

*E. Firestone*

# FANTASY

VOL. 3 NO. 5  
NOVEMBER

# ADVERTISER



LIN CARTER '48

FANTASY ADVERTISER  
Volume III Number 5  
NOVEMBER 1949

'The Amateur Professional for Professional Amateurs'  
published bi-monthly as a service to fantasy readers  
and collectors everywhere. We pay, upon publication,  
\$5.00 for articles over 2,500 words, and \$2.50 for ar-  
ticles of shorter length. All contributions, advertisements and articles  
for review should be sent to the editorial address. Reasonable care will be  
taken to ensure fair dealing through these pages, but responsibility for ar-  
ticles offered cannot be assumed by the publishers.

PUBLISHER:- Roy Squires, 1745 Kenneth Road, Glendale 1, California.  
RETIRING EDITOR:- Gus Willmorth, 1236 1/2 Irolo Street, Los Angeles 6, Calif.

50¢ per  
year

Cover by Lin Carter  
Interiors by Ernst & Gaughan

2/6 per  
annum..



EDITORIAL This is the last issue of  
FANTASY ADVERTISER to be  
produced by the faltering hands of  
Willmorth. Next issue will have a  
new editor and publisher: Roy Squires  
whose address is 1745 Kenneth Road,  
Glendale 1, Calif. His hand will be  
strong and steady; he promises a  
strict bi-monthly schedule. It is  
due to his sufferance and Dale Hart's  
typer that this issue is out at all.

We did not put the FANTASY FOUND-  
ATION'S "Checklist" in the contents  
last issue though we did put the list  
in the mag. Apologies.

CORRECTION: After one appearance  
Tony Boucher's fantasy review column  
moved from the LA DAILY NEWS to the  
Chicago SUM-TIMES, where it now will  
appear on the first Friday of every  
other month. October & December shd  
have them. Tony still needs items for  
review.

Had a card in April from Georges  
Gallet and Mary Gnaedinger in Cannes,  
France. The Gallets and Mary report  
a sunny south and fantasy gab.

Had a sadder note hit this spring:  
Arthur Leo Zagat, oldtimer at the fan-  
tasy game, died April 3rd.

Shasta publishers announce t h e y  
have signed a contract with the pub-  
lishing firm of Uitgeverij of Amster-  
dam for the publication of Ron Hubbard  
"Slaves of Sleep". Shasta is attempt-  
ing to put foreign editions over and  
report considerable success.

Next issue will bring the first in-  
stallment of a CLASSIFIED section for  
FANTASY ADVERTISER. There will be a  
FOR SALE and a WANTED section. T h e  
Sales will be 10¢ per item entry; the  
Wants will be 5¢ per item entry --  
an entry being a book, magazine, original  
a set of books, or magazines or a lot  
of magazines. There will be a small  
charge of 10¢ to pay for printing the  
name and address of users. Only one  
name entry to be paid for although you  
may use more than one type classified.

Going out with this belated issue  
are the forms of a NFFF and FF census.  
Your cooperation in filling in the  
forms and returning them will be sin-  
cerely appreciated. GW.

### C O N T E N T S

Editorial - Willmorth	2
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Fantasy Bookplates - Ferguson	15
Fantasy Field - Newman, Fears, etl7	17

### ADVERTISING FEES

\$5.00	One Page	1/5/-
2.50	Half Page	12/6
1.25	Quarter Page	6/3
.65	Eighth Page	3/-
.50	Smaller Ads	2/6
.05	CLASSIFIED Wants	
.10	CLASSIFIED For Sale	
	(Plus 10¢ for name and address.)	

SEND TO: Roy Squires  
1745 Kenneth Road  
Glendale 1, Calif.

ENGLISH REPRESENTATIVE:  
J. M. Rosenblum  
4, Grange Terrace  
Chapeltown, Leeds 7

In lots of 15 or more, FANTASY AD-  
VERTISER may be purchased for 1/3  
less than cover price. Please  
contact the publisher.

C O P Y D E A D L I N E  
next issue

DECEMBER 16th

PLANOGRAPHED BY  
JOHN S. SWIFT CO., INC.  
ST. LOUIS - CHICAGO - NEW YORK - CINCINNATI  
PRINTED IN ST. LOUIS, MISSOURI, U. S. A.

A SALE WITH A PURPOSE . . . . .

A fan from Australia plans to attend the Convention! In order to make his entry into the USA possible, he has to have an American bank account. In order to create this he is sacrificing his fantasy collection. Here are the books he offers. All have been sent to me and will be forwarded to individual purchasers. All in good condition unless specifically noted. Make payments to: Forrest Ackerman, Box 6151 Metro Stn, Los Angeles 55.

- |  |  |
|--|--|
| 1- A Digit of the Moon, by Bain, 1st edn, very good considering age (1899) - \$3 | 28 Cream of the Jest, Cabell, jam, \$17.50.  |
| 2- Substance of a Dream, Bain, 1919, \$2.25.                                     | 29 Something About Eve, pages untrimmed & unopened, \$18.50                                      |
| 3- Bubbles of the Foam, Bain, 1st edn, \$2.50.                                   | 30 Silver Stallion, mint \$18.50   |
| 4- The Bunyip (Australian bk) with dust jkt, \$2.75.                             | 32 Arrogant History of White Ben, with jkt, \$2.   |
| 5- The Empty House, Blackwood, jam (jacket and mint) - \$3.                      | 33 The Babyons, reading c, 1.30  |
| 6- John Silence, reading copy of psychic novel, \$1.25.                          | 34 Charwoman's Shadow, Dunsany, 1st, mint, \$5.  |
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| 12 Thuvia of Mars, reading, 75¢  | Marginalia, HPL, xint in DW, \$5 (45)  |
| 13 Jurgen, First Eng Edn, xint with dust wrapper, \$6.                           | 46 THE OUTSIDER, slightly soiled and title page & end-papers markt, otherwise VG, \$35.          |
| 14 The High Place, Cabell, 1st Eng edn, xint, \$3.50.                            | Tales of Mystery & Imag., Poe (47) 24 plates & D/W by Clarke, xint but for slight defects, \$13. |
| 15 Straws & Prayer Books, \$2.50.  | 48 Astonishing History of Troy Town, reading c., \$1.50.   |
| 16 Something About Eve, \$4.   | Mysteries of Udolpho, In 2 vols., \$2.50. (49)   |
| 17 Silver Stallion, \$2.50.  | 50 Man from Troy, xint, \$2.75.  |
| 18 Chivalry, 1st Eng, \$3.   | 51 THE TEMPEST by Shakespeare. Write for description. \$45.                                      |
| 19 Donnei, jkt, xint, \$3.50.  | With any order totaling 2.50 or more, free 1940 YRBK OF FSJ;                                     |
| 20 Line of Love, 1st Eng, \$3.   | \$5 or more, free IMAGINDEX; both free over \$7.50. Please add                                   |
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| 23 King Was in His Counting House, xint, \$2.50.                                 |  |
| 24 Hamlet Had An Uncle, \$2.50.  |  |
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TWS: Aug '36 (1st Thrilling); June '39 (10th Annissue)  
FANTASY (Newnes): #1 (1938), #2, & #3 bound together  
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(BE SURE TO READ THE EDITORIAL IN THIS ISSUE. PLEASE.)

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9. Weinbaum, S.G.---"The Black Flame"---Startling---\$2.50
10. " " ---"The New Adam"---Amazings-----\$3
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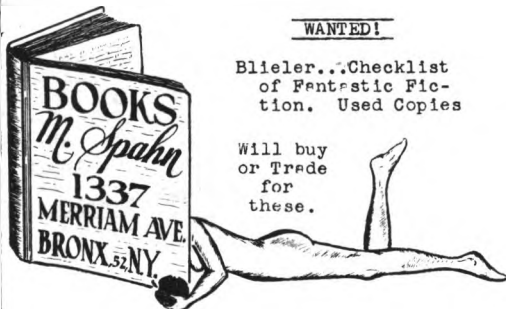
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## THE EMPEROR OF DREAMS

An Appreciation of Clark Ashton Smith

by Lin Carter

"Bow down: I am the emperor of dreams;  
I crown me with the million-coloured sun  
Of secret worlds incredible, and take  
Their trailing skies for vestment....."

So sang Clark Ashton Smith, in his epic fantasy poem "The Hashish Eater" and that might well be the theme of his entire literary career. For what else is he, but The Emperor of Dreams? His matchless stories are like the fragments of some rich, exotic dream, too rich and exotic it is true, for some readers, but for the lovers of the truly outré works of fantasy, there are none better.

Clark Ashton Smith is fundamentally a dreamer. His works, whether fiction, poetry, painting or sculpture, are full of the gorgeous kaleidoscopic images of an Oriental drug-dream. His fiction represents the peak, the highest point of the modern style called decadence, which claims such famous authors as Poe, Oscar Wilde, and Lord Dunsany among its adherents. It has all the dreamy unreal atmosphere and delicate colour of Dunsany; the figurative, vivid description of Merritt; and occasionally the deep, primal horror of Lovecraft. But always they are uniquely his own -- smooth, polished, luxuriant bits of literature. In my own opinion, and the opinions of

many others, he belongs on the pinnacles of fame reached by those masters of the bizarre.

While his writings contain the exhalted language and brilliant imagination that is found in Lovecraft and Merritt, there are two reasons why he is not generally considered as high. The first is volume. Merritt wrote almost entirely long novels and huger serials. Lovecraft wrote a great volume of novelettes and short novels, along with scores of shorter works. They attained their well-deserved greatness through the size and number of their stories, as well as the quality. A novel is always more impressive than a short story, and C.A. Smith writes neither long nor many stories; his fiction is predominately short, with an occasional novelette. The number of his published works is small, for it is seldom that his highly individualistic tales fit into the pattern-requirements of the common pulp magazines of today. His stories, therefore, are few and far between, appearing for the most part in *Weird Tales*, a magazine that is not overly popular today. All things considered, he is not as popular as he might be, for reasons that cannot be helped. Indeed, it is a highly commendable fact that he has reached the popularity that he enjoys today!

His works are published infrequently. Arkham House has already put out "Lost Worlds" and "Out of Space and Time" --two volumes of his short stories --and are planning another for publication at the nearest date possible. His previous collections consist solely of several privately-printed volumes of poetry, some number of pamphlet-books of his novelettes, short-stories, and prose-poetry; an early paper bound anthology, "The Double Shadow and Others" and also "The White Sybil" and "The Immortals of Mercury", which was one of the Science Fiction Series published by Hugo Gernsback.

There are well over a hundred stories bearing his name. If his work has any single thing in common, it is versatility. He has written science-fiction like "The Dimension of Chance", pure fantasy like "Quest of the Gazolba", and weird stories like his classic "Vaults of Voh Yombis". Besides varying greatly in plot, his fiction has a variety of style, mood, and subject. It has been said that if those three stories were published under different pen-names (Smith never uses one, by the way) you would have a hard time convincing even the most gullible person that they were all the product of one author's imagination. Basically, though, his fiction can be placed in four rough groupings: his Hyperborean stories; the Atlantean series; stories of the Averroigne country in medieval France; and a hazy classification known as tales of time and space, which includes most of his science-fiction. Single stories in one series often vary widely as to style and handling, so that any conceivable arrangement would be bound to have its disadvantages. Literally, his stories defy analysis. They have a curious fluid rhythm, a vivid, imaginative, and richly-coloured atmosphere, an exquisite, subtle texture, a complex and unique style of phrasing, that all combine to make a total effect of magnificence and colour equalled only by the late Merritt and occasionally by C.L. Moore.

Clark Ashton Smith is perhaps even better known for his highly individual poetry, which has been published widely, here and abroad, and has been collected into several volumes, including "Ebony and Crystal", "The Star Treader", "Sandlewood", and others. August Derleth's collection "Dark of the Moon", includes eleven of his best known, among which is "The Hashish Eater", which I consider not only his best poem, but probably the greatest single work of poetry I have ever read. It is long (over five hundred lines) exotic, and highly figurative poem, full of fire and colour, in his best tradition. A riot of magnificent and fantastic visions through each page, burning with luxuriant imagination, rich with the colour of cobalt and metallic crimson, fragrant with the langrous scents of spikenard and sandlewood; and in it you attend a myriad phantasmagoria of gorgeous visions, vast armies of flame-girt immortals war throughout timeless aeons for the winning of a thousand universes, lunar wizards clad in somber robes of grey lure with mystic spells a monstrous roc into a boulder-weighted net of dragon-gut and steal the burning rubies from off his frozen claws; hosts of pygmies war on plains with no horizons, were a god might lose his way for centuries; and

heroes fare to deserts lit with drifting sentient flames to steal a fragile blossom, wherein there lies one drop of precious dew that heals the weariness of kings. He heaps wonder upon wonder, vision upon vision, splendor upon splendor, til senses reel, drugged with the chaotic pageants and burning richness of his dreams.

Besides his own poetry, which has been printed in a wide variety of magazines, including Unknown, Weird Tales, the Arkham Sampler, and a few fanzines such as Vortex, Smith is known well for his translations of Baudelaire, the famous French poet who died in the insane asylum, some of which have been printed in the Limited Editions Club's "Flowers of Evil."

I won't go into biographical details at this time, but suffice it to say that during his colorful life, Smith has been, at various times, a gardener, a miner, a mucker, a fruit-packer, and a windlasser. He has out fire wood, both poured and mixed concrete, typed bills, and was in journalism for some years. And is quite firmly established in the fields of writing, painting and sculpturing.

All in all, Clark Ashton Smith is a writer of undeniably great talent. It is almost impossible to evaluate his writings by pulp standards, for his are not the formula-thrillers we are used to. Instead he is a sensitive, poetic, and individualistic writer. In his stories you visit lands of fable and illusion, of magic and sorcery, where suns of ebony illumine cities of black marble, where robed and hooded priests lift strange jewels to the averted faces of dark gods, where slant-lipped wizards inscribe eery pentacles in crystal towers on worlds beyond the Evening Star, where the dim light of dying suns draw a pallid luster from the towers of onyx and agate that rise from cursed cities in strange exotic climes, where the songs of langorous sirens lure the gilded barges of weary kings into the dangerous waters of the whirlpool, where champions, girt in furs, battle the unearthly chimera for the lives of lovely princesses-----read them if you dare, and if you are akin to the ancient Folk of the Night, if the hueless blood of the Dreamer flows in your veins, and if the eyes of your soul are not cloaked in the earthly bonds of clay, you, too, may:

"Exalt  
With ease ineffable the countless thrones  
Of all the gods that are and gods to be,  
Or bear the seats of Asmadai and Set  
Above the Seventh Paradise ....."

NOTE: Much of the material for this article was taken from several articles upon the author, including Richard Stockton's article in Acolyte, and Stan Mullen's excellent Cartouche in Gorgon. LC.

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Malcolm M. Ferguson

The recent ad in FA by The Devil's Foot Book Shop of Lovecraft's copy of Blackwood's John Silence containing HPL's bookplate set me to thinking how few fantasy bookplates there are, and what a pity this is in view of the bountiful talent of artists in the fantasy, weird and s-f genres. And isn't it stranger still that more collectors who prize their genre books haven't had a neat, appropriately designed "ex libris" label made up for them? Okay, maybe I don't get around, and you know of a stack of 'em; I'm willing to have my ears pinned back. Fact is, I'm quite curious on this score.

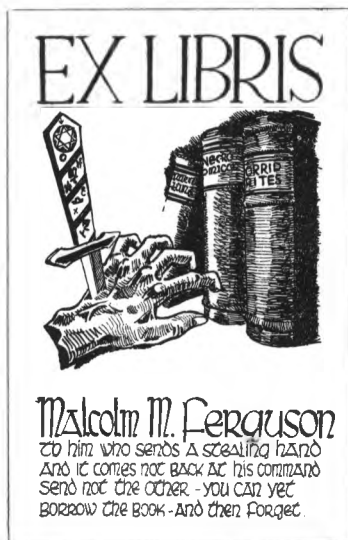
Over 450 years ago the extremely able German woodcut artist, etcher and gentleman, Albrecht Dürer, designed in his spare time enough attractive ex libris to be known today as "The Father of Bookplates." Oddly enough, bibliophile Laurence Hutton, in writing of Dürer's work, uses the adjective "fantastic." Perhaps rightly, too, though among the Dürer ex libris I have seen, fantasy appears only through heraldic allegory.

Hans Holbein, the German portrait artist at Henry VIII's court, and designer of the "Dance of Death" woodcuts may also have done bookplates. But whether he did or not, there is enough in his work for a modern artist or even a plain collector to work up any number of attractive bookplates to suit his fancy. I have seen Düreresque designs on bookplates quite often, too.

My own genre bookplate - I hope eventually to have two or more others for different collections - is of competent artistry, but of more interest here for its subject. It is reminiscent of Clark Ashton Smith's "The Return of the Sorcerer" rather than William Fryer Harvey's "Beast With The Five Fingers", Derleth's or Barham's ("Ingoldsby Legends") "Glory Hand" tales, since it shows a severed hand, malignantly motivated, sent to steal from a library, but pinioned by the owner's appropriately runed dagger. A "Necronomicon" was of course included on the shelf, the "Totentanz" being for variety, as also the "Orrid Rites" which is something of a spoof, since I think the phrase overused. Thus there's enough in the picture to hold one's interest without it being crowded.

Should you be interested in genre bookplates of your own, there are three courses open to you: 1.) Work up an idea of your own and write your favorite fantasy artist, seeking to commission him to draw it for you. Remember, he works for a living and must ask a fair price. However, if you present your idea clearly and it appeals to him, too, he's apt to be reasonable. 2.) Get your idea drawn by a less well-known general, but competent artist. 3.) Adapt a design from an earlier artist whose work is no longer covered by copyright. You can convert incidental illustrations such as grotesque alphabet capitals by Holbein, a figure from a Bosch painting, a vignette by Beardsley, Dore, or Kley. I suggest that whatever you do, don't hurry it, don't try to make it too whacky, or use the stylized work of an artist you'll tire of later.

The bookplates presented here are from the Ferguson collection of over 500 similar items. The Beardsley is one of a hundred copies, fairly rare as bookplates go.



Malcolm M. Ferguson  
 to him who sends A scolding hand  
 And it comes not back at his command  
 send not the other - you can yet  
 borrow the book - And then Forget.

Aubrey Beardsley, the brilliant black-and-white artist of England's naughty nineties, did a number of grotesque bookplates. Among these are that of John Henry Ashworth (reproduced here), of Manners Sutton (from a design which is being reproduced in the Arkham Sampler), of Olive Custance, as well as his own.

Arthur Rackham has also contributed to this interesting field, his deftly drawn elves and gnomes making distinctive his *ex libris*. Other artists who have done bookplates that may border on the fanciful include W. W. Denslow, Walter Crane and Elihu Vedder.

The well-known English bibliophile Paul Lemperly had a plate done in soft gray green, featuring an open book surrounded by a snake, its tongue in its mouth reminiscent of the worm hight Curoboros, against a frame of night sky, and an outer border of mistletoe. The appearance is much better than the description, I assure you.

Among modern European bookplates quite a number use woodcut techniques or heavy wash or crayon lines to give powerful moody representations of turbulent scenes, portentous and symbolic. I don't know whether Käthe Kollwitz, Edward Munch or Franz Masereel have done bookplates or not. However they are the leaders of the style now in favor.



Those who insist upon mint, unopened books are of course opposed to bookplates, or at least bookplates other than their own. But among those who read their books rather than keeping them for display, bookplates of individuals do not detract from the book's interest and value, but can add measurably to either or both.

So when your heirs and assigns come to donate your library to the Miskatonic University, or hock it for booze, the stuff can be written up as "with the bookplate of that eminent collector, A. Fantasius Fan." But please remember, if you must spin in your casket because of all the lucre that's changing hands and you not having it when alive, so that you could have gone and gotten yourself royally pickled and thus in an absolutely ghoulproof (180 proof) condition, spin counter to the sun, or widdershins. It's allus best. You'll have this consolation: you can brag that "My bier is a dry bier." Good Hunting!

THE END





## FANTASY FAN FIELD

### New Worlds. . .

New Worlds #4, the first under fan management, was distributed in April. Ted Carnell, editor of New Worlds, was at the Cincinnati convention, the first representative of British Fandom to appear at a World Science Fiction Convention. The line up of the fifth issue of NW, due in September, includes John Aiken, Peter Phillips, John Beynon, F.G. Rayer and Sydney Bounds, whose story "In Another Place" gets the cover spot.

### B.B.C. . .

The British Broadcasting Company has been televising some fantasy bits lately. H. G. Wells' "Time Machine" shots using superimposition and camera mixing process were excellent. Another program broadcast a talk entitled "Is There Life Elsewhere in the Universe?" The speakers, after talking on the formation of planets and other such technical subjects, decided that there might well be. But one speaker took the line that, "The idea of a creature more intelligent than ourselves is of course inconceivable...."

In September the B.B.C. intends to televise the moon using about an eight inch telescope.

### ODDS. . .

A new British reprint of Starting Stories has appeared, the first issue resurrecting a Captain Future story.

Walter Gillings' "Fantasy Review" has gone quarterly. Wally, who has gone to work for the Press Association pleads overwork.

Arthur C. Clarke has a short story, "Critical Mass", in Lilliput, a British "all peoples" monthly, with a 60 word autobiography. Another biography of Ego Clarke, with photo, was printed in the latest British Interplanetary Society's Journal.

The Loncon, in April, was as big a success as last year's Whitcon, 65 fans turning up to hear such speakers as Chairman Wally Gillings, Bill Temple, A.C. Clarke, Harry Kay, Kerry Gaulder, and the Committee of the Science Fantasy Society: Vincent Clarke, Frank Fears and Owen Plumridge.

The Cincon was a blooming success, too. There's a rumor about that the auction took in about a thousand bucks, with Cartiers selling for \$20 and bids going up over \$50 for some items. The WSFC is getting to be big

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The next World Science Fiction Convention, the eighth, will be held in Portland, Oregon. A buck to NOR-WESCON, Box 8617, Portland 7, Oregon gets you a membership.

The second Western Conference came off beautifully too. In contrast to the big convention, auction items went dirt cheap, a tradition that the western boys would like to keep.

Books in England. . .

Karel Capek's "An Atomic Phantasy" (Allen and Unwin, 9/6) is now reprinted after 24 years. Another reprint is J. D. Beresford's "The Hampdenshire Wonder" (Byre and Spottiswoode, 6/-).

A sequel to "The Unfortunate Fursey" has been published--"The Return of Fursey", by Mervyn Wall (Pilot Press, 9/6). This is an amusing story of a sorcerer's apprentice.

Stephen Gilbert's "Monkeyface" (Faber, 8/6) is the story of a young ape who gets civilized. Faber has also reprinted the fourth of Charles Williams' fantasies, "Shadows of Ecstasy", (8/6).

Some weird stuff under the name of "Fires Burn Blue" has been published by Edward Arnold. It's in the tradition of Sir Andrew Caldecott whose "Not Exactly Ghosts" appeared some time ago. Now available from Hutchinson is a cheap edition of Dennis Wheatley's "The Devil Rides Out". The famous "Dracula" is out again--Rider has produced it at 6/-.

Eden Phillpott's "Address Unknown" (Hutchinson, 9/6) concerns two scientists who establish extraterrestrial communication.

A new time travel story in the style of Sprague de Camp is Eric Romilly's "Bleeding From the Roman" (Chapman and Hall, 7/6). This is the tale of a man from the present era precipitated into the period when Boadicea fought the Roman invaders.

C.S. Lewis's trilogy, "Out of the Silent Planet", "Perelandra" & "That Hideous Strength" have been reprinted by Bodley Head at 6/-, 8/6, & 9/6 respectively.

Willy Ley's "Rockets and Space Travel" has been reprinted by Chapman and Hall at 18/-.

Huxley's "Ape and Essence" (Chatto and Windus, 7/6) has at last appeared and was well panned by the critics.

"Tomorrow and Tomorrow" (Phoenix House, 12/6) by M. Bernard Eldershaw is partly a story set four hundred years ahead in Australia.

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A series of 12 Science Fiction pocket book size magazines is being published by S.D.Frances, price 1/6. The first was "The Trembling World" and the next is "Dawn of Darkness". All are written by 'Astron DelMarta' rumored to be our old friend Fearn.

Bill Temple's book "The Four-Sided Triangle" (John Lang, 9/6) has at last been published, having been in the publishers hands for three years. The story deals with two atomic scientists in love with the same woman, who escape from their dilemma by duplicating the woman, thereby creating the fourth side of an extremely complex triangle. This is the author's first novel, but not the last, 'tis hoped.

Louis Golding, the well known novelist, has turned to fantasy for his latest story, "Honey for the Ghost" (Hutchinson, 12/6). This tells of an unpleasant ex-boxer who makes a pact with the devil enabling himself to become a dead RAF officer.

"Thou Shalt Not Suffer a Witch... and Other Stories" by K. Haynes (Methuen, 9/6) is a neat selection of short stories in a weird or fantasy vein, many of the stories being set in Scotland.

Pierre Very's "In What Strange Land" (Wingate, 9/-) is a time travel story where the hero is stunned and finds himself transported to the past.

Worlds Work have published another of John Russell Fearn's Amazon opuses, "The Golden Amazon Returns" (5/-), which is a piece of action writing in which many science fiction themes are jumbled together to provide the usual Fearn entertainment.

Storm Jameson's "The Moment of Truth" (Macmillan, 7/6) tells of the Last Plane Out after the successful invasion of England....Which of the refugees on the lonely Scottish airfield are going to be on it? Mainly a discussion.

#### American Books. . .

The Frederick Fell publishing co. has announced that the first printing (10,000) of Bleiler's "Best Science Fiction Stories: 1949" has been sold out and a second printing is coming off the press. FF has gone into stf in a big way, having already put to bed "John Carstairs: Space Detective" by Frank Belknap Long, "The Kid From Mars" by Oscar Friend, "The Last Space Ship" by Murray Leinster, and "The Star Kings" by Edmond Hamilton, all at \$2.50.

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The S.F.S. has a Bureau, just opened, to enable the members of the S.F.S. and the BRITISH FANTASY LIBRARY to contact U.S. and other overseas fans for trading and corresponding.

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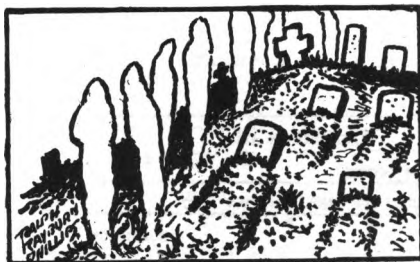
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33		XX	E										E
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37	GR	FR	E	E	E	E	E	E	E	VR	ER	V	"Very Good"
38	E	VR	ER	E	E	E	ER	E	E	GR	GR	FRB	
39	E	E	FRB	V	ER	V	E	E	FRB	E	V	V	G
40	E	GRB	GR	V	V	VR	V	GR	VR	ER	GR	G	"Good"
41	E	V	ERB	V	GR	V	E	E	V	V	ER	FR	
42	ER	GR	V	V	V	E	E	E	V	G	G	E	f
43	GR		G\	G	E	G	V	G	F-P	G	E	E	"Fair"
44	V	ER	V	E	E	E	E	FRB	FR	G	E	E	
45	E	E	E	E	E	E	E	FR	G	E	E	GR	p
46	G	E	G	F	G	G	V	E	E	E	E	E	"Poor"
47	E	E	E	E	E	E	E	E	E	E	E	E	
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