THE NEMEDIAN
CHRONICLERS #23

THE RISE OF THE NEW HYBORIAN LEGION, PART ONE

By Lee A. Breakiron

The word amateur has come by the thousand oddities of language to convey an idea of tepidity; whereas the word itself has the meaning of passion. Nor is this peculiarity confined to the mere form of the word; the actual characteristic of these nameless dilettanti is a genuine fire and reality. A man must love a thing very much if he practices it without any hope of fame or money, but even practice it without any hope of doing it well. Such a man must love the toils of the work more than any other man can love the rewards of it.

— G. K. Chesterton

What has come to be called the amateur press consists of countless groups of independent, nonprofessional writers worldwide who share an interest in journalistic activity, many on a particular topic, which might be artistic, literary, political, or scientific in nature. Though the term “fanzine” only dates from 1940, amateur journalism actually dates back to the early 19th century with the invention of relatively inexpensive tabletop printing presses, often used by students to distribute amateur fiction, poetry, and commentary. As a uniquely American development, literary and other groups formed amateur press associations or apas, in which individual members create their own material and distribute it to their fellow members. Some published their own papers, then began exchanging them with others, and finally organized into regional and then national groups. The first latter group was the National Amateur Press Association (NAPA), founded on 19 February 1876 by Evan Reed Riale and nine others in Philadelphia. In 1878, its members adopted a constitution and bylaws, and instituted Laurate Awards to encourage literary efforts. The members came to include respected officials, businessmen, and writers. The establishment of NAPA was followed by that of the United Amateur Press Association (UAPA) in 1898 and the American Amateur Press Association (AAPA) in 1936. All three are still in operation. H. P. Lovecraft joined UAPA in 1914 and published his first story, “The Alchemist,” there. [1] Among many other contributions elsewhere, he published pieces in 17 of the 18 issues of the fanzine The Fantasy Fan.

The 1930s saw a transition from the older, more formal and organized school of the amateur press, with its typical emphasis on journalism, editing, and printing, to a much more informal and disorganized fan press, who published amateur journals or ajays produced by adherents of some cultural phenomenon like science fiction, comic books or other magazines, music, sports, or gaming, or by general writers on personal or mundane topics. In particular, pulp fiction created communities of fans who, beyond
interacting through magazine letter columns, began to meet, organize their own clubs, and publish commentary and fiction for one another in self-published magazines called *fanzines*, *apazines*, or simply *zines*. The first science fiction fanzine, *The Comet*, was published in 1930 by the Science Correspondence Club in Chicago and edited by Raymond A. Palmer and Walter Dennis. Donald A. Wollheim (who went on to a long career in writing, editing, and publishing) and John B. Michel founded the Fantasy Amateur Press Association (FAPA), the first apa for science fiction fans, in July 1937. They were inspired to do so by their memberships in some of the non-science fiction apas (which they learned about from Lovecraft) as a cheap and efficient way to distribute their members’ zines, which might include their own nonfiction, commentary, art, fiction, and poetry. The inclusion of “mailing comments” on one another’s writings quickly became their chief means of interpersonal communication. FAPA, still the largest fan-based apa in existence, has included many professional authors. Other such literary apas followed, such as the Pulp Era Amateur Press Association (PEAPS), the Spectator Amateur Press Association (SAPS), ERBapa (devoted to Edgar Rice Burroughs), and the Esoteric Order of Dagon (EOD devoted to Lovecraft). By the early 1970s there were probably 50 to 100 such groups. At the time, West Coast fan Larry Nielson was listing all apas that he had heard of in his *South of the Moon* listing. Wikipedia names 104 currently in operation in the US.

Typically, members receive no financial compensation, and their zines are traditionally circulated free of charge or for a nominal cost to defray postage or production expenses or in exchange for similar publications or contributions of art, articles, or letters of comment. A few fanzines evolve into professional magazines or *prozines*. Methods of zine content distribution vary. Formerly, it may have been mailed to a central official editor (OE) who laid out and retyped everything or ran off copies from masters provided to him. Later, he may have xeroxed or just collated copies that were either typed and then printed or xeroxed by the individual members. The zines may have been stapled together or left separate by the OE, who then sent complete sets back to the members as “Mailings.” The amount, frequency, and nature of the submissions are generally regulated, as are the number and type of contributing members. More recently, content is often posted on the Internet as electronic fanzines (*e-zines*, or *webzines*). Online versions of about 200 science fiction fanzines may be found at eFanzines.com.

The first zines consisted of simple carbon copies, but that proved insufficient. Early fanzines were generally hand-drafted or typed on a manual typewriter and duplicated by some low-cost method like: (1) the ditto or spirit process, which employed a two-ply typed or written master of which the surface coating on the second sheet transferred the impressions on the front part of the first sheet to the back of the first sheet, which was then affixed, backside out, to a drum that was then used to roll off copies; it was the cheapest process, but produced only a limited number of low-quality copies, in the form of indigo lettering on white paper; (2) the hectograph process, which used an aniline dye transferred to a tray of gelatin, the paper being placed on the gel one sheet at a time; later, the writing was done on the back of a coated master, which was employed like carbon paper to produce an image on a white sheet; it could produce up to a hundred copies; and (3) the mimeograph process, which generated copies by forcing ink through a stencil onto paper, the stencil having been cut on a typewriter by removing the ribbon and typing directly onto wax paper; it was then wrapped around an ink-filled drum, the impressions on it making it permeable to the ink. Mimeograph machines enabled greater press runs and increased speed and ease of publication. An electronic stencil cutter or electrostencil could add photographs and illustrations to a mimeo stencil. All these methods, with extra effort, could generate color copies. More expensive techniques included use of a multi-color printing press or letterpress.

Offset lithography became the process most often used to print books, magazines, and newspapers from the 1960s on, but was rarely used for fanzines because of the expense. Still, offset printing was necessary for quality reproduction of art and for color reproductions until the advent of color xeroxing.
and computer printing in the 1990s. Usually the offset method utilizes light-sensitive chemicals and photographic techniques to transfer type and images to a printing-plate cylinder, then to a rubber cylinder, and finally to the paper. Non-printing areas are kept ink-free due to the repulsion of water and the ink oil.

Examples of a ditto, a hectograph, and a mimeograph.

In the late 1960s, the cheaper processes began to be supplanted by xerox photocopying. With the advent of computer printers and desktop publishing in the 1980s, fanzines came to look far more professional. The rise of the Internet made correspondence cheaper and faster, and the World Wide Web made publishing a fanzine as simple as coding a Web page.

Before Robert E. Howard started selling his fiction, and through much of the rest of his life, he was involved in the amateur press, placing short stories, poems, and commentary in school newspapers and the small magazines of the burgeoning science fiction and fan movement. He published nine stories and poems in Brownwood High School’s newspaper The Tattler between 1923 and 1925; a poem in the Cross Plains High School paper The Progress in 1924; a dozen stories, plays, and poems in the Howard Payne College paper The Yellow Jacket from 1924 to 1927; and five poems in Daniel Baker College’s paper The Collegian, edited by his friend Tevis Clyde “Clyde” Smith, Jr., in 1926. As amateurish as they often were, these efforts were important stepping stones in his development as a writer. [2]

Outside of academia, amateur journalism during REH’s time was a well-organized activity, with national forums like the NAPA and UAPA, which had their own official publications, conventions, dedicated departments, elected officials, and annual dues. There were few such groups in Texas during Howard’s lifetime, but the teenaged REH and his friends found expression by launching their own publications. Smith owned a small Kelsey printing press and collaborated with Howard on an amateur journal called The All-Around Magazine in 1923. (A copy of The All-Around Magazine sold for $911 in 2005.) REH tried his own hand it, typing one loose four-page issue of The Golden Caliph in about August 1923 containing poetry, bits of fiction, and an essay. He also produced three eight-page issues of The Right Hook in 1925, devoted mostly to boxing lore or discussion, poetry, and relaxed commentary on women, race, and other matters, and distributed them to his friends Herbert Klatt, Truett Vinson, and
Smith. (All three issues were reproduced by Tom Munnerlyn in REHupa Mailing #117.) Also in 1925, Howard contributed to Vinson’s similar periodical The Toreador. [3,4] These amateur newspapers were patterned after the “tribe papers” of the Lone Scouts, an organization designed for boys too isolated to engage in Boy Scout activities; many of Howard’s friends were Lone Scouts. [5]

After REH’s graduation form Howard Payne, he joined his friends Harold Preece and Booth Mooney in forming a new amateur press association whose publication was called The Junto after Benjamin Franklin’s paper. Contributions were to be sent to the editor (initially Mooney), who prepared a single typewritten copy that would be sent to the first member on the mailing list. That person would add his comments and send it to the next person, and so on. The contributors were Preece and his sisters Lenore, Katherine, and Louise; Mooney and his brother Orus; Howard and his cousin Maxine Ervin; Smith; Vinson; Klatt; and others. The fact that only copy of this monthly “travelogue” was involved, subject to loss at any point, indicates why so few issues have survived. The contents of The Junto included poems, fiction, essays, sketches, and opinion pieces on such topics as gender, politics, and religion, all serving as fodder for arguments and for REH’s growing correspondence with various members of the circle. Howard contributed 10 stories and 13 poems to 10 of the issues that survive. The Junto continued with Mooney as editor from April 1928 to spring 1929 and thereafter under Lenore Preece until the spring of 1930. [6-8]

Howard’s correspondence with Lovecraft brought him into contact with a circle of professional writers and fans from across the country, such as pulp writers E. Hoffmann Price and Clark Ashton Smith, Arkham House editor and publisher August Derleth, and fans Robert H. Barlow, John D. Clark, Alvin Earl Perry, Emil Petaja, and P. Schuyler Miller. As a member of this group, REH got to share in the circulation of manuscripts, criticism of stories published and unpublished, news on the state of the publishing industry, and tips on potential new markets. [9]

The first fantasy fanzine, as well as a seminal zine of science fiction and horror, was The Fantasy Fan founded by a 17-year-old correspondent of Howard’s named Charles D. Hornig of Elizabeth, N.J. Contributors included almost everyone active in the fantasy field at the time. It provided a good way for fans and writers to connect. The zine was 6 × 9 inches and side-stapled, with just a few pages and a print run of 60 or fewer. Its fourth issue (Dec., 1933) included a letter of comment from REH. Its seventh (Mar., 1934) issue contained Howard’s story, “Gods of the North,” which was a retitling of the story “The Frost Giant’s Daughter” that had been rejected by Weird Tales; the protagonist’s name was changed from Conan to Amra. (This issue was last known to have sold for $500; other issues containing REH sell now for about $100.) Howard published a letter in The Fantasy Fan #2 (Dec., 1933). Issue #13 (Sep., 1934) saw the first publication of his poem “The Voices Waken Memory.” Issue #15 (Nov., 1934) contains one paragraph about REH. Finally, #17 (Jan., 1935) featured the first appearance of his poem “Babel.” Hornig (1916-1999) went on to become managing editor of Wonder Stories. The 18-issue run of The Fantasy Fan was reprinted in a slipcased edition of 100 copies by Lance “Thingmaker” Webber in 2010.

William L. Crawford was a science fiction writer and fan who edited and published the zines Marvel Tales and Unusual Tales. Howard published another rejected tale, “The Garden of Fear,” in the second issue of the 60-page, side-stapled, 5 × 7.5-inch Marvel Tales #2 (Fantasy Publications, July/Aug., 1934). There were two variant printings, one with a green and white cover and one with an orange and green glued-on cover. (These sell now for about $50 and $250 respectively.) In 1945, Crawford reprinted “Garden” in another zine with different contents called The Garden of Fear and Other Stories of the Bizarre and Fantastic (Crawford Publications). It consisted of 80 pages that were saddle-stapled with covers of many different colors, mostly blue-green, blue, and yellow. Crawford produced 15,000 copies of these in hopes of distributing them in magazines, but the deal fell through and he spent the rest of his life trying to unload them. (They sell now for about $15 to $20.) Garden’s typescript has been
reproduced by its current owner. [10] The five-issue run of Marvel Tales was reprinted in an edition of 300 copies by Webber in 2012, the first 100 of which were numbered and slipcased.

Between January, 1934, and January, 1937, there appeared 39 issues of the 6 × 9-inch fanzine Fantasy Magazine (not to be confused with the later, actual magazine of that name). They were published in New York by Conrad H. Ruppert and edited by him until July, 1934, when literary agent and future DC Comics editor Julius Schwartz (1915-2004) took over. The 24-page, saddle-stapled issue #32 (July, 1935) featured Alvin Earl Perry’s two-page “A Biographical Sketch of Robert E. Howard.” (It sells now for about $100.) In 1935, REH contributed a chapter to the 6 × 9-inch, saddle-stapled issue #34 (Sep., 1935) as part of a science-fiction/horror round-robin novelette called “The Challenge from Beyond” with co-authors C. L. Moore, A. Merritt, Lovecraft, and Frank Belknap Long. (The issue sells now for about $250.) The 44-page, side-stapled issue #38 (Sep., 1936) has the eulogy “In Memoriam (typoed Memoriam): Robert E. Howard” by Lovecraft, Otis Adelbert Kline, Price, and Jack Byrne, plus a pictorial page laid in that contained photos of REH, Paul Ernst, Jack Williamson, John Russell Fearn, Donald Wandrei, Lester Dent, and Mort Weisinger. (It sells now for about $100.)

In 1936, Howard published his pseudo-historical essay, “The Hyborian Age,” in three issues of Wollheim’s side-stapled fanzine The Phantagraph (#14 Feb., #16 Aug. Supplement, and #17 Oct./Nov. Supplement) of from 4 to 16 pages varying in size from about 5.5 × 6 to 8.3 inches. (These sell now for about $700 each.) Issue #16 also contained the first publication of REH’s poem “Always Comes Evening” and an announcement of his death. The August, 1940, issue (#32) had the first appearance of his poem “Song at Midnight” (it goes for about $400). “Song” is reprinted in Wollheim’s anthology Operation Phantasy: The Best from The Phantagraph (Grant, 1967).

Publication of the “The Hyborian Age” installments was discontinued before they could extend beyond Conan’s time. The essay was first published in its entirety in a 34-page large octavo stapled mimeograph with printed softcovers by LANY Cooperative Publishers of Los Angeles in 1938, edited by P. Schuyler Miller and John D. Clark. The most valuable of all Howard publications, the LANY booklet is comprised of the 16-page “Hyborian Age” preceded by a one-page Dedication & Forward by LANY (= “Los Angeles-New York,” namely Los Angeles fans Forrest J. Ackerman, Ackerman’s girlfriend and fellow fanzine editor “Morojo” = Myrtle Rebecca Douglas, and Russell J. Hodgkins and New York fans Wollheim and John B. Michel), a one-page introductory letter by HPL, and a double-page map by REH, and followed by Miller and Clark’s six-page “A Probable Outline of Conan's Career.” Fewer than 100 copies were published. (It sells now for about $3000. Former REHupan Vernon M. Clark bought his for $1000 and reproduced it in his REHupan zine. [11] A facsimile was edited by REHupan Jeffrey Shanks and printed by Skelos Press in 2015 for $12.) A second edition was edited by Charles Evans and published by Pennsylvania Dutch Cheese Press for distribution by FAPA.

In 1956 there occurred the birth of what would become the most important journal on Sword & Sorcery fantasy, Amra, though its focus was less on Howard than on pastiches, related fantasy, and “Hyborian technology.” The two-page, folded Amra, Vol. 1 of 1956 ran at least six, and maybe only six, mimeographed issues by George R. Heap. (I’ve never seen any or heard of any being sold.) Vol. 2 also started in 1956 and ran 71 issues over almost 24 years. [12]

Science fiction and weird fiction fanzines made a strong comeback in the 1970s. REH scholar and agent Glenn Lord (1931-2011) printed 18 numbers of The Howard Collector from 1961 to 1973, spotlighting unpublished and obscure poetry, stories, and letters that he had located. [13]

In the 1970s true REH fanzines starting coming into their own with Cross Plains (seven issues over 1973-75) [14], REH: Lone Star Fictioneer (four issues over 1975-76) [15], Dennis McHaney’s The Howard Review (14 issues over 1974-2008) [16], and Damon Sasser’s REH: Two-Gun Raconteur (18
issues from 1976 to date) [17] The 16 issues of Jonathan Bacon’s *Fantasy Crossroads* over 1974-79 concerned Howard, but also other fantasy and comics. [18]

The first apa devoted to Howard and related content, the Robert E. Howard United Press Association (REHupa), was founded in 1972 by Timothy C. “Tim” Marion of Newport News, Va., when he was 13 years old. He knew of other apas and had joined a couple to learn the ropes. He used “upa” instead of “apa” to lend it an aura of professionalism, though he admitted to being more interested in social communications and fan activities than in Howard studies *per se*. Science fiction author L. Sprague de Camp helped him distribute membership invitations to known REH scholars, though the only one to accept was Glenn Lord, then literary agent for the Howard heirs who would soon found REH scholarship and modern REH fandom with his dissemination of Howard’s works and the publication of his *The Last Celt: A Bio-Bibliography of Robert Ervin Howard* (Donald M. Grant, 1976). [19]
Given some unwise encouragement by others, Marion started off the apa prematurely with a weak complement of five people, setting a minimum contribution frequency (“minimum activity” or minac) of two pages of original, REH- or Sword & Sorcery-related content every three bimonthly Mailings, a maximum number of six pages per zine (to hold down mailing and copying costs), and a submission requirement of ten copies per zine. The first Mailing, with four zines totaling eight pages, appeared in November, 1972. “I don’t know where everyone keeps getting the idea that there’s not much to discuss in an apa like this,” Marion said (The Sword of Solomon #1, p. 1). For several Mailings, the apa struggled to remain afloat, with Marion seemingly keeping it going by sheer force of will.

Unlike most apas, which employed an elected OE, Marion instituted an OEship that rotated every Mailing in order to spread out the costs and workload, obviating any dues. While this operated passably well for a while, its weakness lay in assuming that every member had the competence, dedication, and reliability to write the front editorial matter (the official organ) and mail out collated, stapled copies of the Mailing to each member. But after 19 Mailings and some editorial blundering, everyone, including Marion, came to admit that the OE should be elected. OE duties would later expand to include apa promotion, member recruitment and admission, ruling on minac attainments, and conducting votes on rules changes and member expulsions.

Most early REHupa zines were dittoes, and then shifted to being mimeographs. The number of zine copies required always included a few more than the number of members in order to provide free “speculation” (spec) copies that Marion and, later, the OE would mail to prospective members (and, later, libraries; extra copies were also useful as replacements for Mailings lost in the mail.) Thus, the number of members began to grow, including more, and more competent, fanziners, collectors, scholars, and artists, such as Randall Spurgin (who did artwork for the semi-prozines Cross Plains and Fantasy Crossroads and the prozine REH: Lone Star Fictioneer), George T. Hamilton (co-editor of Cross Plains and co-publisher of Howard’s 1975 booklet Verses in Ebony), Stuart David Schiff (editor and publisher of the semi-prozine Whispers), Robert Weinberg (writer, editor, collector, and bookdealer), Don Herron (critic, essayist, and editor of The Dark Barbarian: The Writings of Robert E. Howard – A Critical Anthology (1984) and The Barbaric Triumph: A Critical Anthology on the Writings of Robert E. Howard (2004)), Ben Indick (author of the essay “The Western Fiction of Robert E. Howard” in The Dark Barbarian), and Jonathan Bacon (editor and publisher of the semi-prozines Fantasy Crossroads and Fantasy Crosswinds and the REH letter anthology Runes of Ahre Eih Eche (1976) and co-editor and publisher of Omniumgathum: An Anthology of Verse (1976)). As usual with an apa, many members didn’t stay long, and the quality of the contributions made often depended as much on enthusiasm and dedication as they did credentials and ability. In fact, when the heavy hitters slacked, serious fans like Roger Bryant, Eric Carlson, and Randy Everts often outdid them.

Still, there was a real dearth of worthwhile essays and critiques during the early years. Most content involved such things as lists or short reviews of books, comics, or zines the member had acquired or read, the most recent fan activity one had engaged in, one’s personal life, or one’s own fan fiction. The most frequent items were Mailing Comments, and since little was actually being done, the comments on it were seldom more than chatter. The Mailings did increase in length to a high of 60 pages by #15 (May, 1975; see table below), but fell off after that. One issue, relevant even today, was the degree to which each member should focus on REH and related fantasy and how much content should involve scholarly studies, as opposed to indulgence in unproductive chat. These kinds of things would take their toll on morale in late 1975 and early 1976, when Herron left to start a splinter apa called The Hyperborian League dedicated to serious studies of REH and Clark Ashton Smith; he was followed by other defectors.

Former, longtime REHupan James Van Hise wrote the first comprehensive history of REHupa through Mailing #175 [20]. Like him, but more so, we will be focusing only on noteworthy content, especially
that relevant to REH. Here are the highlights of Mailings #1 through #20 [with my own comments in square brackets]:

In Mailing #1, Lord lists all the Howard books currently in print, namely ten Lancer and three Centaur paperbacks, two Donald M. Grant hardbacks (which he describes), and two poetry books printed by Roy A. Squiers. Lord lists all the Conan titles that have appeared in Japan (several), Germany (all have), France (all would soon), and Italy (Conan the Conqueror in hardback), as well as a fantasy collection in The Netherlands. Grant’s The Sowers of the Thunder and Lord’s The Last Celt are forthcoming. Lord’s zines often present such lists of published or forthcoming REH books, zines, or comics and sometimes offer reviews. He was in a uniquely good position to divulge forthcoming publications containing Howard because, as agent for the REH heirs, he had already licensed such appearances. Some of his zines may appear offset-printed, but in fact they were typed on an IBM Executive typewriter and then xeroxed. Also in #1, Tag Gibson states that Howard, more than any other writer, identified with his heroes, especially Conan.

### TABLE OF REHUPE MAILING MEMBERS (IN JOINING ORDER) AND PAGES

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In #3, the apa’s Operating Rules appear for the first time. The number of copies required of each zine is raised to 15. A waitlist of prospective members is instituted if there are more than the limit of 15 members.

In #5, Richard Small suggests *The Golden Caliph* as the name of the official organ, after REH’s own zine, and it sticks. Bryant describes the newly formed Lovecraft apa, the Esoteric Order of Dagon (EOD), of which he is the OE. EOD’s bimonthly (later, quarterly) Mailings are distributed as individual zines, rather than stapled together like REHupa’s. The OE serves for a year; the membership is limited to 26; minac is four pages every two Mailings; and yearly dues are $2.

In #6, a “standard cover” by Spurgin is first used, as it would often be through #20, since it was difficult to find good interested artists. Lord quotes *The Fantasy Fan* eulogies of Howard and talks about REH’s supposed heart condition. Hamilton announces his new semi-prozine *Cross Plains*. Schiff starts
the dialog about enlarging and improving the Mailings and focusing them more on Howard. He discusses how E. Hoffmann Price’s horoscope of REH was received after it appeared in his Whispers #1 and #2.

In #7, Weinberg says that, though he likes Howard’s westerns, he believes REH was not a good western writer and probably would never have become one; his forte was the weird and the fantastic. “Howard’s writings are filled with a distrust and dislike of civilization – denying that anything in the world is worthy of trust or support. Destruction for destruction’s own sake. A basic distrust of life itself. … In short, Howard’s fiction is nihilistic in the fact that his basic attitude was that of destruction and despair for its own sake.” (Kathulos #1, pp. 2-3) He then lists quotations from Howard to support this. Lord notes that there are variations in dustjacket texture and color tones among printings of The Vultures. He reveals that Roy Thomas regularly consults with him about the REH Marvel comics Thomas scripts. Lord also says that he terminated correspondence with de Camp about two years previously due to conflicts over story publication rights.
In #8, OE Hamilton raises the number of required copies to 25 in order to send out more spec copies. Bryant attributes the faster growth of EOD, compared to REHupa, to the presence of bigger fan names and the fact that Lovecraftians “have always been more enthusiastic at research and publishing.” (Roger’s Revenge #14, p. 1) Lovecraftian and de Camp apologist Loay H. Hall describes his new Lovecraft zine Pusad Revisited.

In #9, Lord presents a history of Howard agents, namely Otis Adelbert Kline, Oscar Friend, and himself, noting that de Camp had recommended him for the position.

In #10, a vote among members raises minac from two pages per three Mailings to two pages per two Mailings. Indick argues that Sword & Sorcery existed before REH, going as far back as Greek mythology.

In #11, OE Jeffrey May increases the copy requirement to 30. A prior vote raises the membership limit to 18. Bryant produces his zine on a newly acquired Multilith printing press. Replying to Schiff, Bryant states, “That Howard did not live as long as Lovecraft is not an answer to the question of why [there is] less REH to collect, inasmuch as REH wrote reams more fiction than HPL did, even in a much shorter time. I think more has been written about Lovecraft – more fanzines and fan fiction and imitation, etc., etc. – simply because Lovecraft’s writing was more deep, convoluted, philosophical, allusion-loaded, page for page, than was Howard’s. There is a lot of meat in Howard as well, if you are willing to look for it, particularly in his ideas about history and ethnology, but Lovecraft packed more of such in less writing.” (Roger’s Revenge #22, p. 2) Hall agrees with Marion that de Camp and Lin Carter’s Conan pastiches [e.g. Conan the Buccaneer and Conan of the Isles] are not Howardian, but says he still likes them. “True, it wasn’t the Conan REH created; de Camp and Carter’s version is more tame and worldly. It must be remembered that de Camp and Carter – while imitating REH – are also attempting to add something of their own to Conan, and to make Conan as realistic as possible.” (Galatha #2, p. 2) But such pastiches would go on, in REHupa and elsewhere, to garner increasing criticism for their inferior quality that did more to dilute and degrade Howard’s reputation than they did to expand his popularity.

Lord notes that he owns most of the unpublished Howard material, including letters, which he says “constitutes the most valuable of his unpublished material.” (Costigan #8, p. 2) [He would go on to shepherd all this material into print for their benefit of the heirs, fans, and scholars alike, finally, with incredible selflessness, donating all the transcripts to the University of Texas that he might have sold for hundreds of thousands of dollars.] Lord says that REH’s heirs are two old ladies in Ranger, Tex. [Alla Ray Elliot Kuykendall and daughter Alla Ray Kuykendall Morris]. Terry Dale argues that Conan is more realistic than he is “bigger than life.” Herron reveals that Roy Thomas characterized Howard’s stories as “repetitive.”

In #12, OE Hall lowers the required number of copies to 25 and observes that most zine content is Mailing Comments, indicating that creativity in the apa is at a low ebb. Carlson features a data roundup on all the Lancer Conan paperbacks, including printings and variants. [Lord adds others in #13.] He mentions how active EOD members are at conventions. Along with other members, Bryant disagrees with Dale’s “Conan is not bigger than life” hypothesis, pointing out that a 6-ft person like Conan living 10,000 years ago would have towered over most people living then, since they were much shorter than people are now.

In #13, Marci Helms critiques Fred Blosser’s speculative essay “Conan’s Parents” in The Howard Collector #16 and makes a good case for some erroneous conclusions therein, e.g. that Conan’s mother was an Aesir. Lord announces that Bantam reprints of the Lancer Conans will not be appearing because he and de Camp couldn’t reach a final agreement. He says that Playmore, Inc. is buying up all of bankrupt Lancer’s assets and will not be dealing with de Camp. “For what it is worth, my feelings are
that both de Camp and Carter are less interested in any merit in their Conan pastiches than in whatever money they can make by capitalizing on Conan’s name. In other words, I suspect if some little known author submitted many of those stories, using another character, no one would publish them.” (Costigan #9, p. 2) Herron declares that he’d much rather see creative, critical, and bibliographic zines than the personal, conversational ones that have been so common in REHupa. He claims that the de Camp-Carter Conan pastiches “suck.”

In #14, Spurgin gives a bibliographical list of non-apa zines that contain pieces by or about Howard. Indick asserts that REHupa is not thriving the way EOD is because, as a thematic, rather than a general [mundane] apa, there has been too little going on in it that is of a creative or analytical nature, unlike the case for EOD. He also says, “I fear that the adventure story per se is self-limiting; only occasionally can it reach a higher plateau than mere escapism, and this demands ulterior, if hidden, motives on the part of the author, as well as writing which transcends the genre.” (Cimmeria, Mar. 1975, p. 2) [This is doubtless one factor why most Conan stories are better than the El Borak tales, good as those are.]

In #15, OE Bill Whitcomb raises the copy count back to 30. Bryant has the first REHupa zine on Sword & Sorcery in wargaming, and quotes Dungeons & Dragons co-creator Gary Gygax about Howard’s critical role in its conception. [22] Carlson spotlights Magazine of Horror and the other magazines published by Health Knowledge, Inc. in the 1960s, at least several of which were edited by Robert A. W. Lowndes, whose career he covers. Lowndes published REH stories and poetry, some for the first time. Carlson also reveals that he purchased eight of the original typescripts that Derleth used to compile Dark Mind, Dark Heart (1962), including Howard’s “The Grey God Passes,” along with its rejection letter from Farnsworth Wright, editor of Weird Tales. R. Alain “Randy” Everts reprints two newspaper accounts of REH’s death, the death register data, and a biographical letter by Howard. Everts prefaced his zines with covers reproducing REH’s studio photographs, two of which he had borrowed from Howard’s sometime girlfriend Novalyne Price Ellis and never returned. [23] Lord lists foreign paperbacks of Conan and other REH stories.

In #16, OE Herron kicks himself out of the apa for “lacktivity,” i.e. not meeting the minac requirement. Member Richard Small’s death at age 25 from lymphatic cancer is announced. He had produced 75 publications in the previous five years and had belonged to seven apas. Everts reprints Howard’s birth register [though Lord, in #17, points out its erroneous birth date (not “Jan. 24”) and middle name (not “Ervine”)].

In #17, Jonathan Bacon describes his Fantasy Crossroads and his planned REH chapbook The Grim Land and Others (1976).

In #19, Everts claims that REHupa is in sad shape and should be merged with The Hyperborian League apa recently formed by Herron. Brian Earl Brown reviews Howard’s and Marvel Comics’ versions of Red Sonya/Sonja and calls her “the most alive and creditable woman-S & S character ever created” (Empire of Ij #2, p. 1), but denounces Marvel’s golden-bikini version as a pornographic sexist fantasy. Lord reprints the Who’s Who among North American Authors (1933-34-35) entry for REH and states that Howard himself wrote it. Lord reports that someone [revealed to be Fred Cook by Hamilton in #20] had forged a bootleg edition of Lord’s Etchings in Ivory (1968) chapbook, and describes the differences between it and his. Bacon provides an attempt at a comprehensive REH bibliography [but it would soon be superseded by Lord’s The Last Celt].

In #20, Bacon becomes the first elected OE. He raises the copy count to 40 and sets dues at $3/year. Everts reprints “a conversation with a contemporary of REH who attended him as he lay dying” [apparently transcribed by de Camp]. Brown reviews the prozine REH: Lone Star Fictioneer #3 and
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offers a rebuttal to Byron Roark’s article “Vultures over Cross Plains,” which criticized the Conan pastiching by de Camp, Carter, and Roy Thomas. Bacon reprints some Japanese REH-related artwork.

Marion described REHupa in his zine Rehupa for EOD Mailing #3 (Oct., 1973), but had dropped out by REHupa #20 because he was more interested in other pursuits [20]. He did go on to produce non-REHupa zines, some quite classy, such as Terminal Eyes for FAPA (#8 Nov. 2002 of which is contained in REHupa Mailing #178) and So It Goes (#18 of late summer 2009 reviews the zines Cross Plains #2, The Howard Review #s 1, 5, & 12, The Howard Review Newsletter #1, The Hyborian Times #1, Phantasy Digest #s 1 & 2, REH: Lone Star Fictioneer #s 1-3, and REH: Two-Gun Raconteur #s 3-13, and The Savage Tales of Solomon Kane (Del Rey, 2004)). Also in REHupa #178 and #180, he did one-shot zines, the first of which reproduces an article about Everts and Novalyne Price Ellis. [23] He now lives in New York City and has worked as a legal typist, but is currently unemployed.

Despite such an inauspicious start, REHupa would go on for another 40 years, by October 2016 racking up 261 Mailings totaling 43072 pages by hundreds of contributors, all the while leading the way as the world’s preeminent organization championing the works and legacy of Robert E. Howard. By far most of the REH critics, scholars, and historians in the US and some in foreign countries have served in its ranks at one time or another in their careers. Most members, of course, have been the amateurs the
name of the organization proclaims, but many have gone on, there or elsewhere, to become professional critics, scholars, and historians, in or out of academia. The content of many zines were later published in in critical, scholarly, or historical papers, articles, introductions, books, or Web posts. Through such activity, the apa fulfilled two of its intended purposes: to serve as a training ground for Howard advocates and experts, and to provide a forum where their treatises could be critiqued and improved prior to release. Also, as an organization, REHupa was to promote the literary recognition and popularity of the Texas author worldwide with its leadership and support of such activities as the annual Robert E. Howard Days festival in Cross Plains, Tex. (https://www.facebook.com/RobertEHowardDays/) and of such scholarly and publishing endeavors as those of the Robert E. Howard Foundation (http://www.rehfoundation.org/).

Still, hard times and rough patches lay ahead, as we will see in ensuing installments.

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2-10 in REHupa Mailing #96 (Mar., 1989) & in “Yours for Faster Hippos: Thirty Years of ‘Conan vs. Conantics’” in The Cimmerian Library, Vol. 4 (Leo Grin, Playa del Rey, Cal., 2007), pp. 6-17 followed by commentary; posted with intro. at http://www.donherron.com/?page_id=1539; see letters by Daniel Gobbett, Paul C. Allen, de Camp, Herron, Loay Hall, & Kevin Cook in REH:TGR #4, pp. 4, 5, & 36


## THE ROBERT E. HOWARD BIBLIOGRAPHY OF SECONDARY SOURCES, PART XXIII

The list of articles below is complete insofar as it contains all items relating to Howard, excepting those by Howard himself (being primary references and cataloged elsewhere) and those inspired by Howard, such as poems by others (being primary references by those authors). It is in alphabetical order by author and then by title. The abstract, if any, is in brackets.

### AUTHOR | REFERENCE
---|---
Baron, Michael “Mike” | “The Curse of Cthulhu!” [failure of R. Alain “Randy” Everts to return 2 signed studio photos of REH & letters from him that he borrowed from Novalyne Price Ellis ca. 1972] in *Isthmus* (Madison, Wis., newspaper, 23 May, 1980), pp. 3-5,10, & 26 w/2 photos; reprinted with supplementary documents in Timothy C. Marion’s *The Curse of Cthulhu*, pp. 2-16 in *REHupa Mailing #178* (Dec., 2002)

**Lord, Glenn**


**Lord, Glenn**


**Lord, Glenn**


**Lord, Glenn**


Lord, Glenn


Lord, Glenn

“The Last Celt: Addenda to the Bibliography” [French & German translations of REH stories, verse, & letters in Lord’s The Last Celt: A Bio-Bibliography of Robert Ervin Howard (Grant, 1976)] in Ultima Thule #5, 6 pp. in The Hyperborian League Mailing #8 (July, 1977); reprinted in Glenn Lord’s Ultima Thule (Joe & Mona Marek, Omaha, 2000), pp. 33-38 & in latter’s reprint by Rob Roehm (Lulu.com, 2007)

Lord, Glenn


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Marion, Timothy C. “Tim”


Marion, Timothy C. “Tim”


Marion, Timothy C. “Tim”

Reviews of Cross Plains #2, The Howard Review #s 1, 5, & 12, The Howard Review Newsletter #1, The Hyborian Times #1, Phantasy Digest #s 1-2, REH: Lone Star Fictioneer #s 1-3, REH: Two-Gun Raconteur #s 3-13 [all REH fanzines], & The Savage Tales of Solomon Kane (by REH; Del Rey, 2004) in So it Goes #18 (Timothy C. Marion, New York, late summer, 2009), pp. 7-12; posted at http://efanzines.com/SoItGoes/SoItGoes18.pdf

Van Hise, James

“History of the Robert E. Howard APA” [issue-by-issue review of REHupa Mailings, with comments on the contents and APA politics] in his The Road to Velitrium #35 [Mailings 1-17], pp. 2-9; #36 [18-49], pp. 1-17; #37 [50-74], pp. 2-32; #38 [75-100], pp. 1-34; #39 [101-125], pp. 1-30; #40 [126-145], pp. 1-34; #41 [146-156], pp. 1-22; #42 [157-165], pp. 1-20; & #43 [166-171], pp. 1-11 in, respectively. REHupa Mailings #161 (Feb., 2000), #163 (June, 2000), #165 (Oct., 2000), #166 (Dec., 2000), #167 (Feb., 2001), #168 (Apr., 2001), #169 (June, 2001), #171 (Oct., 2001), & #172 (Dec., 2001); collected, revised, & extended in his The Road to Velitrium #46 [1-175], 112 pp. in REHupa Mailing #176 (Aug., 2002) & pub. as The History of the Robert E. Howard APA #1-175 (James Van Hise, Yucca Valley, Cal., 2002), 114 pp.

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