

GREG
CURRY
'77





Eldritch Leanings no. 7



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Primary news from this end is that I've finally started serious rereading, study, and note taking of every extant H.P.L. story for a reference booklet I hope to publish in the not to distant future. Robert Weinberg suggested this project to me when I mentioned to him that I was thinking of doing an index to all five volumes of SELECTED LETTERS; he felt a chronological study of Lovecraft's fiction would be more important. After thinking about it for a while, I've decided to take a shot at "A Chronological Survey Of Events In The Fiction Of H.P.Lovecraft" (my working title), afterward, if someone else hasn't already done it, I may go ahead with the index. The survey I'm working on was going to be limited to stories written only by Lovecraft, but in order to make it as comprehensive as possible, I'm including the revisions (including the Bertin piece in FANTASY CROSSWINDS), and the post mortem collaborations (pastiches) by Derleth (and the new one listed in the lastest A.H. catalog as being a "Mythos" story by H.P. Lovecraft and Martin S. Warnes). I will need to locate all the references to H.P.L.'s stories that I can find in the LETTERS volumes; this will be necessary so that I can place approximate dates on stories like "The Unnamable" where no dates are given in the story; for this I'll use the date of the incident that inspired it. If anyone can make any suggestions to help this project, e.g., articles or essays which discuss dates of certain events, please contact me; if you'll feel its important enough call collect. I'll make no promises on when this project will be finished, but I'll not publish it until I feel I've covered everything I can. If anyone else is already preparing a publication of this sort, please let me know before I waste my time...(continued on page 11)

COMMENTS ON THE 18th MAILING

OO - Joe Moudry - I can thoroughly agree that the mailing deadline should be adhered to; when you send the mailing to me almost a month after the deadline, I only have about six weeks to prepare my zine; and for me, between 10 hour workdays (six days a week-- which I'm back on again) and school till eleven each night, that aint much time!

EVERTS' REPRINTS - Randy Everts - Fantastic! Excellent!! Gosh!!! Wow! (Christmas so soon?) THANKS!!!!!!

ANOTHER DAGONZINE - Meade Frierson III - Reproduction on the issue in question was Xerox; last mailing, only the art was Xerox, the rest being offset.

LETTERS FROM LENG 10 - Robert M. Eber - First off, congragulations on having your "HPL-POE-CAT" piece included in FANDOM UNLIMITED No.3; the artwork for it by Ron Wilber was fantastic. // It seems we both were pleasantly surprised by STAR WARS. In the first week, Jean and I went to see it three times. I've never seen a movie that I had more fun watching than this one. Hoaky as the plot for this film is, and despite its inconsistencies (sound in the vacuum of space, the "crack-shot" Stormtroopers always out numbering the "good guys" but never being able to hit anything but the walls and floors, spaceships being flown just like conventional aircraft-- banking, turning (90 degrees at full throttle no less!), and the most ridiculous thing of all (to me) the people on board the "Death-Star" not just destroying the whole planet Javin when they had the chance, which would have destroyed the moon at the same time) seeing this film is one of the most mind exhilarating legal events anyone can attend. Jean and I went to see the film a fourth time, and recorded the whole soundtrack in stereo while we were at it. I'm sure we'll be seeing it a fifth time very soon because it's now playing at a theater near us that has the largest screen this side of New York (75ft.x35ft.); couple that with a six track stereo sound system and you've got the visual and aural treat of the year.

IBID XVIII - Ben Indick - Let's see if I've got this right: If I talk Dave into coming to WFCIII--then Chet will and you will, and Jim Turner will, and maybe Gerry will? COME ON DAVE, start the stampede! // Your excerpt from "Cafe Innocence" was strangely fascinating---- I'm not sure I fully comprehend the implications of the relationship between the ladies, but I enjoyed the tale none-the less.

DARK MESSENGER #10 - Crispin Burnham - Thanks for the "Dunwich" reprint; now if I feel like excersising my dictionario, I'll see how well it reads (sic).

THE INNER DARK #2 - Bill Wallace - Your beginnings were much like mine; my introduction being "THE TOMB". Since then it's been non-stop collecting. At times I feel like a book "junkie"; this habit's almost as expensive too. // I believe I have all but one or two of the early Ballantine horror books.

THE HUNTER OF THE DARK #4 - Barry R. Hunter - re your comment to Mark Sprague about "THE MANITOU"; I enjoyed the book, but I just had to laugh at the "most powerful" demon from the Indian world "The Great Old One" being turned back by the "Manitou" (or spirit) of a "white mans" computer.

LETTERS FROM PROVIDENCE - Bernadette Bosky - Your poetry was a very warm and personal way to remember Providence--- I enjoyed it all; reading your poetry makes me want to know more about you. Please give us all a little bio material on Bernadette Bosky. In case you don't want to be the only one: I'm 24 (born 7-9-53), stand 6'3" (with my tentacles withdrawn), presently over tip the scales at 230 lbs., have brown hair & blue eyes, was born in Richmond, Indiana, and migrated to my present state (of insanity) with my family when I was eleven.

THIS TRAIN STOPS AT ARKHAM - Lawson W. Hill - By now I'm sure you know that the 3rd. World Fantasy Con will be at the Biltmore in Los Angeles; Hope we see you there!

MAGGOTVILLE NEWS - Mark E. Sprague - As always, your inconsistencies listing is fascinating to look over, but my gawd!, it must take forever to compile; remind me to send you an extra box of Wheaties, and a bunch of carrots for your strained eyes. // re your comment to Dirk, something almost as good as the chart you suggest, is LOVECRAFT: THE FICTION and LOVECRAFT: THE REVISIONS two indexes that give all the info you need; order both from Donald E. Cochran 1315 W. Capitol St., N4, Jackson, Miss. 39203. His price for "THE FICTION" used to be 75¢. The price for "THE REVISIONS" used to be 60¢; play it safe and send him \$1.00 for each one. While your at it, inclose an extra 50-75¢ for a copy of issue #3 of his zine DECAL; it contains a related article "The Palaeological Lovecraft". All of these are a must for anyone seriously interested in H.P.L..

CRUMBLING RELICKS #12 - Chet Williamson - Your comments on Haining's editing of "TERROR" sound like most of the comments I hear about his editing on other books; abounding in factual errors.

RETURN OF THE SON OF CHARNEL GLYPHS - Larry Baker - T-K Graphics is the "pits"; nothing but problems!!!

A BIT OF REVIEW - Meade Frierson III - My wife and I both enjoyed IT'S ALIVE except for a few things: 1. Unlike you, the film technique of showing double images as being how the baby saw things was down right annoying to me (although I try to rationalize this as being neccesary to show the audience that "baby" has visual problems along with everything else; which explains (or helps explain) his nasty temper). 2. The scene were the milkman gets killed actually made me laugh out loud; I just can't believe a baby (that can't even walk) with arms less than twelve inches long, could grab a healthy grown man, and jerk all six feet of him inside

to kill him. 3. Did the baby grow wings to fly up to the top of the operating room? (I think I could poke a lot of holes in that scene) 4. Why did the Police wait until the officer got killed before they stopped using their flash lights and did the common sense thing we all do when we're indoors at night---turned the lights on. Also, how did "baby", crawling on the floor, manage to bring down and kill a policeman so quickly? (If they had shown "baby" springing up like a wildcat to tear out the officers throat, it would have explained a few things) 5. With such bad eye-sight, how did "baby" have such good aim when it came to attacking? If some of the flaws were taken care of, this could have been a first rate horror film; as is I'd call it a mid-grade B movie, and have to say I feel sorry for the people who go to see it as the headliner film.

THE DARK SCHLOSS #5 - Loay Hall - On pages 1 & 2 you refer to "regular" fandom and how it views HPL fandom; I'm just curious as to what "regular" fandom is, and who you quoted from on page 2. I don't know if I've ever met a regular fan, I mean, I think we all have occassional irregularity---Oooops! I don't believe that's what you meant, or is it?

THE ARKHAM ANCHORITE #13 - Joe Moudry - I know I'll kick myself later, but I'll have to miss the first Moravian Press item; this won't happen with Dick Tierney's poetry though.

THE TERROR FROM THE 18th FLOOR - Mark E. Sprague - I have yet to find a cheap, but high quality way to reproduce pictures for my zine; if I ever do though, I'll spread the word through the E.O.D.. Speaking of pictures, J. Vernon Shea has had some of the best repro on pictures that I've seen in the E.O.D.. Due to the quality of your zine (and the size of it) Vernon, I'd say you do your own printing or have a very good friend who does it for you for almost nothing.

THE ELTDOWN SHARDS #6 - Arthur Metzger - I found "There Was An Old Woman" far better than many other beginning writer's efforts, and felt the rejection slip comments showed a complete lack of tack and good taste; I'm also sure someone else will be more than glad to receive your story in the mail. I get the feeling that John Landsberg doesn't care much about horror or fantasy. // "Last Winter" is a much finer tale than "Silent Snow, Secret Snow", which was broadcast as an episode of Night Gallery narrated by Orson Welles. Please include more of your stories in future issues.

ZARFHAANA - Glenn Lord - For the first time I just finally realized what the visual appeal of your zine is; The fact that you have justification on your printing, just as you get from having a magazine typeset. Do you have an I.B.M. typewriter with programable justification? If so, about how much did it cost you, and what type face are you using?

SPECTRAL ANALYSIS #10 - Gary Kimber - Since you didn't mention who published EFOTERICA MUNDI (or ESOTERICA MUNDI), guess I'll have to send my money to Dick Tierney and hope he can forward it to me. // I'm glad you made your comments on THE SENTINEL; I'll wait for it to hit the t.v..

OUTRE #5 - J. Vernon Shea - Extremely fine and enjoyable issue, but commenting on a single item is like trying to comment on the Sunday paper—Please keep up the diversity.

DEAD THING IN A DESERTED THEATER - (postmailed by) Ted C. Rypel - No wonder Shea liked your story! Very finely conceived and written—where can I find more of your fiction to read?

DRAKE'S POTPOURRI - David A. Drake - It's funny, but when I'm reading "truly" "Lovecraftian" horror, I expect the protagonist to be destroyed (mentally and/or physically), but when it happens when I read "heroic" fantasy it disturbs me; I'm not even sure why?

THE ANDOVER ROAD JOURNAL - Robert Weinberg - If everyone who dropped from, and then returned to The E.O.D., could have a zine as enjoyably entertaining and amusing as yours (especially with "Fridgid-Aire"), I'd suggest we all take a short break.

UNAUSSPRECHLICHEN SCHRIFTEN - Cliff Biggers - I personally would be willing to buy a deluxe set of Lovecraft books (and I know others would), but I'd like to see professional artwork being used to compliment the text. I'd also like to see most of the typographical and textual errors corrected for this ultimate edition of H.P.L.'s work.

HOMeward BOUND - Cliff Biggers - I envy you finding a place; my wife and I are trying to find a house to buy, but we're getting awfully disgusted at what we find is the going price for "junk". In case anyone is interested, at present (and it's getting worse by the day) \$40,000 in this county, will only buy you a one or two bedroom home; you have to pay at least \$45,000 for three bedrooms. On the above mentioned \$40,000 home, your monthly payments will be at least \$400.00. We looked at what we thought was a house that we could possibly afford, but we found out when we called the realtor that the price was \$90,000 (payments of \$8-900.00 per month!!). At these prices who can afford to live?

AFTER MIDNIGHT #10 - Reg Smith - As I believe I mentioned on the phone, part of Finlay's illustration for Bloch's "Fane of the Black Pharaoh", which you used as your cover, was utilized as part of the collage that formed the dust jacket for THE OUTSIDER; I'd like to trace down the sources of the rest of the items, but alas, I have far too few pulps, and especially far too few containing artwork by Finlay--- Perhaps Gerry de la Ree could shed some light on the other sources?

UNQUIET #? - Tom Collins - I'd be interested in seeing a list of your nom de plumes, along with the titles to go with them.

EFFORTS FROM CHURNING FINGERS 6 - Randall D. Larson - Found your piece on "Fantasy in Rock Music" of great interest and just thought I'd mention one or two things you left out: David Bowie's rendition of "Rocket-Man" is a very good musical version of Ray Bradbury's story "The Rocket Man", and manages to convey the sadness of the mother and son as well as the story does. The other (and more important item) is an album that was promoted locally by Orson Welles: TALES OF MYSTERY AND IMAGINATION--EDGAR ALLAN POE, by The Alan Parsons Project (20th Century Records T-508). This album contains rock and semi-classical renditions of the essence of some of Poe's most popular stories. There is also a biographical page of material on Poe himself. For each of the songs in the album, there is a fitting photograph, quote from the story, and the words to the song; altogether a very attractive album. In case any of you are interested in the lyrics and quotes used in this album, I believe I'll reprint them seperately after my mailing comments.

RALPH W. HEDGE AND HIS ELECTRIC REVIEW TYPYER - R.W.H.M.FriersonIII-

&
A PLANNING PAGE - Meade Frierson III - It appears Joe thought these were one four-page zine instead of two two-page zines; Shame on you Joe for accusing mifri of leaving his dinguses (dingi?) out!

DARK MESSENGER #11 - Crispin Burnham - You've got the right Idea with your story, but I think it needs a little more flesh of its literary bones; I did enjoy it though. At the time of this typing (7-20-77), I'm still anxiously awaiting my copy of ELDRITCH TALES #2---hope I haven't been forgotten!

TOOTH AND NAIL #18 - Jim Webbert - Cover is of interest.

THE MISKATONIC #18 - Dirk W. Mosig - I'm glad to see Walter Gillings is still with us! // I don't see how the marker fund is going to make it by the deadline, although by the time you read this we'll know whether or not it has. I'm beginning to believe would should get H.P.L.'s marker and then worry about getting one for his mother.

YOU DON'T KNOW ME BUT I KNOW YOU - James Bradley Hutchinson - Welcome aboard!

With your interest in quality printing, how do you feel about a deluxe edition of H.P.L. books ala Donald Grant style?

SELECTED SCRIBBLINGS I - Peter Cannon - I enjoyed both of your essays but not being very well versed on Hawthorne, I'll with-hold further comment until I read more of his works.

YAANEK - David E. Schultz - Fine piece of Poe-Lovecraft research; I only wish some of the other members of the Necronomicon would be kind enough to share their zines with the E.O.D.

CONTINUITY - Scott Connors - Just in case Glenn Lord doesn't get a chance to answer your questions about Turlough Dubh O'Brien, I'll be more than happy to share the info I have handy at the moment (I just happen to be reading quite a bit by and about R.E.H. lately). "The Grey God Passes is the first (chronologically speaking) story of O'Brien; in this he is approximately 18 years old. In "The Dark Man" he is 21, and in "The Gods of Bal-Sagoth" he is 23. Bob Weinberg lists these as the only O'Brien stories while discussing this character in his extremely worthwhile and handy "ANNOTATED GUIDE TO ROBERT E. HOWARDS SWORD AND SCORCERY" (one of my favorite reference books on Howard). Glenn Lord, in his "THE LAST CELT" lists two more stories after the above three; "The Shadow of the Hun" a 5800 word unfinished tale, and a 1300 word untitled and unfinished tale that Glenn says is too brief to accurately determine where it fits into the series. As for a chronology of R.E.H.'s stories, Glenn's book has a great many of Howard's stories listed chronologically in its series section, and Bob discusses each S&S character chronologically. // Many thanks for being another one of the very few who reprinted their Necronomicon zines.

EDGAR ALLAN POE:

QUOTES & WORDS

FROM THE ALBUM

A Dream Within A Dream

"All that we see or seem
is but a dream within a dream"
(Instrumental only)

The Raven

"Quoth the raven 'Nevermore'
as if his soul in that one word
he did outpour"

THE clock struck midnight
And through my sleeping
I heard a tapping at my door
I looked but nothing lay in the darkness
And so I turned inside once more

To my amazement
There stood a raven
Whose shadow hung above my door
Then through the silence
It spook the one word
That I shall hear for evermore

And still the raven remains in my room
No matter how much I implore
No words can soothe him
And I must hear for evermore

Nevermore
Thus quoth the raven, nevermore

Quoth the raven, nevermore
Thus quoth the raven
Nevermore

The Tell-Tale Heart

" 'Villians!' I shrieked, 'dissemble no more!
I admit the deed! - tear up the planks! here,
here! - it is the beating of his hideous heart!"

YOU should have seen him Lying alone in helpless silence in the
night You should have seen him You would have seen his eye reflecting
in the light

So for the old man Ashes to ashes, earth to earth and dust to dust
No one will see me No one with guilt to share, no secret soul to trust

And he won't be found at all Not a trace to mark his fall Nor a
stain upon the wall

Louder and louder Till I could tell the sound was not within my
ears You should have seen me You would have seen my eyes grow white
and cold with fear

Heard all the things in Heaven and Earth I've seen many things in
Hell But his vulture's eye of a cold pale blue Is the eye of the Devil
himself

Take me away now But let the silence drown the beating of his
heart

The Cask Of Amontillado

"The thousand injuries of Fortunato
I had borne as best I could, but
when he ventured upon insult I
vowed revenge"

BY the last breath of the four winds that blow I'll have my re-
venge upon Fortunato

Smile in his face I'll say "come let us go I've a cask of Amon-
tillado"

Sheltered inside from the cold of the snow Follow me now to the
vault down below

Drinking the wine as we laugh at the time Which is passing in-
credibly slow

(What are these chains that are binding my arms?) Part of you
dies each passing day

(Say it's a game and I'll come to no harm) You'll feel your life slipping away

You who are rich and whose troubles are few May come around to see my point of view

What price the Crown of a King on his throne When you're chained in the dark all alone

(Spare my life only name your reward) Part of you dies each brick I lay

(Bring back some light in the name of the Lord) You'll feel your mind slipping away

(The System Of) Doctor Tarr And Professor Fether

"During the autumn of 18— while on a tour through the extreme southern provinces of France, my route led me within a few miles of a certain Maison de Sante', or private Mad House"

JUST what you need to make you feel better Just what you need to make you feel fine

Just what you need to make you feel better Just what you need to make you feel

At the far end of your tether And your thoughts won't fit together

So you sleep light or whatever And the night goes on forever Then your mind changes like the weather You're in need of Doctor Tarr and Professor Fether

Even clouds seem bright and breezy 'Cause the livin' is free and easy

See the rat race in a new way Like you're wakin' up to a new day It's a wise thing if you're clever Take a lead from Doctor Tarr and Professor Fether

Find the end of a rainbow Fly wherever the winds blow Laugh at life like a sideshow Just what you need to make you feel better

Satisfaction altogether Guaranteed by Doctor Tarr and Professor
Fether

Fly the end of a rainbow Fly wherever the winds blow
Laugh at life like a sideshow Just what you need to make you feel
better

Don't stop bringin' the girls round Don't start havin' a show-
down
Keep on handin' the jug round All that you need is wine and good
company

The Fall Of The House Of Usher

"With the first glimpse of the building a sense
of insufferable gloom pervaded my spirit!"

(Instrumental only)

To One In Paradise

"And all my days are trances,
And all my nightly dreams
Are where thy dark eye glances,
And where thy footstep gleams—
In what ethereal dances,
By what eternal streams"

IF I could see the sky above And my mind could be set free
As wild white horses reached the shore I'd stand alone and over-
see

And if the bush before me burns Should I turn my eyes away
And still the voices I can hear As clear to me as light of day

I believed in my dreams Nothing could change my mind
Now I know what they mean How could I be so blind

Cold sands of time (Winds that blow as cold as ice Sounds that
come in the night)

Shall hide what is left of me (Come from Paradise)

I've been through times when no one cared (Words that were mine)
I've seen clouds in empty skies When one kind word meant more to
me (Shall last as a memory) Than all the love in Paradise

I believed in my dreams Nothing could change my mind
Till I found what they mean Nothing can save me now

LOVECRAFT ON THE SCREEN

As Cliff Biggers mentioned last time, there is a mythos film now in production; I don't have any hopes for this film, but who knows? It might be better than Godzilla at least. Here's what STARLOG had to say about it:

Production has started on Cinema Vista's film "Cry Of Cthulhu", inspired by H.P. Lovecraft's Cthulhu Mythe's (sic) tales, with release date tentatively set for mid-summer. David D. Hurd has written the original screenplay for the film with full compliance and recommendation of Arkham House Publishers. "Cry Of Cthulhu" is about a young couple who unwittingly discover a doorway to another dimension and accidentally unleash hellish demons into our world. Mr. Hurd, in addition to being a writer, is co-producing the film with his partner, William Baetz. In order for "Cry Of Cthulhu" to be visually convincing the special effects must seem totally realistic. The producers have contacted Robert Dyke and Thomas Roy whose effects company will handle the elaborate technical work. Director of special effects is Thomas J. Roy. Mr. Roy has been an active filmmaker for over five years. He has produced several animated film projects and has been employed as an art director for several Detroit area motion picture production firms. Dyke and Roy have recently co-produced various animation and special effects projects. They designed the effects sequences for Ford Motor Company's Renaissance Center film. They have also executed animation films for such clients as the Chrysler Corp., and WJBK-TV2. This unique horror story from Cinema Vista will be filmed entirely on location in Michigan, using the local countryside as the background for this eerie tale. The producers also have a novelization of the screenplay in preparation.

There doesn't seem to be much in this note to get excited about does there?

(The above quote was taken from STARLOG no.6, June 1977)

(cont. from page 1)

The cover this issue is by a very talented new artist, ~~Richard~~ ~~Upton Flicker~~ Greg Curry. One of his pieces recently won the award for "Best of Show" and it deserved it! The unofficial title for the cover is "Dinner for Two", let me know if anyone has a better title for Greg to use. Greg is presently trying to find a job utilizing his talents, so if anyone knows of something in this field or would just like to have Greg do a cover or some other piece, write to him at: 3410 S.Main D3, Santa Ana, Calif. 92707. or call (714) 751-2191. Hope everyone will try to make it to W.F.C.III.....

By William E. Hart UNTIL NEXT TIME!
7-22-77