

Greenleaf

The MONDAY EVENING GHOST



THE MONDAY EVENING GHOST

is a science fiction slanted fanzine that appears on the scene (much in the manner of the Abominable Snowman), once every six weeks. Next issue is the anniversary, GHOST will have been around for one year, and will be due the second week of January. Regularly this can be obtained for fifteen cents for single copies, \$1.50 for twelve, or trades, however next issue will cost twenty cents or trade. Comments are appreciated, but don't really expect a free issue in return.

A listing of the existing staff---

Robert Jennings-----editor/publisher
Mike Deckinger-----columnist and frequent contributor
Clay Hamlin-----columnist and frequent contributor
Rich Brown-----columnist

ART STAFF

and

ART CREDITS

KEN Gentry---4, 9, 11,16

Randy Scott---cover
Ralph Rayburn Phillips-6,29
Steve Stiles---27,28
Al Andrews---27
Evil Eye---27, 28, 3
Bob Jennings---3,5,6,29
Robert Gilbert---13,15,17

Horace the Ghost, our patron pest

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perhaps a snarl for you---

NEXT ISSUE---

will be the anniversary. Gene Tipton features an extensive article on WEIRD TALES, Emile Greenleaf will complete his convention report, Bill Plott will review a book of interest to the sf field, complete listings to FFM and FN, Art Rapp has an entertaining article, with the regular columns expanded somewhat for the Gala Occasion, Bob Farnham explains how to publish a fanzine, maybe, Len Collins with more fantasy comments and an article, a satire on FFM, an expanded lettercol (no fainting at this time please), and lots of other stuff, which I've forgotten at the moment.

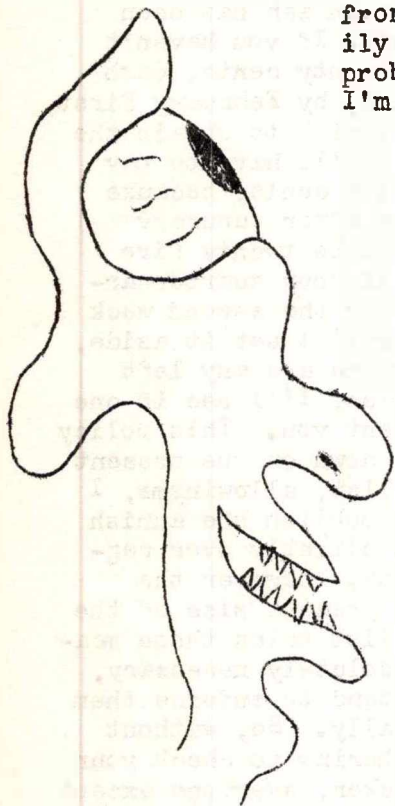
EDITORIAL

(Robert Jennings)

A few weeks ago, on Halloween day to be more exact, I received a middel sized, middel weight box thru the mails. Looking at the outside return address I discovered it had been sent by Emile Greenleaf. Immediately a slight suspicion born of comments made during his visit here begin to form, and I rushed to the kitchen for a knife. With slightly less haste I rushed back to the living room, picked up the box and rushed back to the kitchen again, where I begin using the knife on string and paper. At last in sheer desperation I resorted to finger-mails and like that, and ripped the covering paper off. On opening the box my suspicions were confirmed; inside was a stack of old FFM's and FN's. Needless to say my enthusiasm was boundless, but I think I might have been a little happier had they not arrived on the night before I was scheduled to have three tests.

Much later that night I reluctantly pulled myself away from THE SECOND DELUGE (A Famed Fantasy Classic) to hastily reread the last two acts of Macbeth and go over some problems in physics. I haven't read all the mags yet, but I'm making good headway. Thanks muchly Emile.

Some things I forgot to mention last time round ought to be said here. First, appologies to Redd Boggs for not mentioning that he stenciled the illustration on page 8 of last issue, and the illo came from his files. I am indebted to him for his kindness. Secondly, you may have noticed the lack of zine reviews last time round. This is because the zine reviews have been suspended indefinately. The reasons for this are simply that I've received too many zines to comfortably review in three pages, and I don't want to spare more for such reviews. During the time between the sixth and seventh issues I received some fifty three fanzines, and if anyone thinks I'm going to waste pages and pages reviewing that many fanzines they've got another think coming. This time round the number has dropped in the thirties, but that's still way too many fanzines to review. Also I've discovered the joys of having three extra pages to devote to articles instead of a column. I'm basically lazy anyway, and writing those reviews was work, like. So perhaps in the future when the number of fanzines received receds to a reviewable number, I'll resume the fmz reviews.



However, having discovered three extra pages, I may be very reluctant to resume the column.

As I have mentioned to several of you, the next issue of GHOST will be the annish. Come the nineth issue of GHOST, it have been around for one year, and to celebrate the gala occassion I've decided to put out a Special Issue, like. It will run along about fifty or sixty pages in length, and will feature material I've been carefully hording for som time especially for this occassion. The contents page will feature material by Gene Tipton, Bob Farnham, Art Rapp, Clay Hamlin, Len Collins, Mike Deckinger, fannish type poetry, complete FFM, FN indexes, a satire on same, art by Prosser, Stiles, KEN, Prosser, and others whose names escape me at the second. There'll be more material and artists than mentioned, enough to fill out the pages and make, I believe, a suitable annish. However, there is a catch. As I've said, the annish



Oh, I don't think our national defenses are weak---we've got hundreds of mis-sels, thousands of bombers and a complex series of defense and offense plans all ready to to at the first blast of Gabriel's horn

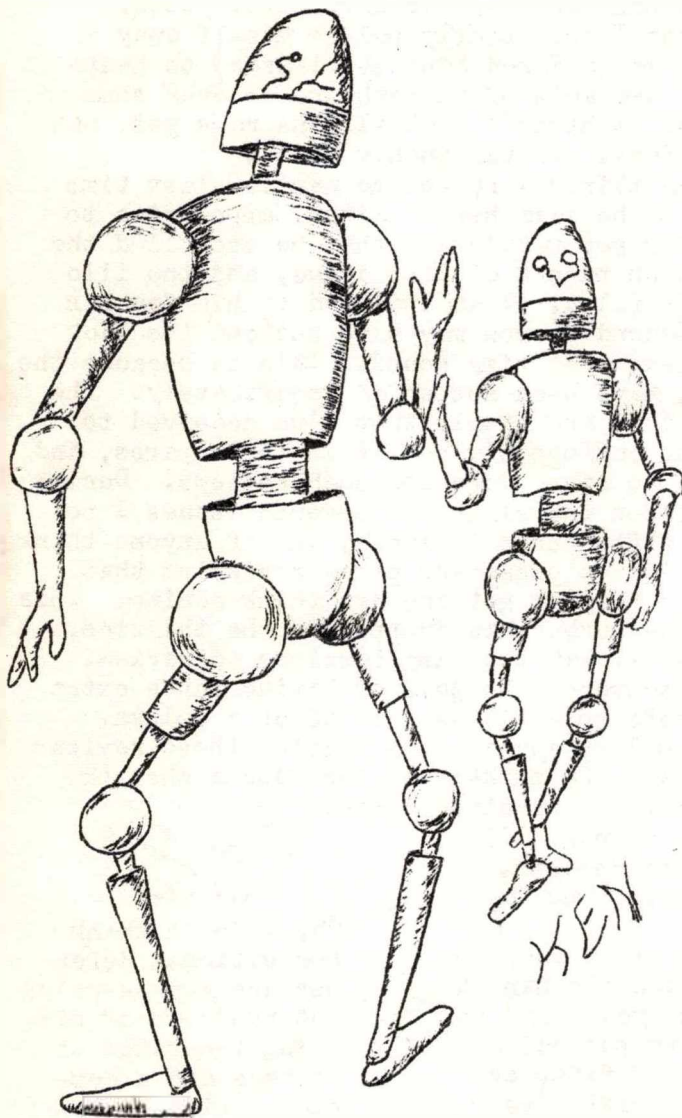
will run just about double the normal size of GHOST, and that will mean there will be twice the expense of publishing it, not to mention addition cost of mailing envelopes and special type printing effects and like that. So, in order that I won't be hauled off bodily to the poor house after mailing out the annish, I have decided to enforce Drastic Measures. I intend to charge everyone who is not a regular subscriber, or who does not have material appearing in the issue twenty cents for it. Here's the way it will go, if you are a subber, the annish will just lob one unit off your sub, if you have material appearing in the annish (I've informed most of these people already), you will, of course, get it free, if you had a letter published in this issue, you will get the annish, since its been a policy to send copies of the next issue to persons whose letters were printed in the current issue. If you don't fall into those classes, you will have to send twenty cents, or a presentable trade to me not later than February first.. Trade arriving later than

February first will be disregarded. All trade agreements are dissolved until after the annish has been published, If you haven't sent in twenty cents, cash money like, by February first, and still wish to obtain the annish, you'll have to pay twenty five cents, because the price after Janurary first will be twenty five cents. If your quarter arrives after the second week of February I'll set it aside, and if there are any left over copies, I'll see if one can be sent you. This policy will cut down on the present mailing list, allowing me, I hope, to publish the annish for just slightly over regular costs. However the cost and present size of the mailing list makes these measures absolutely necessary, and I intend to enforce them dictorially. So, without even bothering to check your name sticker, everyone except those person named above can consider this their last issue of GHOST unless the stated policy is met.

One last bit of business. Some people have inquired about back issues of GHOST. Most are available at 15¢ in cash or stamps, except for the first three issues, for these issues the price

jumps to twenty cents a copy. The extra charge is to cover the cost of my embarrassment when you read those first issues and begin comparing the past with the present. I have two copies of second issue left, so don't bother asking for it. I have only a few copies of the sixth issue left, mostly with various printing erros thruout, and a fair number left of issue three. So much for back issues.

Room enough to say here, your comments on this ish, material, trade, money and like that should be sent to Bob Jennings, 3819 Chambers Drive, Nashville 11, Tennessee.



THE CREAKY CHAIR *By*

MIKE DECKINGER

It was Bob's request that I write something on E. R. Burroughs this time, so this column shall consist of a sort of Burroughs commentary. I think it would be wisest, at the beginning of the column, to state that I am not a Burroughs fanatic as some others are. I do not attempt to collect every Burroughs book or every one of his magazine stories in existence in order to amass a formidable collection of his works. I have a passing interest in Burroughs, not a violent one.

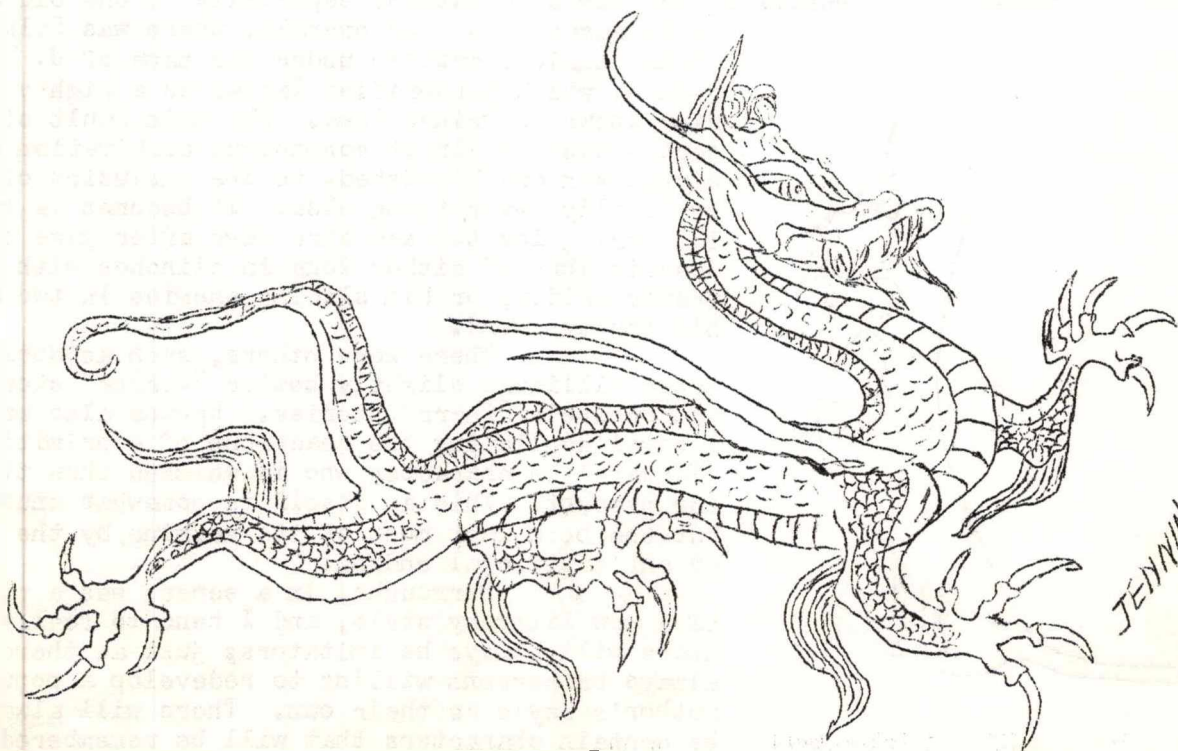
My first contact with ERB was thru the Tarzan motion picture films, and I imagine these did much to dull my appetite. Most of them were minor jungle epics, with the total content on a somewhat juvenile plane. For the longest time I simply could not understand how a man like Burroughs, who was responsible for so many seemingly juvenile tales, could be held in such high esteem by so many people.

Then, one fateful day, I paid a visit to a back issue store in New York, and for a ridiculously low sum, picked up half a dozen old AMAZINGS, four of which contained John Carter stories. So this was the adult Burroughs, I thought, as I embarked on my first verbal adventure with John Carter.

Well, I liked it. I was not overly impressed with the stories, but at the same time they did not entirely repel me from the Burroughs style. However, since it's obvious that he does hold a high position of respect in certain literary circles, at least in fantastic literary circles, I have been trying to discover exactly what it is that determined his success.

Burroughs was certainly not a master with words; modern day novelists like Steinbeck and Saroyan could write rings around his pitiful attempts. Tennessee Williams could put more symbolism and latent meaning into a paragraph than Burroughs could get into a novel. No, obviously Burroughs's fame did not stem from his literary prowess.

But everyone, almost without exception, longs to escape; to get a-



way from the hum-drum monotony and the conflicts of daily life. Burroughs provides such an escape. Whereas the previously mentioned writers like Steinbeck and Williams have a habit of digging more deeply into private, personal human problems, quite identifiable with conditions existing today, Burroughs completely ignored all the deplorable human conditions he could have written about, and instead, created a type of utopia that most people secretly long for.

Not a utopia with mile high buildings and futuristic vehicles and machinery, servants to wait on your hand and foot; but a utopia of adventure and excitement; of romance and peril. Despite our thought at the moment, eventually we'd grow extremely bored if we lived in a safe, certain world where there were no problems or desires. Burroughs realized this, and created the turbulent utopias of John Carter, Tarzan, and David Innes. He wove just the right amount of characterization to ensnare the reader and cause him to identify with the character, just the right amount of plausibility into an otherwise improbable situation, and trusted the rest to the reader's imagination.

For a fictional character to receive any sort of fame, the author must be skilled enough to remove him from the printed page, and make him come alive to the reader. Burroughs accomplished this by creating nearly perfect reader identification with his characters. The reader can immediately visualize John Carter or Tarzan as an actual person, his actions, his motivations and his desires are interwoven completely with the reader, and it is the reader experiencing all the adventures of a Burroughs book. This, it seems to me, must account for a great part of Burroughs' popularity.

It seems inevitable that anyone of Burroughs' fame would create imitators. In a way, I would think this was a compliment to a writer's abilities. As long as the imitators don't resort to plagiarism, it is a tribute to the individual writer and the public, signifying that the character he has created has attracted enough attention to induce others to try the same formula.

There were a number of Burroughs imitators, especially in the old Ziff-Davis magazines. For example, there was Palmer's "Toka" series, written under the name of J. W. Pelkie, which personified Tarzan as a mighty warrior known as Prince Toka. The main fault of this series was the almost monotonous combination of simple sex and bloodshed, to the exclusion of practically everything else. It becomes a triflingly irritating to read thru page after page of descriptions of either Toka in clinches with some pretty maiden, or him slicing enemies in two with his trusty sword.

There were others, such as Robert Moore William's slightly better "Jongor" stories, and Browne's "Tharn" stories. Browne also wrote a novel depicting the reactions of a primitive Tarzan-like character who is whisked thru time to the present. This in itself is somewhat unusual, but the book lost most of its meaning by the laborious and artificial ending.

Burroughs, in a sense, was a pioneer of a new literary style, and I tend to feel that there will always be imitators; just as there will always be persons willing to redevelop a popular author's style as their own. There will always be certain characters that will be remembered, and

who will always exist in literature in one form or another. I think the creations of Edgar Rice Burroughs certainly come under that classification.



PHILLIPS



EDGAR RICE BURROUGHS QUIZ (Rich Armstrong)
To be worked before reading the Burroughs Biography

How expert is your knowledge on science fiction's most famous author? Fill in the blanks of each statement with the correct answer. Answers on page

Edgar Rice Burroughs was born in the United States in (1) _____ and died in (2) _____.

He was unsuccessful in choosing a career to suit him, and drifted from one job to another. He was at one time a member of the armed forces, in the (3) _____, at another time, department store manager of (4) _____ in (5) _____.

ERB began writing at the age of (6) _____. His first published effort was (7) _____, and appeared in the magazine (8) _____ in 1912. ERB used the pseudonym (9) _____ for this story, the first and last time he used a pen name. His second story, (10) _____ appeared in (11) _____. Its central character was a man whose real name was (12) _____, an English Peer. This man falls in love with (13) _____, and we find that he marries her in the next book, (14) _____, upon his return.

These two books were the beginnings of a series of novels, in which Burroughs recounts many colorful and exciting adventures. We read about a city called (15) _____, a degenerate outpost of lost Atlantis; A-lur, a strange city in (16) _____; and the (17) _____, a race in which the women dominate.

ERB also wrote a number of tales about an Earthman's adventures on Mars. This man, (18) _____, becomes embroiled in much exciting intrigue. He marries (19) _____, a citizen of (20) _____, the dominate nation of the red race of Mars. He finds the Martian paradise of (21) _____ which is ruled by the (22) _____, the planet's sole white race.

Edgar Rice Burroughs transports another Earthman to Mars, (23) _____. This man embarks on a journey with (24) _____, the evil queen of Phundahl.

Another Burroughs creation, Bowen Tyler, discovers the island of (25) _____, "The Land That Time Forgot".

In 1927, Hugo Gernsback wrote to ERB and asked him if he would do a story for him. ERB complied, and the novel (26) _____ appeared in Gernsback's magazine (27) _____. Burroughs received \$1200 for his efforts.

The publishing house which brought out most of the first editions of Burroughs books is (28) _____. The last book ERB released was (29) _____, published by _____. The most famous of the artists employed to illustrate Burroughs's books was (30) _____.

The creators of the current Tarzan Weekly Comic Strip are (32) _____.

Even tho his books are banned from the Library of Congree, Edgar Rice Burroughs's books have sold over (33) _____ copies, and it will certainly be a long time before his name is forgotten.

--A SIRIUS COLUMN-----
--or, a few Vega notions...--
--by Rich Brown-----

I'VE NOTICED quite a few fen waxing vehemently over Beacon/GALAXY's Novels. Tho it's to be expected that someone is going to pop up in the background that the whole mess is Detrimental To The Upwardness, And, Like, Furtherment Of Ghlorious Science Fiction, I see a great deal of amusement in the affair.

I first came across one of the books while browsing at one of the two local book/magazine stores; hidden deeply under the Fabian and other like imprints. It was TROUBLED STAR.

The cover was what threw me. It shows a lithe, buxom blonde (in a position so as to make the most of the mammaries in view of the potential audience) being kissed on the throat by a character in a semi-futuristic garb (and who the hell is looking at him, anyway?). The blurb goes something like, "This was one role that had to be played perfectly". Can't you imagine the picture this is supposed to conjure up in the mind of the potential buyer about the book? Naturally, connecting it with the title, it's the story of this movie star who has Had 'Em All, except for This One, and for some strange reason, he Has To Have Her Too. Yes?

The beautiful part about the cover tho, is the expression on the girl's face. Either she's a masochist who has just ground off her own legs, or (more probable) the devastating power of Our Hero's kiss has given her a complete orgasm. Wowsie...friends, do you realize what this means if they ever get done with this light courting?

In my own befuddled way, it took me three seperate and distinct blinks before my mind grasped all the subtleties of the cover.

And then I started to laugh. Right there in the store. I literally went to my knees, rocking in my mirth; several people backed away, thinking I was having a seizure right then and there.

What amused me was picturing, in my mind, our Potential Reader buying the book. Can't you imagine it? After drooling over all the men's magazines in the store, he creeps back into the obscure corner where Fabian and like imprints are kept. After openly digging around half the books, having gone so far as even reading a few opening lines, he readjusts himself, and with a furtive look around, decides on TROUBLED STAR as being about the sexiest looking book in the bunch. He picks it up, keeping the cover facing his chest. He picks up a few other books and magazines for camouflage (including THRILLING WESTERN ROMANCES and THE COLLECTED WRITINGS OF CHARMEKE MADSOUP), puts TROUBLED STAR in the middle of the batch, and non-chalantly walks to the counter, (and woe betide he who is loitering at the counter, to see what others are buying these days).

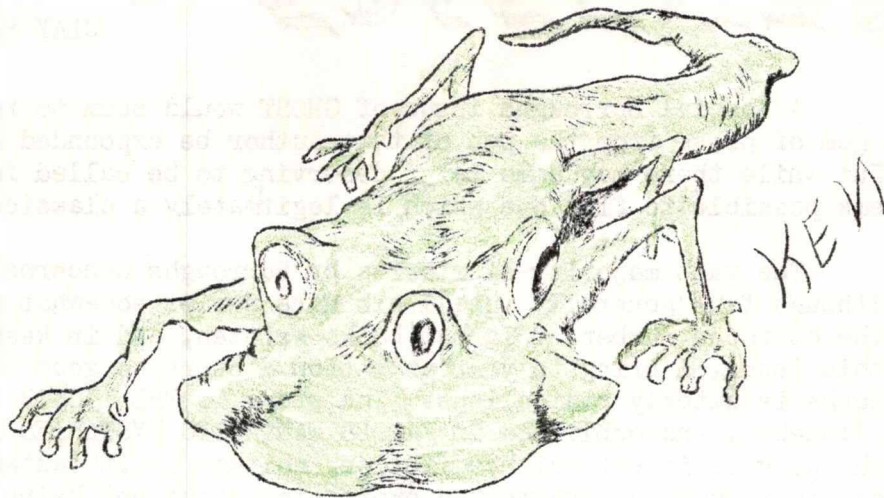
Once safely out of the store, he rushes madly home, pulls down the curtain, and settles down for an evening of Genuine Reading

Enjoyment---simple words and lots of S*E*X. Can't you imagine the look on this poor fellow's face when he finds himself traveling light-years in infinite space via hyper-drive & trying to suppress the Hostile Aliens, etc? After all his troubles, I should probably feel sorry for the poor slob. But somehow, just thinking about it, it never fails to crack me up.

---richbrown 1960



FANS OF THE FUTURE



This is the fan of the future. Since the methods of determining time have changed radically in the future, we can give no accurate dating on this fan. As you can observe, nature has adapted the fan of the future so he is better able to perform his fannish functions. Due to the fact that throughout the ages fans have spent more and more time indoors among their typers, and duplicating machinery, and less and less time outdoors exercising, the fan of the future has almost completely lost the use of his legs, and must slither along on his stomach, using adapted hands and arms as his only method of locomotion. This has developed a strong stomach, something fandom has needed for a long time. Notice the three eyes. Due to the fact that over the ages fandom has become more and more completist in their ideals, and also due to the fact that over the ages more and more stuff and more and more crudzines were produced, nature has given this assist to the fan of the future so that he needn't spend every second of his life trying to read thru his massive collection. Also notice the arms and hands, with the small thumb. Who the fan of the future has evolved wonderfully, unfortunately typers have not, so the fan of the future has well developed fingers, the stump of a thumb is for hitting the spacing bar. The tail developed over the years, and is useful for wiping out his tracks, so noone will know where he's been. Not that our fan of the future does anything he is ashamed of, but... Note the rather large mouth. This is useful for creating a center of attraction at those convention fangabs, and also is useful for blowing the dust off those old copies of AMAZING. Due to the fact that the mouth has developed so, there has also been a radical decrease in the size of the cars.

Socially the fan of the future has become even more ingrown. He is now devoted to a sort of cult group, and all outsiders are unwelcome. It is rarely that an outsider is allowed to enter fandom. Fans are trained from birth in the codes and beliefs of fandom, intermarriage is now the rule rather than the exception. Due to the fact that this inbreeding and cult like movement has caused such radical evolutionary changes in such a short time, the fan of the future is viewed with distrust and distaste by members of the mundane worlds. This distrust has led to some racial disturbance, but as yet there is no feeling running strongly enough against fandom to cause noticeable violence.

FORGOTTEN CLASSICS

By

CLAY HAMLIN

A special Burroughs issue of GHOST would seem to require some forgotten gem of prose from the pen of that author be expounded upon in this column. But while there may some tales deserving to be called forgotten, it hardly seems possible to find one which is legitimately a classic.

The vast majority of stories by Burroughs concerned his Tarzan series, although fans generally recall his Mars series somewhat more vividly. But with the enormous number of Tarzan books written, and in keeping with the theme of this issue, I bring to your attention a story so good that comparison with Burroughs is utterly ridiculous. The story is THE LION'S WAY, written by C. T. Stoneham, and published in FAMOUS FANTASTIC MYSTERIES in October, 1948. Rightfully it is not science fiction, neither is it fantasy, but it is such a good story that the overworked expression about not being able to lay the book down until it was finished might well have been written especially to describe this memorable tale. I know several fans, myself included, who consider this story to be the finest work to appear in the late lamented FFM. I leave to your imagination the qualities such a story might have to deserve such praise.

The plot is a simple one; that of a child lost in the African jungle who is adopted by a lioness, and how he grew up among lions. This basic plot is, of course, nothing new or outstanding. It is the immense ability of the author to paint a word picture and to delineate the character of a man who is little more than a beast that makes this story such a memorable one. The word beast tho, is so very inadequate to describe Kaspas, the hero. The extraordinary creation of a character who knows only animals, but is troubled by his own essential humanity, is truly fascinating. Troubled is the proper word; for many years his own inadequacy in comparison to the lion cubs he grows up with, his inability to cope with the everyday problems of survival during his adolescent years, and the slowly maturing development of his ability to think, which culminates in the accidental discovery of how to use human weapons, which, with his human agility make him a formidable creature to be feared by man and animal. None of the finer instincts of man have a chance to develop, of course, but the author's deep respect for the "dumb" animals points out rather well that there are finer instincts in these animals, perhaps even greater than any man may have. There is a zest to the story hardly equalled in any other story you might read, and the detailed descriptions of the everyday life in Kaspas's world is remarkable, and the purest sort of entertainment.

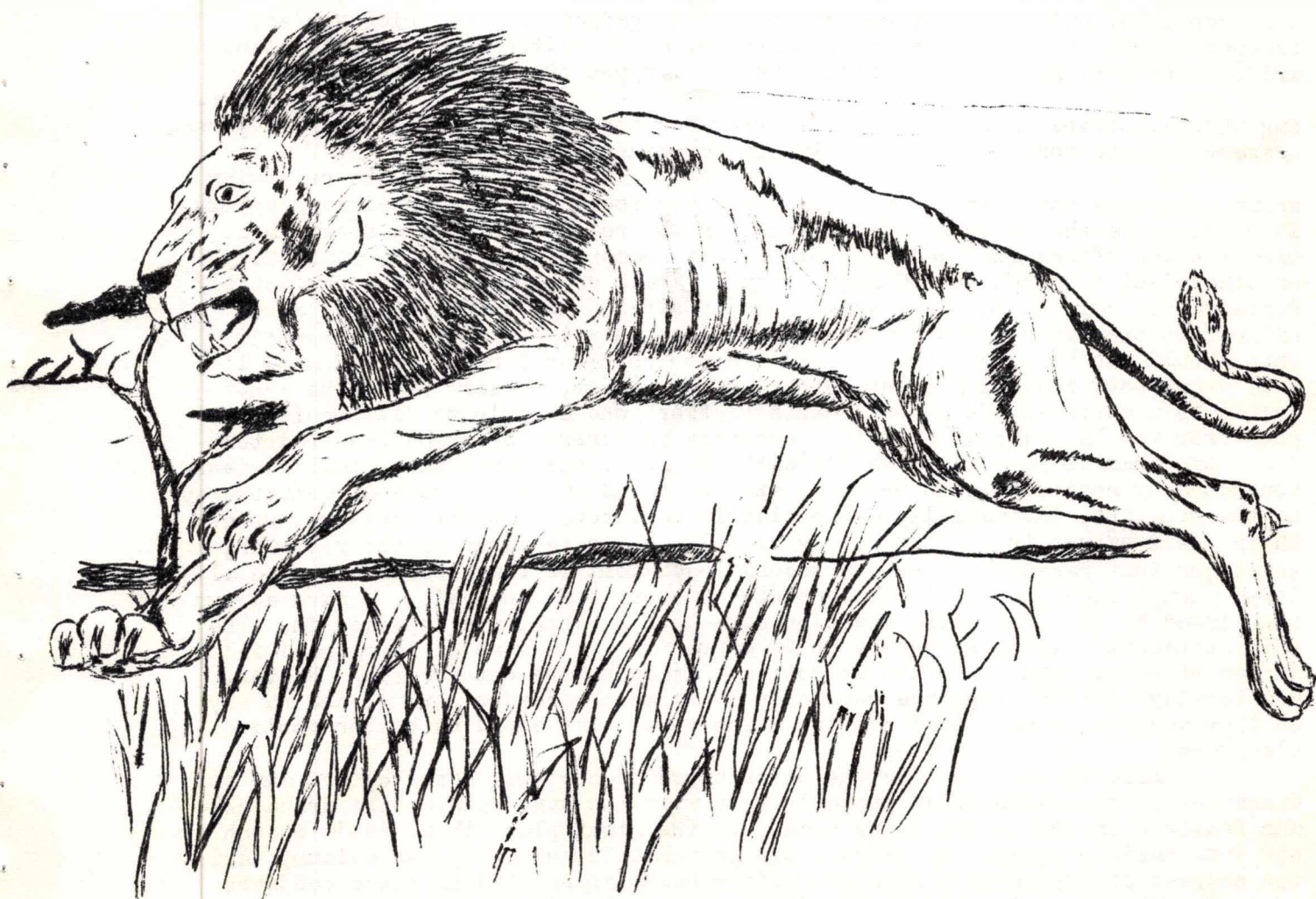
That is the first part of the story, there is more. Finally Kaspas is captured and brought back to our own "civilized" world, and the story assumes the proportions of a tragedy in this part, as he attempts to cope with its frustrations. If there is a weakness in the story, it is here. The modern world expounded is remarkable only for the number of cliches used to describe it. Yet, throughout this part of the book, the motivations of

the hero remain completely logical, you might even say they were created to sheer perfection. The realisticity of Kaspas's actions are such as to make the reader certain that this would be exactly the way it would happen. A sad commentary on mankind perhaps, but the reader will realize the essential truthfulness of the point the author makes; that man as we know him is a good deal less than the beasts he looks down on, in almost every factor you might care to name.

Several incidents in this story are about as exciting as is possible to make them, for, after all, it is an adventure story. If you are one who appreciates uncommon ability, yes, even genius in writing, I can't urge you too strongly to read this story. It is an experience that you will never forget.

END

WAR, n.--A by-product of the arts of peace Ambrose Bierce, THE DEVIL'S
DICTIONARY



THE WRITINGS OF A CONFIRMED CYNIC

by
Robert Jennings

...Part three of five parts... The Personality of a Magazine

The development of a magazine personality depends on the varying service features a magazine can offer its readers in addition to the fiction presented. We've already discussed two of the more important of these service features; the editorial and the letter column. Most of us tend to regard the remaining features in one main category, reviews of various sorts. At one time or another stf magazines have run book reviews, movie reviews, drama reviews, fanzine reviews, art reviews, and music reviews. In addition to the reviews, fan written columns, convention reports, science articles, story ratings, fanzine reprints, quizzes, questionnaires and polls, gadget corners, biographies, author opinion polls, stf essays, contests, guest editorials, pen pal clubs and science fillers have been among the other types of material presented.

Sifting thru all this, there are actually very few items I would consider really necessary for the formation of a desirable magazine personality.

In the reviewing group, the only one that seems to be necessary would be a book reviewing column. It seems to me that a book review is one of the really worthwhile services a magazine can offer its readers. Since most readers are not able, financially or otherwise, to purchase and read every hardback or paperback science fiction/fantasy book sold these days, some means of sifting the good from the bad in order that the buyer might get the maximum from his investment, is a benefit that should not be denied the reader. There are several basic requirements I feel every book reviewing column should have. First, reviews should be conducted by a competent judge of science fiction, who is able to distinguish the good from the bad without allowing personal preference or prejudice to interfere more than is humanly possible with his final opinion. While book reviews conducted by reviewers with personal axes to grind provide a note of controversy to the magazine, they actually are of little real benefit to the readers, unless their feelings happen to conform pretty closely to the feelings of the reviewer, something that rarely happens. A second requirement is that the reviewer be allowed enough space to develop a complete and competent analysis. I have always been irked by the miserable condition some book reviews have appeared in. The half opinionated scrawls, cut by their writer to fit a more or less specified number of pages, and, as often as not, cut again by the enterprising editor, are totally worthless, and are good only to waste the reader's time, and rarely do they accomplish more than wasting a few pages that could be better applied elsewhere.

Briefly running over the other types of reviews; a music, art and stf drama reviewing column would probably meet with the same fate as the drama column featured in F&SF a few years back. In the first place there isn't enough stf art, music or drama to warrant the presentation of a regular column, and the chances of any great number of readers being interested in these subjects even if such material could be found are are small indeed.

A movie review column would probably attract almost as much attention, depending on who wrote it. While

it hardly seems likely that hollywood is going to stop producing its steady flow of tight budgeted C-grade crud, there is a question as to how long the magazine's readers will put up with reviews on the mess, while waiting for the occasional review of a worthwhile motion picture. It's my opinion that movie reviews as a regular feature have little or no place in a stf magazine, and should not be presented unless they have something definite, interesting and worthwhile to say.

There has also been quite a bit of discussion lately about the necessity of a fanzine review column in the pro mags. Running the risk of damnation at the hands of the Angry Young Fans, I don't feel that a fanzine column is a necessity, or even really beneficial to any magazine. Consider first that fans are in the very definite minority of any magazine's readership. Consider that roughly half of the readers of the magazine wouldn't even know what fandom was, let alone a fanzine. Then does it seem logical that a publisher should devote several pages to the presentation of a fanzine review column? To most of the non-fan readership these reviews would be meaningless, and could you blame them for feeling the space could be put to better use? I remember vividly in the days before I ever heard of fandom, I used to read part of the Bloch column in MAGE. I was always interested in the short informal essay carried before the reviews, but the reviews themselves I scanned lightly or not at all. Fanzine reviews are of interest only to those who are in fandom, the subject of fmz reviews is a case of pleasing the majority.

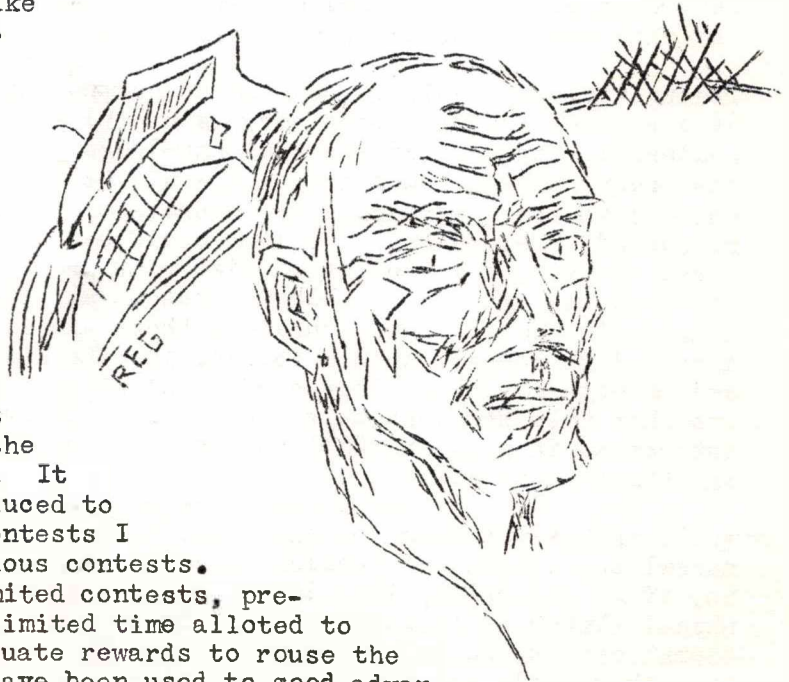
There is, however, a situation which would warrant the presentation of a fanzine review column. Fandom consists of a small group of people, who, nevertheless, are among the most active of stf fans. With the present pro situation as it is, if a magazine published a fanzine review column, a majority of fandom would probably purchase the magazine, for the zine column if for nothing else. If a publisher feels he needs a hard core readership, an active readership who will become interested and devoted to the magazine, and wants one in a hurry, then printing a fanzine review column would be the simplest and most painless method of creating one.

As for the other items mentioned in addition to the reviewing group, they're all very nice to have around, but there are really very few of them that would contribute significantly to a magazine personality.

One exception would be the matter of contests. I feel that an occasional well devised contest could do much for any magazine.

In the past, several magazines like PLANET, featured more or less permanent contests. In the case of PLANET, the contest was based on letter hacking, and the prizes were piece of original artwork. It is noted here that this same situation was tried by other magazines as well. And the this sort of ever running contest is successful in creating interest for a period of time, eventually, unless the magazine is continually picking up enthusiastic new readers, interest declines, due to the contest and the

competition becoming commonplace. It ceases to be a contest and is reduced to routine fare. When I refer to contests I am not referring to these continuous contests. What I'm interested in is the limited contests, presented with a definite theme, a limited time allotted to compete and a challenge with adequate rewards to rouse the reader interest. Such contests have been used to good advan-



tage for many years. Contests provide the chance for the readers themselves to participate in a minor function of the magazine. Since reader participation plays such an important part in the formation of a desirable magazine personality, contests should be included as offering one more type of participation feature, if for no other reason. There is no better method to generate spontaneous reader reaction than by providing a well planned, interesting contest.

The serious science article has risen in recent years from the largely informal yet informative off-trails style and shorter filler, to a position of prominence and merit. Almost every magazine selling today features science articles in every issue, and the one magazine that doesn't features science fillers. I personally feel the time has come to object somewhat to this over-emphasis on science articles. I regularly read about three science magazines, which I enjoy for what they are, and what they present. But when I pick up a science fiction magazine, I am not interested in reading science articles, I am interested in the fictional content of the magazine. I have little objection to the occasional off-trails science article that one found in years past. These informal articles often dealt with subjects one did not normally encounter in the science magazines, and as such offered unusual informative and entertainment value. However today the science writers seem to have run out of the unusual off-trails subjects, and instead write on subjects that are covered more completely, accurately and more entertainingly in the science magazines. The science articles one reads today in the sf magazines are the same basic material you could read in SCIENCE DIGEST, except that they are padded a few pages more, and the information in SCIENCE DIGEST is apt to be more precise and accurate. The science articles we used to find in the magazines I enjoyed, but the science had taken a new position, and has expanded the basic causes all out of proportion. The science articles now featured are of little use to the readers, they offer no new material, they are merely rehashing information that is and has been available to the general public for years. I can't help but feel that the space most of these articles take up could be better devoted to more fictional content.

The informal essay is in much the same position, except that there are, thankfully, still few of these floating around. I have no objection to an occasional informal essay on sf, as long as they stay occasional. But when they are placed on a regular basis, or are crowded into issue after issue, as was the case in RAWLownder's mags a few years back, then they are cutting down on the fictional content of the magazine, and outlive their usefulness. Informal essays should remain infrequent.

Some magazines have, in times past, featured regular columns devoted to author biographies or historicals on sf. As a regular feature these serve a useful purpose, since most of the non-fannish readership has very little real knowledge of the history of science fiction, or its practitioners. Such articles would be of vital interest to these readers, as well as those wishing more accurate or precise information on the subjects discussed. Before such a column could ever become a useful and valuable feature, however, a competent SF historian and writer should be engaged to handle the reviews; one who is able to present all the facts, and present them in an interesting manner. Unfortunately there are few people who have the necessary material to compose such a column, and the ability to write it and hold the column with any great degree of regularity. These qualities, or lack of them, are what make the Moskowitz series in SATELITE invaluable to anyone seriously interested in sf, and Neil Austin's series in FFM little more than entertaining filler material.

While such a regular biographical or historical feature would probably better the magazine, we must assume that we are dealing with normal publishers who publish normal type magazines with the normal limitations. So, if an editorial, long letter column, book review, and an extensive biographical sketch is included all in the same issue, it seems likely that the fictional content would be disrupted somewhat. This would be apt to cause more harm than good, since an overload of columns and features would be just as bad as none at all. A well rounded magazine personality must obtain a workable

balance between the fiction content and the number of service features offered. Assuming for the moment that our magazine is either a pulped sized one, or uses smaller typeface than do most digest sized magazines these days, it might be possible to feature a biographical or historical sketch every issue. However, after looking over the list of items used by various magazines in the past, I've noticed that there will be times when the introduction of such items might be desirable, so instead of featuring a regular biographical sketch, our magazine could feature an editorial, a letter column, a book reviewing column, and a number of pages set aside for the irregular columns. This space would be devoted totally to the presentation each month of some service feature that lack of material or cause would render it impractical to feature regularly. If one month an excellent science fiction movie is released, then the pages of the irregular column could be devoted to a movie review. If another issue, there is an outstanding article or story or bit of humor from a fanzine that deserves reprinting, it could be featured. Another issue, a science article, another issue an informal essay or quest editorial, another issue historical or biographical sketches, another issue a quiz. Since the rotation would depend entirely on the type and amount of material available at different times to the persons writing these irregular columns, the readers would be insured of a widely varied number of interesting service features. The magazine would avoid to some extent the creeping stagnation that occurs from repeated definite features, because of the variation each issue. The readers would gain beneficial or entertaining information. In this way the service features a magazine presented would be adequately varied, and more easily fulfill their purposes.

Next issue I'll attempt to discuss format, size, layout, art and related matters

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ERB series stories, continued from page 25

PELLUCIDAR
 TANAR OF PELLUCIDAR
 TARZAN AT THE EARTH'S CORE
 RETURN TO PELLUCIDAR (magazine story)

The John Carter Series---

THE CHESSMEN OF MARS
 A FIGHTING MAN OF MARS
 THE GODS OF MARS
 LLANA OF GATHOL
 THE MASTERMIND OF MARS
 A PRINCESS OF MARS
 SWORDS OF MARS
 SYNTHETIC MEN OF MARS
 THUVIA, MAID OF MARS
 THE WARLORD OF MARS
 JOHN CARTER AND THE GAIAT OF MARS (magazine story)
 BLACK PIRATES OF BARSOON (magazine story)
 THE YELLOW MEN OF MARS (magazine story)
 INVISIBLE MEN OF MARS (magazine story)

The Carson of Venus Series---

CARSON OF VENUS
 ESCAPE ON VENUS
 LOST ON VENUS
 PIRATES OF VENUS

EDGAR RICE BURROUGHS

(Taken from the Burroughs Biblio, compiled by
Bradford Day)

Edgar Rice Burroughs was born in Chicago on September 1, 1875. His parents were fairly well to do, and sent him to several private schools. The Harvard School in Chicago, Phillips-Exeter Academy in Andover, Mass., and Michigan Military Academy at Orchard Lake, Michigan, helped to further his education and a liberal viewpoint shown in later life. He had a brief term of service in the US Cavalry, and was discharged as under age.

Burroughs married Emma Ventennia Hulbert in 1900. Three children were the result of this marriage; Hohn Coleman, Hulbert, and a daughter, Joan. The needs of this growing family prompted him to try several business ventures, mostly in Chicago, between the years 1900 and 1910, and failure ended all of them. Between ventures, he worked as a salesman and clerk, cowboy and storekeeper in Idaho; railroad policeman in Salt Lake City; gold miner in Oregon. One source stated that this last job was as a worker on a gold-drudge. For a while, he is said to have held an executive position with Sears Roebuck.

By the time he was thirty five, Burroughs was a complete failure as you might find anywhere. As an outlet for this feeling of futility, he used to day-dream of fantastic adventures.

While working for a patent medicine firm, he read the stories in some of the magazines that he brought home for checking advertisements. Most of them must have been pretty poor, and he decided that if publishers would pay for this material, he would try to put his dreams on paper.

His first story, THE OUTLAW OF TORN was not accepted. ALL-STORY MAGAZINE published UNDER THE MOONS OF MARS in the February to July, 1912 issues. The pseudonym he chose, Norman Bean, to show he was a down to earth person, was changed by either the editor or the publisher to Norman Bean. Burroughs was piqued that his pun was spoiled, and had no hesitation in using his own name for the next published story, the now famous TARZAN OF THE APEA. Both were enthusiastically received by the readers, and encouraged the production



of further adventures on Mars and in the jungle.

A.C. McVlurg of Chicago published his first book in 1944, TARZAN OF THE APES. THE RETURN OF TARZAN and THE BEASTS OF TARZAN appeared in the two succeeding years. The first ALL-STORY triumph, UNDER THE MOONS OF MARS, was also published, with a new title, A PRINCESS OF MARS, in 1917. Until 1941, one or two of his books came out every year.

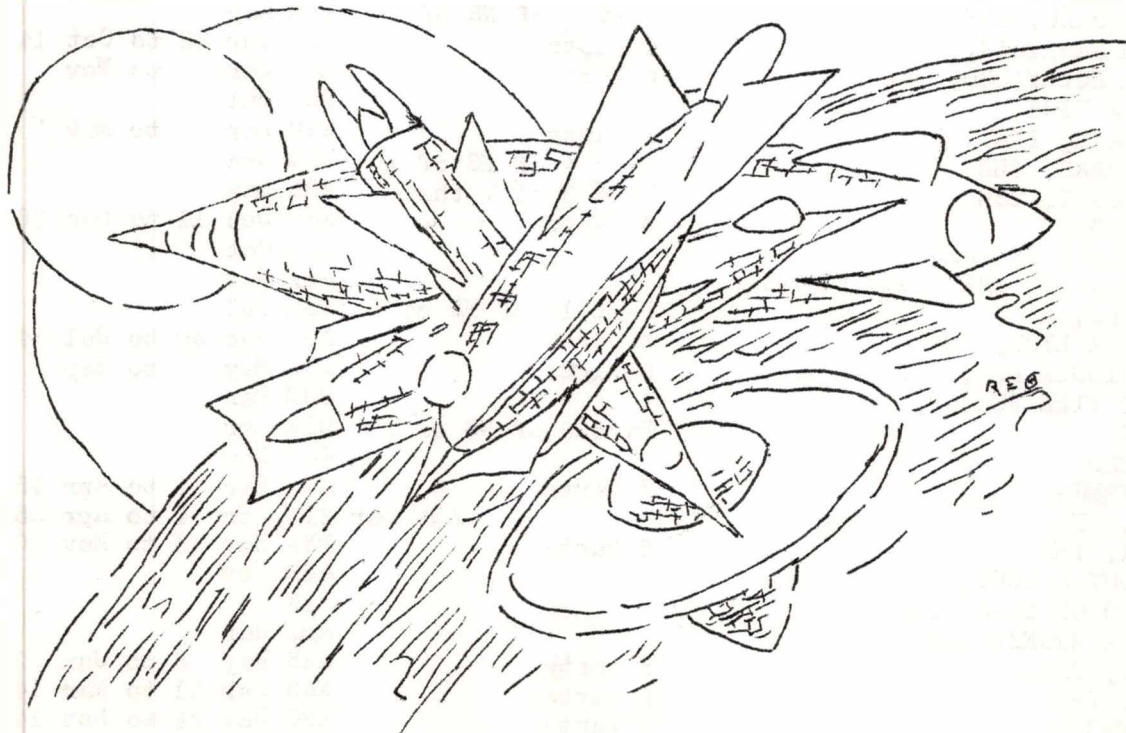
Burroughs was divorced in 1934 and re-married the following year to Florence Gilbert, or Dearbolt. His second wife apparently had been married before, and Gilbert seems to have been her maiden name. This marriage also ended in divorce in 1941.

A research library covered all of one wall in his Tarzana office, but Burroughs preferred an active outdoor life between writing each novel. He was in Hawaii in 1941, and witnessed the bombing of Pearl Harbor. Altho 66 years old at the time, he managed to be accredited as correspondent to the Los Angeles Times, and spent four years in Honolulu and the South Pacific during World War II. He was one of the oldest correspondents in the Pacific Theater, if not the oldest.

Altho he had a rugged constitution for his years, there is no doubt that his strenuous new life contributed to his final illness. He was invalided home, and spent his final quiet years at Tarzana. He died on March 19, 1950, at the age of seventy four years. A full and rewarding life.

Edgar Rice Burroughs was never known to entertain any delusions about the literary quality of his work, since he maintained that he wrote for money. On one occasion he remarked, "My writing helped me escape being broke and it helps the readers go off into another realm and share adventures they'd never have themselves." However, he seemed proud that in several cases his writing had been selected as outstanding examples of good literature. Over 35 million copies of his books, in 56 languages have been produced, so there seems a fair chance that his name will be remembered.

...END...



LISTING OF THE MAGAZINE AND NEWSPAPER STORIES OF
EDGAR RICE BURROUGHS
(Indexed by Clay Hamlin, checked by Len Collins)

ALL AROUND MAGAZINE-----	AAM	BLUE BOOK MAGAZINE-----	BBM
ALL STORY CAVLIER WEEKLY-----	ASC	FANTASTIC ADVENTURES-----	FA
ALL STORY MAGAZINE-----	ASM	LIBERTY MAGAZINE-----	LM
ALL STORY WEEKLY-----	ASW	MUNSEY'S MAGAZINE-----	MmM
AMAZING STORIES-----	Amz	NEW STORY MAGAZINE-----	NSM
AMAZING STORIES ANNUAL-----	AzA	NEW YORK EVENING WORLD-----	NYW
ARGOSY ALL STORY-----	AAS	RED BOOK MAGAZINE-----	RBM
ARGOSY MAGAZINE-----	AM	THRILLING ADVENTURES-----	TA

title	number of parts or series	date and magazine
APACHE DEVIL-----66---	6 Parts	ASS May 19 to Jun 23 1928
THE BANDIT OR HELL'S BEND	6 Parts	AAS Sep 13 to Oct 18 1924
BARNEY CUSTER OF BEARTICE	3 Parts	AAS Aug 7 to Aug 21 1916
BATTLE FOR TEEKA, THE	Part 10 of NS of T	BBM Jun 1917
BEASTS OF TARZAN, THE	5 Parts	ASC May 16 to Jun 13 1914
BEYOND THE FARTHEREST STAR		BBM Jan 1942
BEYOND THIRTY		AAM Feb 1916
BLACK FLYER, THE	Part 6 of T the U	BBM Aug 1919
BLACK PIRATES OF BARSOOM		Amz Jun 1941
CAPTURE OF TARZAN, THE	Part 2 of NS of T	BBM Oct 1916
CARSON OF VENUS	6 Parts	AM Jan 8 to Fen 12 1938
CAVE GIRL, THE	3 Parts	ASM Jul to Sep 1913
CAVE MAN, THE	4 Parts	ASW Mar 31 to Apr 21 1917
CITY OF MUMMIES		Amz Mar 1941
CHESSMEN OF MARS, THE	7 Parts	AAS Feb 18 to Apr 1 1922
DEBT, THE	Part 5 of T the U	RBM Jun 1919
EARTH'S CORE, AT THE	4 Parts	ASW Apr 4 to Apr 25 1914
EFFICIENCY EXPERT, THE	4 Parts	AAS Oct 8 to Oct 29 1921
END OF BAKAWI, THE	Part 8 of NS of T	BBM Mar 1917
ETERNAL LOVER, THE		ASW Mar 7 1914
EYE FOR AN EYE, AN	Part 1 of T the U	RBM Mar 1919
FIGHTING MAN OF MARS, A	6 Parts	BBM Apr to Sep 1930
FLIGHT OF BALU, THE	Part 3 of NS of T	BBM Nov 1916
GIRL FROM FARRIS'S, THE	4 Parts	ASW Sep 23 to Oct 14 1916
GIRL FROM HOLLYWOOD, THE	6 Parts	MmM Jan to Nov 1922
GODDESS OF FIRE		FA Jul 1941
GODS OF MARS, THE	5 Parts	ASM Jan to May 1913
GOD OF TARZAS, THE	Part 4 of NS of T	BBM Dec 1916
HIDDEN LOCKET, THE	Part 3 of T the U	RBM May 1919
HRH THE RIDER	3 Parts	ASW Dec 14 to Dec 28 1918
INVISIBLE MEN OF MARS		Amz Oct 1941
JOHN CARTER AND THE GAIINT OF MARS		Amz Jan 1941
JUNGLE JOKE, A	Part 11 of NS of T	BBM Jul 1917
LAD AND THE LION, THE	3 Parts	ASW Jun 30 to Jul 14 1917
LAND OF HIDDEN MEN, THE	5 Parts	BBM May to Sep 1931
LAND THAT TIME FORGOT, THE		BBM Mar 1918
LION, THE	Part 8 of NS of T	BBM Apr 1917
LIVING DEAD		FA Nov 1941
LOST ON VENUS	7 Parts	AM Mar 4 to Apr 15 1933
MAD KING, THE		ASW Mar 21, Apr 4 to Apr 25 1914
MAN EATER, THE	6 Parts	NYW Nov 15 to Nov 20 1915
MAN WITHOUT A SOUL, A		ASM Nov 1913
MASTERMIND OF MARS, THE		AzA 1927
MEN OF THE BRONZE AGE		Amz Mar 1942
MOON MAID, THE	5 Parts	AAS May 5 to Jun 2 1923
MOON MAN, THE	4 Parts	AAS Feb 21 to Mar 14 1925
MUCKER, THE	4 Parts	ASC Oct 24 to Nov 14 1914
NIGHTMARE, THE	Part 9 of NS of T	BBM May 1917
OKDALE AFFAIR, THE		BBM Mar 1918
OUT OF TIME'S ABYSS		BBM Dec 1918
OUTLAW OF TORN, THE	5 Parts	NSM Jan to May 1914

listing of the stories of edgar rice burroughs in order of
publication

UNDER THE MOONS OF MARS (by "Norman Bean", ERB's only pen name)	6 Parts			
TARZAN OF THE APES		ASM	Oct	1912
THE GODS OF MARS	5 Parts	ASM	Jan to May	1913
THE CAVE GIRL	3 Parts	ASM	Jul to Sep	1913
THE RETURN OF TARZAN	7 Parts	NSM	Jun to Dec	1913
A MAN WITHOUT A SOUL		ASM	Nov	1913
THE WARLORD OF MARS	4 Parts	ASM	Dec 1913 to Mar	1914
THE OUTLAW OF TORN	5 Parts	NSM	Jan to May	1914
THE ETERNAL LOVER		ASW	Mar 7	1914
THE MAD KING		ASW	Mar 31	1914
AT THE EARTH'S CORE	4 Parts	ASW	Apr 4 to Apr 25	1914
THE BEASTS OF TARZAN	5 Parts	ASC	May 16 to Jun 13	1914
THE MUCKER	4 Parts	ASC	Oct 24 to Nov 14	1914
SWEETHEART PRIMEVAL	4 Parts	ASC	Jan 21 to Feb 13	1915
PELLUCIDAR	5 Parts	ASC	May 1 to May 8	1915
BARNEY CUSTER OF BEARTICE	5 Parts	ASW	Aug 7 to Aug 21	1915
THE MAN EATER	6 Parts	NEW	Nov 15 to Nov 20	1915
THE SON OF TARZAN	6 Parts	ASW	Dec 4 to Jan 8	1916
BEYOND THIRTY		AAM	Feb	1916
THUVIA, MAID OF MARS	3 Parts	ASW	Apr 8 to Apr 22	1916
THE RETURN OF THE MUCKER	5 Parts	ASW	Jun 17 to Jul 15	1916
THE GIRL FROM FARRISS'S	4 Parts	ASW	Sep 23 to Oct 14	1916
TARZAN'S FIRST LOVE	Part 1 of NS of T	BBM	Sep	1916
THE CAPTURE OF TARZAN	Part 2 of NS of T	BBM	Oct	1916
THE FLIGHT OF BALU	Part 3 of NS of T	BBM	Nov	1916
TARZAN AND THE JEWELS OF OPAR	5 Parts	ASW	Nov 18 to Dec 16	1916
THE GOD OF TARZAS	Part 4 of NS of T	BBM	Dec	1916
TARZAN AND THE BLACK BOY	Part 5 of NS of T	BBM	Jan	1917
THE WITCH DOCTOR SEEKS VENGANCE	Part 6 of NS of T	BBM	Feb	1917
THE END OF BUKAWI	Part 7 of NS of T	BBM	Mar	1917
THE CAVE MAN	4 Parts	ASW	Mar 31 to Apr 21	1917
THE LION	Part 8 of NS of T	BBM	Apr	1917
THE NIGHTMARE	Part 9 of NS of T	BBM	May	1917
THE BATTLE FOR TEEKA	Part 10 of NS of T	BBM	Jun	1917
THE LAD AND THE LION	3 Parts	ASW	Jun 30 to Jul 14	1917
A JUNGLE JOKE	Part 11 of NS of T	BBM	Jul	1917
TARZAN RESCUES THE MOON	Part 12 of NS of T	BBM	Aug	1917
THE OAKDALE AFFAIR		BBM	Mar	1918
THE LAND THAT TIME FORGOT		BBM	Aug	1918
THE PEOPLE THAT TIME FORGOT		BBM	Oct	1918
OUT OF TIME'S ABYSS		BBM	Dec	1918
HRH THE RIDER	3 Parts	ASW	Dec 14 to Dec 28	1918
AN EYE FOR AN EYE	Part 1 of T the U	RBM	Mar	1919
WHEN THE LION FED	Part 2 of T the U	RBM	Apr	1919
THE HIDDEN LOCAET	Part 3 of T the U	RBM	May	1919
WHEN BLOOD TOLD	Part 4 of T the U	RBM	Jun	1919
THE DEBT	Part 5 of T the U	RBM	Jul	1919
THE BLACK FLYER	Part 6 of T the U	RBM	Aug	1919
TARZAN AND THE VALLEY OF LUNA	5 Parts	ASW	Mar 20 to Apr 17	1920
TARZAN THE TERRIBLE	7 Parts	AAS	Feb 12 to Mar 26	1920
THE EFFICIENCY EXPERT	4 Parts	AAS	Oct 8 to Oct 29	1920
THE CHESSMEN OF MARS	7 Parts	AAS	Feb 18 to Apr 1	1922
THE GIRL FROM HOLLYWOOD	6 Parts	MM	Jun to Nov	1922
TARZAN AND THE GOLDEN LION	7 Parts	AAS	Dec 9, 1922 to Jan 20, 1923	1923
THE MOON MAID	5 Parts	AAS	May 5 to Jun 2	1923
TARZAN AND THE ANT MEN	7 Parts	AAS	Feb 2 to Mar 15	1924
THE BANDIT OF HELL'S BEND	6 Parts	AAS	Sep 13 to Oct 18	1924
THE MOON MAN	4 Parts	AAS	Feb 21 to Mar 14	1925
THE RED HAWK	5 Parts	AAS	Sep 5 to Oct 3	1925
THE WAR CHIEF	5 Parts	AAS	Apr 16 to May 14	1927

PELLUCIDAR	5 Parts	ASC May 1 to May 8 1916
PEOPLE THAT TIME FORGOT, THE		BBM Oct 1918
PIRATES OF VENUS	6 Parts	AM Sep 17 to Oct 22 1915
QUEST OF TARZAN, THE	3 Parts	AM Aug 23 to Sep 6 1941
RED HAWK, THE	5 Parts	AAS Sep 5 to Oct 3 1925
RED STAR OF TARZAN, THE	6 Parts	AM Mar 19 to Apr 23 1938
RESURRECTION OF JIMBER-JAW, THE		AM Feb 20 1937
RETURN OF TARZAN, THE	7 Parts	NSM Jun to Dec 1913
RETURN OF THE MUCKER, THE	5 Parts	ASW Jun 17 to Jul 15 1916
RETURN TO PELLUCIDAR, THE		Amz Feb 1942
SCIENTISTS REVOLT, THE		FA Jul 1939
SEVEN WORLDS TO CONQUER	6 Parts	AM Jan 9 to Feb 13 1937
SKELETON MEN OF JUPITER		Amz Feb 1943
SLAVES OF THE FISH MEN		FA Mar 1941
SON OF TARZAN, THE	6 Parts	ASW Dec 4 to Jan 8 1916
SWEETHEART PRIMEVAL	4 Parts	ASC Jan 21 to Feb 13 1915
SWORDS OF MARS	6 Parts	BBM Nov 1934 to Apr 1934
SYNTHETIC MEN OF MARS	6 Parts	AM Jan 7 to Feb 11 1939
TANAR OF PERRUCIDAR	6 Parts	BBM Mar to Aug 1929
TARZAN AND THE ANT MEN	7 Parts	AAS Feb 2 to Mar 15 1924
TARZAN AND THE BLACK BOY	Part 5 of NS of T	BBM Jan 1917
TARZAN AND THE CITY OF GOLD	6 Parts	AM Mar 12 to Apr 16 1932
TARZAN AND THE CHAMPION		BBM Apr 1940
TARZAN AND THE ELEPHANT MEN	3 Parts	BBM Nov 1937 to Jan 1933
TARZAN AND THE GOLDEN LION	7 Parts	AAS Dec 9, 1922 to Jan 20, 1923
TARZAN AND THE IMMORTAL MEN	6 Parts	BBM Oct 1935 to Mar 1933
TARZAN AND THE JEWELS OF OPAR	5 Parts	ASW Nov 18 to Dec 16 1916
TARZAN AND THE JUNGLE MURDERS		TA Jun 1940
TARZAN AND THE LEAPARD MEN	6 Parts	BBM Aug 1932 to Jan 1933
TARZAN AND THE LION MEN	9 Parts	LM Nov 11, 1933 to Jan 6, 1934
TARZAN AND THE LOST EMPIRE	5 Parts	BBM Oct 1928 to Feb 1929
TARZAN AND THE MAGIC MEN	3 Parts	AM Sep 19 to Oct 3 1936
TARZAN AND THE VALLEY OF LUNA	5 Parts	ASW Mar 20 to Apr 17 1920
TARZAN AT THE EARTH'S CORE	7 Parts	BBM Sep 1929 to Mar 1930
TARZAN'S FIRST LOVE	Part 1 of NS of T	BBM Sep 1916
TARZAN, GUARD OF THE JUNGLE	7 Parts	BBM Oct 1930 to Apr 1931
TARZAN, LORD OF THE JUNGLE	6 Parts	BBM Dec 1927 to May 1928
TARZAN OF THE APES		ASM Oct 1912
TARZAN THE TERRIBLE	7 Parts	AAS Feb 12 to Mar 26 1921
TARZAN RESCUES THE MOON	Part 12 of NS of T	BBM Aug 1917
TERRIBLE TENDERFOOT, THE	3 Parts	TA Mar to May 1940
THUVIA, MAID OF MARS	3 Parts	ASW Apr 8 to Apr 22 1916
TIGER GIRL		Amz Apr 1942
TRIUMPH OF TARZAN, THE	6 Parts	BBM Oct 1931 to Apr 1932
UNDER THE MOONS OF MARS	6 Parts	ASM Feb to Jul 1912
(by "Norman Bean", ERB's only pen name)		
WAR CHIEF, THE	5 Parts	AAS Apr 16 to May 14 1927
WARLORD OF MARS, THE	4 Parts	ASM Dec 1913 to Mar 1914
WAR ON VENUS		FA Mar 1942
WITCH DOCTOR SEEKS VENGEANCE, THE	Part 6 of NS of T	BBM Feb 1917
WHEN BLOOD TOLD	Part 4 of T the U	RBM Jun 1919
WHEN THE LION FED	Part 2 of T the U	RBM Mar 1919
YELLOW MEN OF MARS		Amz Aug 1941

REPRINTS OF THE MAGAZINE STORIES OF ERB

CONQUEST OF THE MOON (THE MOON MAID)	4 Parts	MMI Nov 1928 to Feb 1929
CARTER OF THE RED PLANET (UNDER THE MOONS OF MARS)	4 Parts	MMI Apr to Jul 1929
EARTH'S CORE, AT THE (LOSE INSIDE THE EARTH)	3 Parts	MMI Feb to Apr 1929
LAND THAT TIME FORGOT, THE		Amz Feb 1927
PELLUCIDAR	5 Parts	ASW May 15 to May 29 1915
PEOPLE THAT TIME FORGOT, THE		Amz Mar 1927
OUT OF TIME'S ABYSS		Amz Apr 1927

(MODERN MECHANICS & INVENTION----MMI)

THE MASTERMIND OF MARS		AzA	1927
TARZAN, LORD OF THE JUNGLE	6 Parts	BBM Dec 1927 to May	1928
APACHE DEVIL	6 Parts	AAS May 19 to Jun 23	1928
TARZAN AND THE LOST EMPIRE	5 Parts	BBM Oct 1928 to Feb	1929
TANAR OF PELLUCIDAR	6 Parts	BBM Mar to Aug	1929
TARZAN AT THE EARTH'S CORE	7 Parts	BBM Sep 1929 to Mar	1930
A FIGHTING MAN OF MARS	6 Parts	BBM Aprm to Sep	1930
TARZAN, GUARD OF THE JUNGLE	6 Parts	BBM Oct 1930 to Mar	1931
LAND OF HIDDEN MEN	5 Parts	BBM May to Sep	1931
THE TRIUMPH OF TARZAN	6 Parts	BBM Oct 1931 to Mar	1932
TARZAN AND THE CITY OF GOLD	6 Parts	AM Mar 12 to Apr 16	1932
PIRATES OF VENUS	6 Parts	AM Sep 17 to Oct 22	1932
TARZAN AND THE LEOPARD MEN	6 Parts	BBM Aug 1932 to Jan	1933
LOST ON VENUS	7 Parts	AM Mar 4 to Apr 15	1933
TARZAN AND THE LION MAN	9 Parts	LM Nov 11, 1933 to Apr	1934
SWORDS OF MARS	6 Parts	BBM Nov 1934 to Apr	1935
TARZAN AND THE IMMORTAL MEN	6 Parts	BBM Oct 1935 to Mar	1936
TARZAN AND THE MAGIC MEN	3 Parts	AM Sep 19 to Oct 3	1936
SEVEN WORLDS TO CONQUER	6 Parts	AM Jan 9 to Feb 13	1937
THE RESURRECTION OF JIMBER-JAW		AM Feb 20	1937
TARZAN AND THE ELEPHANT MEN	3 Parts	BBM Nov 1937 to Jan	1938
CARSON OF VENUS	6 Parts	AM Jan 8 to Feb 12	1938
THE RED STAR OF TARZAN	6 Parts	AM Mar 19 to Apr 23	1938
SYNTHETIC MEN OF MARS	6 Parts	AM Jan 7 to Feb 11	1939
THE SCIENTISTS REVOLT		FA Jul	1939
THE TERRIBLE TENDERFOOT	3 Parts	TA Mar to May	1940
TARZAN AND THE CHAMPION		BBM Apr	1940
TARZAN AND THE JUNGLE MURDERS		TA Jun	1940
JOHN CARTER AND THE GAINT OF MARS		Amz Jan	1941
SLAVES OF THE FISH MEN		FA Mar	1941
CITY OF MUMMIES		Amz Mar	1941
PLACK PIRATES OF BARSOOM		Amz Jun	1941
GODDESS OF FIRE		FA Jul	1941
YELLOW MEN OF MARS		Amz Aug	1941
THE QUEST OF TARZAN	3 Parts	AM Aug 23 to Sep 6	1941
INVISIBLE MEN OF MARS		Amz Oct	1941
LIVING DEAD		FA Nov	1941
BEYOND THE FARTHEREST STAR		BBM Jan	1942
THE RETURN TO PELLUCIDAR		Amz Feb	1942
MEN OF THE BRONZE AGE		Amz Mar	1942
WAR ON VENUS		FA Mar	1942
TIGER GIRL		Amz Apr	1942
SKELETON MEN OF JUPITER		Amz Feb	1943

The series titled New Stories of Tarzan was carried by BLUE BOOK MAGAZINE. There were twelve parts in all, in the order of their publication they are---

TARZAN'S FIRST LOVE	BBM Sep 1916
THE CAPTURE OF TARZAN	BBM Oct 1916
THE FLIGHT OF BALU	BBM Nov 1916
THE GOD OF TARZAS	BBM Dec 1916
TARZAN AND THE BLACK BOY	BBM Jan 1917
THE WITCHDOCTOR SEEKS REVENGE	BBM Feb 1917
THE END OF BUKAWAI	BBM Mar 1917
THE LION	BBM Apr 1917
THE NIGHTMARE	BBM May 1917
THE BATTLE FOR TEEKA	BBM Jun 1917
A JUNGLE JOKE	BBM Jul 1917
TARZAN RESCUES THE MOON	BBM Aug 1917

The series titled Tarzan the Untamed was carried by RED BOOK MAGAZINE and was carried during 1919. It contained six parts, in order of publication they are---

AN EYE FOR AN EYE	RBM Mar 1919
WHEN THE LION FED	RBM Apr 1919
THE HIDDEN LOCKET	RBM May 1919

When Blood Told
The Debt
The Black Flyer

RBM Jun 1919
RBM Jul 1919
RBM Aug 1919

The following magazine stories appeared under different titles when published in book form...

UNDER THE MOONS OF MARS	became	A PRINCESS OF MARS
A MAN WITHOUT A SOUL	"	THE MONSTER MEN
SWEETHEAT PRIMEVAL	"	PT 2 THE ETERNAL LOVER
BARNEY CUSTER OF BEATRICE	"	Pt 2 THE MAD KING
THE RETURN OF THE MUCKER	"	Pt 2 THE MUCKER
NEW STORIES OF TARZAN (all 12)	"	JUNGLE TALES OF TARZAN
THE CAVE MAN	"	PT 2 THE CAVE GIRL
OAKDALE AFFAIR AND HRH THE RIDER	"	OAKDALE AFFAIR AND THE RIDER
TARZAN AND THE VALLEY OF LUNA	"	PT 2 TARZAN THE UBTAMED
THE PEOPLE THAT TIME FORGOT	"	PT 2 LAND THAT TIME FORGOT
OUT OF TIME'S ABYSS	"	PT 3 " " " "
THE MOON MEN	"	PT 2 THE MOON MAID
THE RED HAWK	"	PT 3 " " " "
TARZAN, GUARD OF THE JUNGLE	"	TARZAN THE INVINCIBLE
LAND OF HIDDEN MEN	"	JUNGLE GIRL
THE TRIUMPH OF TARZAN	"	TARZAN'S TRIUMPH
TARZAN AND THE IMMORTAL MEN	"	TARZAN'S QUEST
TARZAN AND THE MAGIC MEN	"	last Pt TARZAN THE MAGNIFICENT
TARZAN AND THE ELEPHANT MEN	"	last Pt " " "
THE RED STAR OF TARZAN	"	TARZAN AND THE FORBIDDEN CITY
SEVEN WORLDS TO CONQUER	"	BACK TO THE STONE AGE
THE TERRIBLE TENDERFOOT	"	DEPUTY SHERIFF OF COMANCHE COUNTY
SLAVES OF THE FISH MEN		
GODDESS OF FIRE		
LIVING DEAD		
WAR ON VENUS	"	ESCAPE ON VENUS
CITY OF MUMMIES		
BLACK PIRATED OF BARSOOM		
YELLOW MEN OF MARS		
INVISIBLE MEN OF MARS	"	LIANA OF GATHOL

Two novels, LAND OF TERROR and TARZAN AND THE FOREIGN LEGION never appeared in magazine form.

The following have not as yet appeared in book form---

THE EFFICIENCY EXPERT	THE QUEST OF TARZAN
RESURRECTION OF JUMBER JAW	JOHN CARTER AND THE GAIINT OF MARS
THE SCIENTISTS' REVOET	SKELETON MEN OF JUPITER
BEYOND THE FARTHEREST STAR	THE RETURN TO PELLUCIDER
TARZAN AND THE CHAMPION	MEN OF THE BRONZE AGE
TARZAN AND THE JUNGLE MURDERS	TIGER GIRL
THE CITY OF MUMMIES	BLACK PIRATES OF BARSOOM
	THE YELLOW MEN OF MARS

Burroughs in book form---

F---fantasy	A---adventure	H---historical
W---western	R---romance	
F AT THE EARTH'S CORE		F THE LAD AND THE LION
F BACK TO THE STONE AGE		F LAND OF TERROR
F THE BEASTS OF TARZAN		F LAND THAT TIME FORGOT
F CARSON OF VENUS		F LOST ON VENUS
F ESCAPE ON VENUS		F MASTERMIND OF MARS
F THE CAVE GIRL		F THE MONSTER MEN
F THE CHESSMEN OF MARS		F THE MOON MAID
F THE ETERNAL LOVER		A THE MUCKER
F A FIGHTING MAN OF MARS		F PELLUCIDAR
F THE GODS OF MARS		F PIRATES OF VENUS
F JUNGLE GIRL		F A PRINCESS OF VENUS
F JUNGLE TALES OF TARZAN		F THE RETURN OF TARZAN
		F THE SON OF TARZAN

9continued next column)

f swords of mars	F TARZAN THE TERRIBLE
F SYNTHETIC MEN OF MARS	F TARZAN THE UNTAMED
F TANAR OF PELLUCIDAR	F TARZAN TRIUMPHANT
F TARZAN AND THE ANT MEN	F THE TARZA' TWINS
F TARZAN AND THE FOREIGN LEGION	F TARZAN'S QUEST
F LAND OF TERROR	F THUVIA, MAID OF MARS
F TARZAN AND THE CITY OF GOLD	F THE MARLORD OF MARS
F TARZAN AND THE FORBIDDEN CITY	R THE GIRL FROM HOLLYWOOD
F TARZAN AND THE GOLDEN LION	R THE GIRL FROM FARRISS
F TARZAN AND THE JEWELS OF OPAR	F THE MAN EATER AND BEYOND THIRTY
F TARZAN AND THE LEPPARD MEN	H THE OUTLAW OF TORN
F TARZAN AND THE LION MEN	W THE BANDIT OF HELL'S BEND
F TARZAN AND THE LOST EMPIRE	H THE MAD KING
F TARZAN AT THE EARTH'S CORE	W THE WAR CHIEF
F TARZAN, LORD OF THE JUNGLE	W APACHE DEVIL
F TARZAN OF THE APES	W THE OAKDALE AFFAIR AND THE RIVER
F TARZAN THE INVINCIBLE	W DEPUTY SHERIFF OF COMANCHE COUNTY
F TARZAN THE MAGNIFICENT	

PUBLISHED BOOKS OF EDGAR RICE BURROUGHS
(compiled by Len Collins)

AFACHE DEVIL	Burroughs	Tarzana 1933	310p
AT THE EARTH'S CORE	McClurg	Chicago 1922	227
	Grosset & Dunlap		
	Methuen		
BACK TO THE STONE AGE	Burroughs	Tarzana 1937	318
BANDIT OF HELL'S BEND	McClurg	Chicago 1925	316
	G&D		
	Methuen		
THE BEASTS OF TARZAN	McClurg	Chicago 1916	337
	A.L. Burt		
	G&D		
	Methuen		
CARSON OF VENUS	Burroughs	Tarzana 1939	312
THE VACE GIRL	McClurg	Chicago 1935	323
	G&D		
	Methuen		
THE CHESSMEN OF MARS	McClurg	Chicago 1922	375
	G&D		
	Methuen		
THE DEPUTY SHERIFF OF COMANCHE COUNTY	Burroughs	Tarzana 1940	312
ESCAPE ON VENUS	Burroughs	Tarzana 1946	347
THE ETERNAL LOVER	McClurg	Chicago 1925	316
	G&D		
	Methuen		
A FIGHTING MAN OF MARS	Metropolitan	New York 1931	319
	John Lane		
THE GIRL FROM HOLLYWOOD	Macaulay	New York 1931	348
	Methuein		
THE GODS OF MARS	McClurg	Chicago 1918	348
	G&D		
	Methuen		
JUNGLE GIRL	Burroughs	Tarzana 1932	318
	Odams		
JUNGLE TALES OF TARZAN	McClurg	Chicago 1919	319
	G&D		
	Methuen		
THE LAND AND THE LION	Burroughs	Tarzana 1938	317
LAND OF TERROR	Burroughs	Tarzana 1944	319
THE LAND THAT HE FORGOT	McClurg	Chicago 1924	422
LLANA OF FATHOL	Burroughs	Tarzana 1948	317
LOST ON VENUS	Burroughs	Tarzana 1935	318
	J. Lane		
	Methuen		

THE MAD KING	McClurg G&D	Chicago 1926	365
THE MASTER MIND OF MARS	McClurg G&D	Chicago 1928	312
THE MONSTER MEN	Methuen McClurg G&D	Chicago 1929	304
THE MOON MAID	McClurg G&D	Chicago 1926	412
THE MUCKER	McClurg G&D	Chicago 1921	414
THE JOAKDALE AFFAIR AND THE RIDER	METHUEN Burroughs	Tarzana 1937	172,144
THE OUTLAW OF TORN	McClurg	Chicago 1927	298
PELLUCIDAR	McClurg G&D	Chicago 1923	322
PIRATES OF VENUS	Methuen		
A PRINCESS OF MARS	Burroughs McClurg G&D	Tarzana 1934 Chicago 1917	314 327
THE RETURN OF TARZAN	Methuen McClurg A. L. Burt G&D	Chicago 1915	365
THE SON OF TARZAN	Methuen McClurg A.L. Burt G&D	Chicago 1917	394
SWORDS OF MARS	Methuen		
SYNTHETIC MEN OF MARS	Burroughs	Tarzana 1936	315
TANAR OF PELLUCIDAR	Burroughs	Tarzana 1940	315
	Metropolitan G&D	New York 1930	312
TARZAN AND THE ANT MEN	Methuen McClurg G&D	Chicago 1924	346
TARZAN AND THE CITY OF GOLD	Methuen Burroughs G&D	Tarzana 1933	316
TARZAN AND THE FORBIDDEN CITY	J. Lane		
TARZAN AND THE FOREIGN LEGION	Burroughs	Tarzana 1938	315
TARZAN AND THE GOLDEN LION	Burroughs McClurg G&D	Tarzana 1947 Chicago 1923	314 333
TARZAN AND THE JEWELS OF OPAR	Methuen McClurg G&D	Chicago 1918	350
TARZAN AND THE LEOPARD MEN	Methuen Burroughs	Tarzana 1935	332
TARZAN AND THE LION MAN	J. Lane		
TARZAN AND THE LOST EMPIRE	Burroughs	Tarzana 1934	318
	Metropolitan G&D	New York 1929	313
TARZAN AND THE TARZAN TWINS WITH JAD-BAL-JA, THE GOLDEN LION			
TARZAN AT THE EARTH'S CORE	Whitman Metropolitan G&D	Rasine 1936 New York 1930	314 301
TARZAN, LORD OF THE JUNGLE	Methuen McClurg G&D	Chicago 1928	377
TARZAN OF THE APES	McClurg A. L. Burt G&D	Chicago 1914	400
TARZAN THE INVINCIBLE	Methuen Burroughs G&D	Tarzana 1931	318

TARZAN THE MAGNIFICENT	J. Lane Burroughs	Tarzana 1939	318
TARZAN THE TERRIBLE	Methuen McClurg G&D	Chicago 1921	401
TARZAN THE UNTAMED	Methuen McClurg G&D	Chicago 1920	428
TARZAN TRIUMPHANT	Methuen Burroughs	Tarzana 1932	318
THE TARZAN TWINS	J. Lane P.F. Volland	Joliet 1927	126
TARZAN'S QUEST	Burroughs Methuen	Tarzana 1936	318

	Burroughs published in	Pocket Books	(date)	(no)	(pages)
TARZAN AT THE EARTH'S CORE	Wren		1941	22	141
CAVE GIRL	Dell		1945	320	240
TARZAN AND THE LOST EMPIRE	Dell		1949	536	192
	Pinnacle		---	1	128
TARZAN, LORD OF THE JUNGLE	Pinnacle		---	2	136
TARZAN THE INVINCIBLE	Pinnacle		---	3	127
TARZAN AT THE EARTH'S CORE	Pinnacle		---	4	128
TARZAN'S QUEST	Pinnacle		---	5	127
A PRINCESS OF MARS	Pinnacle		---	6	127
TARZAN AND THE LION MAN	Pinnacle		---	7	136
TARZAN AND THE FORBIDDEN CITY	Pinnacle		---	8	136
CARSON OF VENUS	Pinnacle		---	9	240
TARZAN AND THE LEOPARD MEN	Pinnacle		---	10	136
TARZAN AND THE CITY OF GOLD	Pinnacle		---	11	136
TARZAN TRIUMPHANT	Pinnacle		---	12	128
TARZAN AND THE FOREIGN LEGION	Pinnacle		---	13	128
TARZAN THE MAGNIFICENT	Pinnacle		---	14	128
TARZAN OF THE APES	Pinnacle		---	15	136
TARZAN THE UNTAMED	Pinnacle		---	16	136
TARZAN AND THE JEWELS OF OPAR	Pinnacle		---	17	136
THE BEASTS OF TARZAN	Pinnacle		---	18	136
THE RETURN OF TARZAN	Pinnacle		---	19	136
TARZAN AND THE GOLDEN LION	Pinnacle		1953	20	136
THE SON OF TARZAN	Pinnacle		1953	21	136
TARZAN THE TERRIBLE	Pinnacle		1953	22	136
LOST ON VENUS	Pinnacle		1953	23	136
TARZAN AND THE ANT MEN	Pinnacle		1953	24	156
THUVIA, MAID OF MARS	Pinnacle		1953	25	136
WARLORD OF MARS	Pinnacle		1953	26	152
THE OUTLAW OF TORN	Pinnacle		1953	27	156
THE ETERNAL LOVER	Pinnacle		1953	28	152
TANAR OF PELLUCIDAR	Pinnacle		1953	29	154
GODS OF MARS	Pinnacle		1953	30	160
THE BANDIT OF HELL'S BEND	Pinnacle		1953	31	---
JUNGLE TALES OF TARZAN	Pinnacle		1954	32	190
A FIGHTING MAN OF MARS	Pinnacle		1954	33	154
PIRATES OF VENUS	Pinnacle		1954	34	153
CAVE GIRL	Pinnacle		1954	35	153
CHESSMEN OF MARS	Pinnacle		1954	36	151
THE GIRL FROM HOLLYWOOD	Pinnacle		1954	37	---
MASTER MIND OF MARS	Pinnacle		1955	38	158
PELLUCIDAR	Pinnacle		1955	39	159

The Burroughs series
The Pellucidar Series
AT THE EARTH'S CORE
BACK TO THE STONE AGE
LAND OF TERROR

(Continued back on page 15)

I REMEMBER PITTSBURGH

by
EMILE GREENLEAF

IV. Friday

I had breakfast with Alma Hill, and on my way toward the elevators afterward, I ran into Jack Harness. Seems that the male contingent from California, or rather, some of them, had been staying at his parents's home, and were now checking into the hotel. Sure enough, at the registration desk were Bruce Pelz, Ted Johnstone, Ed Cox, Andy Main and others whose names escape me. Ellick came by then.

Up on seventeen I saw Bjo, and congratulated her on her recent marriage to John Trimble (who couldn't make the con). Al Lewis, Norman Metcalf, and Ingrid Fritsch were also upon the scene, along with Bruce "I think I'll have it bronzed" Henstell.

Most of the activity was taking place in the Monongohela Room, where the artwork for Project Art Show was to be exhibited. Since Bjo was the originator and guiding spirit of the enterprise, she seemed to always be in six or seven places at once, and in general working herself ragged. Right at this time there were paintings to be unpacked, trophies to be assembled, and other groundwork to be laid. Everyone seemed to gravitate towards the Monongohela Room. This continued throughout the convention.

I remember meeting Dick Schultz and Dave Prosser around this time. I told Ellick that there was a section of Pittsburgh called Squirrel Hill, but he was aware. He was surprised to find that at one time there had been a bounty on Squirrels in Pittsburgh, but relaxed upon hearing that it had long been rescinded. I had noticed that

Bruce Pelz had gained a bit of weight since Detroit, and remarked to him that the California climate apparently agreed with him. "Dammit Greenleaf, that's no way to win friends and influence fans."

Ackerman walked in, and Bruce Henstell ran up and eagerly introduced himself: "Forry! I'm Bruce Heinstell!"

Ackerman, chuckling sympathetically: "Well, we've all got to go sometime."

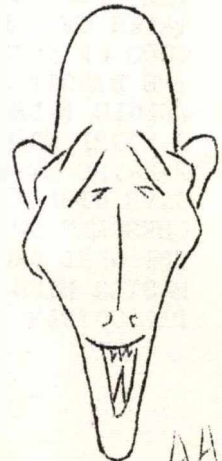
I helped carry some luggage to Bruce Pelz's room and subsequently the two of us had a plonker marksmanship contest, firing at doorknobs, mirrors, etc. Plonkers are tricky little beasts which I had managed to avoid till that moment. Old Pecos Pelz was clearly my superior with the weapons, but then, he has had far more experience.

By now it was well past eleven, and since Marion had asked that I come by around noon, I figured that I had better be on my way.

Arriving at Jackson Street, I found Marion in the process of packing. We took time out for lunch, after which I browsed thru Marion's rather extensive library while she bathed and dressed. We then made a trip to the bank and took a brief drive thru Highland Park. We returned to the house to find that finally a plumber had been found who would work on the water heater before Tuesday! With practically all of the anxious residents of the house watching, he fined the water heater.



AA



AA



"Let's get out of here," said Marion in obvious relief. I needed no urging. Her luggage had been put in the car, and now, grabbing her purse and movie equipment, we practically ran out of the house and almost dove into the car. We got to the hotel around five o'clock...

Oh, I wouldn't say Scrambell was an unpleasant person--- domineering, overbearing, snobbish, stourborn and loud maybe, but not just unpleasant

Marion had unpacking to do, so I told her to meet me on seventeen. I went to my room to freshen up, and met a permbulating mattressnwhen I walked out of the elevator. Closer inspection showed it to be Avram Davidson.

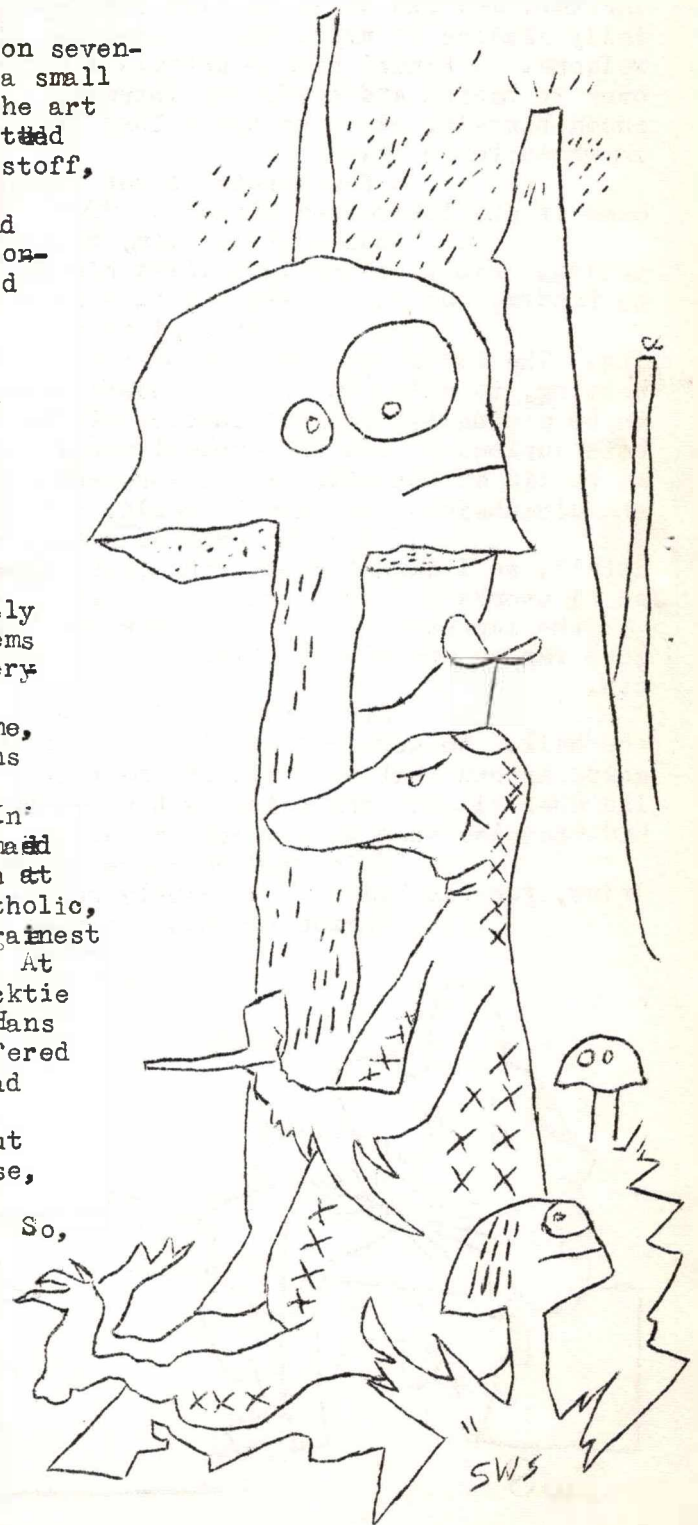
Up on seventeen, I found a small multitude at the art exhibit. I think the first new face I spotted was Phyliss Economou. Then I met Joe Christoff, Jerry Page and the Silverbergs. I met the Busbys, with buz asking me how did I intend to stamp out drinking at science fiction conventions, drink it all myself? I commended him on his astuteness, but confessed the obvious: all the ads I had taken in the Progress Reports and Program Booklet saying HELP STAMP OUT DRINKING AT SCIENCE FICTION CONVENTIONS were a form of heavy-handed humor. Most people, like Buz, realized it, but there seems to have been a few people who thought I was serious!

On meeting Walter Breen, I told him of the Citizens' Committee for Indecent Literature, and was enthusiastically asked: "Where does one sign up?" This seems to have been the universal reaction of every one who heard of it.

Marion came by at this time, and we both ran into Lloyd Eshbach and Hans Santesson. The four of us settled in the N3F Parlor. Bob Silverberg drifted up. In the course of conversation, Silverberg remaid that Avram Davidson is not Orthodox Jewish at all! Seems that Avram is really Roman Catholic, but pretends to be Jewish as protection against all of the anti-Catholicism going around. At this Barbara came along, put a snap on necktie on Bob, and dragged him away to dinner. Hans Santesson then drifted away, and Lloyd offered to treat us to dinner, if Marion would lead us to a good restaurant.

Marion did just that. About six blocks from the hotel was a steak house, called The Flames, which served delicious steaks and lobster tails, for only \$1.19! So, for two days straight I had steak for dinner. I wonder if anyone else from the convention found the place. I hope so, for such pleasure at such low prices shpuld be shared.

Back at the hotel, we found a small group leaning against a Cadillac. Said Cadillac belonged to the Hickmana, Lynn and Carole, and among the other leaners was Jim Harmon. They were awaiting a porter with a truck to haul their luggage upstairs. We exchanged



Zwambisian fangab session

a bit of banter with them, and then went upstairs to register.

We registered, and Marion acted quite normal by refusing to wear her name-tag.

"If people don't know me by now, after all the conventions I've been to, they'll never know me," was her explanation as she settled into a comfortable sofa.

I wandered about, every now and then meeting someone I knew. Once, while idly perusing name tags, I spotted Eric Bentcliffe, the current TAFFman, and one of my British correspondents. Eric was one person I was especially anxious to meet, and I descended upon him with a glad cry of greeting and welcome. I handed him an article I had promised for BASTION, and brought him over to Marion and preformed introductions. After a bit of chatter, Eric excused himself, since he had a long list of people to meet and only three days in which to do it.

A few minutes later a young fellow hiding behind a fringe beard came up and introduced himself. 'Twas Bob Lambeck, whom I had missed at Detroit.

Then a tall, slim, bespectacled lad stuck out his hand in my direction. His name-tag identified him as Billy Joe Plott, Opelika, Alabama's gift to fandom, and one of those active in the attempt to get the South to Rise Again.

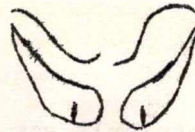
We had a special added attraction on the schedule for that evening. The Pittsburgh Section of the Institute of Radio Engineers was having a meeting, to which Pittcon attendees were invited. John W. Campbell, Jr., was to be a panelist in a discussion of "What is Scientific". Marion and I were both curious to see if Campbell would singlehandedly outnumber the entire panel, as he did at Detroit, and we wondered how he was going to work psionics into the discussion. We knew he would, but we wanted to see how he would.

I have a devil of a time remembering speeches and such in any detail, so I cannot report the proceedings in any fidelity. But the anticipated fireworks did not come off. When JWC worked the panel around to psionics, we got the impression that the other panelists pretty much agreed with him. Looks like fandom and the stf field is far more willing to beard the lion in his own den.

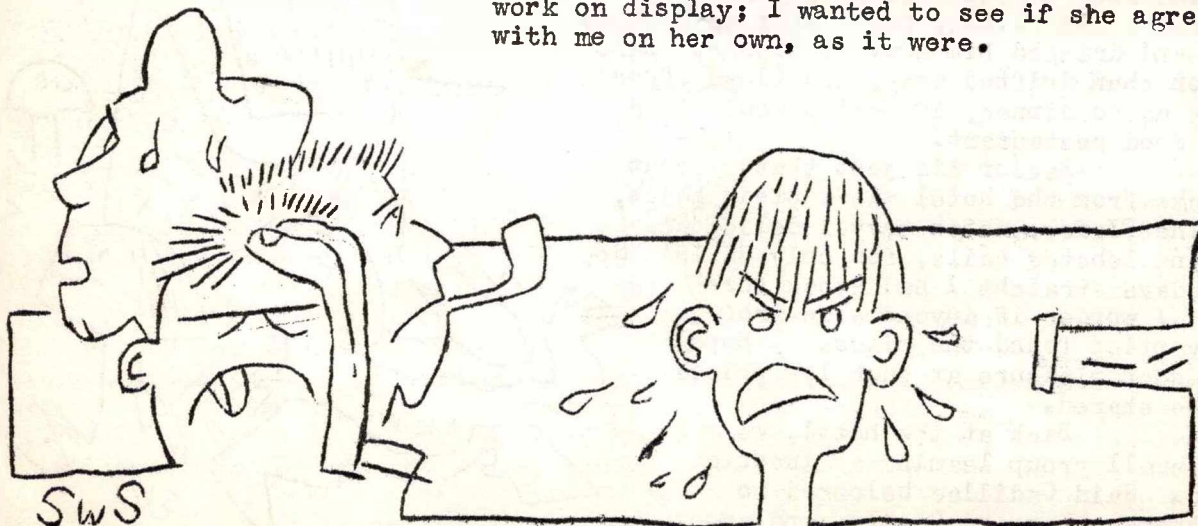
After the panel broke up, we noticed Issac Asimov in the rear of the hall. We were very glad to see the Good Doctor, since there were rumors going around that he would not make the convention because of the railroad strike. Ike does all his traveling by train---he refuses to fly. We asked him how he had traveled when we had worked our way back toward him.

"I drove," he answered, rather wearily. It must have been a rough drive, for Ike had been amazingly subdued.

Marion had not yet seen the Fanart Exhibit, so we headed in that direction. I told her little of my opinions of the work on display; I wanted to see if she agreed with me on her own, as it were.



The trouble is that people refuse to love me for myself...



W We were both favorably impressed with the artistic talent present in fandom, as exemplified in Project Art Show. We felt that there was work on display which was the equal, if not the superior, of many examples of contemporary art displayed at the Carnegie Institute. I am no art critic; I'm going solely by what moves me. Marion may know a lot more about art appreciation than I do. But the point is, we both enjoyed it greatly.

Marion then left to check and see if Bea Taylor had arrived yet. I wandered into the Fort Duquesan Room, where Don Ford was showing slides of his recent TAFF trip. I'm sorry I arrived after he had started, for what I was was superb. The guy must have snapped pictures every five seconds when he was on the trip, for there were slides of everything which happened to him in England.

Afterwards Eric, Dick Schultz and I retired to the Sky Room, which had been set up as a private bar and lounge for the conventioners. We chatted over a couple of beers, until Eric said he would try to make it to bed, for he was a bit tired. I noticed Bea Taylor with a group, and went over to say hello. She hadn't any ideas where Marion was, in answer to my query. I realized I'd do better to stay where I was; sooner or later Marion should remember to look for me in the bar. Besides, I had just met L. Sprague de Camp, and with Bentcliffe and a few others was in discussion on what kind of movie LEST DARKNESS FALL would make, if anyone would make it the way it should be made. From there the discussions wandered off onto tangent after tangent. I should have brought a pocket tape-recorder.

As expected, Marion came drifting in about this time. Moral: if you are ever looking for me at a convention, try the bar. We got drinks, and kibitzed at a poker game in one corner. I remember the group played some high quality stud and down-the-river, but since my speed is more penny-ante, I just watched, both then and later. We joined Dirce and Joe Christoff in a fangab session until Marion remembered there was a part at Don Ford's suite. At the word "party" everyone jumped up, fibrant with energy, and headed for the elevators.

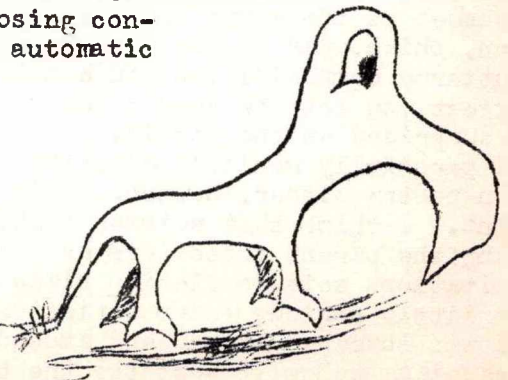
As we neared Don's party, we met Sid Coleman coming the other way. He hailed us with; "What a party! You won't believe how many people are there until you see it. There hasn't been so many people in one room since that shindig in Calcutta sometime back!" Well, Sid was exaggerating a bit, but it was quite a mob. Dirce and Joe never did make it into the living room, Marion and I found vacant spaces on the floor, and sat down near Bob Pravlat and Nick Falasca. Bentcliffe hadn't quite make it to bed yet. Eric is not one to let a trivial matter such as sleep prevent him from attending a party.

Around three Marion confessed to being slightly pooped out. I figured it wouldn't hurt me to get to bed before dawn either. We sneaked out and made it to the elevators without losing consciousness. I tied Marion to her doorknob, sat my automatic pilot, and plodded away to my cubicle.



PHILLIPS

CONTINUED NEXT ISSUE



VOICE OF THE SPIRITS
or
THE EDITOR ANSWERS WITH A FIFTH

Harry Warner, 423 Summit Ave., Hagerstown, Maryland

I wish I could say something good about the front cover of your recently arrived fanzine, undoubtedly some fans will be enthusiastic about it. But to me it presents an unfortunate reversion of Prosser to the old style that he had begun to break away from; cluttered and confused composition; relaxed figures that are supposed to represent attitudes of some kind of extreme violence, and the kind of women's faces that third graders draw. He has proved recently that he can do much better than this when he stops trying to shock people who aren't capable of being shocked by unskillful symbols of gore.

Art Rapp seems to agree with some of my points about science fiction poetry. I didn't mean to say that the reader of a poem must have experienced the milieu and events to get full enjoyment from the poem, but it's necessary for the poet to have had experiences which he is either relating straight, or disguising in this form, to carry the ring of conviction. There's a whole school of Shakespearean criticism which has reconstructed his life and habits simply by separating the inferior from the good imagery and narration in the plays, under the assumptions that the former is Shakespeare when he was using a book or someone else's advice for source material, the latter is taken from his own experiences. I wouldn't consider "Letter from Luna Station" as science fiction poetry; without the title it is a good poem, but simply an exposition of love of Earth and a girl.

Rich Brown will probably inspire a lot of comment, I've frequently expressed my dissatisfaction with TAFF in the past, but in justice to that organization, Rich must remember that the physical encounter with delegates is at least as important as the later fanzine articles that they write. Nobody has ever claimed that Don Ford, Ron Bennet and Bob Madle scored anything less than a smashing personality achievement among the people they met. Deficiencies in their published accounts of the trips were mainly due to the helter-skelter manner of publication, rather than writing deficiencies. I think that convention type fans will continue to beat fanzine type fans as long as there's just one convention type fan to get votes from that one type of fans, while there are two fanzine type fans to split the vote from another type.

Too bad you couldn't have published the convention report complete in one issue. It would have been one of the first to appear in print; by the time the next GHOST comes out there'll probably be a half-dozen long ones that describe the whole thing, and Emile's will lose some of its extra merit for timeliness.

Tom Gardner demolished so completely the Shaver science in the early days of the Shaver yarns that I'm surprised to see anyone taking up a defense at this late date. It's pretty hard to see how scientific advances could vindicate Shaver for such things as his booboo when he says the Titans migrated to a larger, denser planet when they found themselves growing too big, or the complete illogic in the character who uses ancestral memories from a character who gets killed before he can beget any offspring.

////I disagree with you on the Prosser work. Granted the face of the woman in the foreground (I assumed it was a banshee or other suitable feminine member of the spirit/supernatural world) appeared crudely drawn. The expression wasn't one of refinement or beauty, but then, what would you have said if it had been. A woman with say, classic Greek beauty would certainly be out of place in this scene, and insomuch as the woman appeared in the scene, I was quite pleased with her expression, which came as close to matching the mood of the scene as was possible. The cluttered composition you complain about was created that way for a purpose. I suggest you set the zene a few feet away and observe the same scene again, you'll be surprised at the result.

I personally wouldn't classify "Letter from Luna Station" as being science fiction poetry either, however Art's viewpoint on the subject differs somewhat on this point. I think that science fiction poetry is, as yet, undeveloped. It is using the parent prose form as a sort of rough guide, and its finding the subtle limitations science fiction places on the poetic formula too much to handle, hence for little serious science fiction poetry of any merit.

I was somewhat amazed and amused at the same time by your mention of the Shakespearean school. Just for the hell of it, I wonder how the group is able to sort the good from the bad, viewpoints differ greatly on this subject, tho I

imagine some general lines could be drawn. Then there is the thought that perhaps the good material was actually written on someone else's advice, and the bad was pure Shakespeare, and finally, I wonder how it is possible to recreate a person's life and habits from such varried any wide reaching writings as those of Shakespeare. Can anyone else add something on this?

Rich's article/column on TAFF didn't raise too much comment. As Art Hayes (I think) put it, "...last year I got my neck chopped for criticising TAFF, and later, for criticising special funds, so this time I'm not going to make any comment, and maybe save my neck." Oh well...

Emile's convention report will be completed next issue, I'm combining two parts into one, insomuch as I have plent of space torun it.///

Bob Lichtman, 6137 S. Croft Ave., Los Angeles 66, Calif.

Your "Cynic" column this time akes me want to go into what I think would be the ideal stfzine, from the fan's viewpoint, so I think I will. First off, the magazine would feature a pulp format, with trimmed edges. The paper would be the same kind as in the earlier large-sized issues of FU (they switched to cheaper pulp at the end, you noticed), and in fact, the FU format would be about ideal, as far as size goes. There would be an exception to this however; our ideal stfzine would contain 148 pages, counting the covers in on the total.

The covers would feature attractive artwork with sex interest. Yes, I said sex interest. It's my opinion that the majority of pulpzines are bought by men, who are, of course, interested in sex and will read a magazine if it looks as if it might contain something erotic. Freas would be a good cover artist, so would Emsch, as much as I dislike his work elsewhere. Hell, if you can dig up Bergy, he'd even be a good cover artist. The covers must be colorful, they must have some apparant sex, if not sunk to the depths of the old PS style, and the price must be rediily noticable. The price for this magazine: 50 ¢, of course. There's no publisher today who would in his right mind sell a pulpzine with this many pages for only 35¢.

Now then, out of the 148 pages, 8 would be devoted to advertisements. This doesn't mean 8 solid pages of ads, but rather ads spread here and there, bordering the lettercol and all like that. The inside front cover, the inside read cover, and rear cover would account for three of these pages---most likely book clubs would take out ads like the SFBC does (or did). I don't think this many advertisements is going to detract from the magazine too much, and after all, it does help pay for it.

Next, we come to the stories. Out of 139 pages remaining, considering ads and front cover, 120 should be devoted to fiction of various sorts. To satiate the person who is hooked by the sex-interest on the cover, there should be at least one story carrying this theme along in every issue. Since I'm sure fans don't object to sex (even if they profess to), this could be almost anything, from a short story to a "full-length" novel. Look, people, my point is that you've got to make some concessions to the general reader and casual buyer to keep him interested. After this one concession of a sexy story, you can fill up the rest of the pages allotted with your psi, your teleportation and all that other crap which you profess to live on. But give the generalreader his sex and he'll come back for more. It worked with PLANET didn't it? (Snide remarks to the effect that PS is no longer with is are not appreciated. I'll only report that neither is BEYOND or WORLDS BEYOND.)

Okay, now that leaves us with nineteen pages to play around with. Here is where we build up the fan interests. At least a dozen of those pages ought to be devoted to a free-swinging lettercol, set in 6 point type and all that. The editor should answer the letterwriters and act chummy and all; this is in the Great Tridition. I enjoy reading such lettercols, and I'm sure you do too.

Now, what do we do with those other seven pages? Well, for one thing, it would be nice to conduct a fanzine review column, that thing we have all been screaming for. So, there goes three more pages in micro-elite. This leaves four more pages; what are we going to do? What else do you need to make a good magazine? We've got ads, stories, letters, fanzine reviews. What will capture the reader's interests perhaps more than the other stuff?

Well, I'll tell you. This magazine ought to sponsor, in conjunction with leading fans, a club patterned along the lines of the old Science Fiction League. (I'm sure now that you Neffers who have been sleeping all thru this have woken up). Preposterous, you're saying; the idea of a national fan club

sponsored thru a prozine is antiquarian and has proven to be a failure. Horsedung, I'm sneering right back at you. You say it's antiquarian; it just so happens that no one's done it in a good many years. I'm not going to suggest a framework for this neo-SFL; my suggesting it ought to set some fannish organisational geniuses to work. Come on Art Hayes, get with it Seth Johnson.

I just noticed I forgot a few features that are nice to have in our ideal prozine. So, set aside five pages from that fiction total, 120 to 115, (115 pages of fiction set in 10-point type is still a lot you know, especially if you use space saving layout and not too many illustrations---and appropriate two pages to an editorial, and three others for a book review column. Both of these are in small type of course.

Do I hear offers from the publishers? I volunteer to be editor.

In the lettercol, if F&SF is using color repros for their rejection slips, it must be a new development. Back when they were rejecting me pretty regularly, they sent out little printed slips which were in blue ink on regular bond paper, and didn't measure even the size of a post card. However, my first rejection from them was accompanied with a slip, which was a cover proof apparently from an issue of their zine, on the back of which was a hand-typed rejection notice. Other sfzines aren't nearly so fancy. IF sent out a little red-on-yellow printed slip with their rejection; RAWL sent out a printed notice of apology with a short typed note on the back, and INFINITY was the most informal, using a slip of scratch paper from a memo pad. Shaw said of my story, "Sorry, but I found this unbelievable, ---LTS", and that was all. I crogged and said to myself, "but science fiction isn't believable!" I hope he heard me.

///I was going to devote part of a whole Cynic column to what I thought was a perfect pro mag, but since you've already brought out the subject...

First, I agree the magazine should be pulp size, for convenience, more wordage, availability and willingness to advertise in the format and of course, newsstand sales. But I would place about 160 pages in the magazine instead of your 148. I don't think the addition of ten more pages is going to place an undue strain on our publisher in this case. I'd use semi-slick paper (like ANALOG), with heavy type durable covers, (like FUTURE and SFS). The cover work would place more emphasis on pastels and tone work, but no sex interest. Agreed that more men would be apt to purchase it, but I don't feel that sex interest on the cover will actually help sell the mag. Consider that these days a person usually flips thru the mag before buying it, no matter what type of cover it has (assuming you're not buying LIFE or TIME or POST). What will our Potential Adult Buyer think when he sees the BEMs and the futuristic type material, and perchance even reads a few lines and notes no real emphasis on sex thruout? He puts back the mag, and our potential buyer no-2, who is not interested in sex, takes one look at the erotic cover and flees the place. Consider too that the majority of science fiction readers are recruited during their teen years, and these covers you suggest aren't going to make a favorable impression on their parents, or perhaps themselves, and certainly not on the local censorship organizations that have continually sprung up. The same logic would apply to the sex story inside. It's not needed, and would probably do more harm than good. I don't feel that one story and a cover would be enough to lure and hold many Potential Adult Readers in the first place.

I would devote ten pages to ads, any way the advertiser wanted to cut them up, but in general, about six full page affairs, counting the cover ads. The rest would be scattered thruout the mag. I would set aside about twenty five pages to features. Two for the editorial, a dozen or so for a letter column (in which discussion would be the prevalent theme, with editorial opinions freely expressed), six pages of book reviews, tho this could vary from issue to issue. Three pages for fmz reviews, providing something of interest for the non-fannish types was included, such as the Bloch column in IMAGINATION a few years back. Then two (or more pages depending on how the fiction lengths comes out) pages for irregular type columns, contests, special notes, essays, articles and like that. The number of pages devoted to fiction would not be definitely set, but in any case the number of pages devoted to features should never exceed thirty five.

There should be interior artwork, well drawn with the art illustrating as closely as possible, actual scenes from the stories. More detail would be stressed on this point, as I get awfully tired of one-color black-white illustrations.

On the fiction presented, I would think that at least one fantasy or horror story might be interesting, however I wouldn't want to include it in my own formation