/38	DEATH GLOW	

CR 126	Secret Agent "X"	#2
11/34	SERVANTS OF THE SKULL	
CR 127	Phantom Detective	#19
5/40	THE UNIFORMED KILLERS	
CR 128	Operator #5	#4
9/34	MASTER OF BROKEN MEN	
CR 129	Doctor Death	#4
ss	DOCTOR DEATH & OTHER TERROR TALES	



CR 118	Doctor Death	#1
2/35	12 MUST DIE	
CR 119	Phantom Detective	#17
3/43	STONES OF SATAN	
CR 120	Operator #5	#2
3/35	THE ARMY OF THE DEAD	
CR 121	Doctor Death	#2
3/35	THE GRAY CREATURES	
CR 122	Secret Agent "X"	#1
2/34	THE TORTURE TRUST	
CR 123	Phantom Detective	#18
9/40	THE MELODY MURDERS	
CR 124	Operator #5	#3
5/34	THE INVISIBLE EMPIRE	
CR 125	Doctor Death	#3
4/35	THE SHRIVELING MURDERS	



CR 130	Secret Agent "X"	#3
2/38	CURSE OF THE MANDARIN'S FAN	
CR 131	Phantom Detective	#20
7/39	THE FORTY THIEVES	
CR 132	Operator #5	#5
8/35	HOSTS OF THE FLAMING DEATH	
CR 133	Dusty Ayres	#1
7/34	BLACK LIGHTNING	
CR 134	Secret Agent "X"	#4
6/34	CITY OF THE LIVING DEAD	
CR 135	Phantom Detective	#21
8/39	DEATH UNDER CONTRACT	
CR 136	Operator #5	#6
5/35	BLOOD REIGN OF THE DICTATOR	
CR 137	Dusty Ayres	#2
8/34	CRIMSON DOOM	
CR 138	Secret Agent "X"	#5
4/34	THE DEATH-TORCH TERROR	
CR 139	Phantom Detective	#22
12/37	THE CORPSE PARADE	
CR 140	Operator #5	#7
4/35	MARCH OF THE FLAME MARAUDERS	
CR 141	Dusty Ayres	#3
9/34	PURPLE TORNADO	

CR 142 Secret Agent "X" #6
 9/34 OCTOPUS OF CRIME
 CR 143 Terror Tales #1
 ss THE HOUSE OF LIVING DEATH &
 OTHERS OTHERS
 CR 144 Operator #5 #8
 6/35 INVASION OF THE YELLOW WARLORDS
 CR 145 Dusty Ayres #4
 7/35 THE TELSIA RAIDERS
 CR 146 Secret Agent "X" #7
 1/35 THE SINISTER SCOURGE
 CR 147 Terror Tales #2
 ss DEATH'S LOVING ARMS & OTHERS
 CR 148 Dusty Ayres #5
 ss BLACK INVADERS VS. THE BATTLE
 BIRDS BIRDS

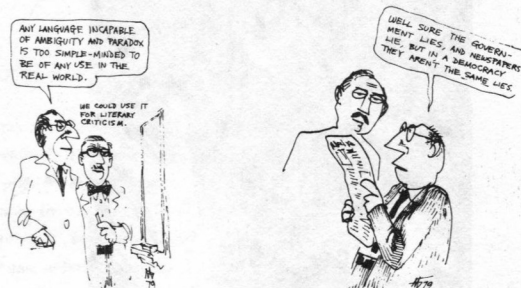
A good series for the paperback collector, especially for those like myself, who can't afford the prices for the original pulps any more. These reprints were well done, with very little up-dating, and what there was is almost unnoticeable. The series gives a brief look into those wonderful magazines, once referred to as the 'bloody pulps'. The stories themselves were taken from the best in the series of pulps, and well worth reading. A pornographic publishing house, that, for a brief period, reprinted a fantastic series of paperbacks--Corinth/Regency.



VIEWS AND REVIEWS

THE IRON LAW OF BUREAUCRACY, by Alexis Gilliland. \$4.95. 112 pp. Trade paperback. Loompanics Unlimited, P.O. Box 264, Mason, MI 48854.

The sophisticated and subtle humor of Alexis Gilliland has graced the pages of numerous fanzines for several years. He has been nominated for FAAN Fan Artist, Humorous, in 1977, 1978, and 1979--winning the award in 1978 and 1979. He placed third in the balloting for the Hugo Award for Best Fan Artist in both 1978 and 1979. This is his first collection of cartoons, many of which first appeared in sf fanzines. This book of 200 cartoons also sports an introduction by William Rotsler. Highly recommended.



Loompanics also still has available their 1976 book, THE BOOK OF STEPHEN FABIAN, @ \$12.50. This is a spiral-bound collection of 50 of Fabian's paintings, printed on one side only of 8-1/2 x 11, 80 lb. paper. Recommended.--jgt

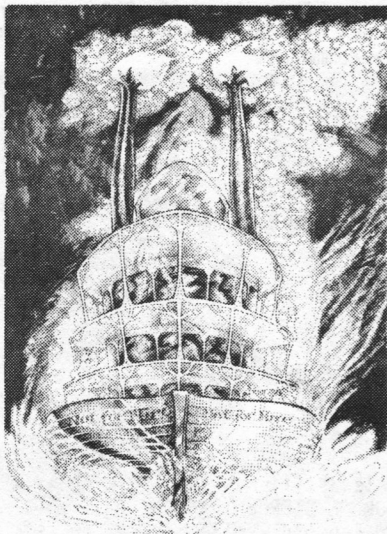
FARMERAGE is a fanzine published by the Philip Jose Farmer Society in June, October and February. The latest issue, Vol. 1 #3, has much of interest to the Farmer fan, including a pictorial from Farmer's high school yearbook, the true story on AS YOU DESIRE, a long article on LOVE SONG, and the text of Farmer's 1971 speech "The Affair of Logical Lunatics", presented at Bradley University in May 1971, as part of the Olive B. White lecture series. Reproductions of newspaper clippings about Farmer, and brief comments on new releases by and about Farmer round out this issue.

I am not sure if back issues are still available of all issues, but if they're available, they cost \$1.00 each, from George H. Scheetz, 710A West Moss Avenue, #3, Peoria, IL 61606.--jgt

The Ellis Press, which I am assuming is an offshoot of the Philip Jose Farmer society, has also released RIVERWORLD WAR, THE SUPPRESSED FICTION OF PHILIP JOSE FARMER, in a trade paperback format. Included in the volume are "Jesus on Mars", the abridged version which was originally slated to appear in Isaac Asimov's Science Fiction Magazine, but did not. It is

illustrated by Frank Borth. Also included is "Riverworld War", which is actually about four or five chapters which were removed from THE MAGIC LABYRINTH prior to publication. Illustrated by Joan Hanke Woods. It also includes a new introduction by Philip Jose Farmer. It is available in two states: 500 copies numbered and signed by Farmer @ \$11.95, and the regular edition @ \$6.95. Order from THE ELLIS PRESS, Post Office Box 1443, Peoria, IL 61655. All prices are postpaid.--jgt

RIVERWORLD WAR



The Suppressed Fiction of

PHILIP JOSÉ FARMER

PAPERBACK QUARTERLY, Vol. 3, No. 1, Spring 1980 was sent along for review. This is an excellent magazine for anyone interested in the collecting of paperbacks. Included in this issue are an interview with Michael Avallone, and articles: Alfred Hitchcock: Dell Paperbacks; The Plantation Novel: Paperback Genre of the 1970s?; and The Mike Shayne Capar (about Robert Terrall, who wrote the last of the Mike Shayne books.) There are also a number of regular columns and letters, as well as many reproductions of paperback covers. I highly recommend this magazine to anyone interested in the paperback field. Regrettably, all back issues are out of print. Order from: PAPERBACK QUARTERLY, 1710 Vincent St., Brownwood, TX 76801.--jgt

RUN FOR BLOOD by George Warren (Playboy Press paperback, 1980, \$2.25)

George Warren, one of the best writers around, spins a tale of murder, mayhem, and intrigue in this novel of the Mob's attempt to use terror tactics to gain control of California's trucking industry. Eliminating the competition seems easy to the Syndicate - until they run into the fiercely independent truckers who decide to fight fire with fire.

An all-out war ensues during the crucial liquor convoy from Albuquerque to Los Angeles. The desperate battle rages and leaps out of the book to envelop you. You must buy this novel. The fluid style and the superb characterizations will entrance you.--Paul Harwitz.

MONTANA GOTHIC by Dirck van Sickle (Avon, June 1980)

A brief book review for a paperback I just picked off the shelf based on its reviews and cover art:

Library Journal: A Memorable Novel...

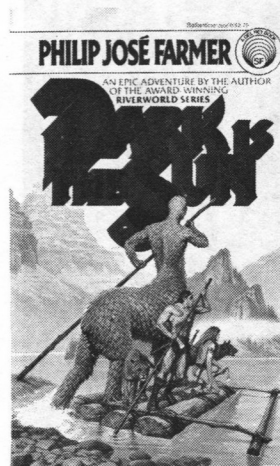
Publishers Weekly: There are echoes of Poe in this black comedy, but the author tells his weird tales in his own unique and effective way.

I can't say too much about this book. As a student of the 'western' I would rank it with Henry Nash Smith's VIRGIN LAND (the American West as Symbol and Myth) as a landmark. MONTANA GOTHIC is a surreal look at the relationship of man and his environment through the distorted visions of such characters as a sex-crazed medical school dropout, a schizoid adolescent, and a character reminiscent of the Kirk Douglas cowboy who faced encroaching civilization with his horse and his six gun only to be defeated by the overwhelming world that he couldn't understand or deal with...I think that film was Lonely Are the Brave. In addition to being a study of the frontier, MONTANA GOTHIC is a first-class horror show and to top it all off, van Sickle is both a highly skilled writer and story teller.

A book you'll respond to, enjoy, and remember...for a long time.--John Dinan

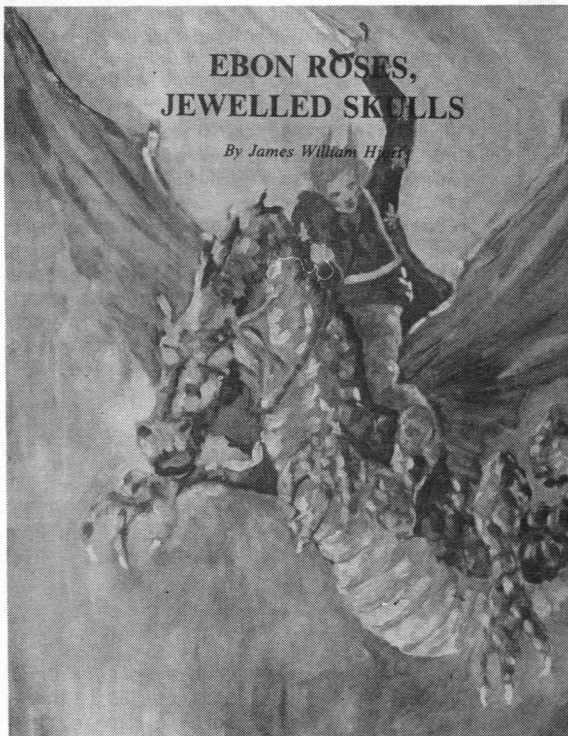
DARK IS THE SUN by Philip Jose Farmer (del Rey paperback, July 1980)

The fan press has been unfavorable to this epic adventure by Farmer. I have read it, and I don't know why. It is a well-handled adventure, satisfyingly long, and wonderfully imaginative. Recommended.--jgt



A PLANET CALLED TREASON by Orson Scott Card (Dell, July 1980)

With this book, Orson Scott Card starts to fulfill the promise expected of a winner of the John W. Campbell Award for best new science fiction writer, which he won in 1978.



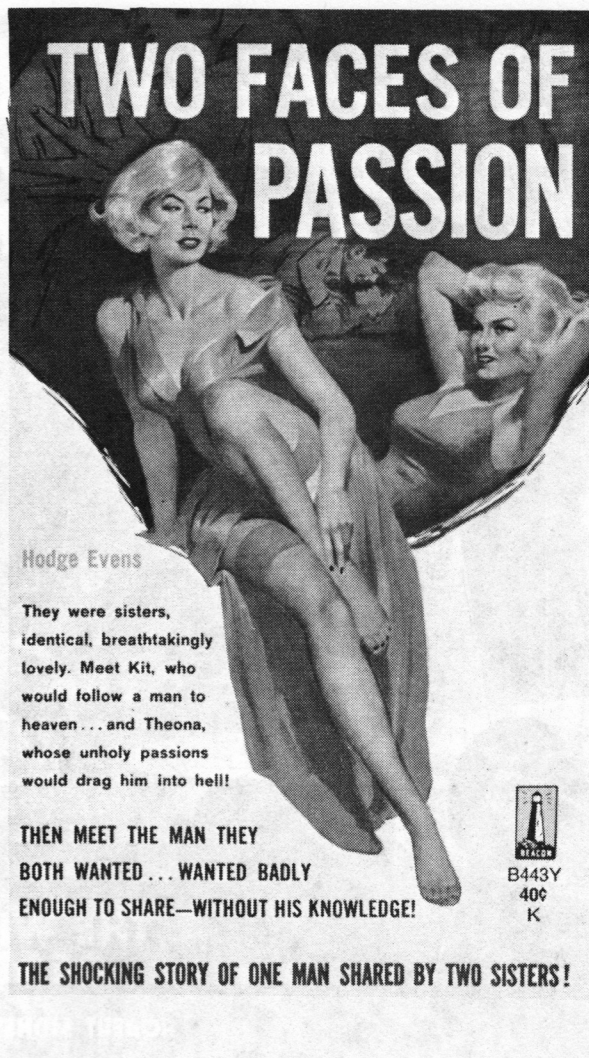
EBON ROSES, JEWELLED SKULLS by James William Hjort (Weirdbook Press, 1980)

The author of this collection of short stories is a fan of Clark Ashton Smith, and this is reflected in the entertaining stories contained in this volume. Hjort has also done his own artwork for this book, and it enhances the stories beautifully. The production is of very high quality in the trade paperback edition (\$5.75), and I am sure is of equal quality in the hardcover edition (250 copies, \$16.50). Order from: W. P. Ganley, Weirdbook Press, P. O. Box 35, Amherst Branch, Buffalo, NY 14226.--jgt

SERENDIPITY

Every once in a while, you come across something unusual in a book, where a character is introduced, whose name is the same as another author's character, or, in fact, another author's name.

A very unusual one which I just came across is in a book called TWO FACES OF PASSION, by Hodge Evens (Beacon B443Y 1961). While skimming the book to classify it for my mail order business, I suddenly came across one of these names. To quote from the book (p.80):



Hodge Evens

They were sisters, identical, breathtakingly lovely. Meet Kit, who would follow a man to heaven... and Theona, whose unholy passions would drag him into hell!

THEN MEET THE MAN THEY BOTH WANTED... WANTED BADLY ENOUGH TO SHARE—WITHOUT HIS KNOWLEDGE!

BEACON
B443Y
40¢
K

THE SHOCKING STORY OF ONE MAN SHARED BY TWO SISTERS!

"A short man with a round, fat stomach elbowed his way to Bentley's side. His dark blue uniform was shiny from age and one coat pocket had been mended. He wore a badge and a dark blue cap that was newer than the uniform."

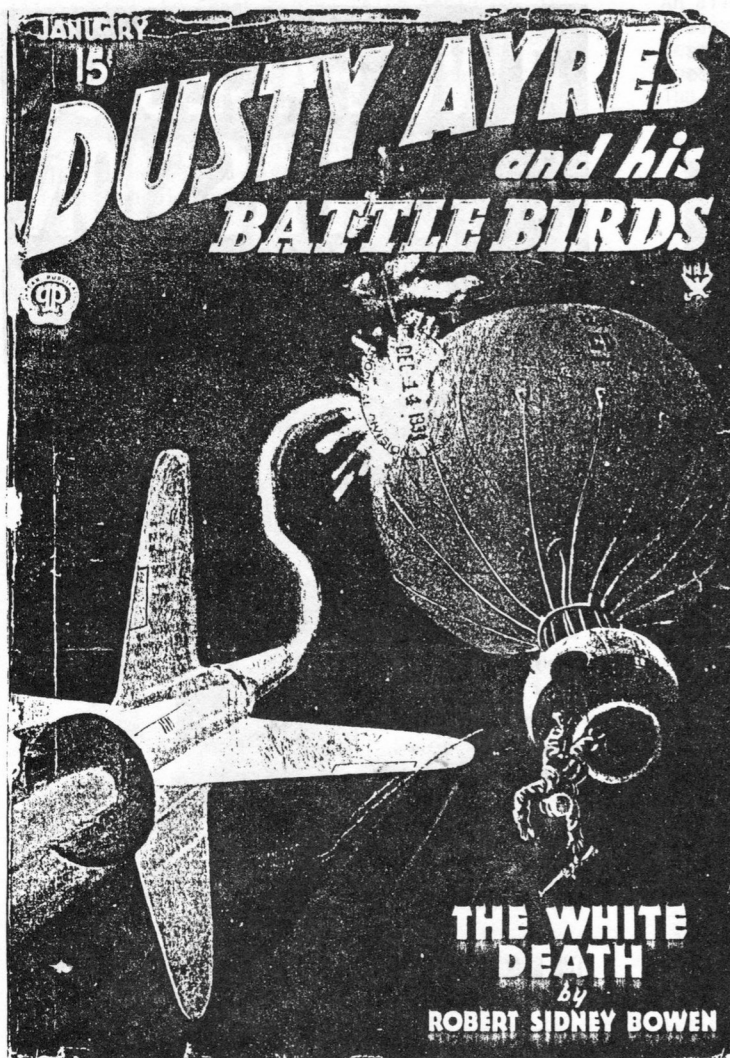
"...the man said to Bentley, "What's up?"

"Attempted rape, Lew," Bentley said."

"The hell you say," Lew Archer murmured."

Of course, many of us are much more familiar with Lew Archer as the private eye in Ross MacDonald's very popular series. But, a cop? And, pudgy? It just couldn't be. Or, could it?

Another example, this time with the name of a real author, is Rog Phillip's WORLDS WITHIN. In this book, Lin Carter, (prolific sf/fantasy author) is the hero of a typical pulp-style adventure science fiction novel. In the book Lin Carter is an engineer engaged in top secret research at Lockheed.



THE EMPEROR OF THE WORLD

by Nick Carr

PREFACE

The magazine: Dusty Ayres and His Battle Birds. The villain: Fire-Eyes, the Emperor of the World. He joins many other individuals with a desire to conquer, men like Genghis Khan, Hannibal, Julius Caesar, and Napoleon. In just a few minutes we will take an in-depth look at Fire-Eyes. But first some background information relative to the magazine itself. Robert Sidney Bowen wrote to me in August of 1973 when he was living in Honolulu, Hawaii, and passed along the following: "The Dusty Ayres was a twelve issue thing, and something Harry Steeger and I thought up one day in the early thirties when we were having lunch together. Dusty did his stuff in a war against the Black Invaders that was supposed to take place in the distant future."

Harry Steeger added: "Dusty Ayres was, indeed, thought up by Sid and me. It was in the Hotel Tudor restaurant on 42nd Street, as I remember it. By the time we worked on this one

we had already done literally hundreds of stories and in Dusty Ayres we collected all the features we thought most represented the great American hero. Sid Bowen was a most facile and gifted writer. He was as genuine as any author could be, having flown and fought in Europe and having had all the experience necessary to write his fine fiction."

Will Murray, the noted pulpologist and most recent winner of the Lamont Award, wrote to me that: "Fire-Eyes was a mysterious, black-uniformed leader, a green masked personage who had risen out of Central Asia (much like the Leopard (Note 1)) to become Emperor of the World. Throughout most of the series Fire-Eyes remains in the background as his lieutenants lead several attempts to invade America."

The Dusty Ayres series becomes more believable after you hear Mr. Steeger talking about the characters as if each one were a living being. This is because in the minds of both author and publisher they were perhaps just exactly that.

1

The Black Invaders conquered Asia and Europe in the short span of just three years. They were led by a man called Fire-Eyes. His plan was simple enough--to destroy the civilized world. The goal he now had in mind was to place the United States of America under his boot heel.

The Commander in Chief of the Black Invaders was literally a "great black figure, a mountain of black magnetism that had every human present in a trance". (See "Crimson Doom", p. 57.) Once encountered he was never forgotten. He wore coarse black dragoon breeches which backed down over thick, shiny, black half-boot tops. The tunic was skin tight. His only insignia were green-gold shoulder straps. Above the high tunic collar, a close-fitting dark green mask. Topping this, a black spun skull cap hung down on the back of his neck. His hands were covered by glossy black gauntlets which extended half way up the forearm, then flared out. It was said he could speak every language known on the face of the globe. He was cruel. He was fearless. He was a maniac, yet a genius in leadership.

However it was the man's eyes that caught one's attention: They were inhuman, terrible-flaming orbs--two pools of seething fire. (See "Black Lighting", p. 21.) There were no whites, no lids, no lashes visible. His voice seemed harsh, rasping much like "tempered steel being dragged across jagged glass."

His first words to the American people, but particularly to the President and our Congressional Committee for National Emergencies was in the form of five demands. These included demobilization of the Army, and

dispatching of our Naval and Air Forces to the French Coast. He gave them only five hours in which to comply before "his armies would hammer you all into the soil of your native land". Believe me it was no idle threat.

Later Fire-Eyes appeared for a second time on the Telerad screen. He had another message for the President and the Committee. (See "The Red Destroyer", p. 37.) He demanded: "That both forces declare a two months' armistice, during which time our selected delegations would meet and discuss terms of peace."

"And if I refuse?" asked General Horner, Chief of Intelligence.

"You cannot" came the voice of Satan himself. "If you do every ships of yours that floats will be sent to the bottom. Every building in your capitol will be reduced to smoldering ruins. Your entire government will be crushed into the earth. And when we have done that, we shall proceed to send additional revenge upon a population fools enough to permit greater fools to guide their destinies."



So Fire-Eyes gave him twenty-four hours in which to reply. Needless to say quite a lot happened during the interval.

Dusty Ayres, after seeing Fire-Eyes had the "sudden impression he had been looking into a vortex of a seething inferno of hell". Probably the first glimpse Dusty had of the man would remain imprinted on his brain forever: Fire-Eyes seemed to dwarf everything around him as he mounted the dais, raising his right gloved hand, palm on a line with his shoulder, in the odd salute of the Black Invaders. His men greeted him with a strange roar: "He-e-e la-a-zo."

Once however this "self-styled destroyer of modern civilization", almost met his doom when Dusty encountered him a high-domed room. (See "The Green Thunderbolt", p. 67.) With The Black Hawk, his second in command by his side, Fire-Eyes was inspecting a new weapon. From his hidden vantage point Dusty vowed to kill him. He raised the gun. He pulled the trigger! Nothing happened. This was because some clay had jammed the loading chamber and firing pin groove, although the trigger worked. During the frantic seconds which followed, Dusty began to dig the clay out. But Fire-Eyes abruptly made his departure from the area.

Earlier we mentioned the second ultimatum by Fire-Eyes. As he was speaking those fateful words there came the sound of a pistol shot echoing over the Telerad screen. Fire-Eyes jerked backwards; one black gauntlet hand came up. He turned, then faded from view. The screen grew dark. Apparently another attempt had been made to kill him. It failed of course as Dusty and his sidekick Curly Brooks were to learn later. They had once more been taken prisoners. Coming face to face with Fire-Eyes, who stood in the middle of the room, arms folded on his massive chest, Fire-Eyes informed the two Americans that it had been an Intelligence Agent, a confederate of Agent 10 as a matter of fact, who had tried to shoot him.

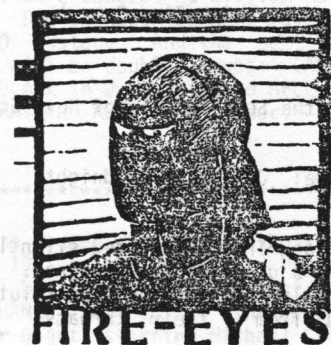
"Fool that he was, he died," Fire-Eyes echoed suddenly.

II

Before Dusty encountered Fire-Eyes again, time ran out for the Black Hawk. He died, not by the hands of our hero, but in a hail of bullets as a "diving blue plane tore low out of the skies". It was piloted by Curly Brooks. (See "The White Death", p. 85). So with the Black Hawk now conveniently disposed of America's flying ace could turn all of his attention back to the chief villain. The big man it seemed always had a very strange fascination for Dusty. At this time into the

space vacated by The Black Hawk stepped another assistant, one Ekar, the Avenger.

"Sounds a little like a new kind of breakfast food to me," Dusty echoed. But later he quickly changed his mind, telling Curly: "He seems to be twice as clever as the Hawk was."



Obviously Fire-Eyes was forced to delegate much of the overall responsibility to his second in command. He was away a great deal on other important matters dealing with the war. But again when Fire-Eyes and Dusty met, he said: "I have no wish to reduce your country to smoldering ruins. I tire of war. It could then be of no possible use to us. As it stands now, it is the richest country in the world. But if I am forced to such measures, I shall carry them out to the last death."

Then Fire-Eyes gave Dusty his own ultimatum, which was in part to "live as a prisoner until hostilities ceased". Ayres looked straight at his arch enemy: "You're slipping! You know damn well that I wouldn't give you a button off my tunic!"

The Black Commander sat motionless after hearing those words. Then he issued an order in his own strange tongue and stood up. Dusty was led away.

The next man to get a chance at Fire-Eyes was an Intelligence Agent who posed as a Black Invader. At first Dusty thought the person was actually his friend Agent 10. (See "The Troposphere F-S", p. 68.) Dusty had spotted Fire-Eyes, described here as "the single pivot point about which revolved an entire world gone mad with terror, slaughter, death." Dusty pulled his automatic.

"Hold it! Don't be a fool! You know bullets can't kill him!" Curly Brooks snapped. It was true because Fire-Eyes wore a bullet-proof uniform. Not just a single vest mind you, but a complete outfit. At this point Fire-Eyes had started to climb aboard a bomber. Then it happened: Above the beat of four engines, came the yammer of a machine gun. Fire-Eyes staggered back, slumped to one knee, clutching at his right shoulder. Then with a bellow of rage, Fire-Eyes leaned through the wide door, dragged out a limp body of a Black soldier. He hurled the figure down to the ground, then stalked away, going into a nearby building.

(But Dusty had some revenge earlier. He had killed Ekar, broken the Black's neck with a leg-scissors and body twist. (See p. 60). Later on Dusty found out Fire-Eyes and his Black staff were planning to leave for Europe to set further strategy relative to a pending air-naval drive. A new foe had replaced Ekar now. His name was Zytoff. He had somehow gained high favor with Fire-Eyes.)

III

The place: the Southern tip of Nova Scotia.

The time: Just after midnight.

Six Black Invaders waited silently in a room. Then a giant figure appeared. The six came instantly to their feet and saluted. A cry echoed from their throats: "He-e-e la-a-zo!"

Then each man looked at the two eye-slits of the green mask covering the big man's face. Orbs of fire filtered through the slits. He had arrived here direct from his European stronghold. Fire-Eyes began to speak, thundering displeasure at each of them.

"You allowed those dog Americans, and a handful of Canadians, to make fools of you! You lost instead of winning! I pardon mistakes, but I do not pardon fools."

Each in turn then explained what had taken place. The last was Zytoff, now most favored of Fire-Eyes.

"Were it not for European successes, Zytoff," echoed Fire-Eyes, "you would now be a doomed man. Two men--two American dogs--"

"Are well known to the Supreme One," Zytoff said suddenly. "They are Captain Ayres and Lieutenant Brooks."

Fire-Eyes raised a clenched fist and smashed it down on the table.

"If Captain Ayres is ever captured alive again and he escapes alive, the man responsible will die without so much as a trial. Do you all understand?"

The six men nodded. Then Fire-Eyes withdrew six sealed envelopes.

"Here is a copy of my secret orders for each of you! If you fail me this time you will wish that you had never been born!"

Meantime it seemed that American Intelligence knew Fire-Eyes had made his return to Black territory in Canada. After another series of fast moving events, Dusty, posing as Agent B-Three-Sixteen came face to face with Fire-Eyes aboard an enemy submarine. Fire-Eyes sat in a massive carved wooden chair on a dias. But the ensuing conversation did not go well for the American. At that moment a third man came on the scene. It was Zytoff. Dusty was exposed and sentenced by Fire-Eyes to die. He was given a choice.

"What does it matter what I choose?" Dusty flung back. "Death is death in the end!"

A moment later shots rang out. Zytoff was mortally wounded. Fire-Eyes stumbled down off the dias and went charging towards the left side of the room. Dusty fell to the floor, semi-conscious. A second later Fire-Eyes was gone.

As it usually does for most villains, the end of Fire-Eyes came as Dusty and Curly, flying now in one of the enemy's own planes and in control of the latest Black Invaders secret weapon, swooped down for the kill. The last thing both saw was something went flying out into space as Fire-Eyes was blown clear of the plane: "Clearly he (Dusty) saw the coarse black uniform, the big gauntlets, and the green mask, and skull cap. Fire-Eyes hurtling down to a hell all of his own. It smashed into the rolling waters of the Atlantic and disappeared from view."

The true identity of Fire-Eyes was never learned.

The titles of this series are as follows:

July	1934	Black Lightning
August	1934	Crimson Doom
September	1934	Purple Tornado
October	1934	The Screaming Eye
November	1934	The Green Thunderbolt
December	1934	The Red Destroyer
January	1935	The White Death
February	1935	The Black Avenger
March	1935	The Silver Typhoon
April	1935	The Troposphere F-S
May-June	1935	The Blue Cyclone
July-August	1935	The Telsa Raiders

The covers were excellent, with a definite pulp flavor, all by Frederick Blakeslee. Interior sketches were done by Blakeslee and Josef Kotuia. (In "The Troposphere F-S", the interior artist is not identified by name.) In the opinion of this writer, the cover of "The Red Destroyer" stood out. The cover of "The White Death" seems to have a distinct "G-8 and his Battle Aces" flavor about it.

In 1966, Corinth Books reprinted four of the novels, CRIMSON DOOM, THE TELSA RAIDERS, BLACK LIGHTNING, and PURPLE TORNADO. In addition a combination of short stories from the series were published as BLACK INVADERS VS. THE BATTLE BIRDS. Jon Hanlon wrote a brief, but most interesting introduction. The covers also retained a pulp flavor, but again in my estimation, nothing touches the originals.

Appearing each month was a section titled "Hanger Flying", in which the author, Robert Sidney Bowen, devoted space to comments and letters from his readers, plus various aspects of aviation. One particular note came from a Mr. Ray Wilson. He really didn't think much of Fire-Eyes, and said in part: "It's utterly impossible to think of a man like Fire-Eyes even ruling Costa Rica, let alone Asia and Europe."

We admit Fire-Eyes never developed as did the Black Hawk, who was Supreme Head of the Black Invaders Air Force. The Hawk was also called "The Man of a Thousand Lives". He achieved this by simply having five (5) almost identical doubles.

In closing we invite you to enter the great banquet hall in the Valhalla of Scoundrels. You will find several long tables. Here many of the other knaves occupy designated seats which denote secondary positions. Fire-Eyes is seated upon his own royal throne nearby. Because of his size he has little difficulty seeing through the entire place. When he speaks, trying to get someone's attention, his deep booming voice rises above the noise easily. No one avoids him for very long.

Note 1: The Leopard in this case is one

of the villains from Operator 5. His life is told in the novel "War Master from the Orient", March 1935. I will explore in-depth this particular individual at a later time.

NEWS

CLOAK AND DAGGER, a mystery fan magazine that originally debuted in May 1977 but which has been inactive of late, will resume publication on a trial basis in July 1980. It will be edited and published, as before, by Jim Huang.

The new CLOAK AND DAGGER will be a 16-20 page monthly fanzine devoted to what's happening in mystery today. Other fanzines cover the past of the genre, with retrospectives and checklists, more than adequately. CLOAK'S emphasis will be more contemporary; it's hoped that CLOAK will be able to do as worthy a job with the mystery of the 80s.

Issues will consist of news and reviews, columns, feature articles, interviews and letters. CLOAK is pleased to announce that Stuart Kaminsky will be the columnist for film, and Andy Jaysnovitch will cover television. An interview with Frederic Dannay is scheduled for September.

Subscriptions are 5 issues for \$2.00 via first class (checks must be made payable to Jim Huang.) Advertising rates on request.

DOC SAVAGE NEWS--Leisure Concepts, Inc., the company that owns the Doc Savage property, is presently working on an "umbrella concept" which they say will bring Doc "back to the public in the most meaningful way". After that, they will begin marketing posters and other merchandise. Farmer's MAD GOBLIN/LORD OF THE TREES is back in print, following the recent Playboy Press release of his A FEAST UNKNOWN a while back. Will Murray and Odyssey Publications have released a booklet containing the original story outline from which MAN OF BRONZE was written. Authored by John L. Nanovic from a concept by William Ralston, it's entitled DOC SAVAGE: SUPREME ADVENTURER. \$2 plus .50 postage. And the next two Bantam reprints will be double issues: CARGO UNKNOWN & SATAN BLACK in June-July and HELL BELOW & THE LOST GIANT in August-September.--Dafydd Neal Dyar.

Keith Laumer wrote a hard-boiled detective novel in 1971 called DEADFALL. Paperback editions will blithely inform you that it was filmed as FAT CHANCE. Not so. I finally saw it on TV the other night, starring Michael Caine and Natalie Wood. It was called PEEPER. What is most confusing about this is that Michael Caine has also made a movie called DEADFALL which has no relation to Laumer's book. I knew I was going to like the movie from the moment a character in a trench coat stood on a dark street corner and announced the credits in a Bogart imitation. I cannot recall ever having seen this done with credits before (they did not appear on the screen, but were limited to the spoken announcements.) The movie is both a parody and a glorification of the hard-boiled dick of the 40's. In fact, the book is dedicated to Raymond Chandler and Philip Marlowe. The kind of movie that I watch with a silly, contented grin on my face.

by Darrell Schweitzer

Christine Campbell Thompson's NOT AT NIGHT anthologies are one of the most interesting of the early horror/fantasy anthology series. They contained both new and original material, and were the 1920's and '30's equivalents of THE YEAR'S BEST HORROR STORIES. A particularly startling innovation for the time was the inclusion of material from contemporary pulp magazines, generally considered to be unfit sources for books in those days. In fact, most of the stories are from WEIRD TALES. The series includes the first book publications of such luminaries as H. P. Lovecraft, Robert E. Howard, August Derleth, H. Warner Munn, and Henry Whitehead. Nothing of similar magnitude was accomplished for decades. The next attempt was Phil Stong's THE OTHER WORLDS (1941) but wholesale reprinting of this nature did not begin until August Derleth took up anthologizing.

The publisher for all eleven volumes was Selwyn and Blount (London). Most are cheaply-made hardcovers with cardboard-covered boards and low grade paper. Thus, many copies have browned badly in the intervening years. Some, however, particularly in their first editions, were printed on good paper, and have held up nicely. At least two (NIGHTMARES BY DAYLIGHT and KEEP ON THE LIGHT) are bound in full cloth.

Aside from various paperback selections, there are two anthologies drawn from the series, the NOT AT NIGHT OMNIBUS edited by Thompson (1937) and an American edition, NOT AT NIGHT (selections from the first three volumes), edited by Herbert Asbury (Vanguard Press, 1928).

NOT AT NIGHT (1925)

"Monsters of the Pit"	Paul S. Powers
"Four Wooden Stakes"	Victor Roman
"The Third Thumb-Print"	Mortimer Levitan
"Lips of the Dead"	W. J. Stamper
"The Devil Bed"	Gerald Dean
"Death-Waters"	Frank Belknap Long
"Black Curtains"	G. Frederick Montefiore
"The Plant-Thing"	R. G. Macready
"His Family"	C. Franklin Miller
"A Hand from the Deep"	Romeo Poole
"The Tortoise-Shell Cat"	Greya la Spina
"The Case of the Russian Stevedore"	Henry V. Whitehill
"The Leopard's Trail"	W. Chiswell Collins
"The Last Trip"	Archie Binns
"The Purple Cincture"	H. Thompson Rich

MORE NOT AT NIGHT (1926)

"The Hooded Death"	Joel Martin Nichols, Jr.
"The Man Who Was Saved"	B. W. Sliney
"Fidel Bassin"	W. J. Stamper
"Teeth"	Galen C. Colin
"Vials of Wrath"	Edith Lyle Ragsdale
"The Experiment of Erich Weigert"	Sewell Peaslee Wright
"The Mystery Under the Sea"	Donald Edward Keyhoe

"The Horror on the Links"	Seabury Quinn
"The Yellow Spectre"	Stewart van der Veer
"Swamp Horror"	Will Smith & R. J. Robbins
"The Dead Soul"	Raoul Lenoir
"The Sea Thing"	Frank Belknap Long
"The Black Box"	H. Thompson Rich
"Bat's Belfrey"	August Derleth
"The Phantom Drug"	A. W. Kapper

YOU'LL NEED A LIGHT (1927)

"The Last Horror"	Eli Colter
"The Life Serum"	Paul S. Powers
"The Girdle"	Joseph McCord
"Si Urag of the Tail"	Oscar Cook
"The Beast"	Paul Benton
"His Wife"	Zita Inez Ponder
"Laocoon"	Bassett Morgan
"Out of the Earth"	Flavia Richardson
"Ti Michael"	W. J. Stamper
"The House of Horror"	Seabury Quinn
"The Coffin of Lissa"	August Derleth
"The Parasitic Hand"	R. Anthony
"The Death Crescents of Koti"	Romeo Poole
"Ghosts of the Air"	J. M. Hiatt & Moye W. Stephens
"The Horror at Red Hook"	H. P. Lovecraft

GRUESOME CARGOES (1928)

"Dead Man's Luck"	Lockhart North
"When Hell Laughed"	Flavia Richardson
"The Black Spider"	Edmund Snell
"The Hunting on the Doonagh Bog"	Anthony Wharton
"Drums of Fear"	Dora Christie-Murray
"The Hand from the Ruins"	Harold Markham
"A Celestial Hell"	Harry de Windt
"The Children of Bondage"	Dagney Major
"The Man Who Ordered a Double"	Rupert Grayson
"When Glistler Walked"	Oscar Cook
"Offspring of Hell"	H. Thompson
"The Tomb"	Francis Beeding
"The Creeping Horror"	A. R. Rawlinson
"The Green Eyes of Mbuiri"	Benge Atlee
"The Padlocked House"	L. Oulton

BY DAYLIGHT ONLY (1929)

"The Chain"	H. Warner Munn
"The Fates"	John Dwight
"Pickman's Model"	H. P. Lovecraft
"The Last Laugh"	C. Franklin Miller
"At Number Eleven"	Flavia Richardson
"Devils of Po Sung"	Bassett Morgan
"The Rose Window"	Charlton Lawrence Edholm
"Panthers of Shevaon"	Morgan Johnson
"Medusa"	Royal W. Jimereson
"Piece-Meal"	Oscar Cook
"Bells of Oceana"	Arthur J. Burks
"The Devil's Martyr"	Signe Toksvig
"The Cave of Spiders"	William R. Hickey
"The Witch-Baiter"	R. Anthony
"The Trimmer"	Douglas Newton
"Blood"	Rupert Grayson
"The Tenant"	August Derleth
"White Lotus Flower"	Harold Markham
"In Kashla's Garden"	Oscar Schisgall
"The Copper Bowl"	Captain George Fielding Eliot

SWITCH ON THE NIGHT (1931)

"The Curse of Yig"	Zealia Brown Reed (late Zealia Bishop. Actually this is one of
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Lovecraft's ghost-writings.)

"Murder by Proxy" Richard Stone
 "Haunted Hands" Jack Bradley
 "The Flame Fiend" N. J. O'Neil
 "Boomerang" Oscar Cook
 "The Tapping" J. Dyott Matthews
 "The Red Fetish" Frank Belknap Long
 "The Pacer" August Derleth & Mark Schorer
 "Flower Valley" J. S. Whittaker
 "The Rats in the Walls" H. P. Lovecraft
 "Suzanne" J. Joseph Renaud
 "The Thought Monster" Amelia Reynolds Long
 "The Red Turret" Flavia Richardson
 "Pigmy Island" Edmond Hamilton
 "Bhuillaneadh" R. F. Broad

AT DEAD OF NIGHT (1931)

"Creeping Fingers" Loretta C. Burrough
 "The Owls" F. A. M. Webster
 "Four Doomed Men" Geoffrey Vace
 "The Curse of the House of Phipps" Seabury Quinn
 "His Beautiful Hands" Oscar Cook
 "The Seeds of Death" David H. Keller
 "Passing of a God" Henry S. Whitehead
 "Prince Borgia's Mass" August Derleth
 "Pussy" Flavia Richardson
 "The Wonderful Tune" J. D. Kerruish
 "The Scourge of Mekhtub" Paul Ernst
 "Rats" Michael Annesley
 "The Idol of Death" Richard Jackson & A. Edward Chapman
 "The Grey Killer" Everil Worrell
 "Guardians of the Guavas" Charles Henry Mackintosh

GRIM DEATH (1932)

"If You Sleep in the Moonlight" J. Leslie Mitchell
 "Island of Doom" Bassett Morgan
 "Flies" Anthony Vercoe
 "Lord of the Talking Heads" Arthur Woodward
 "Helvellyn, Elivilion or Hill of Baal" Rosalie Muspratt
 "The House of the Living Dead" Harold Ward
 "The Wings" J. Dyott Matthews
 "The Great White Fear" Oscar Cook
 "The Black Stone" Robert E. Howard
 "The Ghost That Never Died" Elizabeth Sheldon
 "Behind the Blinds" Flavia Richardson
 "The Thing in the Cellar" David H. Keller
 "Dorner Cordaianthus" H. H. Gorst
 "Night and Silence" Maurice Level
 "The Inn" Guy Preston

KEEP ON THE LIGHT (1933)

"The Library" Hester Gaskell Holland
 "Golden Lilies" Oscar Cook
 "The Chadbourne Episode" Henry S. Whitehead
 "Worms of the Earth" Robert E. Howard
 "The Black Hare" Flavia Richardson
 "Tiger Dust" Bassett Morgan
 "The House of Shadows" Mary Elizabeth Counselman
 "Green Slime" J. Dyott Matthews
 "The Seven-Locked Room" J. D. Kerruish
 "The Legion of Evil" Warden Ledge
 "The Head of Wu-Fang" Don C. Wiley
 "The Way He Died" Guy Preston
 "The Cult of the White Ape" Hugh B. Cave
 "Althorpe Abbey" Rosalie Muspratt
 "Isle of the Torturers" Clark Ashton Smith

TERROR BY NIGHT (1935)

"King Cobra" Joseph O. Kesselring
 "The Chamber of Death" Armiger Barclay
 "The House of the Worm" Mearle Prout
 "The Flying Head" Ernest Bonney
 "The Man Who Saw Red" J. Wilmer Benjamin
 "The Horror in the Museum" Hazel Heald
 (ghosted by Lovecraft)
 "Dog Death" Oscar Cook
 "The Metronome" August Derleth
 "The Accursed Isle" Mary Elizabeth Counselman
 "The Watcher in the Green Room" Hugh B. Cave
 "Rogues in the House" Robert E. Howard
 "The Closed Door" Harold Ward
 "The Death Plant" Michael Gwynn
 "Behind the Yellow Door" Flavia Richardson
 "The Author's Tale" L. A. Lewis

NIGHTMARE BY DAYLIGHT (1936)

"Scarred Mirror" Charles Cullum
 "One Alaskan Night" Barrett Willoughby
 "The Dead Woman" David H. Keller
 "The Crimson Head-Dress" Oscar Cook
 "Little Red Shoes" Gordon Chesson
 "The Yellow Paw" Zayn Konstan
 "The Flute of the Seven Stops" Dion Fortune
 "The Scream" Hester Holland
 "Mirabel Houston" Nicholas Stafford
 "The Horror of the Cavern" Walter Rose
 "The Gold of Hermodike" Jessie Douglas
 Kerruish
 "The Cossaks" E. M. P. Inglefield
 "Grannie" Ralph Dawson
 "Empty Stockings" Flavia Richardson
 "The Crack" Oswell Blakeston

A HARLEQUIN CHECKLIST

(continued from #9)

26. GAMBLING ON LOVE--Gale Jordan (romance)
27. KISS YOUR ELBOW--Alan Handley (mystery)
28. ONE YEAR WITH GRACE--Martin Mooney (contemporary)
29. GUNFIGHTER BREED--Nelson Nye (western)
30. PORTRAIT OF LOVE--Margaret Nichols (romance)
31. THE GOLDEN FEATHER--Theda Kenyon (historical)
32. HOLLYWOOD MYSTERY--Ben Hecht (mystery)
33. CANDLE IN THE MORNING--Helen Topping Miller (romance)
34. MOBTOWN CLIPPER--S. S. Rabi (historical)
35. LUSH VALLEY--Patricia Campbell (western)
36. MURDER OVER BROADWAY--Fred Malina (mystery)
37. AMARU--R. D. Frisbie (novel)
38. SHERIFF OF YAVISA--Charles H. Snow (western)
39. BE STILL MY LOVE--June Truesdell (romance)
40. PASS KEY TO MURDER--Blair Reed (mystery)
41. PANTHERS' MOON--Victor Canning (suspense)
42. HOUSE IN HARLEM--M. Scott Michel (suspense/contemporary)
43. THE CLEAN-UP--Joe Barry (mystery)
44. THE SO BLUE MARBLE--Dorothy B. Hughes



(mystery)

45. NIGHT AND THE CITY--Gerald Kersh (contemporary)
46. FAIR STRANGER--Cecile Gilmore (romance)
47. REGISTERED NURSE--Carl Sturdy (romance)
48. POLDRATE STREET--Garnett Weston (contemporary)
49. WEEP NOT FAIR LADY--John Evans (mystery)
50. ONE WAY STREET--Joseph McCord (contemporary)
51. THE POCKET PURITY COOK BOOK (cook book)
52. LIVRE DE CUISINE PURITY PETIT FORMAT (cook book, in French)
53. PALE BLOND OF SANDS STREET--William Chapman White (contemporary, borderline fantasy)
54. SPEAK OF THE DEVIL--Elizabeth Sanxay Holding (mystery)
55. MR. SANDEMAN LOSES HIS LIFE--Eugene Healy (mystery)
56. THE MAYOR OF COTE ST. PAUL--Ronald J. Cooke (Canadiana)
57. MURDER MAN--William Bogart (mystery)
58. OUTPOSTS OF VENGEANCE--E. E. Halleran (western)
59. CARDINAL ROCK--Richard Sale (suspense)
60. LADY KILLER--Elizabeth Sanxay Holding (mystery)
61. SHADOW OF THE BADLANDS--E. E. Halleran (western)
62. MESSAGE FROM A CORPSE--Sam Merwin Jr. (mystery)
63. THE DANGEROUS DEAD--William Brandon (mystery)
64. SINISTER WARNING--M. Scott Michel (suspense)
65. BRIDEWELL BEAUTY--H. M. E. Clamp (romance)

66. ROYCE OF THE ROYAL MOUNTED--Amos Moore (Mounties)
67. CRISS CROSS--Don Tracy (mystery)
68. THE QUEEN CITY MURDER CASE--William Bogart (mystery)
69. PAYOFF IN BLACK--Wm. G. Schofield (mystery)
70. KNIFE IN MY BACK--Sam Merwin Jr. (mystery)
71. BOUQUET KNITTER'S GUIDE (knitting book)
72. NIGHT OF TERROR--Joy Brown (mystery)
73. THE KING OF THUNDER VALLEY--Archie Josecelyn (western)
74. SPIDER HOUSE--Van Wyck Mason (suspense)
75. MAVERICK GUNS--J. E. Grinstead (western)
76. THE CORPSE CAME BACK--Amelia Reynolds Long (mystery)
77. A NIGHT AT CLUB BAGDAD--Owen Fox Jerome (mystery)
78. RINK RAT--Don MacMillan (hockey)
79. LAZARUS #7--Richard Sale (mystery/sf)
80. THE CASE OF SIX BULLETS--R. M. Laurenson (mystery)
81. IDAHO--Paul Evan Lehman (western)
82. THE COLD TRAIL--Paul Evan Lehman (western)
83. FALL GUY--Joe Barry (mystery)
84. THE TRIPLE CROSS--Joe Barry (mystery)
85. SHE DIED ON THE STAIRWAY--Knight Rhoades (mystery)
86. DOUBLE LIFE--Owen Fox Jerome (mystery)
87. MURDER IN MINIATURES--Sam Merwin Jr. (mystery)
88. RENEGADE RAMROD--Leslie Ernenwein (western)
89. THE FARO KID--Leslie Ernenwein (western)
90. THE WIDOW GAY--A. A. Marcus (mystery)

