

# FANTASY ADVERTISER

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FANTASY ADVERTISER  
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 November \*\* 1947

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C O N T E N T S

Editorial - Gus Willmorth 2  
 Of Nova Tomes - W.A. Liebscher 11  
 The Road to Eldorado - Fred Brown 18  
 H. P. Lovecraft - Michael Harrison 21  
 Fankinds Fanzines - K.A. Elcun 30

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DEADLINE FOR NEXT ISSUE WILL BE:

25 DECEMBER 1947

G E T T H A T

C O P Y I N

!!!!!!

EDITORIAL This issue of the Ad-  
 vertiser is a little  
 late. Nevertheless, it is a big  
 issue, with a lot of fine stuff inside.

A bit of news that may shock the  
 hell out of a few collectors: Thru  
 Harry Moore of New Orleans it was  
 brought to my attention that Erle  
 Korshak states, on the ground of  
 personal friendship with Erle Cox  
 and in his position of compiler of  
 the Checklist of Fantasy, that there  
 isn't any OUT OF THE DARKNESS by  
 Erle Cox. What'd'y'know about that?

Through the typer of Rog Phillips  
 a fan department has been projected  
 in Amazing Stories. The projectile  
 has been apparently blunted for the  
 nonce as Ackerman has issued a call  
 to rally the fans into a steady anti-  
 Shaverian and Palmer bloc. How-  
 ever there is a pro-Phillips group  
 including Don Wilson, editor of  
 DREAM QUEST, who believe fandom  
 should support the Amazing overture  
 to peace. Both Ackerman & Phillips  
 have expressed themselves in terms  
 unwarranted by the situation. So  
 far, the Advertiser has remained  
 neutral, but any further evidences  
 of such megalomaniac tendencies as  
 have been expressed so far would  
 leave the Advertiser aposed to both  
 sides.

Next issue will have a cover by  
 Ken Brown, and interiors by Cock-  
 roft and others. An article by Tom  
 Carter is ready for publication, but  
 after that I have no more article  
 material. I need good articles of  
 a serious nature on any facet of  
 Science Fiction Fandom and collect-  
 ing. In the Advertiser your stuff  
 really gets spread around. Come on,  
 let fandom hear your ideas!

Well, I guess that that  
 is all for this trip a-  
 round. Get your copy in  
 by Xmas, so I can utilize  
 vacation for make-up.

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Vol 1, Nos. 1, 2, 3

Vol 2, Nos. 1, 1 (coverless), 2, 3 (coverless), 4, 4

Vol 3, Nos. 1, 2 (coverless), 3 (coverless), 4 (n/c)

Vol 4, Nos 1, 2 (n/c), 4

Vol 5, Nos. 1, 2

Vol 6, No 4

Vol 7, No 1

## SCIENCE WONDER STORIES

Vol 1, Nos. 6

## WONDER STORIES

Vol 3, No 10

Vol 4, Nos. 1, 2, 3, 4,  
5, 6, 7, 8, 9, &  
10

Vol 5, Nos 1, 2

## WONDER QUARTERLY

Vol 1, No 2

Vol 2, Nos 1, 2, 3, 4

Vol 3, Nos 1, 2, 3

Vol 4, No 1

## AMAZING STORIES

Vol 1, Nos 3, 4, 6, 7, 8, 9, 10, 11 (n/c), 12

Vol 2, Nos 1, 2, 3, 4 (n/c), 5, 6, 7, 8, 9, 10, 11,  
12

Vol 3, Nos 1, 2, 3, 4, 5(n/c), 6, 7 (n/c), 8 (n/c)

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ACKNOWLEDGEMENT

AND THANKS

I wish to extend my sincerest personal thanks to Henry Kuttner, Edmond Hamilton, Henry Hasse, and others of the California science fiction and fantasy writers, for their time and talents in helping me to learn something about fiction writing.

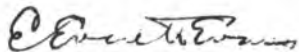
This tribute will come as a surprise to these gentlemen, as none of them will have any remembrance of ever having given me any of their personal attention along this line.

But it is true, nevertheless,, although in a round - about way. Years ago they DID give such help and advice to an ambitious young fellow who was anxious to learn the secrets of writing.

That young man was Ray Bradbury, now acknowledged one of the most talented of modern American writers. And Bradbury, in grateful remembrance of the help he received in his early days, HAS given most generously of his time and talent in helping me to learn the fundamentals of good writing.

This is a living, PRACTICAL application of the spirit of Brotherly Love and Co-operation which I tried to express and explain in THE TIME-BINDER.

Again, Gentlemen, my warmest and most heart-felt thanks for your kind help in giving to one who also wants to write good stories.



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# OF NOVA TONES

Conducted  
by Walter  
Leibscher

GREENER THAN YOU THINK - Ward Moore,  
William Sloane Assoc. - \$3.50

Many science - fiction writers have, in one way or another, managed to destroy the world. Here's a new one. Albert Weener, door-to-door salesman, answers a Help Wanted and finds himself selling a miracle concoction by Josephine Spencer Francis a freelance agronomist, that brings about a metamorphosis in any plant it is applied to, allowing that plant to grow in anything---desert, swamp, steel or concrete. Weener sells one person the treatment. For a rundown lawn of Bermuda grass. The transformation is wonderful. From a dried up, yellow plot of near-dead grass, the new strain of bermuda springs in to life and eventually smothers the Earth and destroys civilization in the process. The proceedings do take several years, and the story of its progress and Weener's rise to the worthless position of an international capitalist is, to say the least, very interesting.

Ward Moore has done a damn fine job in this book: excellent characterization, humor and satire as sharp, as soothing, and as rasping as anyone could wish. Our world catches hell, and there is plenty of action.

Another note for fantasy addicts is the Ackermanese employed here. Contractions are without apostrophes and plenty of words receive a combining process so that newspaper reporter becomes newspaperreporter, etc. Check this, it's good. GW

THE SLEEPING AND THE DEAD - compiled by Derleth - Pellegrini & Cudahy - \$3.75.

Derleth does it again. Arkham House sells another pile of mss to another publisher. Here is a collection of 30 tales of terror, at least eleven of which are in your Arkham House collection, and several of the others hail from your collection of M.R. James, Dunsany, Machen, E.L. White and others. Somewhere in the blurb it says these tales have never been anthologized before.

Well, maybe collections of a n author's work are not anthologies, but the paper smells the same.

Sure, these stories are good, & for someone not a steady collector, (cont'd on page 12)

## WANTED: KITCHEN SINKS!

I like to do things the hard way. The items I'm asking for may well be unobtainable, but look over the list anyway. . . .

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Unknown (Worlds) Index: Didn't somebody publish one, and has anybody got a spare?

Any book by E. C. Large.

Early Spike Jones records. Especially "Der Fuehrer's Face."

Please write me if you have any of these for sale, or know where I can get them.

FREE: A Frank R. Paul black and white original from FFM ("The Radio Man") to the fan giving me the best deal or the most help in finding this stuff. FREE, Ah say.

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\*\*\* \*\*

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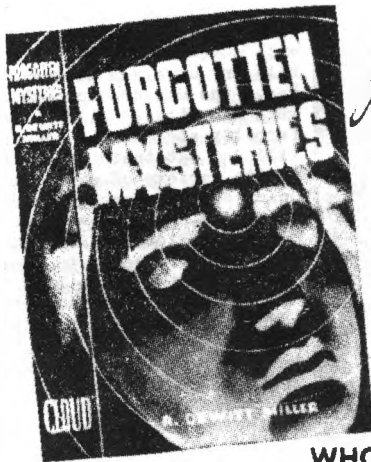
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by Fred Brown



One of the greatest fascinations in fantasies of lost lands lies, not in the hidden country itself, or its inhabitants, but in the epic story of the hero's (or heroine's) thrilling journey through jungles, mountains, caverns, etc., fighting wild beasts and men on the way, finally to come to the 'land of heart's desire.'

Several such stories are outstanding for their wild adventures & vivid word pictures of strange places. It is proposed to describe briefly some of the best of them, although in no particular order.

Diomedes De Pereyra, between the war years, wrote for the 'Review of Reviews' a very fine fantastic novel entitled "A Land of Mystery and Sun Gold". This was later published in book form in 1928 under the name of "The Land of Golden Scarabs." The author sends his explorers into the vast Brazilian jungles, in order to discover the source of a steady stream of gold which had for years been mystifying the world's financial centres. The story early develops into a most absorbing adventure. De Pereyra evidently knows his Brazil well and brings in many of those touches that make for authenticity.

The description of life in the Matt Grosso, of long-billed jabirus who will attack with bill and wings and kill any careless hunter; of piranhas, the dreaded scrouge of the rivers who attack with unbelievable ferocity and within a few moments kill and eat their prey; of the infinite variety of wild animals, tarcucas, deer, jaguars, alligators, boa, peccaries, etc, as well as the swarming, ferocious Indians who silently attack their foe with poisoned arrows makes the scene live to the reader. After incredible hardships, the adventurers find the source of the stream of gold, and the final chapters describe in vivid scenes a hidden land of wealth, peopled by Incas who have fled before the tide of civilization and founded their Eldorado in the untracked forests of South America.

Favorite continent of most writers, from H. Rider Haggard to Douglas Newton, is darkest Africa. "The Vampire of N'Gobi" by Ridgwell Cullum, gives a new approach to a hidden land, as his heroes, in an armoured speed-launch, voyage through tropical forests, great marshes alive with climbing, clutching weed, huge underground cavern where death lurked in ghastly shape, skirting waterfalls that plunge to unimaginable depths, with every so often, a great statue or carving of a lion to point out the road to the lost empire of Cleopatra.

Wild mountains have a lure all of their own and M.L.A. Gompertz (Ganpat) has his own way of conveying their majesty and romance. Whether the choice is "Harilek," "Wrexham's Romance," "The Voice of Dasham," or "The Speakers in Silence" each story is an epic of Asia, with hidden passes over the top of the world's tableland, lost valleys where cling the descendants of ancient peoples, and more often than not, a beautiful woman at the end of the story.

Many of the most gruelling journeys however, are not through mighty mountains, along rushing rivers, or by forest footpaths.

James O'Neill and Jules Verne described 2 journeys which must surely have taken the prize for endurance. Both were to underground worlds, but while, in the former's story, "Land Under England", the traveller was compelled by the Roman tyrants of the un-

der world civilization to wander for years thru an unpeopled desolation, vainly seeking the way out, in the case of Verne's "Journey to the Centre of the Earth," three adventurers, following in the footsteps of an intrepid explorer, traversed miles of underground passages, underwent terrible tortures from thirst, heat and exhaustion, and after evading mammoths and monster cave-men, constructed a raft to cross a mighty ocean, to be finally caught up in an underground river and spewed out of an erupting volcano. Though the latter tale is now an 'old Contemptible,' it never fails to thrill even the most hardened fantasy reader.

Edgar Rice Burroughs and Merritt are well known for their romances of hidden lands and high adventure. Not so well known, perhaps, is Ella Scrymgeour's "The Perfect World" wherein a nightmare journey is described through the bowels of the earth, as two explorers flee from the attentions of a horned race of men. Not satisfied with this, the authoress continues with the destruction of the earth itself and the escape of a small party in a space-ship just perfected by an inventor. The party lands in Jupiter, the "Perfect World" where life begins anew.

Of journeys of 'pure fantasy,' probably one of the most imaginative and unusual of them all is Fred Barber's travels through "The Land of Unreason" by Fletcher Pratt and L. Sprague De Camp. It all started when Fred upset the Little People on Midsummer Eve. Holiday making in an English village, he saw a bowl of milk left outside a cottage and thoughtlessly drank the gift to the fairies. It was a foolish act to tempt fate in this way, but it was lunatic folly to fill the bowl afterwards with Scotch whisky. Transported during the night to a Fairyland where nothing is reasonable, Fred fights his way through enchantments, traps, and strange situations. He meets ogres, imps, fairies, changelings, dwarfs, brownies and devils, makes many friends, and, on their advice turns his way to the mountains where dwell the gods. On the journey he completes his education regarding this 'strange new world,' discovers he can travel under water and spends a chapter in experimenting with this novel form of progress. He finds he has been metamorphosed into a frogman, but he later has a 'reshaping' and grows bat-wings. At last arriving at the castle of the

gods, Barber cuts his way into the castle and has a final metamorphosis into the body of Barbarossa, leader of the gods. He learns the reason why he left his remote castle to visit the land of humans and in the light of his newly gained experience of many worlds, is able to weld Fairyland into one strong whole, a task never before deemed possible.

A combination of fantasy, the future, and travelling in time, give S. Fowler Wright terrific opportunities for imaginative writing of which he makes the most, in his finest story, "The World Below." Thrown into the world of 5,000,000 A.D., an adventurer is befriended by a non-human, sexless Amphibian, who is endeavoring to contact the Dwellers, a giant race



of supermen, in order to arrange a pact of friendship. Their adventures in a totally unfamiliar world of the future, as they journey through weird forests, along great seamless paths, attacked by voracious tree-plants, whistling blood-sucking animals, and strange monsters of hideous shape, are a triumph of fantastic writing.

Probably the greatest journey of all is the readers own personal trip from age to age, fight from the present time to the last man. Stapledon's staggering conception of futurity is, of course, well known to all readers. Many people consider "Last and First Men" to be the greatest fantasy ever written. Whether this be so, is not a matter for the present article, but there is no

doubt that the scope of this story is so tremendous, that there are few books that have anything in common with it. For those readers unfamiliar with this work, it is, briefly, the story of the coming ages as told by one of the "last men," who, living two thousand million years hence has magically projected his mental equipment back to the present day. (What a journey!) He describes the rising & vanishing of civilizations. How races of artificial men reach up to unimaginable heights yet perish! Invasion from Mars and an atomic explosion that results in a ruined world. The disintegration of the moon and the colonization of Venus! Mankind spreading out to the farthest planets. The construction of the Great Brains; the development of the flying men; the difficulties of transplanting life to Jupiter and Uranus; the span of life increased to a thousand years; these and many other fascinating subjects make this book a 'must' to all collectors.

Generally speaking, the topic of 'The Journey in Fantastic Literature' is such a wide one, that to cover it thoroughly would entail using far more space than is allowed for this short article. The foregoing ones, however, gives some idea of the various types of journey which are used frequently by fantasy's authors. The enthusiast will, no doubt, be able to fill in the gaps without too much trouble.

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# HOWARD PHILLIPS LOVECRAFT

by MICHAEL HARRISON

((This article is reprinted from the UAPA organ PHOENIX, courtesy of Charles W. Heins, editor, who reprinted it from the British magazine PRE-DICTION, where it was printed as one of a series, "The Occult in Literature". Both of us were influenced by and acquainted with the article by Leon Stone of Australia. I take this opportunity of publically thanking both Leon Stone and Charles Heins for their invaluable services to fandom in bringing this article to our attention and making possible its printing. It is a worthy addition to our stock of Lovecraftiana. Gus))

Just over eight years ago, there died, in America, a man unknown to all but a few passionate admirers among his own people, & as little known in this country as though almost he had never been born. Nor did all those of the few who had heard of him agree on the matter of his merit, for while there were some who held him to be a writer of the first class, by reason both of the quality of his style and that of his imagination, there were others who did not hesitate to assign his work to a place among the thrillers of the boys tuppenny libraries; of the genre of "Deadwood Dick", "Nick Carter," and "Jack, Sam and Pete."

It is eight years since Howard Phillips Lovecraft died at the relatively early age of forty-seven, after a life spent virtually as a recluse in that New England town of Providence, which bulks so largely in his collected tales. A man of strange whims --his misanthropy (and misogyny) were not the most remarkable of them -- he yet had the God-sent gift of inspiring true affection as well as genuine admiration in certain others, notably young men of an intellectual turn of fancy.

There was, indeed, something Socratic in the life of this odd man; -- wrapped up against the cold that he

hated with a more than normal loathing; detesting the sea (and all marine life) with a sort of detestation, -- of a pathological kind, which forces its victim to a morbid interest in the object of its loathing; loving the ancient, decaying culture of New England -- with its sinister background of witchcraft and diabolism -- with a fanatically jealous love, and contriving to communicate that perverid adoration to his young disciples, many of whom were not of his boasted Anglo-Saxon descent, and had come from foreign stock, settled in the newer, more vigorous cultures of the West and the Middle West.

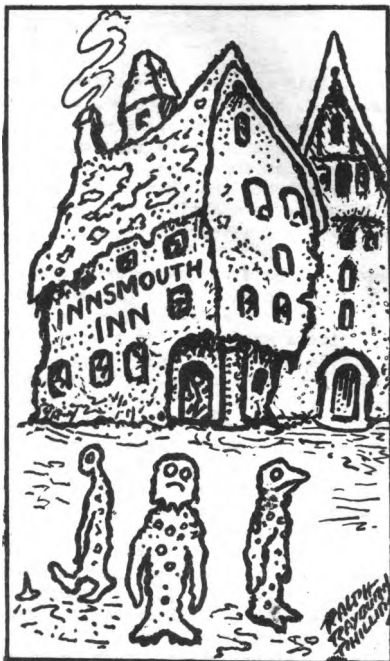
A man -- or woman -- may be a writer of the first class, but may yet fail to become an influence of account, even though he or she finds readers and admirers. Other writers seem to acquire an influence out of all proportions to their literary skill. H.P. Lovecraft was almost unique in that he is incontrovertibly the greatest master of the weird story since Edgar Allan Poe, and possibly the greatest literary influence since Richardson.

Why, then, you may ask, was Lovecraft so little known in his own country, and practically unknown in this? The answer is that Lovecraft was unlucky enough to fail



to impress that small and select group of 'the people that matter'. It is a sad reflection on the standards of our time that the approbation of this group is far more necessary to an aspiring writer or artist than the mastery of his technique. The 'people who matter' will make a success of a man who can neither write or paint, but Heaven help the man who wants success on merits alone! In Lovecraft's case he had to sell his short stories where he could; and that market bought them for what it considered their sensationalism, not regarding---or caring for---their exquisite style and faultless workmanship.

Yet, though the dime novel gave Lovecraft the only public notice that his works had in his own lifetime, he yet, by means of the friendships that I have mentioned, and by means of a truly enormous correspondence, carried on with all the volume possible only to a semi-invalid of restless energy and unflagging interest, contrived to exercise an influence on the younger of his contemporaries (especially those with literary ambitions) comparable only with the influence exercised by a Goethe, a Byron or a Wilde. It is to the regret felt by these 'disciples' of Lovecraft --and, of course, to the work that they will do in the fullness of time --that Lovecraft's memory will owe its salvation from oblivion. Let us be content to wait for that time and see what Lovecraft himself achieved.



His joint biographers, Mr. August Derleth and Mr. Donald Wandrei--themselves both noted writers of horror-tales--point out that it was Lovecraft who was responsible for the first orderly--and complex--presentation of a myth which had grown up through the works of several preceding writers, but which remained unsatisfactorily vague and ragged until Lovecraft, with his genius for giving form to the most inchoate of forms of nightmare, took it in hand and furnished it off with the sure touch of a master, completing the rough sketch of an inspiring but necessarily inexperienced pupil.

This is what his biographers, in their masterly little memoir, published shortly after Lovecraft's death--have to say about the inception and development of this theme with which his fame will always be associated.

After a time there became apparent in his tales a curious coherence, a myth-pattern so convincing that, after its early appearances, readers of Lovecraft's stories began to explore libraries and museums for certain imaginary titles of Lovecraft's own creation, so powerful that many another author, with Lovecraft's permission, availed themselves of facets of the mythos for their own use. Bit by bit it grew, finally its out-

lines became distinct, and it was given a name; The Cthulhu Mythology because it was in "The Call of Cthulhu" that the myth-pattern first became apparent.

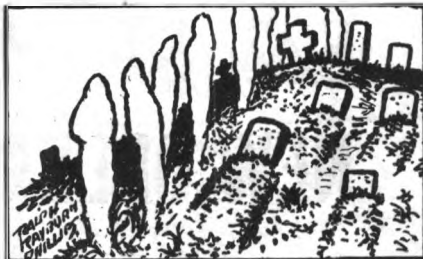
It is possible to trace the original inception of this mythology back through Robert W. Chamber's once popular, but now little known, "The King in Yellow," to Bierce's "An Inhabitant of Carcosa" and Poe's "Narrative of A. Gordon Pym;" but in these stories only the barest hint of something "outside" had appeared, & it was Lovecraft who constructed the myth-pattern in its final form. In his stories he then merged fantasy with terror, and even his poems took on certain symbols of the myths, so that presently he was writing: ".... all my stories, unconnected as they may be, are based on the fundamental lore or legend that this world was inhabited by another race who, in practising black magic, lost their foothold and were expelled yet live on "outside", ever ready to take possession of the earth again...." a formula notable for the fact that though it sprang from the mind of a professed religious unbeliever, is basically similar to the Christian myths, particularly in regard to the expulsion of Satan from Eden, and the power of evil....

Now there is no space here in which to touch, even lightly on the themes of Lovecraft's various stories, nor discuss the means by which he achieves his unique effects of all-pervading horror. But I should like to emphasize my own belief that revelation (I use the word in its relation to mystical philosophy) may come--and assuredly does come--through speech and writings that we may persuade ourselves spring from our 'imagination'; that we 'made them up.' Those who understand the origins of Man's impulses know how childish a persuasion that is. It was not only St. Paul who spoke with the tongues of "men and angels" ..... we all do; though not all of us are conscious of that fact. Years ago I wrote a novel in which (at the beginning of the tale) I described events which had happened using the same characters that I had known in real life. But only the beginning of the book was--as I thought--"factual". I believed the completion of the work to be 'imaginary.' Ten years after, I can read that book and see that "all of it was taken from actual happenings.

So with your writer of ghost stories that he believes spring only from

his darkly brooding imagination. He believes, as well as any other author, that he had 'made the story up.' But his effects are secured not altogether by the excellence of his style, or the skillful unfolding of his plot; his effects are secured "because he tells the tale as though it had really happened." And....his readers are stirred to the inmost depths of their souls because they know, in their inmost hearts "that it did really happen." It was not for nothing that the myth - pattern evolved from Lovecraft's 'imagination' astonished his biographers by its close resemblance to the tale told by the unknown writer of the book of Genesis, a piece of work that some people regard as no less fictional than Lovecraft's or any writer's story. But the truth is that Lovecraft---even though he professed no membership of any organized religion---came, by degrees, to the evolution of a strange tale similar to that which we may find in Genesis, because both he and the author of Genesis were telling the same story, either through some subtle stirring of memories from a time when Michael and Lucifer strove before the high battlements of Heaven, or---which seems more likely---that time, as we know it, exists only for us, and in our little world--and that the cosmic battle between what we call good and evil goes on eternally, so that the human being who sets out to be an artist (who gives himself or herself over to strange forces, in other words) invites Others to speak thru his lips, though he or she may think it is other than this.

That is what is meant when it is said that the poets and the dreamers have garnered all the wisdom of the world; for it is only in dreams, as Lovecraft said so often, that we can make contact with the infinite reality which lies outside the trivial span of human existence and the infinitesimal space in which the human body has its pitifully limited adventures.



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Book Review

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# FANTASY REVIEW

Vol. I, No. 4

SIXPENCE

AUG.-SEP. 1947

**CAN SCIENCE FICTION BE A PROPHECY?**  
Book Reviews  
The Epics of Dr. Smith

**AN END TO BANALITY**  
It's Curtains for Space Opera  
FROM FORREST J. ACKERMAN

August issue of Writer's Digest featured ret St. Clair, science fiction writer, surveying the viewpoint of the industry. The second article gives names and addresses of their publications, so that readers want and get the "chair."

August issue of "The Shaver Mystery" by Nigel Lindsay. The author is a definite "chairs to pay particular attention to" in the "magazines" of the "rate, quite intelligent" "is broader than that" "is strongly aware of what his ill" "succeeds in pleasing him" "fan is a definite"

present trend in the "Blood an" "I suppose we" "Astounding Science- fiction" "view of the futu- all think"

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Walter Gillings, 15 Shere Rd, Ilford, Essex, England.

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(cont'd on page 31)

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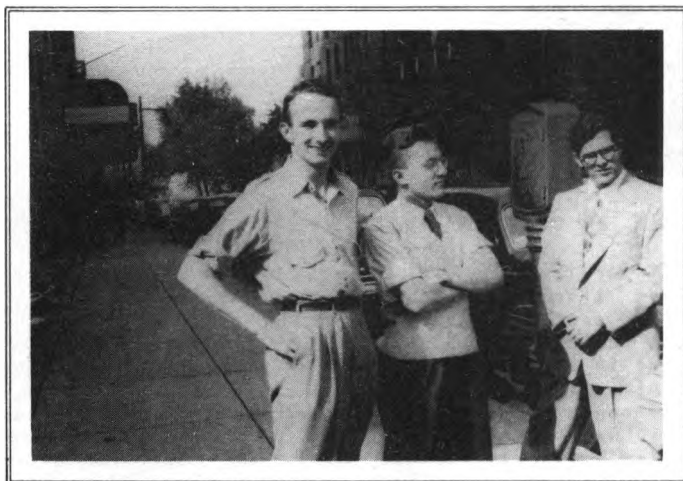


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