The Science-Fiction COLLECTOR

Combined With:

IN THIS ISSUE:
AVRAM DAVIDSON
MICHAEL AVALLONE
DENNIS LYNDS
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UNCANNY TALES
HARLEQUIN

Now Combined As
MEGAVORE
The Journal of Popular Fiction

Number 9
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MEGAVORE is published bi-monthly, on the first day of even-numbered months. Submission of materials for publication should reach us a minimum of thirty days before said date, to allow ample time for preparation. All advertising materials should reach us no later than 15 days before publication date. "Watch That Man?" is copyright 1980 by Dana Martin Batory. All other material is copyright 1980 by J. Grant Thiessen. Copyright will be re-assigned to contributors upon request.

This issue released June 1, 1980.

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MEGAVORE

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Box 86

Nech, ND 58265
As usual, this issue did not come out when I wanted it to. Contributing to the lateness of the issue were: the bulk of this issue was done on a word-processor, but my printer did not arrive until the 5th of June, at which time I was able to run off the masters; the Science Fiction Collector has now been merged with Age of the Unicorn to form the new magazine you now hold in your hands; etc., etc. I won't bore you with further details.

It should not happen again, however, as the word-processing equipment I have makes it an (relatively) easy task to prepare issues well in advance. (In fact, 90% of the article content of issue #10 to be out August 1, 1980, is already safely stored on a floppy disk, ready to print out at my convenience.) It is also easy to make changes right up to the point of printing, which should eliminate many errors which formerly crept into my bibliographies especially.

Michael Cook, former editor of Age of the Unicorn, wrote to tell me that since many people had inquired, he would like to advise all of his friends and former subscribers that he suffered a mild heart attack on April 19th and was hospitalized for 9 days. He is now at home convalescing for 8 weeks. He is recovering, but must cut his work load.

I am still looking for good articles in the fields of science fiction, fantasy, horror, mystery, pulps, old paperbacks, etc. We are also looking for more extensive works in the bibliographic field to publish as separate works.

If we do publish your article in MEGAVORE, we extend your subscription by one issue, and send you five vanity copies of the issue in which your article appears. I hope at a later date to be able to pay more for articles, but MEGAVORE has to become a little more self-supporting before I can do that. We will also extend your subscription by one issue for each new subscriber who subscribes and mentions your name as the reason for his subscription. We will do the same, also, if you send us the name of any sf or mystery store who is not carrying MEGAVORE, who subsequently starts carrying MEGAVORE in his store.

I am asking for your co-operation on the above so that MEGAVORE does not go the way of other advertising mediums for genre fiction. If I can get a good strong subscription and dealer base for the magazine, I can keep it going, and perhaps even go monthly. But it needs help.

Your advertising dollars help, too. Following page 24, you will find advertising rates for the magazine. I hope you agree that they are very reasonable, and will continue to support this venture.

Well, enough entreaty. No, wait a minute, I forgot something. I am also looking for reviews of any kinds of material covered by this magazine, preferably of items currently in print, or about to be released. I can't promise an in-depth review of every book sent to me for review, but I will give ordering information and a brief comment on every title sent to me for review, with in-depth reviews by me given on a more-or-less arbitrary basis—the more the book interests me personally, the more likely it is to get a longer review.

What else can I say to fill up the page. MEGAVORE is also available for trade for other fanzines, both mystery and sf. I am also always willing to trade subscriptions, or books from my catalogs for: obscure Henry Kuttner/C. L. Moore material, including letters; programs (computer) in Applesoft Basic; oversize British sf paperbacks; advertisements in other's publications; hardcovers by Wallace, Wodehouse, Fredric Brown, Leslie Charteris, Burroughs, Kline, Christie, Raymond Chandler, Dashiel Hammett, Carroll John Daly, Gordon R. Dickson, Keith Laumer; S. Terling E. Lanier, Robert Heinlein, Jack Vance, Philip Jose Farmer, ERic Frank Russell, Drexel Drake, and a few others. Please enquire first.
Fiction Published as Part of a Larger Work

The Account of Mr. Ira Davidson
(a) F&SF May 1976

The Affair at Lahore Cantonment
(a) Ellery Queen June 1961
(b) To Be Read Before Midnight, ed. Ellery Queen (Random House, 1962)
Winner, 1962 Edgar Award Best Short Story

Amphora
(a) MAN AND MALICE, ed. Dean Dickensheet (Doubleday, 1973)

And Don't Forget the One Red Rose
(a) Playboy, September 1974
(b) The Year's Best Horror Stories, series IV, ed. Gerald Page (DAW, 1976)
(c) Getting Even, ed. Diana King (Bobbs-Merrill, 1978)

Apres Nous
(a) F&SF March 1960
(b) The Best from F&SF, 10th series, ed. Robert P. Mills (Doubleday, 1961)
(c) STRANGE SEAS AND SHORES

Arnten of Ultima Thule
(a) Worlds of If August 1971
(B) part of URSUS OF ULTIMA THULE

Author, Author
(a) F&SF July 1959
(b) OR ALL THE SEAS WITH OYSTERS

Basileikon: Summer
(a) QUARK 4, ed. Samuel R. Delany and Marilyn Hacker (Paperback Library, 1971)

Basilisk
(a) NEW WORLDS OF FANTASY, ed. Terry Carr (Ace, 1967)

Big Sam
(a) ALCHEMY AND ACADEME, ed. Anne McCaffrey (Doubleday, 1970)
(b) NEW WORLDS OF FANTASY #3, ed. Terry Carr (Ace, 1971)
(c) ALCHEMY AND ACADEME, ed. Anne McCaffrey (del Rey, 1980)

The Blaze of Noon (with Randall Garrett)
(a) Analog September 1961

Blood Money
(a) Ellery Queen July 1963
(b) ELLERY QUEEN'S DOUBLE DOZEN, ed. Ellery Queen (Random House, 1964)

Bloody Man
(a) Fantastic August 1976
(b) YEAR'S FINEST FANTASY, ed. Terry Carr (Berkley, 1978)
A Bottle Full of Kismet
(a) STRANGE SEAS AND SHORES (Doubleday, 1971)

The Bounty Hunter
(a) Fantastic Universe March 1956
(b) FANTASTIC UNIVERSE OMNIBUS, ed. Hans Stefan Santesson (Prentice-Hall, 1960)
(c) WHAT STRANGE STARS AND SKIES
(d) GALACTIC EMPIRES, volume 2, ed. Brian Aldiss (St. Martin’s, 1978)

Bumberboom
(a) F&SF December 1966
(b) WORLD’S BEST SCIENCE FICTION third series, ed. Terry Carr & Donald Wollheim (Ace, 1967)
(c) The Best from F&SF, 17th series, ed. Edward L. Ferman (Doubleday, 1968)

Business Must Be Picking Up
(a) Ellery Queen May 1978

The Captain M. Caper
(a) Ellery Queen March 1970

Caravan to Illiel
(a) FLASHING SWORDS #3, ed. Lin Carter (Dell, 1976)

The Case of the Mother-in-Law of Pearl
(a) Fantastic October 1974
(b) THE ENQUIRIES OF DOCTOR ESZTERHAZY

The Ceaseless Stone
(a) New Venture September 1975 & Winter 1975
(b) THE ENQUIRIES OF DOCTOR ESZTERHAZY

The Certificate
(a) F&SF March 1959
(c) STRANGE SEAS AND SHORES

The Church of Saint Satan and Pandæmonia
(a) Fantastic December 1974
(b) THE ENQUIRIES OF DOCTOR ESZTERHAZY

Circle of Guilt
(a) Ellery Queen March 1958

Climacteric
(a) F&SF August 1960
(b) STRANGE SEAS AND SHORES

The Cobblestones of Saratoga Street
(a) Ellery Queen April 1964
(b) ELLERY QUEEN’S 20th ANNIVERSARY ANNUAL, ed. Ellery Queen (Random House, 1965)

The Cost of Kent Castwell
(a) Alfred hitchcock July 1961
(b) ALFRED HITCHCOCK’S TALES TO MAKE YOUR BLOOD RUN COLD, ed. Eleanor Sullivan (Dial Press, 1978)
Crazy Old Lady
   (a) Ellery Queen March 1976

The Creator of Preludes
   (a) Ellery Queen June 1958

The Crown Jewels of Jerusalem
   (a) F&SF August 1974
   (b) THE ENQUIRIES OF DOCTOR ESZTERHAZY

Dagon
   (a) F&SF October 1959
   (b) THE BEST FROM F&SF, 9th series, ed. Robert P. Mills (Doubleday, 1960)
   (c) OR ALL THE SEAS WITH OYSTERS
   (d) THE REDWARD EDWARD PAPERS

Descent from Olympus
   (a) Midstream Summer 1957

The Dive People
   (a) Ellery Queen February 1959

Dr. Morris Goldpepper Returns
   (a) Galaxy December 1962
   (b) STRANGE SEAS AND SHORES

The Dragon-Skin Drum
   (a) Kenyon Review January 1961
   (b) GALLERY OF MODERN FICTION, ed. Robie McCauley (Salem Press, 1966)

Faded-Out
   (a) F&SF October 1963
   (b) WHAT STRANGE STARS AND SKIES
   (c) THE HOLLYWOOD NIGHTMARE, ed. Peter Haining (Taplinger, 1971)

Fair Trade
   (a) F&SF July 1960
   (b) WHAT STRANGE STARS AND SKIES

The Forges of Mainland are Cold
   (a) Fantastic August 1972 & October 1972
   (b) Part of URSUS OF ULTIMA THULE

The French Key
   (a) Ellery Queen August 1957

The Golem
   (a) F&SF March 1955
   (b) THE BEST FROM F&SF, 5th series, ed. Anthony Boucher (Doublinday, 1956)
   (c) SF: THE YEAR'S GREATEST SCIENCE-FICTION AND FANTASY, ed. Judith Merril (Gnome Press, 1956)
(d) OR ALL THE SEAS WITH OYSTERS
(e) THE DARK SIDE, ed. Damon Knight (Doubleday, 1965)
(f) GREAT SCIENCE FICTION, ed. Tony Licata (Three Star, 1965)
(g) THE JEWISH CARAVAN, ed. L. W. Schwarz (Holt, 1965)
(h) MASTER'S CHOICE, ed. Laurence Janifer (Simon and Schuster, 1966)
(j) THE MONSTER MAKERS, ed. Peter Haining (Taplinger, 1974)
(k) WANDERING STARS, ed. Jack Dann (Harper and Row, 1974)
(l) THE BEST OF AVRAM DAVIDSON

The Goobers
(a) Swank November 1965
(b) STRANGE SEAS AND SHORES

A Good Night's Sleep
(a) F&SF August 1978

Goslin Day
(a) ORBIT 6, ed. Damon Knight (Putnam, 1970)
(b) WANDERING STARS, ed. Jack Dann (Harper and Row, 1974)

Grandpa and the Iroquis
(a) Colliers January 4, 1957

The Grantha Sighting
(a) F&SF April 1958
(b) THE BEST FROM F&SF, 8th series, ed. Anthony Boucher (Doubleday, 1959)
(c) OR ALL THE SEAS WITH OYSTERS
(d) ENCOUNTERS WITH ALIENS, ed. G. W. Earley (Sherbourne Press, 1968)
(e) THE REDWARD EDWARD PAPERS

Great Is Diana
(a) F&SF August 1958
(b) OR ALL THE SEAS WITH OYSTERS

Hark! Was That the Squeal of an Angry Thoat?
(a) Fantastic December 1977

Help! I am Dr. Morris Goldpepper
(a) Galaxy July 1957
(b) THE THIRD GALAXY READER, ed. Horace Gold (Doubleday, 1958)
(c) OR ALL THE SEAS WITH OYSTERS
(d) INFINITE JESTS, ed. Robert Silverberg (Chilton, 1974)
(e) THE BEST OF AVRAM DAVIDSON

The Holy Man
(a) Ellery Queen March 1957

The House the Blakeneys Built
(a) F&SF January 1965
(b) THE BEST FROM F&SF, 15th series, ed. Edward L. Ferman (Doubleday, 1966)
(c) STRANGE SEAS AND SHORES
(d) ANTHROPOLOGY THROUGH SCIENCE FICTION, ed. C. Mason, Martin H. Greenberg, and P. Warrick (St. Martin's, 1974)

—Nominated, 1965 Nebula Award Best Short Story
How Could He Do It?
   (a) Ellery Queen January 1972

I Do Not Hear You, Sir
   (a) F&SF February 1958
   (b) OR ALL THE SEAS WITH OYSTERS
   (c) ALFRED HITCHCOCK PRESENTS STORIES MY MOTHER NEVER TOLD ME, ed. Alfred Hitchcock (Random House, 1963)
   (d) THE ABC OF SCIENCE FICTION, ed. Tom Boardman (Avon, 1966)
   (e) TRANSFORMATIONS II, ed. Daniel Roselle (Fawcett, 1974)

If You Can’t Beat Them
   (a) Ellery Queen August 1974
   (b) ELLERY QUEEN’S SEARCHES AND SEIZURES, ed. Ellery Queen (Dial Press, 1977)

The Ikon of Elijah
   (a) Ellery Queen December 1956

The Importance of Trifles
   (a) Ellery Queen January 1969

The Invasion
   (a) Playboy July 1965
   (b) PLAYBOY’S SHORT—SHORTS (Playboy Press, 1970)
   (c) TRANSIT OF EARTH AND OTHER STORIES (Playboy Press, 1971)

Jack Be Nimble—Jack Be Quick—Jack Jump Over the Candlestick
   (a) Bizarre Mystery Magazine October 1965

Joyleg (with Ward Moore)
   (a) Fantastic March 1962 & April 1962
   (b) JOYLEG

Jury Rig
   (a) Venture November 1957
   (b) WHAT STRANGE STARS AND SKIES

The Kappa Nu Nexus (with Morton Klass)
   (a) F&SF August 1961
   (b) 13 ABOVE THE NIGHT, ed. Groff Conklin (Dell, 1965)

Keeping Livestock Healthy
   (a) The Saint Mystery Magazine May 1963

King’s Evil
   (a) F&SF October 1956
   (b) THE BEST FROM F&SF, 6th series, ed. Anthony Boucher (Doubleday, 1957)
   (c) OR ALL THE SEAS WITH OYSTERS
   (d) SPECIAL WONDER, ed. J. Francis McComas (Random House, 1970)
   (e) THE BEST OF AVRAM DAVIDSON

The King’s Shadow Has No Limits
   (a) Whispers #8 1974
   (b) THE ENQUIRIES OF DOCTOR ESZTERHASY

The Last Wizard
   (a) Ellery Queen December 1972
   (b) F&SF October 1973
The Liberty of the Subject
(a) The Saint Mystery Magazine April 1962
(b) BEST DETECTIVE STORIES OF THE YEAR 1964

The Lineaments of Gratified Desire
(see The Price of a Charm)
(a) WHAT STRANGE STARS AND SKIES

The Lord of Central Park
(see Manhattan Nights’ Entertainment)
(a) BEST OF THE BEST DETECTIVE STORIES, ed. Allen J. Hubin (E. P. Dutton, 1971)
(b) THE REDWARD EDWARD PAPERS

Love Called This Thing (with Laura Goforth)
(a) Galaxy April 1959
(b) THE SIXTH GALAXY READER, ed. Horace Gold (Doubleday, 1962)
(c) WHAT STRANGE STARS AND SKIES
(d) SCIENCE FICTION FOR PEOPLE WHO HATE SCIENCE FICTION, ed. Terry Carr (Doubleday, 1966)

The Mad Sniper
(a) Ellery Queen January 1973
(b) ELLERY QUEEN’S MURDERCADE, ed. Ellery Queen (Random House, 1975)

The Man Who Killed Sailors
(see The Importance of Trifles)
(a) BEST DETECTIVE STORIES OF THE YEAR, ed. Allen J. Hubin (E. P. Dutton, 1970)

The Man Who Saw the Elephant
(see What More Is There to See?)
(a) A TREASURY OF NEW ENGLAND SHORT STORIES, ed. L. Hillyer and C. M. Silitch (Yankee Inq., 1974)

Manatee Gal Ain’t You Coming Out Tonight
(a) F&S April 1977
——Nominated 1978 World Fantasy Awards Best Short Fiction

Manhattan Nights’ Entertainment
(see The Lord of Central Park)
(a) Ellery Queen October 1970

Mean Mr. Murray
(a) Shock July 1960

The Memory Bank
(a) Ellery Queen June 1967

Milord Sir Smiht, the English Wizard
(a) THE ENQUIRIES OF DOCTOR ESZTERHAZY
(b) THE YEAR’S BEST FANTASY STORIES, 2nd series, ed. Lin Carter (DAW, 1976)

Mirror, Mirror
(a) F&S October 1965
Miss Buttermouth
(a) F&SF May 1962
(b) WHAT STRANGE STARS AND SKIES

Mr. Stillwell's Stage
(a) F&SF September 1957
(b) THE BEST FROM F&SF, 7th series, ed. Anthony Boucher (Doubleday, 1958)
(c) WHAT STRANGE STARS AND SKIES

The Montevarde Camera
(a) F&SF May 1959
(b) OR ALL THE SEAS WITH OYSTERS
(c) ROD SERLING'S DEVILS AND DEMONS, ed. Rod Serling (Bantam, 1967)

Murder is Murder
(a) Ellery Queen June 1973

My Boy Friend's Name is Jello
(a) F&SF July 1954
(b) THE BEST FROM F&SF 4th series, ed. Anthony Boucher (Doubleday, 1955)
(c) OR ALL THE SEAS WITH OYSTERS

Naples
(a) SHADOWS, ed. Charles L. Grant (Doubleday, 1978)
—Winner 1979 World Fantasy Awards Best Short Fiction

The Necessity of his Condition
(a) Ellery Queen April 1956
(b) ELLERY QUEEN'S AWARDS 12th series, ed. Ellery Queen (Simon and Schuster, 1957)
(c) THE QUINTESSENCE OF QUEEN, ed. Anthony Boucher (Random House, 1962)
(d) ELLERY QUEEN'S THE GOLDEN 13, ed. Ellery Queen (World Publishing, 1971)
(e) THE BEST OF AVRAM DAVIDSON
—Winner 1957 Queen's Award (12th Annual Ellery Queen's Mystery Magazine contest)

Negra Sum
(a) F&SF November 1957
(b) OR ALL THE SEAS WITH OYSTERS

No Fire Burns
(a) Playboy July 1959
(b) THE YEAR'S BEST SCIENCE-FICTION: FIFTH ANNUAL EDITION, ed. Judith Merril (Simon and Schuster, 1960)
(c) THE PLAYBOY BOOK OF CRIME AND SUSPENSE (Playboy Press, 1966)

Now Let Us Sleep
(a) Venture September 1957
(b) SF'58: THE YEAR'S GREATEST SCIENCE-FICTION AND FANTASY, ed. Judith Merril (Gnome Press, 1958)
(c) OR ALL THE SEAS WITH OYSTERS
(d) THE WORLDS OF SCIENCE FICTION, ed. Robert P. Mills (Dial Press, 1963)
(e) NO LIMITS, ed. Joseph W. Ferman (Ballantine, 1964)
(f) TIME OF PASSAGE, ed. Joseph Olander and Martin H. Greenberg (Taplinger, 1978)
(g) THE BEST OF AVRAM DAVIDSON
O Brave New World!
(a) BEYOND TIME, ed. Sandra Ley (Pocket Books, 1976)

The Ogre
(see Ogre in the Vly)
(a) Worlds of If July 1959
(b) WHAT STRANGE STARS AND SKIES

Ogre in the Vly
(see The Ogre)
(a) STRANGE SEAS AND SHORES
(b) THE BEST OF AVRAM DAVIDSON

The Old Woman Who Lived with a Bear
(a) THE ENQUIRIES OF DOCTOR ESZTERHAZY

Or All the Seas with Oysters
(a) Galaxy May 1958
(b) THE FOURTH GALAXY READER, ed. Horace Gold (Doubleday, 1959)
(c) SF '59: THE YEAR'S GREATEST SCIENCE-FICTION AND FANTASY (Gnome Press, 1959)
(d) THE HUGO WINNERS, ed. Isaac Asimov (Doubleday, 1962)
(e) OR ALL THE SEAS WITH OYSTERS
(f) THE VINTAGE ANTHOLOGY OF SCIENCE FANTASY, Christopher Cerf (Vintage, 1966)
(g) FANTASY: THE LITERATURE OF THE MARVELOUS, ed. Leo P. Kelley (McGraw-Hill, 1974)
(h) EARTH IS THE STRANGEST PLANET, ed. Robert Silverberg (Thomas Nelson, 1977)
—winner 1958 Hugo Award Best Short Story

Or the Grasses Grow
(a) F&SF November 1958
(b) SCIENCE FICTION SHOWCASE, ed. Mary Kornbluth (Doubleday, 1959)
(c) OR ALL THE SEAS WITH OYSTERS
(d) SPACE, TIME AND CRIME, ed. Miriam Allan deFord (Paperback Library, 1964)
(e) THE BEST OF AVRAM DAVIDSON

Paramount Ulj
(a) Galaxy October 1958
(b) STRANGE SEAS AND SHORES

Pebble in Time (with Cynthia Goldstone)
(a) F&SF August 1970

Peregrine: Al Randia
(a) F&SF August 1973

The Phoenix and the Mirror
(a) Fantastic May 1966
(b) THE PHOENIX AND THE MIRROR
(c) Chapter 8 included in THE BEST OF AVRAM DAVIDSON

Polly Charms, the Sleeping Woman
(a) F&SF February 1974
(b) THE ENQUIRIES OF DOCTOR ESZTERHAZY
Present for Lana
(a) Alfred Hitchcock March 1958

The Price of a Charm
(see The Lineaments of Gratified Desire)
(a) Ellery Queen December 1963

Quick with his Hands
(a) F&SF August 1967

A Quiet Room with a View
(a) Ellery Queen August 1964

The Redward Edward Papers
(a) THE REDWARD EDWARD PAPERS

The Restorer of Balance
(a) Ellery Queen September 1965

Revolver
(a) Ellery Queen October 1962
(b) ELLERY QUEEN'S MYSTERY MIX, ed. Ellery Queen (Random House, 1963)

Rite of Spring
(a) ORBIT 8, ed. Damon Knight (Putnam, 1971)
(b) THE BEST OF ORBIT, ed. Damon Knight (Berkley, 1975)

The Roads, the Roads, the Beautiful Roads
(a) ORBIT 5, ed. Damon Knight (Putnam, 1969)

Rogue Dragon
(a) F&SF July 1965
(b) ROGUE DRAGON
—nominated 1965 Nebula Award Best Novella

Rookie Cop
(a) Ellery Queen July 1972

Sacheverell
(a) F&SF March 1964
(b) THE BEST FROM F&SF, 14th series, ed. Avram Davidson (Doubleday, 1965)
(c) STRANGE SEAS AND SHORES
(d) THE REDWARD EDWARD PAPERS

Selectra Six-Ten
(a) F&SF October 1970
(b) THE BEST FROM F&SF, 19th series, ed. Edward L. Ferman (Doubleday, 1971)

The Sensible Man
(a) Playboy February 1959
(b) THE PLAYBOY BOOK OF SCIENCE FICTION AND FANTASY (Playboy Press, 1960)
(c) THE DEAD ASTRONAUT AND OTHER STORIES (Playboy Press, 1971)

A Shot from the Dark Night
(a) Alfred Hitchcock February 1958
(b) THE GRAVEYARD MAN, ed. Groff Conklin (NEL, 1968)
(c) ALFRED HITCHCOCK'S WITCHES' BREW, ed. Alfred Hitchcock (Dell, 1965)
The Singular Events Which Occurred in the Hovel on the Alley Off of Eye Street  
(a) F&SF February 1962  
(b) THE BEST FROM F&SF, 12th series, ed. Avram Davidson (Doubleday, 1963)  
(c) WHAT STRANGE STARS AND SKIES  
(d) THE REDWARD EDWARD PAPERS

The Sixth Season  
(a) F&SF June 1960  
(b) OR ALL THE SEAS WITH OYSTERS

The 63rd Street Station  
(a) F&SF March 1962  
(b) STRANGE SEAS AND SHORES

Sleep Well of Nights  
---Nominated 1979 World Fantasy Awards Best Short Fiction

Something Rich and Strange (with Randall Garrett)  
(a) F&SF June 1961

The Sources of the Nile  
(a) F&SF January 1961  
(b) THE BEST FROM F&SF, 11th series, ed. Robert P. Mills (Doubleday, 1962)  
(c) TOMORROW x 4, ed. Damon Knight (Fawcett, 1964)  
(d) A POCKETFUL OF STARS, ed. Damon Knight (Doubleday, 1971)  
(e) STRANGE SEAS AND SHORES  
(f) THE BEST OF AVRAM DAVIDSON

Summerland  
(a) F&SF July 1957  
(b) OR ALL THE SEAS WITH OYSTERS

Summon the Watch!  
(a) Ellery Queen October 1971  
(b) ELLERY QUEEN'S MYSTERY BAG, ed. Ellery Queen (World Publishing, 1972)

The Tail-Tied Kings  
(a) Galaxy April 1962  
(b) THE SEVENTH GALAXY READER, ed. Frederik Pohl (Doubleday, 1964)  
(c) STRANGE SEAS AND SHORES

Take Wooden Indians  
(a) Galaxy June 1959  
(b) THE FIFTH GALAXY READER, ed. Horace Gold (Doubleday, 1961)  
(c) STRANGE SEAS AND SHORES

The Teeth of Despair (with Sidney Klein)  
(a) F&SF May 1961  
(b) WHAT STRANGE STARS AND SKIES  
(c) SCIENCE FICTION ODDITIES, ed. Groff Conklin (Berkley, 1966)

The Tenant  
(a) Shock May 1960  
(b) F&SF March 1971

They Loved Me in Utica  
(a) NEW WORLDS OF FANTASY #2, ed. Terry Carr (Ace, 1970)
The Third Sacred Well of the Temple  
(a) Ellery Queen May 1965

"Thou Still Unravished Bride"  
(a) Ellery Queen October 1958

Timeserver  
(a) Galaxy May 1970

The Traditions of his Family  
(a) Ellery Queen April 1962

Traveler from an Antique Land  
(a) Ellery Queen September 1961

The Trefoil Company  
(a) Ellery Queen August 1971  
(b) THE BEST OF AVRAM DAVIDSON

The Unknown Law  
(a) F&SF June 1964  
(b) WHAT STRANGE STARS AND SKIES  
(c) Ellery Queen January 1971  
(d) THE BEST OF AVRAM DAVIDSON

Up Christopher Street to Madness (with Harlan Ellison)  
(a) Knight November 1965  
(b) PARTNERS IN WONDER, by Harlan Ellison et al (Walker, 1971)

Up the Close and Doun the Stair  
(a) F&SF May 1958  
(b) OR ALL THE SEAS WITH OYSTERS

Valentine's Planet  
(a) Worlds of Tomorrow August 1964  
(b) expanded into MUTINY IN SPACE

The Vat  
(a) F&SF October 1961  
(b) STRANGE SEAS AND SHORES

What More Is There to See?  
(see The Man Who Saw the Elephant)  
(a) Yankee Magazine October 1971

What Strange Stars and Skies  
(a) F&SF December 1963  
(b) THE BEST FROM F&SF, 13th series, ed. Avram Davidson (Doubleday, 1964)  
(c) WHAT STRANGE STARS AND SKIES  
(d) THE BEST OF AVRAM DAVIDSON

Where Do You Live, Queen Esther?  
(a) Ellery Queen March 1961  
(b) ELLERY QUEEN'S 16th MYSTERY ANNUAL, ed. Ellery Queen (Random House, 1961)  
(c) F&SF November 1964  
(d) WHAT STRANGE STARS AND SKIES  
(e) BLACK MAGIC, ed. Don Ward (Dell, 1967)

Who is Ethel Schnurr?  
(a) Jewish Life May 1970
The Woman Who Thought She Could Read
(a) F&SF January 1959
(b) OR ALL THE SEAS WITH OYSTERS

Yo-Ho, and Up
(a) F&SF December 1960
(b) STRANGE SEAS AND SHORES

Zon
(a) Worlds of If May 1970

The Power of Every Root
(a) F&SF October 1967
(b) STRANGE SEAS AND SHORES
(c) SF: AUTHOR'S CHOICE 3, ed. Harry Harrison (Putnam, 1971)
(d) THE BLACK MAGIC OMNIBUS, ed. Peter Haining (Taplinger, 1976)

NON-FICTION PUBLISHED AS PART OF A LARGER WORK

Addendum, with Straw Hat
(a) P.S. August 1966

Al Capone, King of the U.S.A.
(see The Furniture Fellow)
(a) Cavalier June 1959

Anthony Boucher
(a) F&SF August 1968

Beer Like Water
(a) CRIMES AND CHAOS

The Day It Rained Burning Girls
(see A Rain of Burning Girls)
(a) Cavalier (?) 1961

The Day the Light Brigade Died
(see The Men Who Killed the Brigade)
(a) Cavalier (?) 1961

Death Duel of the River Kings
(see The Death of the Henry Clay)
(a) Cavalier July 1959

The Death of Henry Clay
(see Death Duel of the River Kings)
(a) CRIMES AND CHAOS

Don Sturdy and 30,000 Series Books
(a) P.S. April 1966

The Forgotten Soldier
(see Greatest Soldier in the A.E.F.)
(a) CRIMES AND CHAOS
The Furniture Fellow
(see Al Capone, King of the U.S.A.)
(a) CRIMES AND CHAOS

Greatest Soldier in the A.E.F.
(see The Forgotten Soldier)
(a) Cavalier August 1960

Hannes Bok, Memorial
(a) F&SF August 1964

The Last Excursion
(a) CRIMES AND CHAOS

Little Rene
(see The Man Who Killed Devil’s Island)
(a) CRIMES AND CHAOS

The Man Who Killed Devil’s Island
(see Little Rene)
(a) Cavalier November 1959

The Marines’ AWOL Hero
(a) True May 1964

The Men Who Killed the Brigade
(see The Day the Light Brigade Died)
(a) CRIMES AND CHAOS

Midwife to Murder
(see The Riddle of Jack the Ripper)
(a) CRIMES AND CHAOS

A rain of Burning Girls
(see The Day It Rained Burning Girls)
(a) CRIMES AND CHAOS

The Riddle of Jack the Ripper
(see Midwife to Murder)
(a) Cavalier April 1960

VERSE

Loup-Garou
(a) F&SF August 1971

ANTHOLOGIES

THE BEST FROM FANTASY AND SCIENCE FICTION, 12th series
(a) Doubleday, 1963, 225 pages, $3.95
(b) Gollancz, 1965, 230 pages, 21s.
(c) Ace G-611, 1967, 254 pages, .50
(d) Panther, 1967, 176 pages, 3s/6p
THE BEST FROM FANTASY AND SCIENCE FICTION, 13th series
(a) Doubleday, 1964, 255 pages, $4.50
(b) Ace H-26, 1967, 256 pages, $.60
(c) Gollancz, 1966, 256 pages, 21s
(d) Panther, 1968, 224 pages, 5s

THE BEST FROM FANTASY AND SCIENCE FICTION, 14th series
(a) Doubleday, 1965, 251 pages, $4.50
(b) Gollancz, 1966, 264 pages, 21s
(c) Ace A-17, 1968, 255 pages, $.75
(d) Panther, 1969, 208 pages, 5s

BOOKS

THE BEST OF AVRAM DAVIDSON
(a) Doubleday, 1979, 210 pages, $7.95
Collection:
Edited by Michael Kurland
Foreword by Peter Beagle
Introduction by Michael Kurland
Or the Grasses Grow
The Golem
King's Evil
The Ogre
The Phoenix and the Mirror (Chapter 8)
The Trefoil Company
What Strange Stars and Skies
The Necessity of His Condition
The Sources of the Nile
The Unknown Law
Now Let Us Sleep
Help! I am Dr. Morris Goldpepper
Afterword by Avram Davidson
Introductions to each story by Avram Davidson

CLASH OF STAR KINGS
(a) Ace G-576, 1966, 105 pages, $.50 (with DANGER FROM VEGA, by John
Rackham)
Novel.

CRIMES AND CHAOS
(a) Regency RE308, 1962, 156 pages, $.50
Non-fiction collection:
The Furniture Fellow
The Death of the Henry Clay
Midwife to Murder
Little Rene
The Men Who Killed the Brigade
The Forgotten Soldier
A Rain of Burning Girls
The Last Excursion
Beer Like Water
THE ENEMY OF MY ENEMY
(a) Berkley X1341, 1966, 160 pages, $ .60
Novel.

THE ENQUIRIES OF DOCTOR ESZTERHAZY
(a) Warner Books 76981, 1975, 206 pages, $ 1.25
Collection:
Polly Charms, the Sleeping Woman
The Crown Jewels of Jerusalem
The Old Woman Who Lived with a Bear
The Church of Saint Satan and Pandemons
Milord Sir Smiht, the English Wizard
The Case of the Mother-in-Law of Pearl
The Ceaseless Stone
The King's Shadow has No Limits
Winner, Best Collection, 1976 World Fantasy Award

THE ISLAND UNDER THE EARTH
(a) Ace 37425, 1969, 189 pages, $ .75
(b) Mayflower, 1975, 160 pages, 50p
Novel.

JOYLEG (with Ward Moore)
(a) Pyramid F-805, 1962, 160 pages, $ .40
(b) Walker, 1971, 233 pages, $ 5.95
(c) Berkley 02442, 1973, 191 pages, $ .75
Novel.

THE KAR-CHEE REIGN
(a) Ace G-574, 1966, 138 pages, $ .50 (with ROCANNON'S WORLD, by Ursula K.
Le Guin)
Novel.
--Nominated 1964 Nebula Award Best Novella.

THE KAR-CHEE REIGN: ROGUE DRAGON
(a) Ace 77390, 1979, 377 pages, $ 1.95

MASTERS OF THE MAZE
(a) Pyramid R-1208, 1965, 156 pages, $ .50
(b) White Lion, 1974, 160 pages, 1.80
(c) Manor 12439, 1976, 156 pages, $1.25
Novel.

MUTINY IN SPACE
(a) Pyramid R-1069, 1964, 159 pages, $ .50
(b) Pyramid X-2079, 1969, 159 pages, $ .60
(c) White Lion, 1973, 160 pages, 1.60
(d) Pyramid N-3376, 1974, 159 pages, $.95
Novel. Shorter version published as "Valentine's Planet".

OR ALL THE SEAS WITH OYSTERS
(a) Berkley F639, 1962, 176 pages, $.50
(b) Thorpe & Porter, 1963, 176 pages, 3s/6p
(c) Pocket Books 80806, 1976, 191 pages, $1.25
(d) White Lion, 1976, 176 pages, 2.95
Collection:
Or All the Seas with Oysters
Up the Close and Down the Stair
Now Let Us Sleep  
The Grantha Sighting  
Help! I am Dr. Morris Goldpepper  
The Sixth Season  
Negra Sun  
Or the Grasses Grow  
My Boy Friend's Name is Jello  
The Golem  
Summerland  
King's Evil  
Great is Diana  
I Do Not Hear You, Sir  
Author, Author  
Dagon  
The Monteverde Camera  
The Woman Who Thought She Could Read

PERSEPHONE: PRIMUS  
(a) Walker, 1971, 174 pages, $5.95  
(b) Ace 65950, 1977, 220 pages, $1.50  
Novel.

THE PHOENIX AND THE MIRROR  
(a) Doubleday, 1969, 209 pages, $4.95  
(b) Ace 66100, 1970, 222 pages, $.75  
(c) Mayflower, 1975, 208 pages, 60p  
(d) Ace 66155, 1978, 255 pages, $1.50  
Novel.

THE REDWARD EDWARD PAPERS  
(a) Doubleday, 1978, 208 pages, $7.95  
Collection:  
Forward by Michael Kurland  
Introduction by Randall Garrett  
Sacheverall  
The Lord of Central Park  
The Grantha Sighting  
The Singular Events...  
Dagon  
The Redward Edward Papers  
Afterword to the entire collection by Davidson  
Afterwords to each story by Davidson  
Stories selected by Kurland  
Nominated, 1979 World Fantasy Awards Best Collection  

ROGUE DRAGON  
(a) Ace F-353, 1965, 142 pages, $.40  
Novel.  
Nomination, 1965 Nebula Award Best Novel

ROX!  
(a) Berkley F:146, 1965, 144 pages, $.40  
(b) Rapp & Whiting, 1966, 144 pages, 3s  
(c) Penguin, 1969, 144 pages, 4s  
(d) Manor 15227, 1977, 144 pages, $1.50
STRANGE SEAS AND SHORES
(A) Doubleday, 1971, 219 pages, $4.95
Collection:
  Preface by Avram Davidson
  Introduction by Ray Bradbury
  Sacheverall
  Ta ke Wooden Indians
  The Vat
  The Tail-Tied Kings
  Paramount Ulj
  A Bottle Full of Kismet
  Goobers
  Dr. Morris Goldpepper Returns
  The Certificate
  Ogre in the Vly
  Apres Nous
  Climacteric
  Yo-Ho and Up
  The 63rd Street Station
  The House The Blakeneys Built
  The Power of Every Root
  The Sources of the Nile

URSUS OF ULTIMA THULE
(a) Avon 17657, 1973, 236 pages, $.95
Novel. Includes "Arnten of Ultima Thule" and "The Forges of Mainland are Cold".

WHAT STRANGE STARS AND SKIES
(a) Ace F-330, 1965, 188 pages, $.40
Collection:
  Introduction by Avram Davidson
  What Strange Stars and Skies
  The Bounty Hunter
  The Ogre
  Fair Trade
  Love Called This Thing
  Faed-Out
  The Lineaments of Gratified Desire
  The Teeth of Despair
  Jury Rig
  Miss Buttermouth
  Where Do You Live, Queen Esther?
  Mr. Stillwell's Stage
  The Unknown Law
  The Singular Events Which Occurred in the Novel on the Alley off of Eye Street

Of interest to science fiction fans, no doubt, is that in additon to Mr. Davidson's writing, he also served as editor of F&SF from April 1962 to November 1964, and did the book review column for that same magazine from October 1962 to November 1964.
When I was asked to write an article on Michael Avallone, I was thrilled...at first. Then I was faced with the problem of just what I could write about "The Fastest Typewriter in the East". The man is a bloody genius at the typewriter. He is a noted Lecturer as well as author, with over twelve years teaching creative writing courses, and the recipient of the Golden Certificate as a literary great! Mike Avallone has written well over 180 novels, and several hundred short stories for the major magazines; in categories such as mystery, gothic, western, science fiction, and children's stories. To his credit also, he has written the premiere issues of such paperback series as THE MAN FROM U.N.C.L.E., NICK CARTER, MANNIX, THE DOCTORS, FELONY SQUAD, THE PARTRIDGE FAMILY.

Besides his popular ED NOON series, Mr. Avallone has also written the SATAN SLEUTH and HAWAII FIVE-O series, along with the science fiction novel of the movie "BENEATH THE PLANET OF THE APES". He has recently been contracted to write three novels about The Butcher, in hopes of reviving this cartoon-type character into a more human-type character. The titles, unless changed by the editor, will be "THE JUDAS JUDGE", "SLAUGHTER IN SEPTEMBER", and "KILL THEM, SILENTLY". These stories should be numbers 27, 28, and 29 in the series.

In the early 1960's Mike wrote several of the Mike Shayne stories, as Brett Halliday, for Mike Shayne Mystery Magazine. These were:

"Mask of Murder"  August 1961
"The Civil War of Michael Shayne" November 1961
"Not Enough Clues" January 1962
"Murder Strikes Out" March 1962
"The Restless Redhead" April 1962
"Margin for Terror" July 1962
"The Frightened Target" August 1962
"The Girl Cried Murder" November 1962
"Gallows Highway" March 1963
"Murder Most Unwelcome" May 1963
"Death in a Three Ring Circus" July 1963
"Tears for a Gentle Old Lady" August 1963

(Mike was given this last manuscript from Renown to re-write, actual author is unknown, but the story is credited to Michael Avallone.) Another story, "Murder is Unbecoming" was written by Mike and the ms. paid for, but its actual printing date is not known as the title was changed at Renown. The editors at Renown often changed the author's titles to ones more fitting the series, and this was often without the author's knowledge. Leo Margulies, founder of Renown publications, often wanted Mike Avallone to turn some of his Ed Noon stories into the character of Mike Shayne, but this he would not do...for obvious reasons.
But, more recently, many of the mystery magazine fans have written to the editor of MSMM and requested that the character of Mike Shayne be dropped and another series character take the place of Mike Shayne. The publishers of MSMM would not agree to do this, as Mike Shayne is still popular with many of the mystery fans. However, to satisfy many of their readers, the editor at Renown has decided to include Mr. Avallone's Ed Noon stories as companion features to Mike Shayne, in MSMM. Another possibility is to have both Ed Noon and Mike Shayne appear together in the same story, though this may never come about. But, whatever the case, the fans will see more of Michael Avallone, and Ed Noon, in future issues of MSMM.

Mike Avallone not only wrote the lead Shayne stories for the magazine, but also contributed 26 short stories and novelettes to MSMM, the majority of which were about his very popular character, Ed Noon.

<table>
<thead>
<tr>
<th>Month</th>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>October</td>
<td>1961</td>
<td>&quot;The Killer Was Anonymous&quot; (Ed Noon)</td>
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<tr>
<td>November</td>
<td>1961</td>
<td>&quot;The Ten Percent Kill&quot; (Ed Noon)</td>
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<td>February</td>
<td>1962</td>
<td>&quot;Dark on Monday&quot; (Ed Noon)</td>
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<tr>
<td>May</td>
<td>1962</td>
<td>&quot;Murder Has Only One Act&quot; (Ed Noon)</td>
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<td>September</td>
<td>1962</td>
<td>&quot;Open Season on Cops&quot; (Ed Noon)</td>
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<tr>
<td>January</td>
<td>1963</td>
<td>&quot;The Sound of Murder&quot; (Ed Noon)</td>
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<tr>
<td>June</td>
<td>1963</td>
<td>&quot;Another Beautiful Client&quot; (Ed Noon)</td>
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<tr>
<td>July</td>
<td>1963</td>
<td>&quot;The Case of the Arabella Nude&quot; (Ed Noon)</td>
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<tr>
<td>October</td>
<td>1963</td>
<td>&quot;Oliver's Twist&quot;</td>
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<tr>
<td>December</td>
<td>1963</td>
<td>&quot;Murder at the Ball Park&quot; (Ed Noon)</td>
</tr>
<tr>
<td>January</td>
<td>1964</td>
<td>&quot;A Frame Has Four Sides&quot;</td>
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<td>June</td>
<td>1964</td>
<td>&quot;Trouble at Travers Pharmacy&quot; (Ed Noon)</td>
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<td>September</td>
<td>1964</td>
<td>&quot;The Gun Next Door&quot;</td>
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<tr>
<td>December</td>
<td>1964</td>
<td>&quot;The Scar&quot;</td>
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<tr>
<td>March</td>
<td>1965</td>
<td>&quot;A Letter from Ed Noon&quot; (Ed Noon)</td>
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<tr>
<td>May</td>
<td>1965</td>
<td>&quot;The Thing in Evening Dress&quot; (Ed Noon)</td>
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<tr>
<td>October</td>
<td>1965</td>
<td>&quot;Murder the Leader&quot; (Ed Noon)</td>
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<tr>
<td>September</td>
<td>1966</td>
<td>&quot;Some People Kill People&quot; (Ed Noon)</td>
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<tr>
<td>March</td>
<td>1967</td>
<td>&quot;Corpses are for Killing&quot; (Ed Noon)</td>
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<td>July</td>
<td>1968</td>
<td>&quot;The Ugly Penny Murder&quot; (Ed Noon)</td>
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<td>May</td>
<td>1969</td>
<td>&quot;The Missing Gabriel Horn&quot; (Ed Noon)</td>
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<tr>
<td>July</td>
<td>1970</td>
<td>&quot;Every Litter Bit Hurts&quot;</td>
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<tr>
<td>December</td>
<td>1971</td>
<td>&quot;A Bullet for Big Nick&quot; (Ed Noon)</td>
</tr>
<tr>
<td>May</td>
<td>1974</td>
<td>&quot;Violin Solo for a Corpse&quot; (Ed Noon)</td>
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<tr>
<td>January</td>
<td>1976</td>
<td>&quot;The Dakar Diamond Caper&quot; (Ed Noon)</td>
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<tr>
<td>November</td>
<td>1979</td>
<td>&quot;The Fourth Homer&quot;</td>
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<tr>
<td>April</td>
<td>1980</td>
<td>&quot;Ed Noon's Minute Mysteries&quot; (Feature)</td>
</tr>
</tbody>
</table>

Super Sleuth Ed Noon, and Master Storyteller Michael Avallone. They are one and the same. Mike has often posed for the covers of his books about this hardboiled detective plus spy named Ed Noon. And, Ed Noon is what Michael Avallone is all about! Plus, Michael Avallone is also Edwina Noone, Mark Dane, Vance Stanton, Priscilla Dalton, Dorothea Nile, Sidney Stuart, Jean-Ann De Pre, Troy Conway, Dora Highland, Steve Michaels, James Blaine, and Ed Noon. He is a very prolific writer, as his many pen-names demonstrate.

To most readers Michael Avallone's writing career is legion. But there is one thing he does, which seems to escape the notice of most fans...cartoons! Yes, Mike even draws cartoons! Three examples of his cartoons can be found in MSMM for August 1963 (p. 119), June 1964 (p. 133), and September 1964 (p. 115). They are good, certainly, but what Mike does best is write. And write. And write.
For a more detailed bibliography on this particular writer, I highly suggest to the readers of this magazine to obtain a copy of the Special Issue (#8) of The Age of the Unicorn. Michael Cook, the editor of that popular publication (now merged with the magazine you are reading), has compiled an indepth bibliography titled "Michael Avallone--Writer Extraordinaire!". It is included in that Special Issue, along with 29 pages of other information dedicated to this "extraordinary" writer. A must for any Avallone fan--of which I am only one of many. A legend in his own time--Avallone!
UNCANNY TALES (CANADIAN)
by Dennis Lien

For each issue, I describe the cover and give an account of all pages in the issue as follows: stories (and departments, etc.) are listed in order by the pages on which they start. With the exception of one story in issue #21, there are no major cases of a story being continued at the back of the magazine (in a few cases, the conclusion of up to a quarter page or so is so continued). I make note of all full-page ad pages; all other pages can be assumed to contain primarily fiction or departments. Hence if one story is listed under "page 19" and the following under "page 27", it can be presumed that the former story runs from pages 19-26 inclusive essentially filling all such pages.

In the Comments, I list all previous printings of the stories. I've checked Don Day's INDEX TO THE SCIENCE FICTION MAGAZINES 1926-1950 and T. G. L. Cockcroft's INDEX TO THE WEIRD FICTION MAGAZINES (only two Kelley serials appeared in the Cockcroft index). I also spot-checked Jones' INDEX TO WEIRD MENACE PULPS and Seiger's GHOST STORIES INDEX on some of the likely titles, with no results. I added notes on unfamiliar or semi-familiar authors listed in Day or Cockcroft as having also sold to US markets, even if their stories in UNCANNY seemed to be, so far as I could determine, originals. Of the "name" authors, Lownes' story in #13 is known to have been an original in UNCANNY later reprinted in the US; the one in #17 may be original here. Wollheim stories in #6, 13, and 14 were not traced either. Can someone confirm first publication or cite earlier printings?

MISCELLANEOUS! The first four issues of UT were 13-1/2mm by 21mm (5-1/2" by 8-1/4"), each containing 64 pp. plus covers. Issues were saddle-stitched and covers were in standard format with design along left and top and story & author list in remaining space. Colors varied. The first three covers were on heavy paper stock, the fourth on much lighter. Price was 15 cents.

Publisher was Adam Publishing Company, whose address was given in #1 as 455 Spadina Avenue, Suite 403, in Toronto. With the fifth issue (May 1941), size went to 18mm by 26-1/2mm (7-1/4" by 10-1/2"), and pages went to 96 plus covers. The standard design moved from the covers to the Table of Contents page. The issue was held together with two staples; the spine was blue printing on white; price and publisher remained the same.

The sixth issue's spine had blue printing on a white and red background. This issue featured the first letter column, "Around the Cauldron".

I lack the seventh issue (see Note 1). The spine of the eighth has yellow printing on green.

With the ninth, the spine becomes yellow on black, which is standard for the next several issues. The tenth has no changes. I lack the eleventh (see Note 1). The twelfth has no changes, nor do the thirteenth and fourteenth.

With the fifteenth issue, Adam Publishing Company moves to 28 Wellington Street W., Suite 502, still in Toronto. They are still there with the sixteenth and seventeenth issues.

With the eighteenth issue, there is a new publisher listed: Norman Book Company at 95 King Street, East, Suite 206, Toronto. The spine is yellow printing on green and yellow. I lack the nineteenth and twentieth issues (see Note 1).

By the twenty-first and last issue, the spine is yellow on black and yellow; the price is up to 25 cents; and the page count is up to 128 plus covers. The publisher, still Norman Book Company, is now at 78 Wellington Street West in Toronto.

25
Reprints: Reprints began with the 7th issue, the first six being so far as I could tell all original. The third and fourth serials by Kelley (issues 7-9 and 11-15) are reprints from WEIRD TALES, while the one Coblentz serial (16-19) is from AMAZING STORIES QUARTERLY. One story each was reprinted from ASTOUNDING (in 12) and AMAZING (in 15), and two from COMET (14 and 15).

Fifteen stories were reprinted from the three issues of COSMIC STORIES, and twenty-two, plus two poems, were reprinted from STIRRING SCIENCE STORIES.

Note 1. Dennis Lien did not have all of the issues of UNCANNY TALES when he started this bibliography. The additional information was provided by veteran Calgary fan Bob Gibson, who in fact provided me with information from his copies of the magazine, prior to my receiving Dennis Lien's more ambitious bibliography. Bob also lacks a complete set of the magazine.

#1, November 1940:
Cover: left edge and top consist of logo featuring (from bottom up): a man cringing in fear; the title; a grinning skull; (from left to right across the top) the title again in larger letters; a fleeing woman pursued by a hovering skull. Colors: tan and blue. Remainder of cover (blue printing on tan background) comprised by a story listing, etc.

inside front cover  table of contents, with excerpted quotes

page 1    Kelley, Thomas P.    Murder in the Graveyard
16    Weidin, William    Sharks
21    Anne, Lady Selsdon    The Lover and the Beam
27    Robertson, C. Harcourt    U.Day Zaung: An Oriental Mystery
33    Kelley, Thomas P.    The Talking Heads (Part 1)
(64)    Kelley, Thomas P.    last page of text
inside back cover  verse and biog. info. on Kelley
back cover    ad for the magazine

Comment: All contents in body of magazine printed in green ink. The Lady Selsdon piece billed as "A True Ghost Story". Kelley is described on page 1 as "America's foremost Weird Story Writer", though on inside back cover it is stated that he was born in Canada and lives there. Several small illustrations (all in green ink). The Robertson is listed as "A Tom Greyburn story".
#2, December 1940:
Cover: logo as before. Colors: green and black. Remainder of cover as before (black printing on green background).

inside front cover
page 1  James, Halton
5  Devlin, Roy P.
10  Preszatore, Ethel
13  Robertson, C. Harcourt
24  Worth, Valentine
27  Drew, Calford
30  Comstock, Larry
33  (no author listed)
37  Kelley, Thomas P.
64
inside back cover
back cover

as before
Voice of Conscience
Cleopatra Lives Again
Frisco Fog
The God Moloch
One Way Ticket
Camera Phobia
Voice of Space
Stupor
The Talking Heads (Part 2)
The "Uncanny" Career of Thomas P. Kelley
ad from Kelley to criticize/review stories
ad for the magazine

Comment: Robertson is "A Tom Greyburn story". Virtually no interior art.

#3, January 1941:
Cover: logo as before. Colors: orange and black. Remainder of cover as before (black printing on orange background).

inside front cover
page 1  Worth, Valentine
11  Mason, John Hollis
15  Kelley, Thomas P.
20  Crouth, Leslie A.
25  Fredd, Al
32  Kelley, Thomas P.
(64)
inside back cover
back cover

as before
The Mummy
Flaming Phantasm
Terrible Crimes of the Past
The Phantom Train
Tim's Tree
The Talking Heads (Part 3)
(last page of text)
ad from Kelley to criticize/review stories
ad for the magazine

#4, March 1941:
Cover: logo as before. Colors: black and white. Remainder of cover as before (black printing on yellow and white background). Cover paperstock is much flimsier than that on the first three issues.

inside front cover
Page 1  James, Gregory  Death Has My Body
13 Wallace, G.  Lorelei
16 Gleason, Roger  Little Priestess of Murder
30 Kelley, Thomas P.  Terrible Crimes of the Past
34 Kelley, Thomas P.  The Talking Heads (Part 4)
64 (last page of text)

inside back cover
back cover
ads for shaver and fountain pen
ad for the magazine

Comment: the second Kelley Terrible Crimes of the Past features Salome.

#5, May 1941:
First large-sized issue. Cover: very crudely drawn picture of satanic (?) figure in doctor’s smock (?) watching head and shoulders of four lunatics (?). Castle in background. Cover signed "Ted Steele". No dominant color.

inside front cover
page 1
2 Kane, D. N.  The Wine Siren
17 Danyer, Roy  Escape--To Hell!
24 Kelley, Thomas P.  The Shaggy God
49 Myers, Geoffrey  The Thing Creeps
56 Kelley, Thomas P.  The Talking Heads (Part 5--conclusion)
62 Kelley, Thomas P.  Isle of Madness (Part 1)
84 Huntley, George  Fenton Lied...Or
88 Barnes, Clifford  The Emperor Haed
95 Wells, Margaret  The Skull
96 (department)  Uncanny Facts

inside back cover
back cover
ads for shaver and pen
ads for magazine and from Kelley

Comment: "Uncanny Facts" is subtitled: "Weird Things Happen Even in This Modern Day". Allegedly-true story of ghosts in Scotland, especially Glamis Castle.
#6, June 1941:
Cover: semi-abstract (?). Headless eyes looming over four statues of elongated heads. Green, purple, and red on yellow. Signed "Walter Leslie".

inside front cover
page 1
  2 Bannerman, Gene
  40 Saari, Oliver
  50 Crouth, Leslie A.
  54 North, Valentine
  62 Kelley, Thomas P.
  81 Wollheim, Donald A.
  95 (department)
(96)

inside back cover
back cover
ad for Romantic Love Stories
ad for Compasses

Table of Contents, as before
Beyond the Veil
Death Meteor
Dancing Partner
The Man Who Killed Hitler
Isle of Madness (Part 2)
The Thought Monsters
Around the Cauldron
(last page of text)
ads for Compasses
ads for Romantic Love Stories and Dynamic Western Stories

Comment: "Around the Cauldron" is a lettercolumn, with 4 letters (all Canadian), announcement of a contest (a year's subscription for best letter of each issue), and a report that each of the five installments of "The Talking Heads" had been chosen as most popular in its respective issue. "Gene Bannerman" is probably Kelley, as the previous issue had announced this story as forthcoming, as by Kelley.

#7, July 1941:
(information supplied by Bob Gibson). Cover by Walter Leslie.

Kelley, Thomas P.
Hall, Wagner
Janley, Pierre
Wolheim, Donald A.
Bennett, Wallace
Woods, Laurence
Grant, George
Lowndes, Robert W.
Gordon, Millard Verne
I Found Cleopatra (Part I)
Lady of the Tomb
Mark of the Cliven Hoof
Bones
Restless Souls
The Strange Return
The Phantom Voice
The Gray One
Cosmophobia

Comment: The Kelley serial was previously published in four parts in WEIRD TALES, November 1938 to February 1939. The Wolheim is from the February 1941 STIRRING SCIENCE STORIES, as is the Woods (pseudonym of Wolheim). The Gordon (also a pseudonym of Wolheim) is from the April 1941 STIRRING, and the Lowndes is from the June 1941 STIRRING.
#8, August 1941:
Cover: Face formed in a flame overlooks frightened woman being pulled toward flame by leering (?) man. Largely red, yellow, orange. Walter Leslie.

inside front cover
page 1
  2 Janley, Pierre
  18 Lake, Allen
  28 Brumell, Nadine Booth
  38 Johns, Rolland
  48 Wollheim, Donald A.
  54 Kelley, Thomas P.
  83 X
  86 Lavond, Paul Dennis
  91 (department)
  (95)
  96
inside back cover
back cover

ad for scopes, magnifiers, etc.
table of contents, as before
The House of Crawling Death
The Germ Creator
The Swamps Come Back
Myrrha—a Mystery
Blueprint
I Found Cleopatra (Part 2)

Comment: "X" is Wollheim, and Lavond is, in this case, Lowndes. The three stories by these two authors are all reprints from the April 1941 issue of STIRRING SCIENCE STORIES.

#9, September 1941:
Cover: Jungle scene, with huge pink-skinned humanoid alien (?) recoiling from (?) heroic-type male human who has one fist clenched, other arm around blonde female human in badly torn dress. Pink, brown, and green dominate, with title printed along top in yellow ink on black background. Spine also features yellow ink on black background, which format for spine was continued for most of remainder of the issues. Walter Leslie.

inside front cover
page 1
  2 Turner, C., Lamont
  22 Lake, Allen
  34 Kelley, Thomas P.
  68 Edmunds, Callan
  83 Johns, Rolland
  88 Lowndes, Robert W.
  91 (department)
  (95)
  96
inside back cover
back cover

ads as before
table of contents, as before
Cycles of an Ego
Doomed by the Dead
I Found Cleopatra (Part 3—conclusion)
The Mine of the Moon Men
Flowers of Death
The Other
Around the Cauldron
(last page of text)
Comment: The Lowndes story is again a reprint from the April 1941 STIRRING.

#10, October 1941:
Cover: white-haired and bearded man peers out from behind one of a number of tombstones. A rather effective cover. Signed Wilf, Long.

inside front cover
page 1
2 Gardner, J. B. ad table of contents, as before
12 Turner, C. Lamont Science of Satan
20 Lowndes, Robert W. Disintegration
26 Gottesman, S. D. The Abyss
(35) ad Castle on Outerplanet
36 Fenson, Lawton Listening, Listening
42 Bennett, Wallace The Perfumed Death
(61) ad
62 Perrin, Neil Doctors of Evil
78 Dorier, Than Death in the Sun
82 Worth, Valentine Black Castle of Hate
(87) ad
88 (department) Around the Cauldron
95 Hastings, Cristel An Empty House at Night (verse)
96 ad
inside back cover
back cover ad

Comment: The verse is not listed on the Table of Contents. The Lowndes is from the February 1941 STIRRING. Gottesman is in this case Lowndes; Cyril Kornbluth & Frederik Pohl; the story is from the April 1941 STIRRING.

#11, November 1941:
(Information supplied by Bob Gibson.) Cover by Wilf, Long.

Redshaw, James Francis Expedition No. 1
Smith, Clark Ashton The Coming of the White Worm
Kelley, Thomas P. A Million Years in the Future (Part 1)
Brooks, John R. The Dream
Fairley, D. H. Strong Fingers of Death
Wolheim, Donald A. The Hat
Merle, Leslie Strange Tree
Bellin, Edward J. The Touching Point
Corwin, Cecil Rocket of 1955
Comment: The Smith is from the April 1941 STIRRING. The Kelley serial was originally published in Weird Tales in 4 parts, from January to July 1940. Corwin is Cyril Kornbluth, and Bellin is a house-name, on this occasion used by Henry Kuttner; both are reprinted from the April 1941 STIRRING.

#12, December 1941:
Cover: face of man in front of candle; blood is trickling slightly from man’s mouth. Flesh tones, red cowl, green background. Wilf. Long.

inside front cover

page 1
2 Plimmer, Denis
15 Bannerman, Gene
41 Brooks, John
52 Redshaw, James Francis
59 Kelley, Thomas P.
80 Tench, C. V.
89 (department)
90 (department)
95 Lorraine, Lilith
96

inside back cover

back cover

ad

ad
table of contents, the logo has vanished
The Coming of Darakk
City of the Centaurs
Bury Me Deep
The Mystery of the Missing Ships
A Million Years in the Future (Part 2)
Compensation
Coming Next Month
Around the Cauldron
Earthlight on the Moon (verse)
ad
ad

Comment: The verse is not listed on the Table of Comments; it is reprinted from the June 1941 STIRRING. Plimmer sold one story to a 1940 WEIRD TALES and one to the 1941 US one-shot, UNCANNY STORIES (no relation). The Tench story is reprinted from the January 1930 ASTOUNDING STORIES.

#13, January 1942:
Cover: blue-skinned demon’s head weeps blood upon body of dead women; dead man lies near her. Mostly light blue against yellow background. Artist signed Bick.
Comment: The Lowndes story, rewritten and retitled "Lilies", was reprinted in MAGAZINE OF HORROR #15 (Spring 1967). According to Day, Conant is a pseudonym for Chester Cohen, author of two 1941 and 1942 stories in FUTURE. This is not either of them. A later letter-writer claimed the Traff story was a reprint—source was not specified. (Bob Gibson noted that several of the stories in UNCANNY appeared to be plagiarisms and re-writes of other people's stories.)

#14, February 1942:
Cover: Vampire (?) looms over unconscious woman; dead trees in background. Wilf. Long.

Comment: The Moskowitz story is reprinted from the January 1941 COMET. Raymond was John Michel; his story is reprinted from the June 1941 STIRRING. Peterson, Gardner, Walton, and (of course) Wollheim were all selling to US pulps at this time, but none of these titles show up in the Day or Cockcroft indexes. Taurasi later sold fan-related nonfiction to US markets. Is this his only professionally published story?
#15, March 1942:
Cover: man in space helmet and cape struggles with woman in jungle setting featuring giant mushrooms. Red, red-orange, and lavender against a green frame. Artist signed K. P. Ainsworth.

inside front cover  
page 1-2  
ad  
ads  
page 3  
4 Gottesman, S. D.  
Dimension of Darkness  
14 Peterson, John Victor  
The Lightning's Course  
34 Skee, Ward  
170 Miles a Minute  
42 Plimmer, Denis  
The Strange Case of Julian Rayne  
58 Kelley, Thomas P.  
A Million Years in the Future (Part 5--conclusion)

81 Corwin, Cecil  
The City in the Sofa  
92 (department)  
Around the Cauldron  
(last page of text)

inside back cover  
back cover  
ad  
ad

Comment: The Skee story is a reprint from the June 1935 AMAZING and the Peterson from the January 1941 COMET. Gottesman and Corwin are both pseudonyms for C. M. Kornbluth and both these stories are reprints from COSMIC STORIES--May 1941 and July 1941, respectively. Thus the only (probably) non-reprint story in this issue is Plimmer's.

#16, April 1942:
Cover: Giant green robot looming over a city in flames; shadows of other giant robots can be seen behind it. Green and blue-black. K. P. Ainsworth.

inside front cover  
page 1-2  
ad  
ads  
page 3  
4 Coblentz, Stanton A.  
After 12,000 Years (Part 1)  
47 Plimmer, Denis  
The Green Invasion  
62 Corwin, Cecil  
Thirteen O'Clock  
80 (department)  
Around the Cauldron  
86 Gottesman, S. D.  
Kazam Collects  
(last page of text)

inside back cover  
back cover  
ad  
ad
Comment: The Coblentz novel was first printed in the Spring 1929 AMAZING STORIES QUARTERLY. The two Kornbluth stories are both from STIRRING; February 1941, and June 1941, respectively. Again, Flimmer's story is apparently the only non-reprint. Interior artists listed on Table of Contents: Bok and Testrine. (The Bok works are reprints from the original STIRRING illustrations.)

#17, May 1942:
Cover: underwater scene; green octopus with green human head enclosed in diving bell is dragging down woman in red dress. Green and red. Signed "G. M. Rae".

<table>
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<th>inside front cover</th>
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<td>page 1-2</td>
<td>ads</td>
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<td>3</td>
<td>table of contents</td>
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<tr>
<td>4 Corwin, Cecil</td>
<td>Mr. Packer Goes to Hell</td>
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<td>21 Falconer, Kenneth</td>
<td>The Words of Guru</td>
</tr>
<tr>
<td>27 Kelley, Thomas P.</td>
<td>The Soul Eater</td>
</tr>
<tr>
<td>38 Tench, C. V.</td>
<td>The Kiss of Bahaana</td>
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<tr>
<td>44 Davies, Walter C.</td>
<td>Forgotten Tongue</td>
</tr>
<tr>
<td>50 Coblentz, Stanton A.</td>
<td>After 12,000 Years (Part 2)</td>
</tr>
<tr>
<td>85 Wollheim, Donald A.</td>
<td>The Man from the Future</td>
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<tr>
<td>88 (department)</td>
<td>Around the Cauldron</td>
</tr>
<tr>
<td>94 Lowndes, Robert W.</td>
<td>Blacklist</td>
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<td>(96)</td>
<td>(last page of text)</td>
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inside back cover ad
back cover ad

Comment: The Corwin (Kornbluth) is from the June 1941 STIRRING, as is the Falconer (also Kornbluth) and the Davies (Kornbluth again). The Wollheim is from the March 1941 COSMIC. The Lowndes seems to be an original. Interior artists listed on Table of Contents: Bok, Testrine and Callahan. (The Bok works are reprints from the original STIRRING illustrations.)

#18, July 1942:
Cover: evil bald scientist gloats over scantily-clad girl trapped in glass, flame-filled globe (either the scientist is a giant or the girl has been shrunk). Mostly flesh tones and green. G. M. Rae.

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<td>page 1-2</td>
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<tr>
<td>3</td>
<td>table of contents</td>
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<tr>
<td>4 Gottesman, S. D.</td>
<td>Dead Center</td>
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<tr>
<td>24 Raymond, Hugh</td>
<td>Power</td>
</tr>
<tr>
<td>35 Bellin, Edward J.</td>
<td>No Place to Go</td>
</tr>
<tr>
<td>40 Coblentz, Stanton A.</td>
<td>After 12,000 Years (Part 3)</td>
</tr>
<tr>
<td>82 Corwin, Cecil</td>
<td>What Sorghum Says</td>
</tr>
<tr>
<td>89 (department)</td>
<td>Around the Cauldron</td>
</tr>
<tr>
<td>(96)</td>
<td>(last page of text)</td>
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</tbody>
</table>
Comment: on p. 91, it is announced that UNCANNY will go bi-monthly because of paper shortages, the war effort, etc. The Gottesman (Kornbluth) is from the February 1941 STIRRING, and the other three non-serial stories are all from the May 1941 COSMIC, making this the first all-reprint issue, it seems. Raymond is John Michel, and Corwin is Kornbluth. Bellin is a house-name, identity unknown in this case, according to Day's INDEX.

#19, September 1942:
(Information supplied by Bob Gibson.) Cover by K. P. Ainsworth.

Raymond, Hugh
Plimmer, Denis
Davies, Walter C.
Wilson, Richard
Coblentz, Stanton A.

Corwin, Cecil

When Half-Worlds Meet
The Unborn
Interference
Transitory Island
After 12,000 Years (Part 4—conclusion)

The Reversible Revolutions

Comment: The Corwin is from the March 1941 COSMIC; the Wilson is from the May 1941 COSMIC; and the Raymond & Davies stories are both from the July 1941 COSMIC.

#20, December 1942:
(Information supplied by Bob Gibson.) Cover not credited.

Raymond, Hugh
Arnold, Frank Edward
Savage, Ian
Gordon, Millard Verne
Plimmer, Denis
Wollheim, Donald A.
Xorley, Wilfred Owen
Warland, Allen
Gottesman, S. D.

The Goblins Will Get You
Mechanica
The Brain Conscription
Blind Flight
Portrait of the Artist's Mother
The Coming of the Comet
The Long Wall
The God of Co
Fire Power

36
Comment: Warland is a pseudonym of Donald Wollheim. The Raymond and Gordon are reprinted from the March 1942 STIRRING. The Arnold is from the March 1941 COSMIC. The Gottesman is from the July 1941 COSMIC.

#21, September/October 1943:
Cover: man fires rifle at approaching fire-breathing dragon-beast; woman lies in a faint (?) in foreground. Brown-red, green, white. K. P. Ainsworth.

Comment: No features, no letter column, no blurbs for upcoming stories. Whiteside and Rosborough (and Tench, as previously mentioned) also sold to American markets—the former to a 1946 THRILLING WONDER and the latter (as L. B. Rosborough) to a 1934 AMAZING; but these stories may be originals. Gordon is a pseudonym for Wollheim, but again I don’t track the story elsewhere. The Raymond (Michel) and Lowndes stories are from the March 1941 COSMIC, and the Cockcroft story is from the May 1941 COSMIC. The Howard poem was first published in a 1936 fanzine, then in the Feb. 1941 STIRRING; presumably the latter is the source of the reprint here.
DAN FORTUNE--PRIVATE EYE
by John Edwards


Michael Collins is one of many pseudonyms for popular fiction writer Dennis Lynds. Author of over a hundred short stories of suspense and science fiction, including over 80 stories about the Red-Headed detective, Mike Shayne, for MIKE SHAYNE MYSTERY MAGAZINE. Dennis Lynds has also written for such popular paperback series as The Shadow (Belmont Books), Nick Carter (Award), Charlie Chan (Bantam & the popular magazine from Renown), and S.W.A.T. (Pocket Books). Mr. Lynds also authored a third of the MAN FROM U.N.C.L.E. stories for the magazine of the same title from Renown, as Robert Hart Davis.

It was while writing "popular" short stories for such magazines as Mike Shayne Mystery Magazine, Alfred Hitchcock'S Mystery Magazine, Ellery Queen Mystery Magazine, Manhunt, Argosy, and others, that Mr. Lynds created probably the cheapest, poorest, sleaziest private detective in literature: "Slot Machine Kelly! The adventures of the "one-armed bandit". Kelly lasted for 13 stories before he was laid to rest and transformed into a more honorable and respectable alter-ego, Dan Fortune, the hero of Mr. Lynds' novels under the pen-name Michael Collins. Of the Kelly stories, Mr. Lynds says "They were written with considerable tongue-in-cheek and intended to be half funny. Only half funny, because, in all truth, Kelly may be closer to the real private detective than anyone else!"

SLOT MACHINE KELLY

<table>
<thead>
<tr>
<th>Mike Shayne</th>
<th>Month</th>
<th>Year</th>
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<tbody>
<tr>
<td>August</td>
<td>1962</td>
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<td>September</td>
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<td>October</td>
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<td>May</td>
<td>1965</td>
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<td>April-May</td>
<td>1966</td>
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</tbody>
</table>

In 1967 Mr. Lynds began his own suspense novels under his own pen-names. The first of these was ACT OF FEAR, by Michael Collins, derived from the short story "Viking Blood", and featuring the considerably more upright one-armed detective Dan Fortune, evolved from the earlier Kelly, and that won the MWA's EDGAR Award as the best first novel of 1967.

DAN FORTUNE NOVELS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1967</td>
<td>ACT OF FEAR</td>
<td>Dodd Mead/Bantam</td>
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<tr>
<td>1969</td>
<td>THE BRASS RAINBOW</td>
<td>Dodd Mead/Bantam</td>
</tr>
<tr>
<td>1970</td>
<td>NIGHT OF THE TOADS</td>
<td>Dodd Mead/Bantam</td>
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<tr>
<td>1971</td>
<td>WALK A BLACK WIND</td>
<td>Dodd Mead/Playboy Press</td>
</tr>
<tr>
<td>1972</td>
<td>SHADOW OF A TIGER</td>
<td>Dodd Mead/Playboy Press</td>
</tr>
<tr>
<td>1973</td>
<td>THE SILENT SCREAM</td>
<td>Dodd Mead/Playboy Press</td>
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<tr>
<td>1975</td>
<td>BLUE DEATH</td>
<td>Dodd Mead/Playboy Press</td>
</tr>
<tr>
<td>1976</td>
<td>THE BLOOD--RED DREAM</td>
<td>Dodd Mead</td>
</tr>
<tr>
<td>1978</td>
<td>THE NIGHTRUNNERS</td>
<td>Dodd Mead</td>
</tr>
<tr>
<td>1980</td>
<td>THE SLASHER</td>
<td>Dodd Mead</td>
</tr>
</tbody>
</table>
THE SLASHER is the latest in this series about the New York based one-armed detective, Dan Fortune, and is the best yet. Dan is called to California by Marty, an old love, whom he fondly remembers, but who left him for the lights and glamour of Hollywood. Marty has now been married twice since leaving Dan, and the niece of her present husband has been murdered by (supposedly) the infamous "Canyon Slasher". The L.A. Police have her listed as the tenth victim of this psychotic killer, but Dan isn't at all sure that the "Slasher" actually killed Marty's niece. The investigation leads Dan to Hollywood's television studios (where he tries out for a game show), to the world of fashion models and call girls; from the beach clubs to the elegant homes of the rich. From Los Angeles to Santa Barbara (the actual home of Dennis Lynds), in a fast moving, compelling novel of people with dark, hidden secrets. And the people involved will stop at nothing to keep Dan Fortune from uncovering these deep and dangerous secrets...even with murder.

Scheduled for release on June 6, 1980, I feel that THE SLASHER will quickly become the best suspense novel for 1980. And with the popularity of the character of Dan Fortune, I think we will eventually see the story printed in the Playboy Press series of paperbacks. A must for any paperback collector, and a necessity for a fan of suspense and mystery!

ACT OF FEAR
MICHAEL COLLINS

INTRODUCING DETECTIVE DAN FORTUNE. HALF NEW YORK'S UNDERWORLD WANTED HIM DEAD AND HE HAD ONLY HALF A CHANCE TO SURVIVE!

SHADOW OF A TIGER
MICHAELE COLINS

A DAN FORTUNE NOVEL OF SUSPENSE

"Collins is a skilled performer in the Hammett-Chandler-Macdonald tradition."
THE NEW YORK TIMES BOOK REVIEW

WINNER OF THE EDGAR ALLEN POE AWARD
BEST FIRST MYSTERY NOVEL OF THE YEAR

16506 $1.50
WATCH THAT MAN?
by Dana Martin Batory

Samuel Rosenberg's NAKED IS THE BEST DISGUISE (1974), a sometimes berated study, is actually a major breakthrough in Doylean-Holmesian scholarship. Rosenberg scratched beneath the patina of Doyle's writings and revealed an author who was a brilliant allegorist. But the most amazing discovery was that of a covert and overt sexual motif in the Holmes adventures that was consciously orchestrated to an ultimate end.

This "Conan Doyle Syndrome", according to Rosenberg, occurs when the printed or written word in any form is accompanied by an allusion to some form of forbidden or excessive sexual behavior, either heterosexual or homosexual, or both. With dance-like deliberation this allusion in turn is associated with images of severe punishment in the form of murder of individuals or of masses of people in Sodom and Gomorrah, Kartoum, Jericho, or Milan, or in the English and American Civil Wars.

Holmes/Doyle are the unquestioning, incorruptible guardians of the Victorian criminal and moral codes. They are the detectors, preventors, judges, and punishers of all things antithetical to society and its values, especially those sexually deviant. Doyle's preoccupation with transvestism, male or female impersonation, and lust and lasciviousness, is usually associated with the murder of a leading character and is first announced by the mention of a book, magazine, or other printed item.

But this isn't an essay on Sherlock Holmes! Leave that to the BAKER STREET JOURNAL. This is to establish whether or not Doyle was consistent in the use of this syndrome in his other non-Holmes mysteries. The facts indicate he was. One detective-mystery tale reeks of the "Conan Doyle Syndrome".

"The Story of the Man with the Watches" (THE STRAND MAGAZINE; July 1896) written when Doyle was thirty-nine, is classified by Holmesians as part of the Apocrypha. These are writings attributed to Dr. Watson's contemporary, Sir Arthur Conan Doyle. They resemble the Holmes stories but not so closely they are likely to be admitted as such. The story is as follows. All salient points are underlined.

The circumstances surrounding the Rugby Mystery fill many columns of the press in 1892. At five o'clock March 18th a train leaves Euston Station for Manchester. Before the guard can signal the engineer two passengers come hurrying down the platform; a tall, elderly man in a long black overcoat carrying a Gladstone bag and a tall, erect lady wearing a long dust-cloak and a dark veil. According to the guard: "The two might very well have passed as father and daughter." This and the mention of "press" clearly indicates the relationship may have been much closer. Based on later revelations, a specter of incest hovers over this passage.

The guard opens the nearest compartment. Inside sits a middle-aged man smoking a cigar. The gentleman tells the guard the lady objects to smoke and they are directed to the next compartment. At the same time the train pulls out.

At 5:12 the train reaches Willesden Junction. No one joins or leaves the train and no passengers alight on the platform. At 5:14 the journey resumes, and Rugby is reached at 6:50.

Officials discover the smoking car empty and the next compartment's occupants missing.
However, on the floor is a fashionably dressed young man shot through the heart. No one has seen him board the train and he carried no ticket or identification. In his pocket are six valuable American watches. "In appearance he was young, short, smooth-cheeked, and delicately featured." Keep these womanlike traits in mind.

A quick examination of all passenger tickets and the number of passengers reveals only three tickets are unaccounted for, those of the missing three travelers. The man had been shot at a short distance, ruling out suicide. No weapon was found, nor was the Gladstone. How or why three passengers could get out of the train, and another get in during the unbroken run between Willesden and Rugby gives rise to much speculation in the London press. Here is the second mention of the printed word meaning one of Doyle’s effeminate characters is (or has) about to appear and will be accompanied by the sex or murder elements of the syndrome.

Even more syndromic ingredients are piled on. An examination of the line between Willesden and Rugby "at the very place where the train slowed, there was found at the bottom of the embankment a small pocket Testament, very shabby and worn. It was printed by the Bible Society of London." For the first time a book is mentioned, significantly, a religious one.

Many theories are formed to account for the facts. It's surmised he was concealed under the seat, and being discovered, was for some reason, possibly because he had overheard some secret, killed. The fact he was without a ticket is consistent with the idea of concealment "and it was well-known that women played a prominent part in the Nihilistic propaganda." Two parts of the syndrome appear, "propaganda" the written word and "Nihilistic" pertaining to the doctrine of the Russian political party of the 19th and 20th century that proposed revolutionary reform and resorted to terrorism (the murder of masses of people and the inevitable rape of the conquered).

"There was a letter in the Daily Gazette, over the signature of a well-known criminal investigator, which gave rise to considerable discussion at the time." Be assured some form of perversity will follow, and this time it's heralded by an article very possibly written by Holmes himself.

Complex is built upon complex. "Whatever may be the truth," he writes, "it must depend upon some bizarre and rare combination of events, so we need have no hesitation in postulating such events in our explanation." Later he supposes "He was probably an American, and also possibly a man of weak intellect. The excessive wearing of jewellery is an early symptom in some forms of mania." Holmes/Doyle associate a weak intellect and the effeminate excessive wearing of jewellery with a form of mania all right—homosexuality!

The explanation of what happened is revealed by James, the man in the smoking car. James had taken the place of a father to his younger brother Edward when their father died. This left their mother to raise them and many explain Edward's later actions.

"He (Edward) was a bright spirited boy, and just one of the most beautiful creatures, that ever lived," This is a normal description of a masculine boy.

The psychologically shrewd Doyle blames this effeminacy on the mother. There was a soft spot in Edward and though his mother saw it she kept on spoiling him. The nubile young Edward gets off into New York and at the end of two years is one of the most notorious crooks in the city. "He had formed a friendship with Sparrow MacCoy," a professional bunco-artist and card-sharp. The friendship we shall see is a contorted, bizarre one—a homosexual one.

"My brother," says James, "was an excellent actor. One day he dressed himself as a girl, and he carried it off so well, and made himself such a valuable decoy, that it was their favorite game.
Edward, the young actor in woman’s clothes, is a transvestite and one can imagine what games he and MacCoy played! Here is the long awaited perversity, carefully announced by several references to the printed or written word, and will be accompanied by the last ingredient of the Conan Doyle Syndrome, a murder.

After buying up a bad check his brother passes, James tells him to either leave the country or go to jail. Edward agrees to leave and never see MacCoy again. He gets an agency in London representing an exporter of American watches and within a week he is off with a case of samples.

James knows the great influence MacCoy has over Edward and that his only "chance of keeping the lad straight lays in breaking the connection between them," being "straight" is being heterosexual.

Within a fortnight MacCoy takes a berth in a London bound ship. James knew "he was going to England for the purpose of coxing Edward back again into the ways that he had left." MacCoy's hunger for Edward is apparently insatiable and leads to the inevitable conclusion.

Before going after MacCoy, James' mother gives him "her own Testament" that his father had given her on the day of their marriage in the Old Country, so he might always wear it next to his heart. Here a religious book is associated with correct heterosexual behavior, the husband-wife relationship, sanctioned by the Church. The association of James with the Testament next to his heart reveals him as the standard-bearer of morality. This may even provide a tenuous link with Sodom and Gomorrah.

On board ship James prevents MacCoy from cheating several young men in a card game, but MacCoy gets his revenge. "Edward had kept himself straight in London for the first few weeks" until MacCoy caught up with him. The next thing James hears is a of a card scandal at a Northumberland Avenue hotel and that the case is in the hands of Scotland Yard.

James learns "that he and a tall gentleman had gone off together." The landlady overheard them mention Euston Station and Manchester.

James finds no sign of them at the depot or in the train. He decides they have left on an earlier train and is determined to follow them to Manchester and search the hotels for them.

While smoking in his compartment the door opens and there is MacCoy and Edward. His brother is dressed like a woman, with a black veil covering half his face. MacCoy recognizes him and they enter the next compartment. James tries to have the train stopped but they are already moving.

When the train stops at Willesden, James changes compartments. MacCoy is expecting him, and has spent the time in hardening his lover's heart.

"Why don't you run a Sunday-school? He thinks you have no will power of your own. He thinks you are just the baby brother and that he can lead you where he likes. He's only just finding out that you are a man as well as he." These words set James talking bitterly. Heterosexual James is nauseated and angered by the comparison of himself to homosexual Edward.

"A man!" says James. "Well, I'm glad to have your friend's assurance of it, for no one would suspect it to see you like a boarding-school missy. I don't suppose in all this country there is a more contemptible looking creature than you are as you sit there with that Dolly pinafore upon you."
edward blushed "for he was a vain man." He quickly slips out of the clothes. "One has to throw the coppers off one's scent, and I had no other way to do it. Anyway, I don't need to wear it until the conductor comes around." He puts the items in the Gladstone.

"Nor then, either," says James and hurls it out the window. "Now you'll never make a Mary Jane of yourself while I can help it." "Mary Jane" is coarse slang referring to the external parts of the female genitals.

James feels his advantage at once. "His supple nature was one which yielded to roughness far more readily than entreaty. He flushed with shame, and his eyes filled with tears." Though tears are hardly unmanly, James is a character redolent with sissy aspects--lacking manly strength and toughness. MacCoy sees the advantage.

"He's my pard, and you shall not bully him," MacCoy sounds too protective.

"He's my brother, and you shall not ruin him. I believe a spell of prison is the very best way of keeping you apart, and you shall have it, or it will be no fault of mine," James intends to break the lovers up.

MacCoy pulls a revolver (a phallic symbol) and James springs for his wrist. At the same time he fires. James jumps aside and the bullet which would have struck him passes through the heart of his unfortunate brother. Like the novels of the period, the immoral woman (in this case an effeminate homosexual man) has to die as punishment for his sexual sins. The heterosexual James, the correct and proper Victorian, is saved because of his morality. You could say that Edward dies of a broken heart.

MacCoy realizes the situation and while the train is going slow, jumps from the compartment. James leaps upon him and the two roll in each other's arms down the embankment. At the bottom James' head strikes a rock and he passes out. When he comes to MacCoy is bathing his head with a wet handkerchief. Quite a gesture for the most notorious card-sharp in New York--hardly representative of the macho criminal stereotype.

"I guess I couldn't leave you. I didn't want to have the blood of two of you on my hands in one day. You loved your brother, I've no doubt, but you didn't love him a cent more than I loved him, though you'll say that I took a queer way to show it." He most definitely did take a "queer" way to show it!

So we see the disasters that befall those who engage in abnormal sexuality. Doyle's theme of punishment upon an individual because of his love for a member of the same sex holds true.

THE UNDERDOGS by William Weintraub (Bantam Seal 01575 February 1980, $2.25)

A book likely to be overlooked by most science fiction readers, this is a comic novel of what is it like to be English-speaking in Quebec twenty years from now--when Quebec has been a republic for twenty years, an impoverished nation dependent on loans from African states, and Canada has hooked up with the USA. Bantam Seal is an imprint of Bantam and McClelland & Stewart to produce paperbacks by Canadians, for the Canadian market.
Interview with John Nanovic
by Albert Tonik

The following are excerpts from a series of letters between myself and John Nanovic during the latter part of 1979. I thought that other fans might be interested in John Nanovic's thoughts. For those who do not know, John Nanovic was the editor at Street and Smith on the magazines THE SHADOW, DOC SAVAGE, etc. These conversations occurred before THE DUENDE HISTORY OF THE SHADOW appeared.

Albert Tonik: I apologize for not consulting you before writing an article on Doc Savage.

John Nanovic: It is surprising how many people write "expert" analysis of Doc Savage, The Shadow, The Avenger, etc., without ever checking with the editor.

Albert Tonik: Do you want to be consulted?

John Nanovic: I am not annoyed that people do not ask my opinion, I really do not care. I used to go to the conventions some years back, but I gave it up. All I did was to get into arguments with fans who tried to tell me what happened back then. You do not mind helping people who are interested in what you have done in the past, but you get tired of arguing about it. Hell, I am flattered by any attention. If I had known then what I know now, I would have saved every scrap of paper including my luncheon bags just like some of the presidents. Then when they build a HALL OF FAME for THE SHADOW, DOC SAVAGE, etc., I might have a small wing just for myself.

Albert Tonik: Did you know John Campbell, the editor of Astounding?

John Nanovic: I knew him quite well. His office was next to mine for years. When Street & Smith bought the Clayton books, Ralston gave them to me to read to decide which ones I wanted. I read Astounding and could not understand a word. Campbell, one of the writers, was hired as editor. My assignment was to steer him through his first few months at Street & Smith. I tried going to a few lunches with him and his writers, but I still could not understand what they were writing about.

Albert Tonik: In the introduction that you wrote for the Shadow book by Dover in 1975, you mention a seventy page plan that Mr. Ralston had worked out for Doc Savage. You gave it to Lester Dent.

John Nanovic: That 70 page plan was, I think, only thirty pages, single spaced, and with no margins. I must have been saving paper then. The plan was the skeleton Doc Savage story, very complete. Les put body and life to it, so as always, the success of the character belongs to the author. Will Murray did get a copy of that plan from Norma Dent. She was very cooperative and very interested and very pleasant, but she said something that perhaps hits something on the head, "What are you going to all this trouble for?"

Albert Tonik: Have any writers contacted you and produced a good article?

John Nanovic: The editor is not the most important person; it is definitely the writer. But the editor is needed for the complete story. In my experience there were
only two research jobs really done on THE SHADOW. One was by The National Observer (now out of business) and the other by Playboy or Esquire (I am not sure which). Both of these writers asked for time and were given the time ungrudgingly. Both came with a whole list of questions that required brief answers. Both took something like two days of my time, one day of Ralston’s, and about three days of Walt’s time.

Albert Tonik: Who decided that Doc should not kill another human being but should rehabilitate them? Whose idea was it to turn Johnny into the long word spouting individual? Who suggested dropping Monk’s secretary from the stories?

John Nanovic: Who thought of what, why, and so on. Those are the kind of questions that waste a lot of time and for what purpose? Neither editors nor writers come up with a story all complete at a moment’s notice. Sometimes Walt and I, Les and I, etc., might come up with a complete story in a cab ride from Street & Smith to an uptown bar where we planned to spend some time. Most times there was a lot of give and take, on paper, in person, or on the phone. Things were changed slightly or radically, many times. So who came up with which idea?

Many of those things just happened in the ordinary course of working the stories. We never had a master plan as to what should happen next, or next year. We sort of went from day to day, hand to mouth. I have forgotten most of those incidents, so I can not say who thought of what. Many times we worked on names, on gadgets, that never worked out. Other times they came as a flood. So who remembers such details?

Albert Tonik: What was the most popular Doc Savage story? I seem to recall that the fans liked THE THOUSAND HEADED MAN.

John Nanovic: As for the speculations about what the Doc Savage or The Shadow fans thought, you will be surprised to know that we hardly got more than one or two letters about any one story. We got mail about the Clubs, crime, adventure, but no one worried how or why a story was written this way or that. So certainly any changes made were not made at the requests of the readers.

We figured that if an issue sold well, the readers liked it. This theory was a bit screwy. A reader had to BUY the magazine before he read it. So he did not know whether it was good or bad until he paid for it. There was another theory, If an issue sold real well WAS IT BECAUSE THE PREVIOUS ISSUE WAS GOOD? Well neither editors nor American News, nor anyone else, ever solved that one. If only we had been smart then. We should not have dated the magazines. We should simply have numbered the issues and kept them on the stands until they sold out.

(There follows a few additional comments by John Nanovic to end this article.)

If you are going to do some research, do it yourself. Do not pass the buck on to someone else. Yes, some questions must be answered by the source, the editor, the writer, or whatever. But you should not ask him to tell you the whole story from scratch. When I was at Kudner, VP of public relations, along about May I would get at least twenty requests for what amounted to a complete thesis. Every one from a Bachelor to a Doctrate was looking for an easy way to do his thesis. About two out of every ten, who got what we thought was a courteous turn down, would send us a nasty note for being inconsiderate.

(Editor’s note: As a fairly knowledgable and somewhat visible person in the field of science fiction, I too have received such requests. I never cease to be amazed by the gall of such a request. I guess it takes all kinds to make a world...damn.)
THE BEST OF JAMES ELISH, edited by Robert A. W. Lowndes (Ballantine 25800 August 1979 $2.50 CDN)

12 stories by one of the well-beloved Names in science-fiction. Like all in Ballantine's series of "Best" books, a well-chosen selection.

THE QUESTOR TAPES by D. C. Fontana (Ballantine 28024 April 1979 reprint, $2.25 CDN).

A novel based on the television pilot of the same name, from a story by Gene Roddenberry, teleplay by Gene Roddenberry & Gene L. Coon.

ICEGUAKE by Crawford Kilian (Bantam Seal 01564 February 1980, $2.25)

This is an excellent novel in the future-disaster style. It is obvious that the author has done considerable research. While the disaster of the Earth's magnetic field being destroyed by excessive solar flaring concerns the whole world, we are shown only the fight for survival as some scientists and support personnel attempt to get out of Antarctica, when the Antarctic ice pack starts to break up. The excitement is taut. It is unfortunate that the characters in a disaster novel have become stereotyped as the sub-genre as spread in popularity. The lines between good guys and bad guys are firm--yet, the real villain of this piece is Antarctica. While I felt that a few of the instances were a little predictable, all in all, a very good novel. It should be mentioned that because the author is Canadian, the Bantam Seal edition, available only in Canada, precedes the American edition. In fact, this book had both a hardcover and paperback edition in England in 1979, making the American paperback the last edition, as opposed to the usual first.

SPACE ANGEL by John Maddox Roberts (Ballantine 27994 September 1979 $2.50 CDN).

Well done space opera by the author of THE STRAYED SHEEP OF CHARON.

STARDANCE by Spider and Jeanne Robinson (Dell 18367 February 1980,)

When it comes to the work of Spider Robinson, whether alone or in collaboration, I am an unfit reviewer, as I am irrationally (or perhaps rationally) convinced that he can do no wrong (literally, that is). Whether he is committing outrageous puns, or deftly toying with my emotions, I love it. This novel, built around a Hugo and Nebula award winner, is one of the best science fiction books I have read in a long time. Buy it, and enjoy.
An absolutely indispensable reference work for the science fiction bibliophile. Volume 1 is a massive bibliography of over 15,000 works of fantastic literature, to the end of 1974. The compiler has personally examined almost every work included in this bibliography, unlike many previously compiled works in this field of research. In using this volume, I have found it easy to read, easy to use, and all-encompassing in scope. Other reviewers have taken some exception to the scope of this work, but I find Mr. Reginald more than justified in his scope, by his taking the time to carefully define the exact parameters which cause a book to appear or not appear in the listing. To date, I have not come across any exclusions which I take violent exception to, which is a very unusual situation for me when it comes to reference works. I recommend this volume unreservedly.

Unfortunately for the price, it comes tied to Volume 2, which is a collection of biographic information and personal commentary from many of the writers in Volume 1. It is indiscriminate, and thus may perhaps give a false image of relative importance of writers, as the amount of information given is in relationship to the willingness of the author to write about himself. It is too bad for the collector that the first Volume was not available at a cheaper price by itself.

However, I still think that if you are at all serious about collecting science fiction, this is the book for you. Most other reference works which list only a single printing of a book become redundant when compared to this volume.

CLIFFORD D. SIMAK a primary and secondary bibliography. Muriel R. Becker. $12.00
ANDRE NORTON a primary and secondary bibliography. Roger C. Schlobin. $12.00
THEODORE STURGEON a primary and secondary bibliography. Lahna F. Diskin. $12.00
JACK WILLIAMSON a primary and secondary bibliography. Robert E. Myers. $12.00

All published by G. K. Hall & Co. The science fiction bibliography has come into its own. Starting on a small-scale with the last several years, primarily from fan publishers, the bibliography has now become a publication being sought after by the professional publisher. These four are sturdyly produced volumes which would be a valuable reference work for anyone interested in the works of these authors.

The Norton is perhaps the flimsiest of the bibliographies, lacking information on many paperback reprints of Norton's work. The other volumes do go into reprint editions, with the Williamson volume the most complete, as it includes later printings from paperback publishers, as well as the first printings from those publishers. All of the volumes are particularly weak on British editions, their inclusion seeming to me to be on a rather casual basis. A plus for the volumes, however, is that the authors have been consulted about the bibliographies, resulting in the inclusion of material which would ordinarily have escaped the attention of a bibliographer. For example, Andre Norton's writings in THE CLEVELAND PLAIN DEALER, a newspaper, are listed in the bibliography. The most invaluable inclusion, however, is the bibliography of writings about the authors in question. As research sourcebooks, these become of prime importance. Recommended.

General comment; G. K. Hall plans to come out with a number of other volumes similar to these. Underwood/Miller have come out with one on Jack Vance; Others are forthcoming on Philip K. Dick, Frank Herbert, and others. I, myself, am publishing a bibliography on Michael Moorcock this summer, with other bibliographies in the works right now on Philip Jose Farmer, Robert Silverberg, Henry Kuttner and C. L. Moore, James H. Schmitz, Lloyd Biggle, Fredric Brown, Keith Laumer, Gordon R. Dickson, and Larry Niven. I feel quite safe in predicting that within a few years, every major, and many minor, authors will have thorough bibliographies in publication.

The one advantage which the fan bibliographies enjoy over the professional ones, is that, primarily being produced by collectors of the author's work, they are able to include much in the way of reproductions of covers of works in which the author appeared. Incidentally, the Jack Vance bibliography is still in print from Underwood/Miller. I have copies for sale at $6.95.--Grant Thiessen
HARLEQUIN - THE BEGINNING

by Grant Thiessen

We all know Harlequin today as the disseminators of vast quantities of romantic fiction--purchasers of the disposable book. The plots are light, the romance kept to a "safe" level (in the words of a Harlequin spokesperson "never beyond the bedroom door"), and the emphasis is on style, rather than on the individual author's reputation.

But things were not always like this. Before Harlequin achieved its own success formula (it has the lowest rate of return of unsold books in the industry), it published books of all kinds--science fiction, mystery, westerns, cookbooks, non-fiction, adventure, etc. etc. Their first book, which I have illustrate below, has been sold for as much as $45.00 in recent months, indicating a collectability far beyond most other paperbacks. The primary reason for this is scarcity. The early Harlequins were not distributed in the U.S.A., making their acquisition in the U.S.A. a difficult task. As space permits in the next several issues of MEGAVORE, I will present a complete listing of Harlequins from #1 to 500, with a few selected titles beyond #500, which were not romance titles.

25 books were published in 1949, the first year of Harlequin.

1. THE MANATEE--Nancy Bruff
2. LOST HOUSE--Frances Sheely Wees
3. MAELSTROM--Howard Hunt
4. DOUBLE IMAGE--Arthur Herbert Bryant
5. CLOSE TO MY HEART--Margaret Nichols
6. WOLF OF THE MESAS--Charles H. Snow
7. THE HOUSE ON CRAIG STREET--Ronald J. Cooke
8. HONEYMOON MOUNTAIN--Frances Shelley Wees
9. THE DARK PAGE--Samuel Michael Fuller
10. HERE'S BLOOD IN YOUR EYE--Manning Long
11. THE WICKED LADY SKELETON--Magdalen King-Hall
12. A KILLER IS LOOSE AMONG US--Robert Terrall
13. HIS WIFE THE DOCTOR--Joseph McCord
14. SIX-GUNS OF SANDOVAL--Charles H. Snow
15. VIRGIN WITH BUTTERFLIES--Tom Powers
16. NO NICE GIRL--Perry Lindsay
17. THE D.A.'S DAUGHTER--Herman Petersen
18. REBEL OF RONDE VALLEY--Charles H. Snow
19. GINA--George Albert Gay
20. FLAME VINE--Helen Topping Miller
21. RENEGADE RANGER--Charles H. Snow
22. CRAZY TO KILL--Ann Cardwell
23. CITY FOR CONQUEST--Aben Kandel
24. PAINTED POST OUTLAWS--Tom Gunn
25. BLONDES DON'T CRY--Merlda Mace

Westerns, mysteries, adventure, romance, historicals, and general fiction (with Canadian scenes common) dominated the first year of Harlequin.

--Continued next issue.