



FANTASY

ADVERTISER

John Cockcroft 1947

FANTASY ADVERTISER 'The Amateur Professional for Professional Amateurs',
 Vol II No 1 whose circulation reaches the fabulous number of 1000
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 628 South Bixel Street, Los Angeles 14, by that gen-
 iel gentleman of fantasmia, Gus Willmorth, as a service to fantasy fans &
 fantasy fandom. We earnestly solioit serious manuscripts on fantasy col-
 lecting, collections, writers, artists, and such stuffery, preferably be-
 tween three and five thousand words. Subscription & advertising fees below

 Cover by John Coskroft

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EDITORIAL Again FANTASY ADVERTISER has been delayed longer than was desirable, but due to long exchanges of correspondence with advertisers and a lot of technical angles, it could not be helped. Too I must apologize for the way which many of the advertisements have been beefed out. However, I promise that this will be improved in the future and that as soon as I conquer the new techniques involved FANTASY ADVERTISER will be a much better publication.

With this issue we carry our first important article, a policy that will be continued as long as suitable material can be secured. This month's article is by Paul Skeeters, who besides being an extensive collector and authority upon fantasy fiction, is soon to have published his first book dealing with the subject. We are proud to present Mr. Skeeters to fandom with his first fanzine article. This is the sort of thing that we wish to continue, and your article is wanted.

Although no advertisement from the Philcon is present in this issue, we want you to know that FANTASY ADVERTISER remains 100% behind the Fifth World Science Fiction Convention. Send your dollar to Milt Rothman, 2113 No. Franklin Street, Philadelphia 22, Pa., and receive your ticket into the biggest fan occasion in 1947.

The printers have promised to have this issue back to me by the first week in June, so you will be reading this soon afterwards. The next issue is to be out the last of July. July 15 is set as a tentative deadline for next issue. For the following issue (Volume II Number 3) the deadline will be August 20, due to the editors' taking off for Philadelphia about then. Be sure to get (Cont'd on pg 6)

NOTICE TO FANTASY CLUBS, BOOK AND MAGAZINE DEALERS, AND PUBLISHERS:

Fantasy Advertiser may be purchased in lots of \$1.00 per 15 for resale or distribution to your friends, customers, members, or agents. While no allotment smaller than 15 can be considered no limit is placed on the number so purchased. Please contact the editor if you are interested in a bulk purchase of Fantasy Advertiser.

C A R C O S A H O U S E * * * * At the Sign of the HYADES

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About the authors:

Mr. Paul W. Skeeters has been teaching for some years in various schools in California. He has been interested in the field of weird fiction for many years, has amassed a large collection of such books, and at the present time has just finished his thesis for his M.A. degree at the University of Southern California. It will come as no surprise to learn that this thesis is concerned with the horror and terror element in fiction.

Mr. Samuel D. Russell, formerly of the University of Minnesota, and now writing in Hollywood, shares Mr. Skeeters' enthusiasm for the field of weird fiction, and is collaborating with him on ENTER GHOST: A STUDY IN WEIRD FICTION.

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THE DE LUXE, LIMITED, FIRST EDITION TO BE PUBLISHED AUTUMN 1947
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ILLUSTRATIONS? Yes. As an example, our first book, now on the press, will contain a minimum of twelve full page illustrations, redrawn from the originals. All future books, where the context lends itself to such graphic complementation, will be similarly embellished.

LIMITED? Definitely. Our first book - a real first edition - will be numbered and limited to 1500 copies. Following books will also be limited.

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C A R C O S A H O U S E * * * * At the Sign of the HYADES

C A R C O S A H O U S E * * * * At the Sign of the HYADES

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BARAINS!

(er - - WANTED, that is)

I'm looking for early Amazings, Astoundings, Air Wonders - C.O.P. Arkham House - or what have you?

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Also for trade: THE WAYWARD PILGRIMS, (N.Y. 34 d/w) DREAMBOAT (1st) CREEP SHADOW (Sun Dial 34 - d/w) THE SPITE OF HEAVEN (1st) by Ol Onions, and a few more, all in excellent condition.

David A. MacInnes, 877 North Third St
Memphis, Tenn.

EDITORIAL (cont'd) your advertising copy in by those dates. The third issue will be distributed upon our return from the convention. This is a close schedule, but with full co-operation from you it can be done.

Incidentally, a number of persons have commented adversely upon the increased prices that were instituted to cover the greater cost of lithography. While the change was forced upon me by excessive work I feel that I must defend the justice of the increases. First, few fanzines ever exceed a circulation of two hundred. Solely upon bases of distribution, an advertising medium with a circulation five times the average should ask five-times a fee. Too, the new medium presents a clean, clear appearance impossible to achieve with a mimeograph even under the best of conditions--which it seems FANTASY ADVERTISER never has. Our policy of contacting as many a new personality as possible tends to eliminate those who are not interested, and to bring new persons into the fantasy field.

But enough of polishing our own dubious merits. Let's polish the merits of some other swell fans. I mean the fanartists who have been patiently waiting for the cover contest to end. The winner was selected by a vote of the members of the Los Angeles Science Fantasy Society. Very nearly tied were John Cockcroft and Joe Gibson with Ralph Rayburn Phillips coming in third by a short nose. Most of the others submitting material (Wright, Hunter Benulis, Krucher, McDaniels, et al) received votes, so that in the aggregate it was a fairly close race for third place with the two taking the lead having a heavy majority. I thank you all for your efforts and your patience in waiting for so long for results.

Well, that about handles business for this issue. But remember, for advertising that gets results, use the FANTASY ADVERTISER.

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Dear Fantasy Fan:

We have taken over the sales of the Crawford Publications: "The Garden of Fear," "The Creator," and "The Night People." All of these booklets are for sale at the original publisher's price. Undoubtedly, as in the case of the former Crawford publications (Marvel Tales, etc.) these items are due to become very scarce--and very much sought for....so get your copy now and save!

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M. F. Crawford Pres.

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Even this daunting contretemps is dwarfed, however, when Pickett encounters the supernatural in the shape of a tribe of violently opinionated gnomes from up-state Pennsylvania, and becomes the unwitting repository of their tribal charm, and the object of a city-wide search on the part of the Miner Imps' Little Mob.

Free of the control of its gnome-tribe, the suddenly emancipated charm reveals a personality of its own — unhappily, a somewhat half-witted one — and begins experimenting with its powers, experiments which convince not only Pickett but a considerable part of the adjacent population as well that all laws of logic are at least temporarily suspended.

But when Pickett's troubles come, they come in a flood — he, who had never, previously, indulged in intoxicating liquors, gathers a package the like of which had never before been seen. The charm, refusing to lose its hour of liberty, keeps him from sinking beneath the rising tides of alcohol, but it can't keep him from getting completely plastered!

The recital of his whirling, bewildered journey through an utterly unpredictable environment, borne along on these churning tides, is the story revealed in *The Mislaid Charm*, the account of Henry A. Pickett's wildest, most hilarious, and fateful night.

All these



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After going thru 1000 copies of the last Advertiser by hand and changing \$2.50 to \$3 as the price of AWAY FROM THE HERE & NOW, I was advised by the authoress that the publishers were in error on the rise, and the Clare Winger Harris collection will really sell for \$2.50 after all. So if you want your autographed copy at no extra cost, order now.

BARGAINS: Four desirable books--all mint with jacket--at up to 50% reductions! Derleth's 2 anthologies, SLEEP NO MORE for \$2.25, WHO KNOCKS? for \$2. PEABODY'S MERMAID, the Thorne-Smithian fantasy which is being filmed, \$1.50; and \$1.25 for THE LANDSLIDE (Brontosaurus loose today).

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Weird Tales magazine for sale by the year or individually. Condition, good; prices, high. Also Ghost Stories magazine, Strange Stories, Magic Carpet, Strange Tales, Golden Fleece, Unknown, FFM. #1 Amazing, Science Wonder, Quarterlies, set of Miracle--all the standard stf & tsy mags, plus English & Canadian publications. Send Want Lists with stamped, addressed envelope.

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NB: No orders accepted over \$1000. (I don't trust myself--might skip off with the money!)

FORREST J ACKERMAN, 236-1/2 N New Hampshire, Hollywood 4, Calif

SUPERNATURAL FANTASY IN STEVENSON, KIPLING, AND CONRAD

by
PAUL SKEETERS

Of these three, perhaps Stevenson is more often associated in the mind of the reader with this type of fiction, although Conrad is well known for his portrayal of character with terror-fraught psychological aberrations. Seldom, however, is Kipling given credit for tales of sheer occult fantasy, although several of his best short stories fall into this classification. The examples which I shall cite are by no means the only stories in this field which these authors produced. Also, it must be admitted, none of them give us their finest work in this narrow category.

Of Stevenson's short stories, Thrawn Janet stands among the best. It is weird and impressive in the extreme, and no one who has read it is likely to forget the minister of Balweary in the vale of Dull, and his terrible experiences in the matter of a housekeeper. The hint of evil and mystery which surrounds the life and actions of Reverend Mr. Soullis has become actually sinister by the very weight of fifty years' time. The swift action of the plot, based on seventeenth-century Scottish superstitions, unfolds beneath a coppery sky and a 'het lowin' wind', where Soullis meets the black man coming down by Dull water, and knows that he has spoken with the enemy of souls himself. In the awful storm Satan finally comes for all that was left of the soul of Thrawn Janet. The character of Reverend Soullis is given to us thus, fifty years after these terrible events: "It seemed as if his eye pierced thru the storms of time to the terrors of eternity." With this, the reader is suddenly plunged back fifty years, prepared for anything! After this introduction, the author cleverly changes into eighteenth-century Scottish dialect, "conditioning" the reader for the astounding supernatural happenings which could have occurred only in a setting of the misty past. The reanimation of a corpse through witchcraft and the repeated appearances of the Devil himself is made plausible by an atmospheric setting produced ingeniously by this rhetorical device of dialect. As a character, the minister

sympathies beyond the point of relief at his narrow escape from the awful doom by the last-moment intervention of Heavenly Powers. Into this story of a few pages are condensed the power of forcible expression and a weirdness of theme which have not been surpassed in any of his longer works.

This tale goes with another of Stevenson's, The Bottle Imp, as proof of the logical superiority of acceptance in dealing with the supernatural in fiction. In so much of this type of literature, moralization or explanation attenuates, and sometimes even emasculates, the force of the occult mystery. The bottle is a talisman which gives the possessor anything he wishes for. But whoever dies possessed of it will go straight to hell. It can be only sold at a price less than was paid for it; and when the wretched Keawe realizes his predicament, and that no purchaser can be found (for there is no coin lower than the cent for which he bought it) he thinks no more of the Chinese Evil from which it had healed him, but sees himself bound to the imp for time and eternity, with no better hope "but to be a cinder forever in the flames of hell. Away ahead of him he saw them blaze with his mind's eye, and his soul shrank, and darkness fell upon the light." This is one instance of allegorical moralization which does not destroy the impact produced by the supernatural element.

Perhaps one instance should be given, in which Stevenson was not quite so successful in the use of the elements of horror and shock. Ollala is a rather terrifying sketch of hereditary insanity, with a beautiful setting of Spanish scenery to relieve the gloomy picture. There are instances of spiritual insight in the story but it is a somewhat barren theme and gives the impression of being over-written. The author here deals with love and passion, a theme he seldom deals with seriously in his works. The repulsive scene where the werewolf nature of the degenerate mother comes out, and she springs at the horror-stricken lover, is out of key. It is a misguided attempt to combine a tra-

SUPERNATURAL FANTASY (cont'd)

veller's tale of racial aberration with tragic romance.

In Rudyard Kipling, we find some of his very finest work in his supernatural stories. These tales begin with the usual realism, the starting-point being a personal experience of what otherwise purports to be a fact. That calm explicitness which was the mark of the great realist may not be a master-key to the realms of mystery but it was more effective than a magician's wand in compelling belief and in numbing with fear and horror. And the very absence of a suggestion of mystery or terror at the beginning of ten serves to intensify the ultimate sensation, which is that of physical shock. A good many of his stories are simply shockers, pure and simple. The Return of Imray, for instance, is not supernatural, though the creepiness and the violent blow on the nerves are of the same nature as the ghastly final incident in "At the End of the Passage", of which I shall speak later. It is Imray's dead body, not his spirit, that returns. He had mysteriously disappeared, and the shriveled corpse is found above the ceiling cloth in the bungalow. His old servant Bahadur Khan confesses the deed; it is in vengeance of the death of his little son, whom he averred Imray had bewitched. It vies with any of the ghost-stories for gruesomeness, and so do a number of others, such as the great orang-outan that thought he was a man, and out of jealousy tore his owner's wife to strips.

Kipling is often guilty of violating poetic faith by baldly foisting on the reader incredibilities without constructing a bridge of them. I have never been convinced of the author's sincerity (or should I say, lack of false pretense) when in The Mark of the Beast he affirms that the vengeance of the insulted Indian god upon the rowdy lieutenant, who ground out the ash of his lighted cigar on the forehead of the sacred image, is a fact. And, even though I think that I personally am a more willing subject than the average, to throw myself completely into a supernatural tale, I feel that the wicked implication in At the End of the Passage that Spurstow saw the image of the devil from hell on the dead man's retina -- and photo-

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SUPERNATURAL FANTASY (cont'd)

graphed it -- does not quite carry the reader into "that suspension of disbelief." It is all the weaker, in as much as we have entered only too feelingly into Hummil's haunted insomnia, and descended with him in our souls "into the Dark Places." In spite of this one flaw, something else genuinely authentic gets into the story. We have the impression that Kipling may have been unaware that he had raised something more frightening than ghosts. One can recognize the horrors of these stories -- the blind phantom, the wronged woman -- obsessions that recur in his work, and to which we can find the key in his life. But a story of this kind should convey its effect without having to track down its symbols. When Kipling sets out later to work up a more complex technique and attempts several layers of meaning, he gives us "Mrs Bathurst, the pursuit of a wronged woman again -- in which, however, the main character's sense of guilt is tied up thru the symbol of a woman with his duties to the British Empire in connection with the Boer war, and he introduces a political element, which seems clumsy and out of place in a ghost story, and somehow give Mrs. Bathurst the slight tinge of newspaper cartoon.

Space does not permit the discussion of some of Kipling's marvelous later supernatural stories, such as The House Surgeon, The Dog Hewey and In the Same Boat. And we can only mention the fact that he wrote a great mass of excellent fantasy in stories like Withe the Night Mail, The Wireless Puck's Hill, Bisara of Pooree, They, As Easy as ABC, The Brushwood Boy, Children of the Zodiac, and the volume entitled Rewards and Fairies.

Conrad is a pure artist. His stories are written, not to edify, to console, to improve or encourage, but simply to express his own sense of wonder at the prodigality of life as men live it in the world, and of the unfathomable romance and mystery. Among his shorter tales, he illustrates these elements best in Heart of Darkness, which carries a definite sinister tone made uncanny by the enigmatic climax of the story. An indefinable moral shock is experienced, an unnerving "pure abstract terror, unconnected with any distinct shape of physical danger," which stuns and subdues the

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ardent young fellow, when with his crowd of greedy, backbiting, intriguing Belgians he makes his way at length up the never-ending river to the unholy spot in the tropical forest where Mr-Kurtz has his lair and where he exerts some monstrous, reciprocal influence over the natives. The heart of darkness is not the heart of Central Africa but the darkness into which Kurtz has descended. "His was an impenetrable darkness." What the secret was is never revealed. But he lies dying, the prey of unimaginable terrors, and his would-be friend watches, fascinated. "It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror-- of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that moment of complete knowledge? He cried in a whisper at some vision -- he cried out twice, a cry that was no more than a breath -- 'The horror! The horror!'"

The exact point of the story of Kurtz is that it is pointless, that his death is as pointless and meaningless as his life, that the moral of such a sordid tragedy is a wholesome negation of all morals. From this example, as well as many others, it is obvious that Conrad has a predilection for barbarous scenes and drama of the most shocking sort. One leaves Heart of Darkness in that palpitating confusion, mixed with intense curiosity, Kurtz is an abominable rogue and a fantastic dreamer. It is almost impossible to distinguish between his visions and his crimes.

From this psychological horror, it is almost with relief that we turn to one more example of Conrad's art of story-telling in the same somber vein but with less depth and intensity, and, on the other hand, containing elements more openly supernatural.

The Shadow Line is sub-titled "A Confession", and is admitted by the author to be romanticized autobiography. Chance makes the hero skipper of a vessel, the late master of which has died, leaving her in a far eastern port; he, as a young man, has to bring her home. Everything seems to go a-

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gainst him. The ship is becalmed, the crew are down with fever, and the stock of quinine has mysteriously vanished. The chief mate declares that the old devil of a captain, who had left behind him a fiddle-case full of unreceipted bills and other compromising papers, and was buried at sea in lat. 8 20', will never let them pass. It is a very near thing. When at the last gasp they get into port there is not a man but the skipper with strength to let go a sheet or hold a wheel. It is not only a story of superhuman endurance, but there is something of the occult in it. Was the evil soul of the dead captain fighting against them? There is no answer; but in his own preface, Conrad explains that Mr. Burns had received a severe shock in his relations with the late captain, and that his diseased mind it turned into a "superstitious fancy compounded of fear and animosity." Conrad unfolds the moving panorama of what goes on, without trying to clear up what is strange or inexplicable, at any rate until much later on. Thus there is the incident of the letter kept back by the steward, at the officer's home. It is left a sheer enigma, till, when the affair is all but forgotten, the motive, the steward's hope that one of his friends would get the job rather than Captain Anon, clears that up. But, if one puzzling circumstance can be explained, others must be accepted that are never explained. So the question whether the captain's ghost did waylay the ship remains a puzzle to be solved or not, according to taste.

Conrad is amazingly rich in the diversity of his characterization but his character interests are all internal, psychological, moral, and psychical. Each of his characters is an individual, a definite person. More often than not, his people are by nature utterly selfish and malevolent laid bare in all the ugliness of their varied aberrations. And over all, and to the end, there is something that remains inexplicable, a darkness and a mystery that cannot be pierced.

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May 18, Jun 15, Jul 27,
Aug 10, Sep 14, Dec 14.

ARGUSY

1917 - 1918 (Quote any issue)
1919 - Feb 22

ARGUSY ALL-STORY WEEKLY

1920 - Aug 7, Sept 11, 25
1921 - May 28, Oct 15, 22, Jan 22
1923 - Mar 3, Apr 7, May 19, Sep 6
1924 - Nov 8, 29, Aug 2
1926 - Jul 3 -- 1927 - Apr 16, 30

MYSTIC STORIES

need both issues

PIRATE STORIES

1935 - Jan

CRACK SHOT WESTERN

1939 - Oct, Nov
1941 - Mar, May, Jul

DETECTIVE FICTION WEEKLY

1924 - Sep 20, 27, Nov 29
1934 - Jan 6 1936 - Jan 4
1935 - Sep 28, Nov 2, Dec 7, 21, 28

TOP-NOTCH

1930 - 1st Oct issue
1932, - May, Jun, Jul, Aug, Sep, Nov
1933 - Jan, Feb Mar Apr Jun Jul Aug
Sep Oct Dec
1934 - Mar Apr May Jun Jul Sep Oct
Nov Dec
1935 - All 12 issues

BLUE BOOK

1916 - Jan 1921 - Sep
1918 - Jan, Jun, Sep, Nov
1935 - Jan, Jun
1937 - Apr, Jul, Aug, Dec
1938 - Feb, Mar, Apr, May, June, Oct, Dec
1940-41 - (quote any issue)

COLLIERS -- 1924 - Feb 23

ALL-STORY

1914 - Feb (monthly) Aug 29,
Nov 21, 28

1915 - Jul 3, Sep 4, 11, 18
1916 - Jan 22, Feb 26, May 27
June 3

1917 - Jan 20, Jun 23, Nov 17, 24
1918 - Mar 9, Jun 15, 22, 29
Aug 3, 10, 17

NEWS STORY & ALL-ROUND MAGAZINES
1910-1917 (Quote any issue)

PEOPLE'S FAVORITE

1918 - Feb 25, Mar 10, Apr 10

TALES OF MAGIC & MYSTERY

1927 - Dec
1928 - Jan, Feb, Mar, Apr

MODERN MECHANICS & INVENTION

1928 - Nov, Dec. 1929 - Feb

THRILL BOOK

1919 - (quote any issue)

CANADIAN SUPER SCIENCE

1942 - Oct, Dec
1943 - Feb, Apr, Aug, Dec
1944 - Feb Apr Jun Aug Oct
1945 - Feb
1946 - 47 - need all issues

WEIRD TALES

1923 - 1928 (Quote any issue)

POPULAR MAGAZINE

1909 - Mar, May, Jun
1914 - Oct 1 1915 - Apr 7
1917 - July 7
1926 - May 20, Jun 7, 20
1928 - Jan 7, Feb 17, 24, Mar 3,
17, Apr 28
1929 - 2nd Oct, 1st Nov, 2nd Nov
1930 - 2nd Aug, 1st, 2nd Sep,
1st Oct, 1st Dec.

SCIENCE & INVENTION

1927 - Oct to Dec
1928 - Jan to Aug
1923 - April

SHORT STORIES -- 1926 - Oct 10

BEIRE TALES -- 1941 - July

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 v1 N 2 July 1929 (2)
 V1 N 3 Aug 1929 (2)
 Vol 1 N 6 Nov 1929
 Vol 1 N 10 Mar 1930
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 Sep 1928
 May (2) 1929

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 Jan (2), Oct 1931
 Jun, Sep, Aug, (2), Oct 1932
 Jan, Mar, Aug, Sep, Nov 1933
 Oct(2), Nov 1934
 Jan (4), 1935
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 Feb (2), Apr, Jun (3), Aug, Oct
 Dec 1942
 Apr 1943

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DEVIL IS A LONELY MAN - Morrison Wood
 Crowell - \$3.00 - Thomas Wolfish
 Fantasy.

MIRACLE OF THE BELLS - Russell Janney
 Prentice Hall - \$3.00 - Sloppy Re-
 ligious trash.

MR. MERGENTHWIRKER'S LOBLIES - Nel-
 son Bond - Coward-McCann - \$2.75 -
 Good fantasies; mostly Blue Book.

FRANCIS - David Stern - Farrar, Straus
 \$2.50 - Talking Mule.

THEM - Ayn Rand - Pamphleteers, Inc
 \$1.00 - Reprint of a goody.

THERE WERE TWO PIRATES - James Branch
 Cabell - Farrar, Straus - \$3.00 -
 Sorcery.

STRANGE TO TELL - Fischer & Humphries
 Messner - \$3.75 - Unanthologized
 fantasies.

METAMORPHOSIS - Franz Kafka - Vanguard
 \$2.75 - Allegorical.

THE ANGELIC AVENGERS - Pierre Andreux
 (Isak Dinesen) - Random House -
 \$3.00 - Suspense.

***** THE END *****

Perhaps in connection with OF
 NOVA TOMES should be mentioned
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 ceived a copy of R. DeWitt Miller's
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 al days gone by for purposes of review.
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 of which we approve and should enjoy
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 to his own long conducted feature in
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1944 Complete	1944 Complete	1944 Summer	
1945 Complete	'45 - '46 Winter	1944 Winter	

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	1940 Dec	1939 Dec	1942
<u>DYNAMIC</u>	1941 Jan Mar	1940 Nov	Feb, June, Aug
40¢ @ April '39		1941 Jan, Feb, Mar, June	Oct, Dec
		1943 April	

<u>SUPER SCIENCE</u>	<u>GOSMIC</u>	<u>FUT FIC</u>	<u>Canadian SCI FIC</u>
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1941 Jan, Mar, May	<u>STIR SCI QTRY</u>	<u>STRANGE ST</u>	<u>Canadian WEIRD TALES</u>
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Vol 3 Nos 1-4-5-9-10
Vol 4 Nos 6-10-12
Vol 5 Nos 6-7-11-12-8
Vol 6 Nos 1-2-3-5

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Vol 1 Nos 2-8-12
Vol 2 Nos 2-3-5-8-9-10
Vol 3 Nos 1-2-3-4

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Vol 13 Nos 3
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Vol 15 Nos 2-3
Vol 16 Nos 1-3
Vol 17 Nos 1-2-3
Vol 18 Nos 2-3
Vol 20 Nos 1-2
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