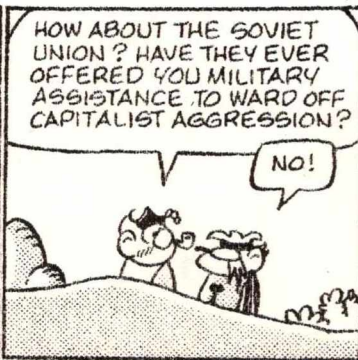
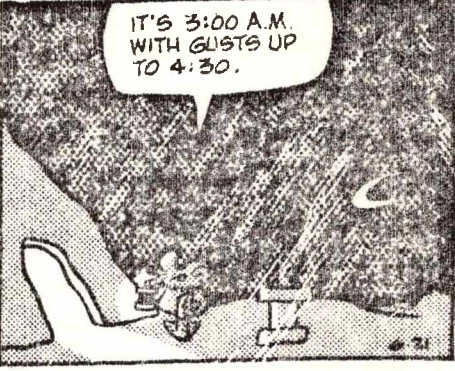
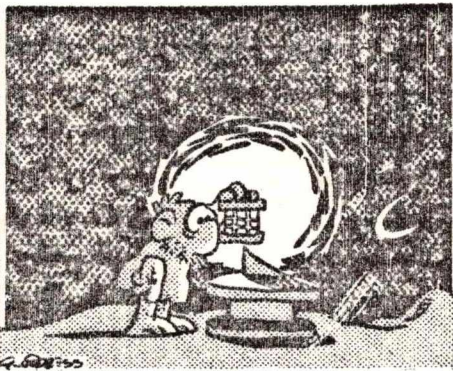
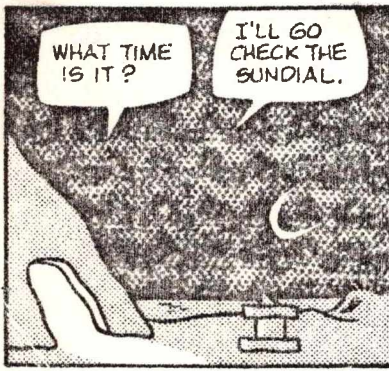
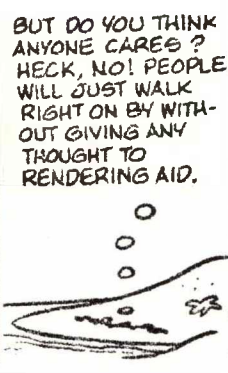
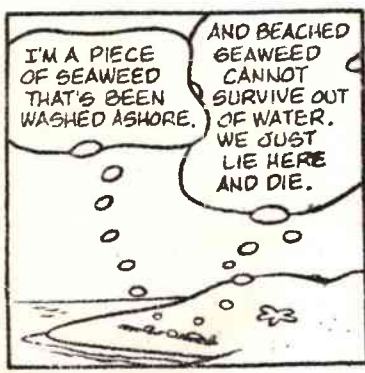


# VERTIGO



VERTIGO #15 is the 14th issue of the Official Organ of the Carolina Fan Federation. This issue to promote the September 10, 1972 Durham mini-con. Editor, typesetter, head writer, art director: Edwin L. Murray, 2540 Chapel Hill Road, Durham, NC 27707 (phone 919-489-6239). Staff artist: Philip Hawkins, P O Box 7093, Asheville, NC 28807.

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ALL THE NEWS THAT FITS IN PRINT  
(from LOCUS, ETC)

Betty Balantine resigned from Ballantine Books. . . Fred Pohl quit as Ace editor after only 8 months. . . John Jakes & Ron Goulart will be among the s-f authors doing stories for Marvel. . . George Pal will do a sequel to his "War of the Worlds" as two hour TV film for Paramount. . . Dell to have regular s-f line under David Harris. . . DC to come out with new comic titled "Shazam" (for copyright reasons) in Dec. It will feature the original Captain Marvel in new and reprint stories. Denny O'Neil and C C Beck will do the new stories. Schwartz editor. Stories are in the original style. Origin retold in first issue along with reason for 20 year absence. . . DC's Shadow comic will be done by Len Wein & Berni Wrightson. Berni is the perfect artist for the character. Stories will be set in the 1930's and will have the old flavor. . . Ernie Chua will ink Doc Savage for Marvel. Stories will be set in the 1930's. . . Sal Amendola with Giordano inks on John Carter art. . . Kaluta on Pellucidar. . . Adams off GL/GA and El Diablo because of slowness. Denny O'Neil and Giordano on GL strip in back of Flash. Green Arrow alternates with Human Target in back slot in Action. Infantino on first story art of HT with Giordano later. Len Wein on story. Elliot Maggin writes GA. . . Jason Bard, Elongated Man, Atom, and Hawkman alternate in the Back slot in Detective. . . Teen Titans dropped with #43 to make room. . . Giordano to ink JLA. . . Satanna in back slot of Supergirl. . . New Gods in paperback. . . Dorothy Woolfolk left comics. Kanigher will edit Wonder Woman, Lois Lane, Supergirl, and 5 love mags. . . Don Heck fouls up art on Wonder Woman and Avengers. . . Artie Saaf on Supergirl art. . . House of Mystery and Unexpected stories to be adapted in paperback by Jack Oleck. . . BM-WW and BM-GA in B&B. . . JLA in Rutland in #103. . . Sturgeon's "IT" will be adapted in Supernatural Thrillers #1 from Marvel. "IT" inspired the old Heap, Solomon Grundy, new Heap, Swamp Thing, Man Thing, and others. . . "Yours Truly, Jack the Ripper" by Bloch is adapted by Ron Goulart in JIM #2. . . Steranko doing many Marvel covers starting in Sept. . . Gullivar of Mars to have two Gray Morrow stories before it is replaced by Lin Carter's Thongor. . . Beast dropped in favor of War of the Worlds by (alternating) Adams and Kane. . . Frankenstein by Gary Friedrich & Ploog from Marvel. . . Englehart writes Hulk and Hero For Hire. . . X-Men to have new stories. . . Wonder Woman hardback out around Xmas. . . DC to have "junior bullpen" as training ground for promising newcomers. Marvel gives them own mag to do. . . Adventure will feature non-series adventure stories. . . DC has 6 projects in works for early 1973. . . Marvel will have thick origins book in Dec. . . DC and especially Marvel are moving more and more to adaptations for new strips and stories. This has helped to improve the story quality. It also means that many of the strips are pre-sold because of the reputation of the original. . . new address: PFC Robert Starnes 240-82-8508, 1/17 CAV HHT, Ft. Bragg, NC 28307. . . NIFTY ADVENTURES, North Carolina's first underground comic is now available for 50¢ from Randy Williams. . . 15 page monthly comic booklets now available from Menomonee Falls Gazette are PRINCE VALLIANT (from the beginning) and JUNGLE JIM (Alex Raymond). More are planned. 60¢ each. . . Roger Moore is James Bond in next three movies. . .

under the elm tree

### WHAT AN ISSUE Dept

As I type this I'm not sure who will print the issue because Randy just moved and I haven't gotten in touch with him yet. This may come out after the con if things don't fall in place. The Sept 10 con will be the last in Durham until Jan 1973 so, unless we have to do an issue for a Raleigh mini-con, this will be the last you hear from us for a while. We will still be here and may have a special issue in January. The price for VERTIGO is now 35¢ to discourage insincere newcomers & random fen outside the area.

### 17 - - - 76? Dept

On September 10, 1972 Durham mini-con XVII will be held at 2540 Chapel Hill Road. This is the last one here for a while so don't miss it. There will be no film show because I haven't heard from Jack Hardy since SENCLAVE. No auction is planned. There may be a surprise guest but I can't say now. The dealer population may increase to the point where we will have to convert display area into dealer area. Space will be cramped because of stuff stored here by a neighbor who has moved. We drew about 70 people last time so don't bet against 76 this time. I've outlawed 4-way chess (regular is okay). With luck the luncheon will be held outside again, a plus for those of us who don't want to see it go into three shifts. Things usually start around 10:00 and break up around 5:00 but don't expect any schedule. Come and go as you please. Anyone who needs directions should write us ahead of time or call (919) 489-6239.

### WHAT AM I BID FOR THIS PILE OF CRAP? Dept

Durham mini-con XVI, held on July 9 at 2540 Chapel Hill Road, was a monster. Including those who were seen but didn't sign in, the attendance was up to 65 or 70. It is almost time to drop the "mini" from the name. It is getting so large that I'm having problems figuring out who came. If you want to talk to me at the con just grab me because I have trouble getting around to everyone. Attendees included: Paul Harwitz, Mark & Alan Upchurch, Phil Hawkins, M C Goodwin, Steven Rowe, Louie Brown, Chris Pond, Larry & Judy Sipe, Keith Stiwalt, George Whitaker, Stu Jenks, Francis Collins, Scott Whiteside, Jimmy B. Wade, Sharon Stinneford, Frank Mann, Bill Starnes, Tim Marion, Ned Brooks, Lucy & George Beahm, Richard Llewellyn, Steve Massey, John Funk, Walter Harper, Mike Hannah, Clai Smisson, David Godwin, Karl Wagner, Jim Groce, Lee & Kevin & Sean Carroll, Josie Caroso, Mr & Mrs Richard Hurt, Jerry & Richard & Mildred Minter, Carl Oliver, Eddie Ferroll, Ron Myers, Clay Kimball, Milton Read, Webster Spicher, Edsmith, David & Joanne Drake, Harold Wilson, Steve Jarrett & mother, Milo Holt, Tommy Syder, Steve Hoffius, Steve Turner, Cary & Lucinda & Kym Matthews, Randy Williams, Ben Brown, Lem Nash, cousin Virginia Moore, and elm & Terry. That is what I call a real mob. We keep growing and soon may have to rent a hall or room.



Due to circumstances beyond our control we were unable to show the scheduled film. It wasn't missed much because a giant auction filled the time slot. The auction lasted too long but a lot of nice stuff was all but given away. Some of the best items were a batch of Abbie & Slats Sundays and a batch of Lou Fine done "Duke" Handy. Those who were robbing me blind (and hoarse) probably thought it was too short. Most of the best lines were stolen (most from Phil Seuling) and several were blown. The luncheon was a picnic in the yard because it would have taken three shifts to feed the mob inside. Games played included dodge ball (s-f fen of course) and 4-way chess. Randy Williams had an art exhibit including his best work. The hit of the show was a fantastic airbrush of the 2001 star-child. Phil Hawkins had a display of the different maps of the Hyborian World, including his own. Several of the guys I talked to were very glad that George Beahm brought his sister Lucy and they expressed a wish that she would return some time. One bummer was that some of the material Clai Smisson had on display was damaged by people looking through it. Clai has decided not to bring anything else for display. How about being a little more careful, people. We were overrun by people with things to sell and almost ran out of table space. We had to open up a new dealer room for a while. Everyone seemed satisfied with the arrangements. Mark & Alan complained that someone beat them to most of the ECs and have sworn vengeance on that person (watch out L.S.). This con set a new record and may have been one of our best yet.

#### DO YOU WANT THIS ONE, TERRY? Dept.

Fan Con '72 was held at the Commodore Maury Hotel in Beautiful Downtown Norfolk on July 29-30. It was a hard one to judge because it meant different things to different people. For Terry & myself it was a success. We went up to get some Kelly Freas originals, roam the dealer room, and see the main speakers. We did all of that. Reports from others may be more glum. The hotel was not quite ready for a con but managed to survive. It was hard to find because downtown Norfolk is a maze of one-way streets, all going the wrong way. Phil Seuling guessed the crowd at about 200, a third to a half of whom were dealers. I understand sales were slow. Some mentioned pros didn't show but the main ones did. None of the program ran on schedule. I could make things look bad but we had a nice time and expect to go back next year. Everything that was promised happened. Art by Freas, Finlay, Kirby, and others was on display. Kelly Freas, Wally Wood, and Murray Leinster all gave interesting talks on their early days in the business. Donald A. Wolheim was a surprise guest. Some nice art was auctioned off and Terry got the best of it. There was a good sampling of both comics and s-f stuff in the dealer room. The film show consisted mostly of JASON & THE ARGONAUTS (2 or 3 times) and some old cartoons supplied by Gary Grady. There were a number of familiar faces at FanCon. Terry & elm took Clai Smisson up there so he could try to sell some comics. Others there included Mark & Alan Upchurch, M. C. Goodwin, Richard & Jerry & Mildred Minter, Lem Nash, Lee Carroll & family, John Godwin, and Gary & Gail Grady. Prominent Virginia fans included Ned Brooks, Tim Marion, George Beahm, Mark Wheatly, Tom Long, Gary Groth, James Archambault, Pat Gabriele, & Tag Gibson. John Godwin won the amateur art contest (I think). Terry won the auction (most everything).

#### FOLKS AROUND HERE Dept.

Paul Harwitz sold a piece to PLAYBOY for the July "Playboy After Hours" and is hoping to make a repeat sale sometime. . . Yance Parrish, president of vice for the Portland, Oregon comics club, should be returning to Durham soon, maybe in time for the mini-con. . . Betty Stinson, foundress of the Nameless Order of Raleigh, will return from London on Sept 1. . . Robert Starnes is stationed at Ft. Bragg. . . Randy Williams has moved to Greensboro and may have a COA in this issue. . . Richard Llewellyn is going to Western Carolina this Fall. . . Norm Stewart is in Raleigh working to elect ?&#%#@?

continued on page 10

## CORRECTIONS &amp; ADDITIONS

Hurried typing led to some misconceptions in the line-ups of some papers in our check-list last time. The LOS ANGELES TIMES carries Dropouts only on Sundays, not daily. Doonesbury, Hazel, and Berry's World are carried only in the daily paper. Otherwise the LA line-up is as implied except for changes Tumbleweeds and Kelly replaced The Better Half and Sesame Street in the LA TIMES daily paper.

The SUNDAY EXPONENT-TELEGRAM recently cut Brick Bradford, Mandrake, Juliet Jones, and Flash Gordon Sundays from half to third and dropped Tim Tyler's Luck and Joe Palooka. A number of humor strips were upped to halves.

Here are a few more papers you might want to get for the strips. You have a choice of getting the two Clarksburg papers or the other two, depending on likes & dislikes. Either Clarksburg paper is available by mail for \$1.75 a month, \$10.40 for 6 months, or \$20.80 a year from Clarksburg Publishing Co, P O Box 586, Clarksburg, W. Va. 26301. Both have the nasty habit of leaving out strips at random whenever they feel like it.

The CHICAGO DAILY DEFENDER is a fairly cheap way to get some mediocre strips with big names. It is a black and/or labor paper published Monday - Thursday and a Weekender edition. Only daily strips are carried. It has X-9, Brick Bradford, Big Ben Bolt, Popeye, Mickey Mouse, Donald Duck, Henry, The Flop Family, and (weekends only) Etta Kitt. The rates are \$17.50 a year for both daily and weekends, less for either alone. Send to Robert S. Abbott Publishing Co, 2400 S. Michigan Ave, Chicago, IL 60616. All subs start the beginning of the month no matter when they are sent in. (Long wait)

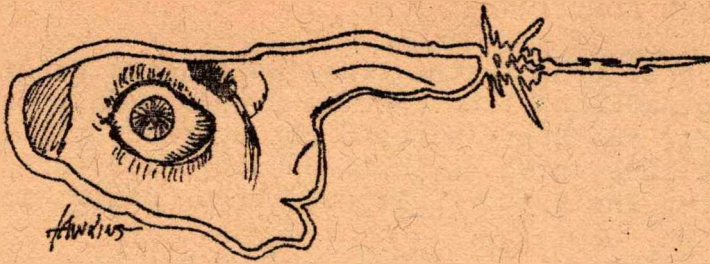
The alternative is THE CLARKSBURG TELEGRAM. It, too, carries Brick Bradford, Popeye, and Donald Duck. Other strips are Etta Kitt, Dick Tracy, Little Orphan Annie, Bugs Bunny, Blondie, Peanuts, Archie, and Mugs & Skeeter. It is six days a week and carries the SUNDAY EXPONENT-TELEGRAM comic section on Friday.

NEA comic strips are only found in a lumps because a paper must take the NEA features to get the strips. I find them fairly enjoyable. The two NEA papers under consideration are the GOLDSBORO NEWS-ARGUS and THE CLARKSBURG EXPONENT. Both publish six days a week, including Sunday, and run a set of dailies in the Sunday paper. Both carry the following strips: Out Our Way, Our Boarding House, Captain Easy, Alley Oop, Priscilla's Pop, The Born Loser, Campus Clatter, Sgt. Stripes... Forever, Morty Mackle, Eek & Meek, and Short Ribs.

The GOLDSBORO NEWS-ARGUS also carries The Badge Guys, Bugs Bunny, Beetle Bailey, Peanuts, Andy Capp, and Side Glances. Rates (daily & Sunday) are \$29.33 a year & \$2.81 a month in NC and \$34.80 year & \$3.30 month outside NC Sunday strips are: Blondie, Dick Tracy, Mickey Mouse, Phantom, Gasoline Alley, Buz Sawyer, They'll Do It Every Time, Steve Canyon, Peanuts, Prince Valiant, LOA, Snuffy Smith, Beetle Baily, Li'l Abner, Uncle Remus Scamp, Hubert, Henry, and Donald Duck. Send to Wayne Printing Co, 310 N. Berkeley Blvd, Goldsboro, NC 27530.

The EXPONENT also carries: Brining Up Father, Tarzan, Joe Palooka, Li'l Abner, Hubert, Mickey Mouse, Nancy. Daily & Sunday rates are \$2.40 month & \$28.60 year. You know the Sunday strips carried. We get Goldsboro & Chicago.





## WHO FEARS THE DEVIL?

review

by Karl Edward Wagner

"It's like ancient Rome and modern Rome," said Manly Wade Wellman after reading the screenplay. "Here and there some of the ruins of the original poke

through." And those of us who had watched the movie take shape sadly nodded and braced ourselves for the inevitable. Hollywood had hold of Who Fears the Devil? and once again was bringing to bear its awesome talent to hack a brilliant fantasy book into a mediocre movie.

It was ominous from the start. Even if you hadn't read the screenplay with its muddled blend of Li'l Abner and Jesus Christ Superstar. Even if you hadn't watched the film crew wine cherry tomatoes to dahlia bushes as stand-in for an abandoned vegetable garden. Maybe you had already heard of producer Barney Rosenzweig, whose Daniel Boone television series attained heights of absurdity equalled perhaps only by Voyage to the Bottom of the Sea - and was censured by the Kentucky legislature. Maybe you read the behind-the-scenes account of the movie's genesis in the June Playboy, in which is chronicled Rosenzweig's wheeling and dealing after the screenplay was rejected by every major company from Warner Bros. to American International.

No, it didn't look good. Still, those of us who had read and loved Wellman's sensitive and unforgettable tales of John the wandering balladeer, who faces down evil with his silver string guitar as he roams the North Carolina mountains... Well, maybe we hoped for a miracle. Maybe the film wouldn't be as bad as it promised.

Then the premiere in Chapel Hill July 20. A few of Manly's friends have organized a high proof buffet at the Carolina Inn beforehand. By showtime, the opening night crowd of author's friends, movie people, and well-wishers take their seats in ebullient anticipation. Barney makes some remarks: In Hollywood when you see a premiere that falls flat, three polite comments to offer are "That was a movie," or "You did it again, Barney," or "That was interesting." Manly stands up to thank his friends for coming and to say he hopes they'll enjoy the film. Then, Who Fears the Devil...

Well, it wasn't as bad a film as most of us had expected.

This is a very badly flawed film, don't mistake me. But there are a few good moments - not surprisingly, these are the few times it comes back to the book. And for its many failings, it is a cut above the brainless monster flicks that other fantasy classics have been transformed into. Brainless, yea - but on a different level.

Writer Melvin Levy's script is arguably the worst thing about the movie. Wellman wrote with a deep love and understanding of the Southern Appalachians. His characters are sensitive, accurate portrayals; his stories alternately ingenuous and ingenious. His grasp of atmosphere and mood touches chords of wonder and of terror. This is fantasy writing at its best. Instead of this Levy has given us the typical Southern California treatment. His characters are wooden citizens of the Beverly Hillbilly South. His dialogue is flatly absurd - nonsense mouthfuls of quaint expressions, such as John exclaiming "Likewise as ever since glad begun," vic with his girlfriend Lily wondering in broken hillbillyese about the debasement of silver coinage by the Conquistadores.

OK, this is the way Hollywood believes the South to be. But there's not even this feeble excuse for the movie itself. Only two of Wellman's stories are retained in the episodic plot - "Oh, Ugly Bird" and "Desrick on Yandro." Levy adds an "origin" sequence in which John decides to make a

career of "defyin'" after his pappy (and evidently the cameraman) get zapped by the devil for lip-syncing the Hoyt Axton theme song. One isn't sure just what this custom of "defyin'" might be - evidently a quaint old Southern California ritual. Neither is one certain how Grandpappy John went about forging nickle-copper alloy Kennedy half-dollars into guitar strings. However, it's clear that the government in the guise of the devil, when it isn't building highways and strip mines, even stoops to tripping up honest defiers by debasing the coinage.

Emboldened by these successes, Levy next gives us his interpretation of the two Wellman stories. Not even Hollywood could totally ruin this, and here the movie almost succeeds. But then, to show that he too understands the mysticism of the South, Levy treats us to a story of his own. This is a thoroughly offensive and degrading cotton mill sequence that should have been deleted. But then this is Hollywood's crusading portrayal of Southern injustice and token Negroes. Anyway, John and his trusty guitar save a whole cotton patch of Uncle Toms from their voodoo master, for which service he is carried off on the shoulders of singing and dancing darkies. Thanks, Hollywood.

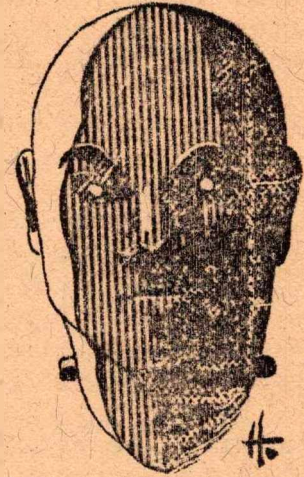
The movie itself is smothered with heavy handed moralizing and muddled symbolism. John, you see, is really Jesus. His mother was someone very mysterious, and he is forever being tossed lines of hidden meaning by Mr. Marduke. The latter is another character we can thank Hollywood for. His role seems to be to act as John's mentor and to hold the disjointed film together. Count on him to step out of the sagebrush and greasewood thickets of the North Carolina mountains and explain to you the blatant symbolism of each scene. Really though, he is Marduc-Baal, the Babylonian god of wisdom, or maybe he's Silenus, mentor of Bacchus - or maybe Bacchus. Or is John Bacchus instead of Jesus? From Marduke's final line, John may be Lucifer. Don't worry about it. It's metaphysical, see, and that's supposed to be vague.

Muddled describes the production as well. We can never know why Rosenzweig filmed most of the movie in Arkansas. The stories were written and indeed set in Madison County, N.C. - and the scenes filmed here succeed if only on the rightness of the background. Of course, there weren't any cotton patches in Madison County...

And the discrepancies of detail are endless. Marduke's donkey is variously called Asmodeus and Abigail - or is he talking to his truck? Evidently no one coached the actors on pronunciation. Mr. Onselm is sometimes called "Onslem." Juris Yandro is called "Yuris" by Hedge Capers, "Juris" by Susan Strasberg. For that matter, the star's name is misspelled "Hedges Capers" twice in the end credits. One no longer worries about tomatoes on morning glory vines, or 419 year old pieces-of-eight dug untarnished from the hog pen - or biting the coins to test for "true silver." But when the film drags, you can keep amused by counting such things.

As for the directing, surely even under these circumstances everyone couldn't overplay his role that badly without coaching.

Handicapped by absurd dialogue and inane directing, the actors can never really come into their own - such as that might have been. Despite this some do very well, others less so - regrettably the deficiencies show up in key roles. Hedge Capers, of course, is not the John of Wellman's book - a hard-bitten, laconic veteran who could hold his own in a brawl or hoc-down. Levy's John seems to be a gangling, pathetically sincere adolescent, and as such Hedge Capers comes across. His acting style is reminiscent of high school drama - wooden, self-conscious. And Jesus! Those lines!



Sharon Hensy, a pert strawberry blonde "discovery" plays at being Lily, John's girlfriend. (She was called "Evadare" in Wellman's book, but the movie people were uncertain how to pronounce that.) A typical mountain girl, she wanders the countryside in garishly embroidered bellbottoms and braless tank tops. But she has a cute chipmunk smile, and we see a lot of that. Too bad Rosenzweig decided to be wholesome and deleted the skinny-dipping scene. Any starlet who braves the Shelton Laurel on a foggy October morning deserves more to show for it than the poison ivy she ran into.

The supporting actors (and they have a lot to support) fare better. Severn Darden does a nice, off-hand portrayal of Mr. Marduke - and seems about the only one able to spout the ponderous dialogue without being unintentionally silly. Denver Pyle (he killed Bonnie and Clyde) is convincingly shabby as Grandpappy John. Harris Yulin, who played Wyatt Earp in Doc, is perhaps the film's best actor, giving an appropriate air of small town meanness to the role of Zebulon Yandro. In fact, the villains all are well done. Susan Strasberg is an effectively eerie Polly Willtse, the witch girl. Alfred Ryder plays the sinister Mr. Onselm with ornithic bravura. Even in the unfortunate cotton mill sequence, Percy Rodrigues is fine as the suavely menacing voodoo master, Captain Lajoie H. Desplain IV. Better is Val Avery in the bit role of his white overseer, Shull Cobert.

Wellman's stories are well laced with music - and often the plot revolves around some mountain ballad. Music is integral to the movie as well - and while the style of music is not the same, the film does better musically than in most other respects. Hoyt Axton (who wrote "Greenback Dollar") gives a fine, growling opening theme. And Hedge Capers - well, if you're into obscure folk groups, maybe you've heard of Hedge and Donna. He and his black wife have a few albums out and perform together - once with Barney Rosenzweig in the audience, which landed Hedge this role. While Hedge isn't much of an actor, he is a good singer and comes alive in those parts of the film in which he uses his guitar for purposes other than defyin' evil. A shame he doesn't sing some authentic mountain folk ballads, instead of those cheery, folksy little tunes. The all too brief appearance of White Lightnin', featuring Obray Ramsey's driving banjo, Dave Shelton's rhythmic guitar and Byard Ray's fiddle, recaptures the mood of Wellman's book. But then, White Lightnin' comes from Madison County, and if you noticed the dedication of Who Fears the Devil?, you'll see Obray's and Byard's names. Manly and Obray had put together a title song, and White Lightnin' was to have had a larger role - but there was concern about upstaging, and Hollywood couldn't have that. You can hear them on their recent Polydor albums - and you'd better if you think all country is neon Nashville.

The photography is superb, and almost carries the film on its own strength. Maybe it would have, if the filming had stayed in Madison County. The sweep of the hills, the leaning dignity of hand hewed log cabins, the lure of gravel roads wandering beneath dark trees - this brings across the spell of Wellman's book despite all the adulteration and nonsense of the Hollywood touch. It even makes Arkansas eerie: Progressive close ups of the full moon. Blue washed mountain trails wreathed in night mists. The sick barrenness of a strip mine. Even the yellow tinted deadness of the cotton fields. It's well done and impressive - makes up for all the phoniness and forced symbolism of the rest of the film.

Well, as I said - the film is badly flawed. However, it isn't a complete failure. It does have a few things going for it, as noted, and in one or two places it gets very nice indeed. The "Desrick on Yandro" segment comes off very well, and is probably the high point of the film. The "Ugly Bird" sequence is also well done, though it's over with too quickly for the suspense it might have generated. Particularly effective is the scene where John discovers a pair of blackened hands protruding from a strip mine talus. He brushes away the slag to find a woman's face. It might have been the raped spirit of Appalachia, but we're later told it's poor Tilly Parmec, turned to coal by Mr. Onselm so he could mine her land. And the Ugly Bird - now that is an Ugly Bird!



(special reprint from NORB'S NOTES #14, Easter 1962)  
OTIS A. KLINE INDEX

by

John Harwood and John & Tom McGeehan

AS----Amazing Stories (17 stories)	R----Reprint
ASQ---Amazing Stories Quarterly (1)	*----cover illustration
ARG---Argosy (10)	--AS-with Allen S.
AA-S--Argosy All-Story (1)	--EHP-with E.H.Price
ADT---Amazing Detective Tales (1)	--HC-with Harry Cord
GOS---Cosmos (1)	--FBL-with F.B.Long
FN----Fantastic Novels (1)	
FF----Fantasy Fiction (1)	
FR----Avon Fantasy Reader (1)	
FW----Flynn's Weekly (1)	FSM---Fantastic Story Magazine
MC----Magic Carpet (1)	SSN---Super Science Novels (1)
OS----Oriental Stories (7)	TA----Thrilling Adventures (1)
PS----Planet Stories (1)	TWS---Thrilling Wonder Stories (5)
SS----Strange Stories (1)	WT----Weird Tales (18)

((This is a list of all of the OAK magazine stories the compilers were aware of at the time. Corrections & additions are asked for. The number in the parantheses following the title is the number of installments for the story. Cover illos, when known, are marked with a "\*" and additions are asked. Collaborations are so noted. Corrections appeared in NN #26 Oct 1962.))

The Thing of a Thousand Shapes (2)	WT	Mar 1923
The Phantom Wolfhound	WT	June 1923
The Corpse on the Third Slab	WT	July-Aug 1923
The Cup of Blood	WT	Sept 1923
The Malignant Entity	WT	May-June-July 1924
The Phantom Rider	WT	Nov 1924
Death in the Air	FW	Dec 20, 1924
The Malignant Entity (R)	AS	June 1926
The Bride of Osiris (3)	WT	Aug 1927
The Radio Ghost	AS	Sept 1927
The Demon of Tlaxpam	WT	Jan 1929
Planet of Peril (6) (*)	AA-S	July 20, 1929
Treasure Accursed...and Mescal	ARG	Aug 18, 1928
The Secret Kingdom (3) (--AS)	AS	Oct 1929
Maza of the Moon (4)	ARG	Dec 21, 1929
The Bird People	WT	Jan 1930
Thirsty Blades (--EHP)	WT	Feb 1930
Prince of Peril (6) (*)	ARG	Aug 2, 1930
Spawn of the Comet	ARG	Sept 27, 1930
The Man from the Moon	AS	Oct 1930
The Man in Room 18	ADT	Oct 1930
The Man Who Limped	OS	Oct-Nov 1930
The Vengeance of Sa'ik	OS	Dec-Jan 1931
The Dragoon's Revenge	OS	Feb-Mar 1931
The Thing That Walked in the Rain	AS	March 1931
The Dragoon's Secret (*)	OS	Apr-May-June 1931
Jan of the Jungle (6) (*)	ARG	Apr 18, 1931
Tam, Son of the Tiger (6) (4*)	WT	June-July 1931
The Dragoon's Slave Girl (*)	OS	Summer 1931
The Metal Monster (*)	AS	July 1931
The Dragoon's Jest	OS	Winter 1932
Midnight Madness	WT	Apr 1932



James Childress' "Conchy"  
(Charlotte News Sept 27, 1971)

The scene is a far-away island with sand fleas and fiddler crabs and clams. The human inhabitants are a rag-tag bunch of beachcombers who spend their time strolling on the sands and making droll comments on the passing scene. The head man is named Conchy, after the shell. His pals include Oom Paul the cynic, Patch and Duff the troublemakers, the philosophical Sea Urchin, the islanders, and others.

"Conchy" is the brain-child of James Childress, who joined The News a couple of months ago as the staff cartoonist. His cartoons are now appearing everywhere in The News - on the front page, in the sports stories, in the women's section, and now on the comics page.

"Ever since I was just about 10 years old, I've wanted to do a comic strip," said Childress, 30, who has worked as a draftsman, deck hand on a shrimp boat, construction laborer, and city bus driver in Tampa.

"I first started drawing this strip nine years ago this month in Memphis. I got stuck trying to think of a name, and my wife came up with Conchy."

Like life on Conchy's island, the comic strip hit a few rough spots in the intervening years. When the comic syndicates declined to take it on, Childress went out, portfolio in hand, and sold it himself to individual newspapers.

Conchy now appears in papers ranging from the Helsinki (Finland) Ilta Sanomat, to Culver City (Calif.) Star News; closer to Charlotte, it reaches the readers of the Nashville Tennessean, the Richmond Times-Dispatch ((until recently when it was dropped)), and the Columbia State.

Childress, who has had no formal art training, says he learned to draw comic characters by constantly studying the comic pages of newspapers.

"The comic strips themselves were my textbook," he commented.

"When I first started drawing Conchy I was working about 12 hours a day, and I got so absorbed in the island and the characters that whenever I walked out of my house, I felt lost," Childress said, describing the extent of his involvement in the comic strip.

"Before you sit down to draw, you have to get yourself in a slightly crazy mood - that's the only way you can come up with these situations..."

Childress chose the island as a setting for his comic strip, because, he says, "I like simple lines in a strip, and the beach lends itself to that. And too, a comic strip is something you read to get away from everyday life, from reality, and an island is about as far away as you can get."

Childress was born in New York City, raised in Tampa, and settled in Charlotte two years ago after he "took a liking" to North Carolina as a soldier stationed at Fort Bragg. Before he joined The News, he worked as a draftsman for Catalytic Inc.

He lives with his wife Jeannie, and their three children, David, Guy, and Toni, in an apartment on Tyvola Drive. Toni, incidently, was born nine years ago as Childress was in the process of drawing the first of Conchy.

(( "Conchy" has been in newspapers for about three years and is now carried by 8 papers, including TODAY, one of only two papers in the country to have color dailies. A sample should be on the cover this issue. The Chicago Tribune and another syndicate offered to take "Conchy" after it had been running for a while but they wanted some things changed. Childress decided to continue going it alone to maintain the integrity of the strip. If you like "Conchy" and would like to see your local paper carry it, you might tell them that they can get it from James Childress, The Charlotte News, P O Box 360, Charlotte, NC 28201. Childress was a guest at the Vanderbilt Forum comic art symposium that also included Stan Lee, Jack Kirby, Gahan Wilson, Mel Lazarus, Gary Trudeau, Tom K. Ryan, and Allen Saunders.))

## PLAY IT AGAIN, SUPERMAN or RUN THAT ONE BY ME AGAIN - Archives 2

Mort Weisinger edited the entire Superman family in the early 1960's. He had one habit that should have caused much mention in fandom but hasn't. He took old Superman stories and had them redone for new issues. From 1960 to 1962 he ran a number of stories that were either direct copies or loose adaptations of previous stories. Why he did it is a mystery but I've found 11 cases in which he did use old stories. There may be some I missed.

The earliest one I found was "The Super-Clown of Metropolis" (Superman #136 Apr 1960). It is taken from "The Man Who Couldn't Laugh" (Superman #56 Jan-Feb 1949). Both deal with an old man who will give a lot of money to charity if anyone can make him laugh. The winning gags are different.

The next story was "Superman's Flight from Lois Lane" (Lois Lane #20 Oct 1960) and it is an almost exact copy of "Superman's Other Life" (Superman #84 Sept-Oct 1953). Both have Clark going back in time to avoid Lois and taking a job as a disc-jockey rather than a reporter. There are slight changes in the details and framing of the story.

"Voyage to Dimension X" (Action #271 Dec 1960) was based on "Destination X" (Superman #83 July-Aug 1953). The main idea of Superman lured into a fake space-globe and trapped there by crooks is the same. Details and the escape are different. Luther in the recent one.

"Lois Lane's X-Ray Vision" (LL #22 Jan 1961) is almost exactly the same as a story by the same title in Action #202 (Mar 1955). Lois gets glasses that give her x-ray vision. Updating of a few minor details.

"The Flame-Dragon from Krypton" (Superman #142 Jan 1961) is an updated version of "The Beast from Krypton" (Superman #78 Sept-Oct 1952). The Beast is identical but the rest of the story has been updated.

"The Great Superman Hoax" (Superman #143 Feb 1961) is almost identical to "Paul Paxton Alias Superman" (Action #213 Feb 1956). In both stories an imposter gives Lois enough clues to convince her that he is Superman so that he can get something from the Planet offices. Minor updating.

"Superboy's Big Brother" (Superboy #89 June 1961) has the same basic premise as "Superman's Big Brother" (Superman #80 Jan-Feb 1953). Both have a space traveler, who met Jor-El on Krypton, being mistaken for Kal-El's brother when he lands on Earth, loses his memory, and is identified by the map of the route followed by the rocket that brought Jor-El's son to Earth. The rest of the story is different.

"Superman Owes a Billion Dollars" (Superman #148 Oct 1961) is almost identical to "Superman's Billion Dollar Debt" (Superman #114 July 1957). Both have Superman gathering valuables to pay off taxes that an Internal Revenue man has discovered that he owes. He ends up drawing a check on the Bank of Krypton and claiming everyone on Earth as dependants. Minor updating.

"The Man Who Saved Kal-El's Life" (Action #281 Oct 1961) is very close to "The Man Who Went to Krypton" (Superman #77 July-Aug 1952). Years ago a man invented a teleporter and went to Krypton. Now his machine is captured by crooks and he must tell Superman his story. Expanded Krypton sequence in newer one. Professor and machine look same in both.

"Superboy's Romance with Cleopatra" (Adventure #291 Dec 1961) is similar to a story I have seen but don't have. Lana Lang impersonates Cleopatra to attract Superboy.

"Superboy Meets Steelboy" (Adventure #302 Nov 1962) is just like "Superboy Meets Superlad" (Adventure #199 Apr 1954). Underground city has robot hero based on Superboy. Very similar.

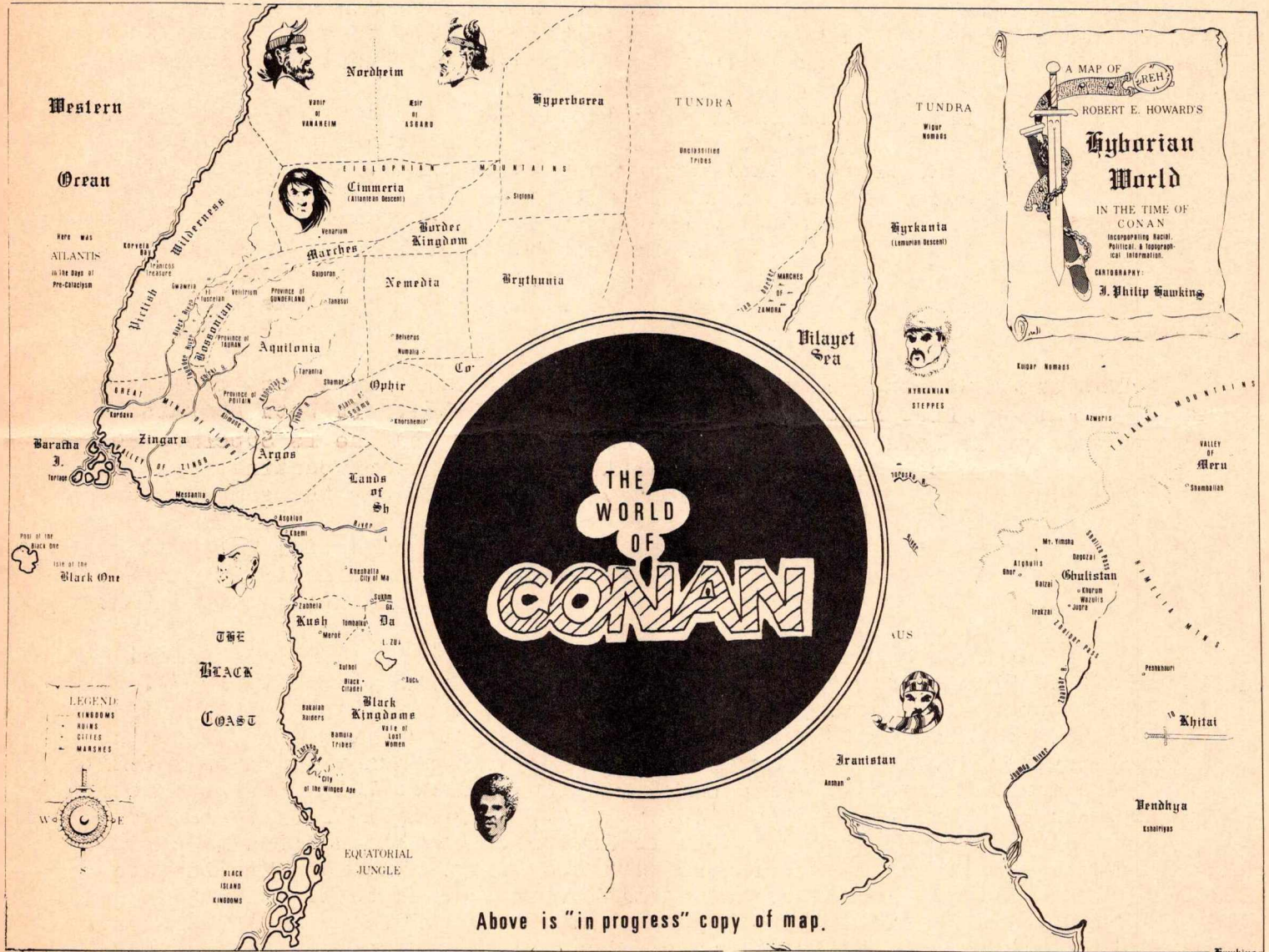
Why were these stories warmed over? Maybe someone kept missing deadlines. Maybe someone pulled a fast one on Mort. Maybe he just liked the old stories. Whatever the reason, many stories were recycled. Can anyone out there find any more twice told tales?

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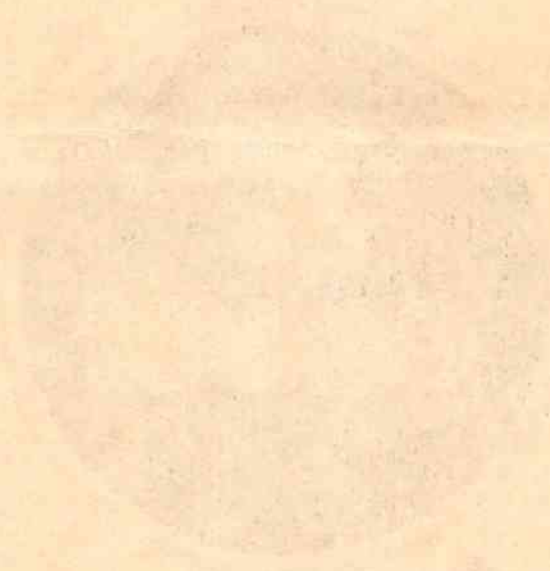
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