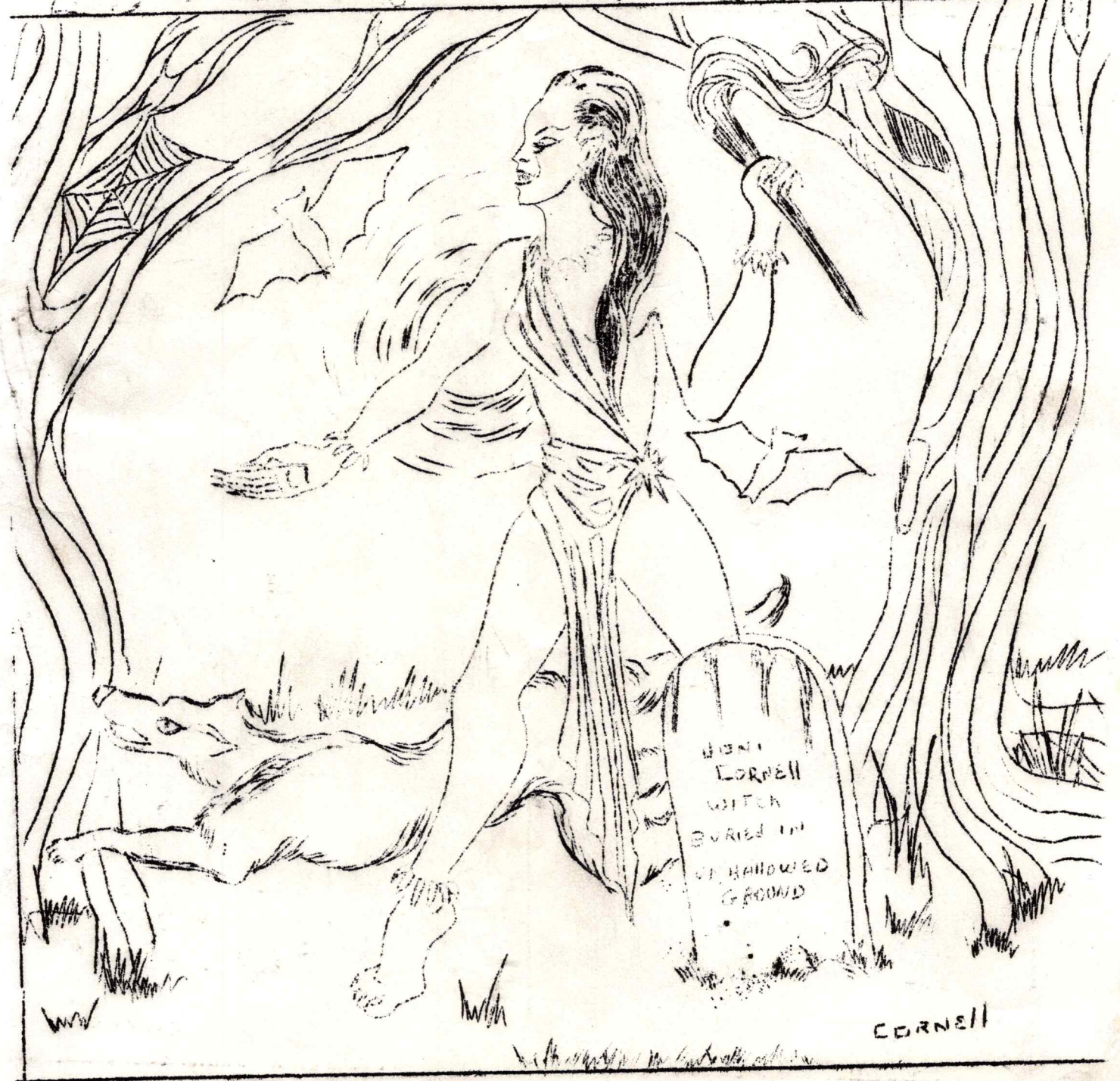


The MONDAY EVENING GHOST



CORNELL



Editorial

In order to prove that your editor is a person of discrimination, breeding, and an intellectual type mind that broadens its mental horizons on a wide variety of subjects and changes, this editorial will be of a somewhat more varied and personal nature

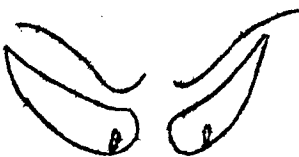
than previous editorials have been. This might even be regarded by some to be a somewhat Self Centered editorial, one hesitates to say Egotistical (do you hear out there Dave Looke?) in tone, but Personal. So if perchance you are not really interested in hearing of the latest exciting & Thrilling exploits I have faced since you received last issue, then I suggest you skip the editorial this time round. Of course you might be missing Vital Announcements which will be sprinkled in with the rest of it too...

SO MAYBE WE'RE A LITTLE LATE say maybe, five or six weeks late. A great number of Mundane Affairs have combined to prevent me from engaging in the usual flow of fanatic for a period, it has even cut into my personal correspondence. I hope to put GHOST back onto its usual six weekly schedule with the next issue, and now that the summer months are here, I believe I can hold to it reasonably well. Apologies and all to those of you who suspected that I had abandoned the situation and left for parts unknown.

LAST ISSUE'S BIT OF EDITORIAL HUMOR was so well received, much to my everlasting surprise, that I will probably pull a few repeat performances in future issues. I might run one next round and perhaps one the issue after that. We trust immediately that no one has mistaken this for a humorous editorial...

I WAS PUSHED, KICKING AND SCREAMING up to the television studio. Yes indeed, this is a tale of trufandom on television, where, a few Sunday's ago Joy Lauderdale, KEN Gentry, Joyce Hurt and myself were all rushed over to a local television station to compete on a program known in sinister undertones as Classroom Olympics, a brash and direct imitation of that nationally known College Bowl program. It was an unusual experience, one best recalled in painful tranquility. For two weeks previously our hand picked team (I'd like to get my hands on the one who picked me) had had the simple seeds of wisdom pounded with some bitterness into our thick skulls in a number of overly lengthy practice sessions. The final moment, the

triumph of all our training was preceded by a great deal of nervous tension. We all had ice rocks in our stomachs right up until the show began, and KEN claims he was nervous until the show went off the air. . . As for me, those miserable lights were blinding me, and I was busy trying to push a stubborn buzzer and was entirely too preoccupied to be nervous after the ~~show~~ show began. However, sad to say, our attempts ended in miserable defeat. With my usual extreme modesty I'll inject here that I didn't miss one of the questions I was given a chance to answer, and (snicker) managed to get in more right answers than the rest of the team. We all knew most of the answers, but we had been told



I don't think our national defenses are weak---we've got hundreds of bombers, thousands of fighters, tons of bombs and missiles all set to launch with the first blast of Gabriel's horn...

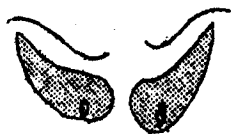
not to take wild guesses or half way guesses, and this combined with the vast difference between telegraph buzzers (which we practiced with), and center-line block style magnetic buzzers (which we discovered were used on the program and were somewhat more difficult to depress) slowed us down a bit too much.

What made the thing so absolutely revolting to me was the minor fact that the competing team was from Madison, where I used to reside a few years ago, and I was well acquainted with all but one member of the opposing team, including their alternate... It is somewhat discouraging to renew acquaintances, and then have your former friends smear you miserably in the contest... However, it was an interesting experiment in original methods for skipping two solid weeks of school work in the name of Practice, and I can't

say I'm too awfully disappointed...

IF ANY OF YOU OUT THERE ARE IN A SELLING MOOD I need copies of these comics, BLACKHAWK, GHOST RIDER, THE YELLOW CLAW, REDMASK, STRAIGHT ARROW, CAPTAIN MARVEL JR. and MYSTERY IN SPACE. Also odd copies of THE MYSTERIOUS TRAVELER. I need practically all copies of these titles except for MYSTERY IN SPACE, THE MYSTERIOUS TRAVELER, and I do not need copies of BLACKHAWK after #91. If any of you have copies of these comics you wish to trade, or sell me, please write, stating title, number and date, condition of copy, and naturally, the price you are asking.

EVERY ONCE IN AWHILE something comes along that shakes one's confidence in the Universal Powers. Such a thing is the spelling situation thruout fandom. It has been with a sense of fear and uneasiness that I have viewed over the past months the continual improvement of spelling thruout the realm of fandom. Not only has this trait been evident in fanzines, but it appears that even in letters a certain care and attention is being paid the approved spelling of words. This is somewhat disturbing, needless to say. But I believe the crowning blows fell a few weeks ago, when a string of new fanzines appeared, and the produced in many cases be rank neofen types, these zines used almost perfect spelling! As I said, its enough to shake one's confidence in the Universal Powers. I realize now that this is quite obviously some gigantic plot,



So this is the Twilight Zone...

some evil sequence which is seeking to undermine the very basis of fandoms past and formally, fandoms present. I seem to be an outpost of a rapidly dying empire, and each day as I view the situation, more and more of the legions of the faithful (and now few) are going under to this massive tide of sinister destruction. Old renowned misspellers from long years past are suddenly changing their tactics, those who remain are showing signs of weakening in their tracks, why Phil Harbell's letters are even showing signs of

the gastly new movement!! However I am determined to remain fast in my convictions, nothing shall sweep aside my enthusiasm and loyalty to the Old Order. Misspelling is a Way of Life, and if I must go under to prove my convictions, I shall be crushed still muttering the Truth, t-r-u-l-t-h...

IT IS WITH SOME REGRET that I must announce that this issue of GHOST

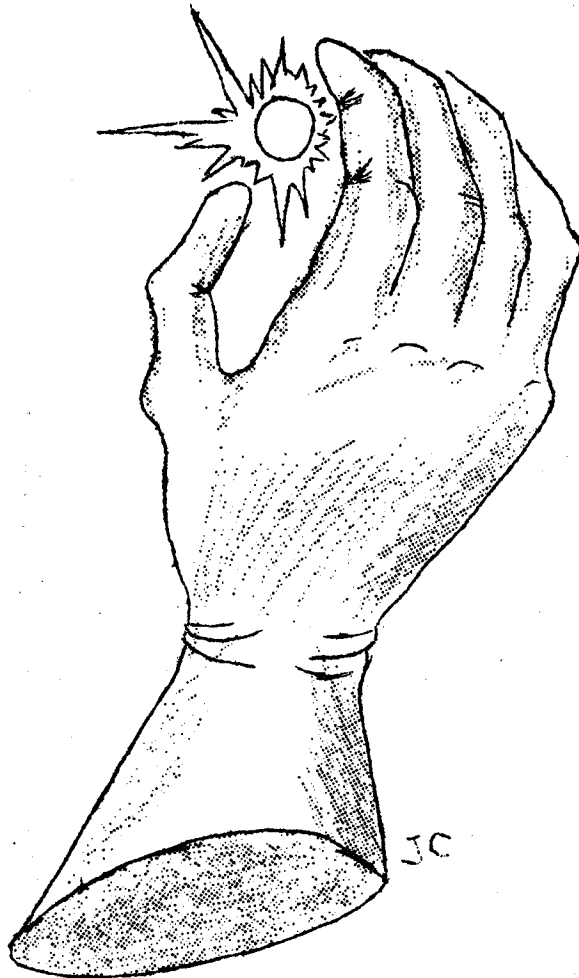
carries the last installment of Rich Brown's column. Rich has decided to quit fandom, and the column will be discontinued. The column was a popular one and I'm sorry to see it go.

However, by way of replacement, also with this issue Ron Haydock has moved his film column from the now folded CILN, and it will become a regular GHOST feature. Your comments, suggestions and opinions on the new column are appreciated.

IT WAS A QUIET NIGHT when suddenly a loud nerve shattering ring broke thru the blackness of the night. Activity within the cave ceased. My beloved father grumbled loudly and answered the phone. It was for me. I was more than astonished to hear the voice of Ed Goram on the other end of the line... To use an over-worked expression, you could have knocked me over with a feather. If I remember correctly my conversation for the first few minutes consisted of "er", "Man", "Good Grief", "Really", and like expressions of keen social insight and clashing intellect. I warmed up a bit after that, but the initial shock didn't wear off for a day or more. We talked for twenty five minutes, at long distance rates, this sort of shock me up, it was like, outside the range of my belief... To me the term 'penny-pinching' has come to mean a memorial for extreme extravagance... Ed had a pleasant type voice, but it just wasn't the type of voice one would expect Ed Goram to have at all... We had a very interesting conversation and it was a most pleasant surprise.

As if this minor miracle wasn't enough, a week or so later, I was walking thru the kitchen, and the phone rang. I answered and was startled to hear that Phil Harrell was calling... Two fan phone calls in a row was beyond my comprehension... Phil didn't sound like you'd expect Phil Harrell to sound either (this seems to be the latest fad these days), but pleasant and chatty. The first part of the conversation was somewhat startling, I answered with my usual muttered "hello", the operator says "Long distance for Robert Jennings" "Er, OK, who's this calling?" "This is Phil Harrell Bob" "GOOD GOD, PHIL HARRELL (crash)", with this pleasant exchange of formalities the conversation was off to a good start. I was somewhat more vocal in the first moments than was the situation when I spoke with Ed, in fact, I get the feeling I might have dominated the situation, as I kept hearing something vaguely resembling Phil trying to get a word in edgewise there a couple of times. Oh well, I enjoyed Phil's call too, but I wish I had a bit of warning before something like that happens.

CONGRADULATIONS to The Goulsons, on putting out the 100th issue of YANDRO, and for an interesting 100th issue's reading. Also to Steve Stiles on his good fortune with art and seolarships, to KEN on finally entering the fannish free for all, to Phil Harrell on VENTURA, and to me for finishing out this page so neatly...



SLEEK BLACK TRUCKS ROARED THRU THE NIGHT their tires grinding on wet pavement, and their headlights cutting a bright, harsh path ahead of them thru the inky blackness. They were on a mission dedicated to Better Living. Yes friends, its here, the first shipments of Eolipile have finally arrived and are ready for distribution. When you get yours you'll wonder, 'How did I ever manage to get along for such a long long time without one.' Eolipile is useful, decorative, and Eolipile can be enjoyed by the entire family. Imagine your guests' pleasant surprise as they walk into the living room, and there it is, Eolipile! Eolipile comes in Early American, Danish Modern or Chinese Modern, get your Eolipile, today.

A FEW OTHER ANNOUNCEMENTS HERE AND THERE Thanks to Steve Stiles, who stenciled the special comic section of this issue himself, and thanks also to Clay Hamlin for sending me that Prosser painting. Mike Deckinger's column will not be present this issue. Mike is somewhat entangled in Mundane affairs at present, and wishes to see the reaction to his last column (presenting the Foundation idea) before saying anything farther on the subject. Speaking of the Foundation idea, the letter column this time round is largely devoted to it, if you have some sort of comment or opinion one way or the other, PLEASE write in. Your views on the subject are important and discussion of the ideas will probably find their way into next issue's letter column. I wish to announce here also that I have achieved final victory over the Table/Corner Mess, a few weeks ago I cleared away the Corner Mess with something approaching ease. However, I have the feeling that all is not safe yet...do you suppose Table Messes could send out spores and seeds? Remember a Series of Important Dates, next October will mark the second anniversary of Columbia's promise to revive FUTURE and SCIENCE FICTION STORIES. Almost ten year's ago this month LIFE magazine presented its special section devoted to Science Fiction. This is annual Send KEN Gentry A Long Letter Praising His Artwork Month, observed every quarter century, help the poor Thing's ego a bit, eh? A program titled GREAT GHOST STORIES may replace the Tennessee Earnie Ford show this summer, here's hoping for decent television horror and fantasy. Also recommended is THRILLER, which is presenting some damn fine horror fiction, much of it by Robert Bloch, and all of it quite good. Anyone want to bet on TZ capturing next year's Hugo? Has anyone any definite information on that rumor that several known fans are working up a new sf magazine? Everyone may rejoice, I have decided finally to change ribbons on my typer, a New Ribbon, for whatever it's worth (about a dollar), will be going into operation in a few days. This is the time of the year known technically as Ambush season, when fans take to the open road in hopes of catching various other fans unawares in their homes. Some of you good people have expressed vague thoughts of passing thru Nashville and paying me visits. If you do, I would much appreciate it if you would give me fair warning, otherwise you might miss me entirely, thru accident or other reasons...



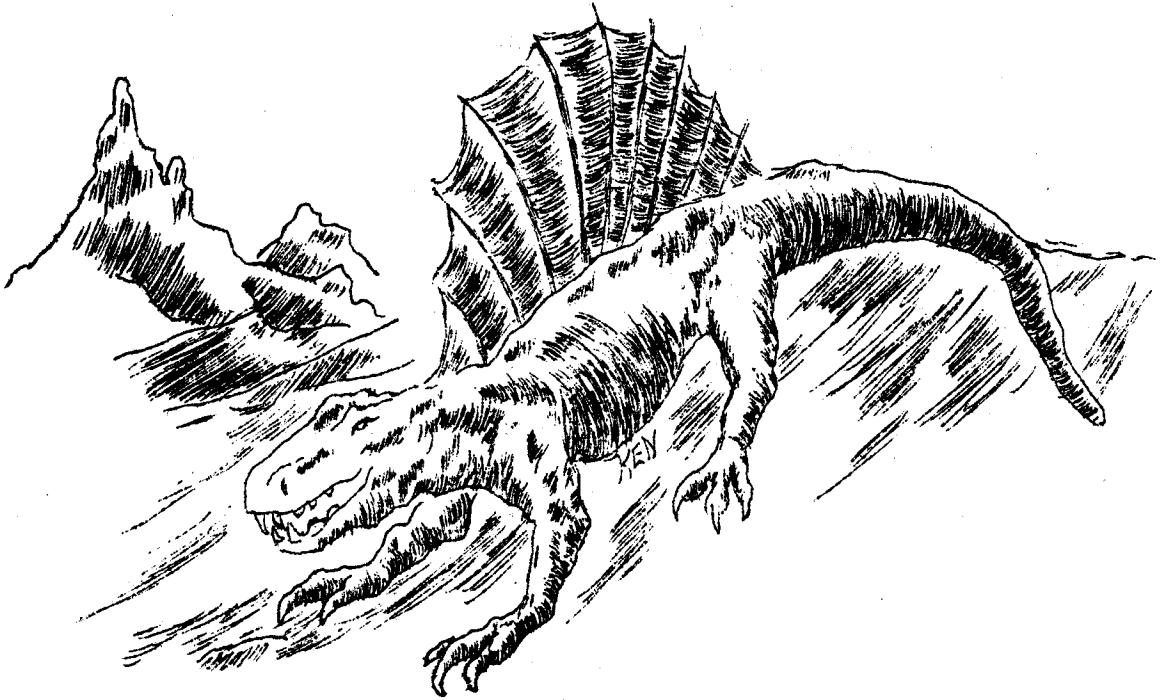
PHILLIPS

THE NEXT ISSUE OF GHOST will be, I hope a reasonable number of pages in length, about 30. The letter column will be lengthy again, PLEASE comment on the Foundation idea, in length. In addition, Mike Deckinger's column will return, as will Ron's movie column and Clay's Classic column. Gene Tipton will present a write up on THRILL BOOK, and I hope to be able to present indexes of the mag, or some sort of indexes. A somewhat lengthy editorial and other Surprises will be seen also. Which closes this page...

THE OVERWORKED DIMETRODON

by

EMILE GREENLEAF



We are on the verge of the exploration of outer space. That fact had been accepted and anticipated by science-fiction authors and fans long before the first Sputnik went into orbit. Almost equally as well accepted is the idea that eventually we are going to find planets with life. If not in our Solar System, then, surely, in some far distant system when (and if) we are able to venture out among the stars of the galaxy, we shall come upon worlds inhabited by living creatures. At this point, imagination begins constructing bizarre life-forms for the explorers to discover, study, fight, and even befriend and communicate with.

One does not need to wander along the star-trails to find incredible monsters; all that is necessary is a tour of the fossil collections of a major museum or the pages of a good book on palaeontology. For the past ages of our own planet's history have produced animals as strange as any explorers are likely to find on other worlds. Science-fiction writers have taken notice of the extinct life of the past, and many superb stories have been written against backgrounds of dinosaurs and cave-men.

Hollywood too has discovered the world of fossils. Unfortunately the results have in many cases been less than happy. Extinct monsters have been resurrected and sent in pursuit of beautiful girls, thru terrified cities, and on rampages of terror and destruction and other behavior quite inconsistent with what has been painfully and carefully discovered about such long-dead creatures.

Let me give an example. I am sure that everyone has seen movies in which the monster of the moment is a hundred foot long reptile, with a huge fin-like structure running down the back. This creature seems to make an extraordinary number of appearances on film, partly because of its grotesque appearance, and partly, to my mind, because it actually lived at one time in the past. A producer can say, in response to critics: "Go to the museum; they have skeletons of this dinosaur. It really lived, so we're being technically accurate when we show something like that on the screen."

Well, this animal, which scientists refer to as Dimetrodon, did actually live, as I remarked above. But it was not a dinosaur, and while it was a dangerous flesh-eater, it was only seven feet long at the most. And needless to say, it lived and died millions of years before man appeared.

Let's take a closer look at Dimetrodon, his age, and his place in the family tree of the reptiles.

Dimetrodon had the typically reptilian body pattern, being rather elongated, with small, sprawly legs. This general plan persists in most present day reptiles, such as the lizard and the crocodilian. He was about five to seven feet long on the average, and the erect, semi-circular dorsal sail-fin arched to a point about three or four feet above the ground. It was supported by a series of extremely long bony rods, which were the elongated dorsal spines of each vertebra. The skull was comparatively large, and was rather broad and deep. The mouth was enormous, and was armed with the numerous sharp teeth possessed by carnivorous reptiles. He was most probably the most dangerous animal of his time, and well merited his modern nickname, "Tiger of the Permian."

Remains of Dimetrodon have been found in the Southwestern United States, in rocks dated as Permian in age. The Permian Period was the final period, or division, of the Palaeozoic Era. It succeeded the Pennsylvanian Period, the age of coal forests, and immediately preceded the Triassic Period of the Mesozoic Era. The Permian is believed to have ended around two hundred million years ago, after lasting around thirty-five million years. These figures aren't final, a radio-active determination on a rock sample is liable at any time to make necessary a revision of estimates of geological time.

There was an extensive Ice Age during the Permian. Just when is still being debated. Some say at the Pennsylvanian-Permian transition; others say at the end of the Permian. But it does look much as though the earth's climate during this period was pretty much like the situation today; a division of the world into tropical, temperate, and polar regions, with seasonal changes and often wide variations of temperature between day and night, as is found in our present deserts. Which reminds me, the remains of Dimetrodon are found in beds of red sandstone, which are believed to have ultimately been from arid, semi-desert countryside. The succeeding Triassic is notable because it saw the first appearance of the dinosaurs, as well as the earlier mammals. Also the ancestors of many of our present-day reptiles left their bones in the Triassic rocks. The climate of the world returned to normal; warm, moist tropical and semi-tropical lowlands, with little or no seasonal changes or temperature variations. Such conditions were favorable to reptile development.

But going back to the Permian and Dimetrodon, it is best to note that Dimetrodon was not the only species of finbacked reptile known. There were others, both flesh-eating and plant-eating, and during Permian time they inhabited various parts of North America, Europe and Africa. All of the finbacked reptiles, both carnivorous and herbivorous, are members of the Order Pelycosauria, which is completely extinct, and has no reptilian descendants.

Scientists have divided the Class Reptilia into five Subclasses on the basis of certain rather technical features of the skull anatomy. These subclasses are---

Subclass Anapsida, included the primitive reptiles which were ancestral to all the later forms. One group, however, developed into the Order Chelonia,

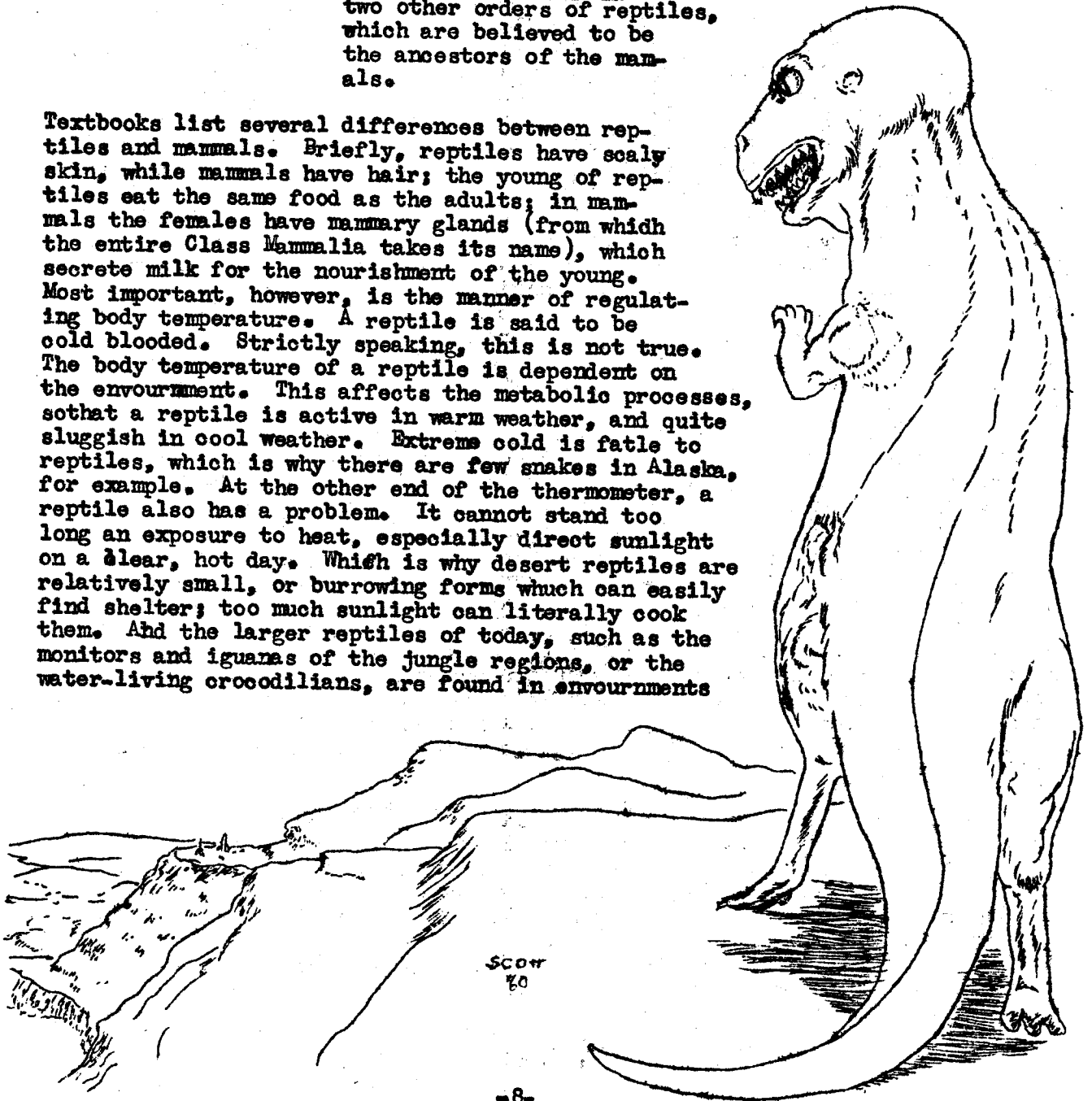
which survives today as the turtles and their relatives. These are the only surviving anapsids

Subclass Diapsida, includes several orders, both living and extinct. Living diapsids are the crocodiles and alligators, the lizards and snakes, and the curious "living fossil", the Sphenodon of New Zealand. The most famous extinct forms were the dinosaurs, the pterodactyls, and whatever unknown extinct reptile was ancestral to the birds.

Subclass Parapsida, the ichthyosaurs and their ancestors.

Subclass Synapsida, includes our friend, Dimetrodon and other Pelycosauria, and two other orders of reptiles, which are believed to be the ancestors of the mammals.

Textbooks list several differences between reptiles and mammals. Briefly, reptiles have scaly skin, while mammals have hair; the young of reptiles eat the same food as the adults; in mammals the females have mammary glands (from which the entire Class Mammalia takes its name), which secrete milk for the nourishment of the young. Most important, however, is the manner of regulating body temperature. A reptile is said to be cold blooded. Strictly speaking, this is not true. The body temperature of a reptile is dependent on the environment. This affects the metabolic processes, so that a reptile is active in warm weather, and quite sluggish in cool weather. Extreme cold is fatal to reptiles, which is why there are few snakes in Alaska, for example. At the other end of the thermometer, a reptile also has a problem. It cannot stand too long an exposure to heat, especially direct sunlight on a clear, hot day. Which is why desert reptiles are relatively small, or burrowing forms which can easily find shelter; too much sunlight can literally cook them. And the larger reptiles of today, such as the monitors and iguanas of the jungle regions, or the water-living crocodilians, are found in environments



which enable them to avoid too much direct sunlight, while still enjoying the benefits of a regular, tropical climate.

Now mammals, on the other hand, are warm-blooded. They have a heat regulating mechanism in the form of sweat glands which enable them to be active at times when reptiles must seek the shade. And, of course, hair is a good insulating material for conserving body heat in cold climates.

Since the mammals evolved from some form of synapsid reptile, it should be possible to find mammalian traits in some of these reptiles. And we do. The Order Therapsida is believed to be ancestral to the mammals. These reptiles evolved strong legs, which lifted their bodies well off of the ground, unlike the sprawly locomotion of the other reptiles. Also their teeth, and other parts of the skeleton showed mammal-like features. Cynognathus, from the Triassic of South Africa, was a trim, vigorous-looking reptile with a long, almost wolfish skull, with two upper teeth that show all the signs of developing into a pair of canines!

And there is the Order Ictidosauria, which many authorities consider to be the "missing link" in the evolution of mammals from reptiles. Remains are few, and often fragmentary, and date from the Triassic.

It is one thing to describe arbitrarily that the possession of certain skeletal characteristics makes an extinct animal a reptile rather than a mammal, but it is entirely a different matter to decide whether or not this same creature was warm or cold blooded, or whether it had hair or scales. For, in the long run, it is the physiological function which decided that the mammals were to become the dominant life-form of the planet. We don't know how to measure the body temperature of a fossil reptile, unfortunately.

We come back to Dimetrodon again, and this time consider his most distinctive feature: the sail on his back. Why did such a structure develop in the first place? Would it not have been a burden to the animal? Did it serve a useful purpose, or was it merely a genetic abnormality, a useless ornament?

Various explanations have been proposed. Some have said that the huge fin was strictly a freak of evolution, something that happened without rhyme or reason, but which was enough of a hindrance to the animal to adversely affect his chances of survival. It might be interesting to note that it was once suggested that the sail was just that; a sail. The reptile was supposed to have used it to help him increase his speed in water!

The latest suggestion, and one which I personally think is quite plausible, is that the sail was really a sort of radiator, used as a heat-control mechanism. In cool weather, Dimetrodon would turn so the sail was broadside to the rays of the sun, enabling him to catch enough heat to maintain his body functions. And if he became too warm, all he would have to do was turn so that the thin edge of the sail was towards the sun, at which point the sail became a radiator, dispelling and radiating heat.

I am inclined to accept this explanation for two reasons. First, Dimetrodon lived in an age and environment where there were variable temperature conditions. Second, he was related to a group of reptiles which tried a different method of temperature control, and consequently evolved into mammals. And these mammalian ancestors made their first appearance during the Permian. It is as tho the conditions of the time were such as to favor any mutations which would lead to a method of body temperature regulation, and the pelycosaurs developed one method, and their not-so-close relatives developed another.

And the method developed by the therapsid reptiles turned out to be the superior method. For we, their descendants, are the ones who have dug up the remains of Dimetrodon and the other pelycosaurs and devoted so much time speculating as to the nature of their curious dorsal fins.

While I have tried not to distort facts in the foregoing, I have doubtless made several errors. Criticisms and corrections, as well as discussions from any who care to argue these subjects with me will be most welcome.

....END....

THE SCIENTIFILM SCENE

by

RON HAYDOCK

Just how long motion picture producers will insist on turning out those "giant monster" films is anybody's guess. By the time you will have read this column another gigantic prehistoric creature will have been launched on us--GORGGO. This particular monster movie has been advertised as "the greatest monster picture ever produced", "This Is The Big One", "like nothing you've ever seen before", etc., etc. Evidently the people behind this film believe what they say; that they have created a "new first" for horror films. Nothing, of course, could be further from the truth.



I'm sure I don't have to pay to know what this movie is about. There must be some sort of underwater explosion which vomits out this beast called Gorgo. In due time he must be seen by passing ships or fishermen, and eventually this bewildered creature will find himself in some large metropolitan city. Naturally, when the army is called out to destroy the thing, Gorgo will retaliate by throwing the city into panic and wrecking the hell out of everything in sight.

Somewhat, thru some quirk of scientific fate, the beast from the depths will be either completely destroyed or driven back from whence it came. In this latter case, the ending is left suitable for a (shudder) sequel.

The story described is nothing new. For the past five or six years we have been seeing films like these every other month at our local theaters. There have been giant monsters of all breeds, shapes, and sizes, each one performing more or less the same actions that Gorgo will perform. If you've seen one or two of this type you seen them all. They're all the same.

One of the first, if not the first, giant monster to awe the moviegoers was KING KONG, a giant ape and a giant boxoffice smash. There was a sequel to this film called SON OF KONG, but it just didn't pack the same excitement and thrill that the original did. And now word reaches us that film producer John Beck is considering reviving Kong for today's audience. The proposed title of this picture is KING KONG VERS PROMETHEUS. I'm afraid to think about it---what will they do to good ole Kong in the modern age of quicky monster films? And besides this, its difficult to imagine any Kong movie that does not feature Robert Armstrong.

In present times THEM probably set the pace for all of the gigantic bugs and beetles which make a regular habit of menacing our cities. However, THEM was a good picture; the ants were handled well, as was the credibility of the story. It was a fine motion picture and caused quite a stir at the boxoffice. So, as with most good things, the make-money-quick pro-

ducers in Hollywood launched their own vehicles about giant animals and insects. 'Twas the beginnings of a new trend in fright flickers. The mad scientist and his fantastic Frankenstein-type monsters were laid aside for a breather while the sky-scraper-size tsetse flies took over. There was ATTACK OF THE GIANT LEECHES, BEGINNING OF THE END, GARGANTUAS, RODAN, THE DEADLY MANTIS, THE SPIDER, TRANTULA, GODZILLA, and so on right down the line. Gorgo must be added to the monster section of this listing.

However, the end is seemingly not in sight. There is another giant apa film called KONGO, a prehistoric dinosaur called REPTILICUS and (of all things), a giant walking Sphinx! It looks as if Hollywood and the other film colonies will be rehashing that same old tired-and-true method of getting people into the theaters with giant monsters for many years to come.

I hope that someday the public will start rejecting these crud films and will demand better stories. After all, just how many times can a giant monster or insect invade New York City?

* * * *

Jules Verne and Edgar Allan Poe have been receiving quite a bit of attention from the movie producers lately. Evidently a barrage of their works will be loosed on the public before long. Already a good many of their stories have been filmed, with many more to follow.

Roger Corman, who did Poe's THE HOUSE OF USHER, has completed Verne's MASTER OF THE WORLD, and Poe's THE PIT AND THE PENDULUM. Vincent Price, of course, starred in both these films. Corman also owns two other Verne properties and one additional Poe.

Ray Harryhausen did the special effects work on Columbia Picture's THE MYSTERIOUS ISLAND by Verne. Al Zimbalist, who will never be forgiven for his Danny Miller TARZAN THE APE MAN farce, has wrapped up VALLEY OF THE DRAGONS, based on Verne's CAREER OF A COMET, and has purchased another Verne story for future production.

DESCENT INTO A MAELSTROM has been bought by some studio, and Alex Gordon will begin filming Poe's MASQUE OF THE RED DEATH in the fall of this year. There has been some dispute as to who actually owned this story, with Corman and Gordon both fighting it out. But Alex came out on top.

Let's pray that all these great stories and books by Poe and Verne won't come off as comic book type stories.

* * * *

I was on the set of Alex Gordon's UNDERWATER CITY a few days before final shooting was completed, and was rather intrigued by the film. As it stands now, there are only (sic) two giant monsters in the picture: a squid and an octopus. Actually, this isn't another "monster wrecks all" film. It is based on a report which was featured in one of the Sunday magazine sections of a newspaper, having to do with the scientific strides being made to establish some sort of "city" under the sea. The script of Gordon's film follows this article closely...for all that's worth...

Ray Bradbury has completed the script for his THE MARTIAN CHRONICLES and will soon start on THE ILLUSTRATED MAN for MGM. There have been mentions made of the screen principal which might be used for CHRONICLES, even going so far as to suggest Cinerama. No final word has been stated tho, and the matter must rest on that. MGM expects to start production with CHRONICLES sometime in early 1962.

I might mention here that word has just reached me that Roger Corman will start production on a Verne type story called CAPTAIN NEMO AND THE FLOATING CITY as his next film venture. Sounds as if Captain Nemo is due for a whole string of films a la Hercules style.

FINIS



PHILLIPS

---A SIRIUS COLUMN-----

---or a few Vega notions...---

---by Rich Brown-----

GAFIA stands for Getting Away From It All. When the term was originated, the 'it' referred to was mundane life; the 'getting away' was accomplished by throwing one's self into horrendous amounts of fan activity, such as publishing a 50-page monthly genzine...or joining SAPS. However, somewhere along the line the meaning changed; the 'it' to be gotten away from became fandom, and the retreat was the mundane.

Boyd Raeburn was discoursing on this subject and made most of these points in at least four or five other fanzines just a few months ago. It incited only a fair amount of wonder at the fact that meanings could change so, but produced no other effect. Until, thru some extra perceptive sense which refuses to be properly and orderly defined, it occurred to me the greatest probability of how this may have happened. I would like to pass this Revelation on to you.



Our hero, who will hereafter be known as Jho Phan, mentions to a correspondent, whom we shall call Neal O. Phan, that he intends to gafiate, it, that he intends, let us say, to publish a 50-page monthly, or at least that's what Jho means by gafiating. Neal may or may not have heard GAFIA as having been defined as Getting Away From It All; but in any case, he is relatively new to fandom, we will say, and is reasonably unsure of the true nature of the word; and rather than be thought stupid, he decides to wait and see it in actual action, and perhaps deduct the true meaning.

Jho, all the while, has been planning this 50-page monthly. But, as it happens, Things Start Happening. Only in this particular case, they all seem to be happening at once: the damned stencils he bought were cheap and they didn't take art at all well, the company is delayed in delivering the paper he ordered, his mimeo suddenly goes on the blitz after six years of perfect service, he gets 50 misdirected NSF Welcomittee letters in one single day, a SAPS and FAPA mailing are delivered late due to inefficiency at the PO, and he finds that his FAPA dues are due the day before yesterday, and he needs six pages in the next SAPS mailing which was due to be mailed a month and a half ago. None of the material promised him has come in, he takes

a reduction in pay at the office, he jabs his finger with a stylus and ends up in the hospital for six months due to infection (it's just not true what those faaan fiction writers say about blood & Corflu!), G.M. Carr attacks him, George Wetzels writes a letter to his boss, and his monthly supply of free postage stamps is out off.

Jho is not happy about this. No, he's not. If, after all this he has retained the slightest amount of humanness about him, he will probably pick up the only remnant of his fan activity left him, his typer, and hurl it against the wall with a hearty "the hell with it". Anyway, there is no more gay fanao for this kid. Is kaput, No More, Goodbye Phan, andlike that.

Neal has been observing all of this, but since there was never a mention of this 50-page genzine, and since he doesn't know the extenuating circumstances, he has no alternative but to accept GAFIA as meaning retreat from fandom into the mundane. See how simple it is?

STF QUIZ By

JERRY PAGE

This time the listing is of non-stf magazines edited or published by well known science fiction figures. Can you identify the editors or publishers of these magazines—

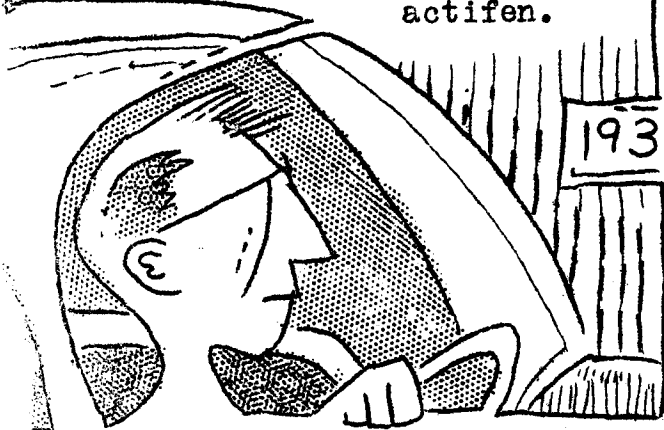
- | | |
|------------------|----------------------|
| 1. SCIENCE WORLD | 6. GREEN LAMA COMICS |
| 2. GADGETS | 5. SUSPECT DETECTIVE |
| 3. AIR TRAILS | 6. FROZEN FOOD FIELD |

answers on page—



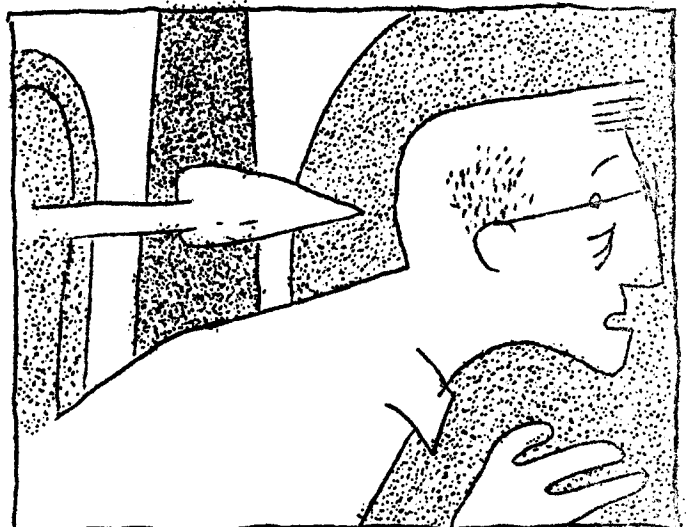
A VISIT WITH JERRY PAGE

I arrived in Atlanta late Friday night, and made my way to 193 Battery Pl., NE, home of Jerry Page, one of the south's outstanding actifen.



...however, a closer inspection proved that the house was occupied.

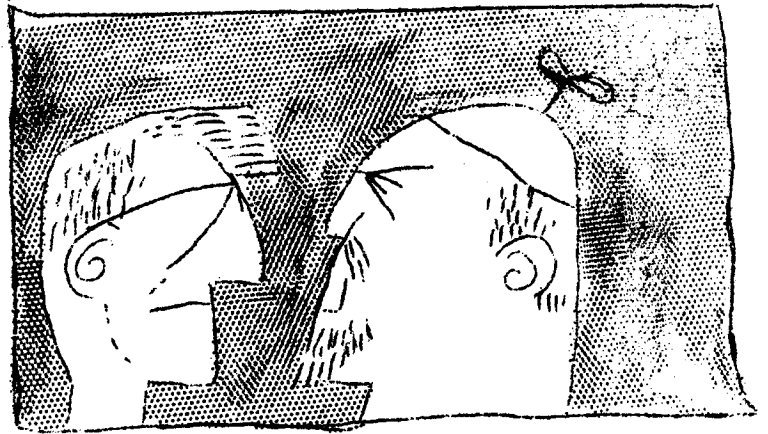
I made my presence known and was escorted inside by a servant.....



art: Steve Stiles story: Bob Jennings

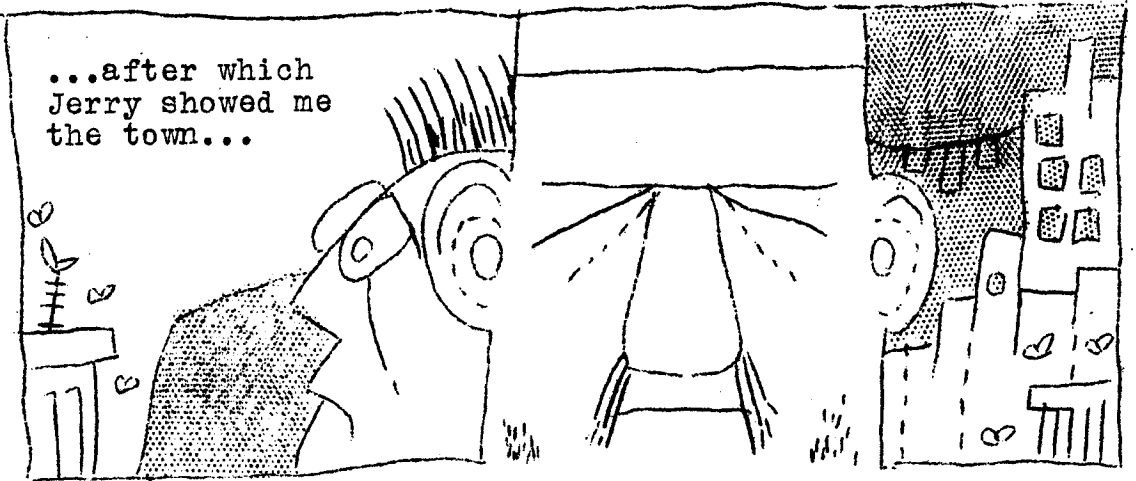
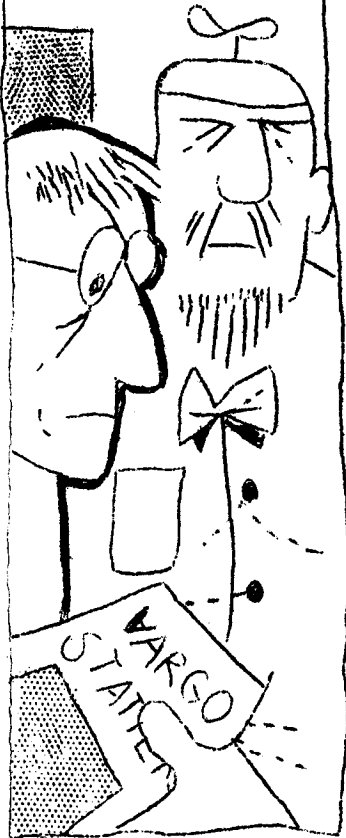
....Where I met Jerry Page, well known publisher of SI-TAN.

Jerry greeted me warmly....

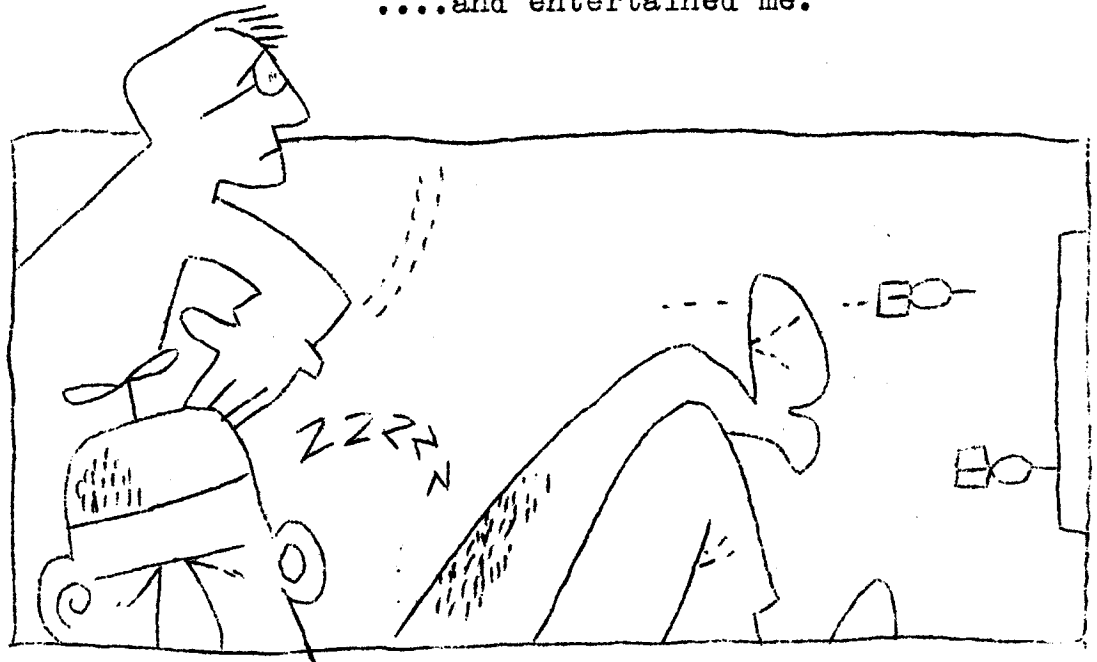


We fangabbed for awhile, and later Jerry proudly showed me his collection of fmzs and promags....

...after which Jerry showed me the town...



....and entertained me.



Jerrie's interest in sf stemmed from unusual circumstances.



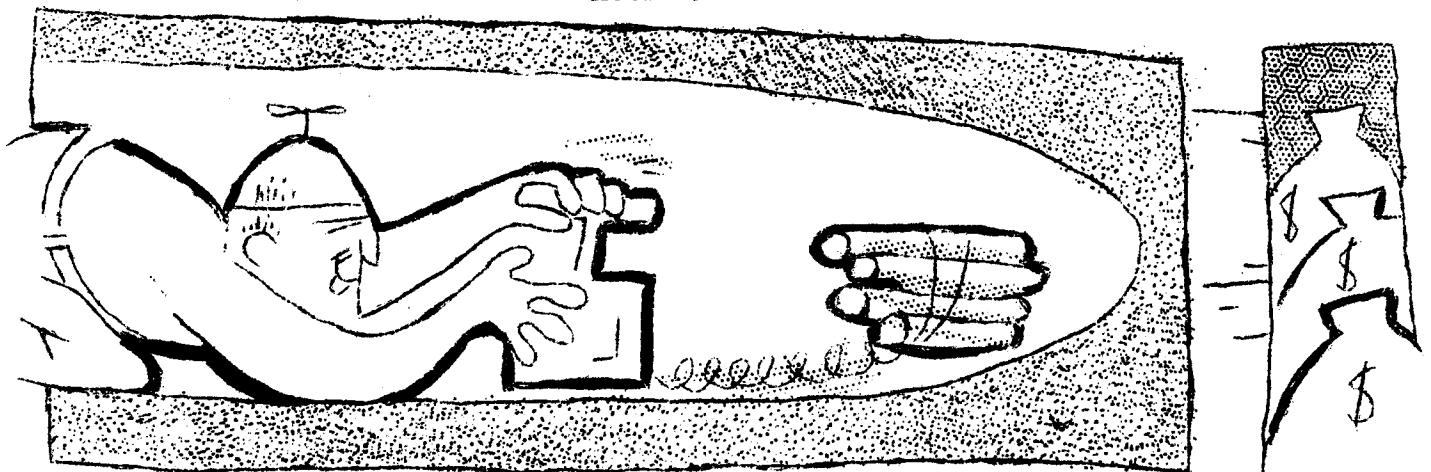
He began to amass a huge collection.



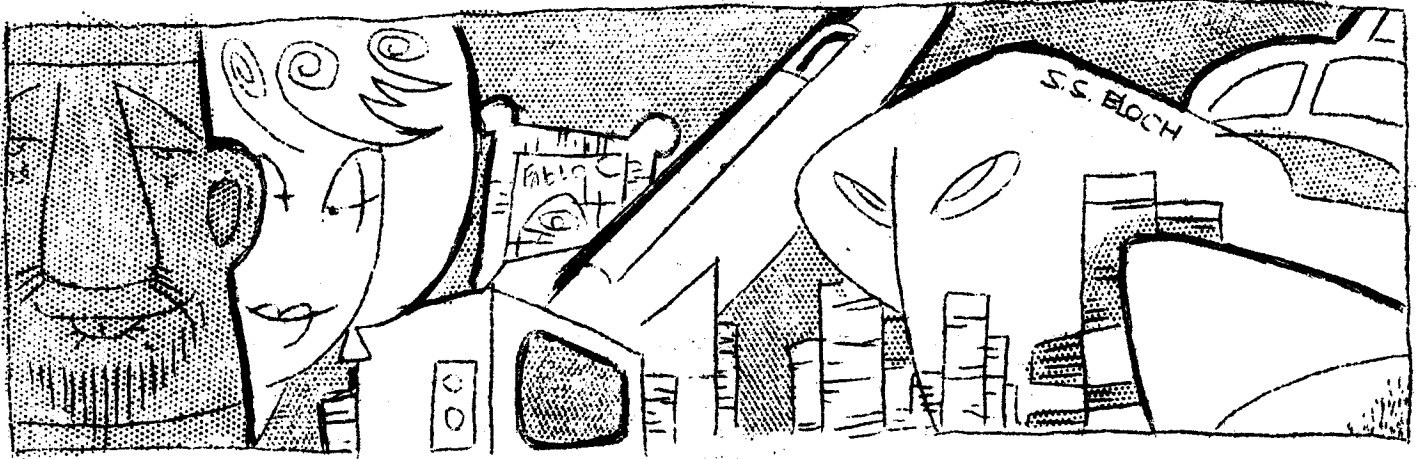
Jerry works at a local Sears store...



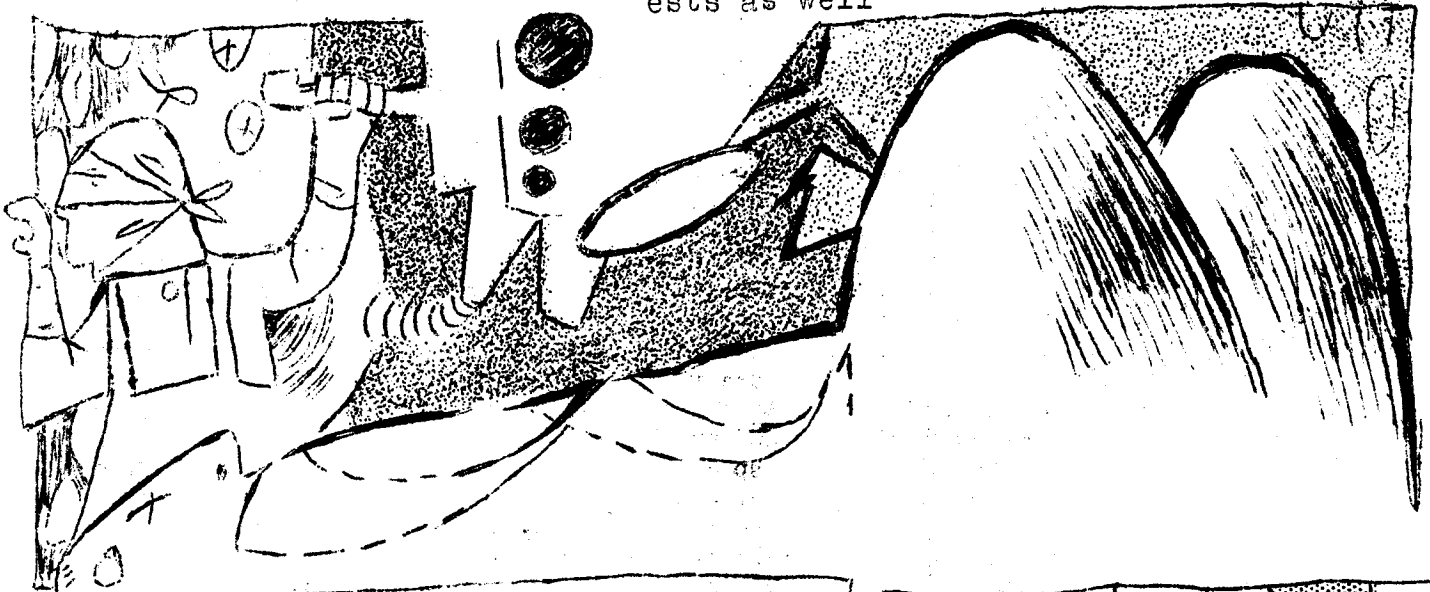
..and his work often keeps him up at odd hours.



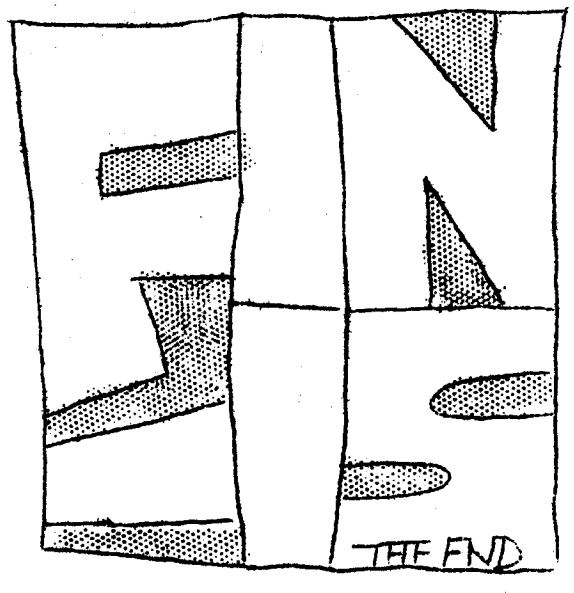
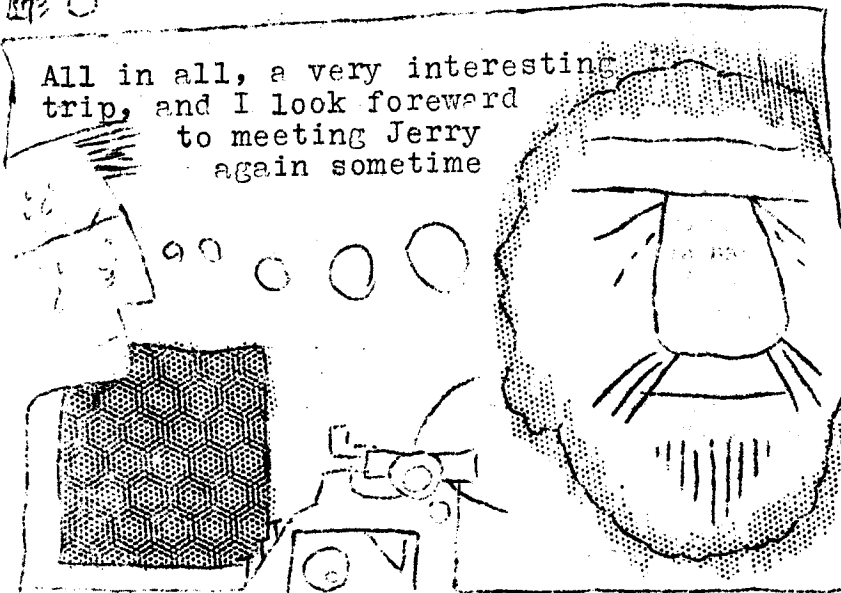
However he feels it is satisfying work, despite its minor difficulties.



Jerry is a member of SFG, produced his own fanzine, and engages in an astounding amount of fanac. However, despite fanac, he has other interests as well



All in all, a very interesting trip, and I look forward to meeting Jerry again sometime



THE END

FORGOTTEN CLASSICS

By

CLAY HAMLIN

It is not a totally ridiculous statement that the most literate writer of fantasy was a man named H. Rider Haggard. In fact, it is perfectly safe to state that Haggard is perhaps the only writer of fantasy whose place in literature is secure, not merely for his fantasy, but the entire volume of his work, and especially for his contribution to and his popularization of the ancient Egyptian civilization he knew so well. Certainly there have been few writers who researched their fiction as thoroughly as Haggard did. The utter realism he was able to communicate to the reader is at least partially responsible for the immense popularity of his novels.

But first and foremost, Haggard's popularity was attained as a magnificent story teller, one who had the instinctive ability to set the pace of his stories so well that the reader's interest was held from beginning to end. It is an astonishing talent, and particularly so in this case because of the great degree of characterization he established. This characterization was often so successful that the fantasy aspects of his writings are sometimes overlooked completely by the reader, and so never seem to rouse the instinctive public dislike for any sort of fantasy story.

One of the least known tales from the pen of this author is titled *MORNING STAR*, yet surprisingly enough, this story is also one of his best. Oddly enough, while the story is basically an adventure tale, there is a great deal to the story beyond mere adventure value. Among other things, it sets forth in detail such widely varied things as a scholarly dissertation on the essential magic background of the ancient Egyptian faith, as well as the most concise statement of the political aspects of a purely benevolent dictatorship that has ever been set forth in a fictional work. This is normal enough when one realizes that this was perhaps the only time that such a government was actually used in the history of civilization. Probably Haggard was the only writer capable of doing this story; possessing as it did the basic knowledge of his subject and the talent of being able to fictionalize it without losing that touch of scholarship that characterizes all his stories. Haggard's talent lay in creating an essential strangeness while retaining the reader's belief in the reality of the situation. In this respect probably the only comparable fantasy writer was the creator of delicate oriental fantasies, Frank Owen.

However a fantasy story is for reading, not education. As such *MORNING STAR* is in somewhat of a class by itself. It features believable magic, a fascinating heroine, and a fast paced story with enormous conflict. It is so enjoyable that the delighted reader will hardly think that even though the story was first published in 1910, there seems to be no dating of style. Perhaps this is because the style used is so ageless, though in this day the very word necessary to describe this story seems deplorable; it is a romantic novel in the older manner, something we are sadly lacking today.

This is certainly one story that you won't easily forget.

END

THE WELL OILED ROCKER *by*

BOB LICHTMAN

"...the west coast...is the only likely spot, unless directed by a localized club, that a library or foundation might be located and staffed..."

---Bob Jennings, in a letter

Bob Jennings, in the above quotation, and Mike Deckinger in his Creaky Chair column last issue, have the right idea concerning the establishment of a foundation to maintain a complete science-fiction collection, and to handle the collections of deceased fan, but they seem to have overlooked one thing. This very important factor is that such a foundation already exists. I refer the reader to Forrest J. Ackerman's Fantasy Foundation, which has been in existence in one way or another since 1942.

The Foundation, as it stands at present, was originally formulated by Ackerman purely for the maintenance after his death of his own all-inclusive collection of stf and fantasy. If the reader will paucementarily and take out his copy of ESCAPE #1 (available for 25 ¢ from West Coast Zines Box #21, Santa Ana, California, if you lack a copy--and you shouldn't), he will find on page 17ff, a description of the present, imposing plans to fulfill this main. Ideally, all of fandom, but particularly the LASFS will benefit from Ackerman's plans, which are rather self-perpetuating and upon examination, very thorough.

However, they could be carried a few steps further to create a real Fantasy Foundation, one that would step in upon the death of a prominent (or otherwise) fan and take over the maintenance of his collection, be it small or large. Legally, a few words placed in the will of any fan bequeathing his entire collection to the Fantasy Foundation would eliminate any doubt of the Foundation's right to take over this property. Eventually, with the death of a number of fans, the Foundation would end up with a backlog of several copies of many science-fiction publications. At this point, when a loss of several items would not mean a permanent loss from the completeness of the entire collection (I think that there should be at least two of everything, if possible, in a non-removable collection), a lending library could be set up. For a small fee, covering primarily the cost of mailing and handling and to provide a fractional profit on each loan (to help maintain the Foundation's financial situation at a high level), any fan could borrow any item in the collection if there were three or more copies of it available.

Per the article in ESCAPE, Ackerman's set-up provides a sizable sum for the construction of a fannish museum, to be located where his house presently stands, in which there would be plenty of room not only for the collection but for caretakers to live. He has also arranged a system for selecting caretakers that seems quite workable. I should say that a minimum of two and a maximum of five caretakers, who would not receive pay, but would attend to maintenance of the collection in their spare time (the perhaps a few fan assistants could be hired parttime to handle certain duties), would be necessary to keep things going.

One major fault with the current Fantasy Foundation, is that it carries no provisions for the accumulation and maintenance of an all-inclusive fanzine collection. Ackerman has made little attempt to compile a complete fanzine collection and today receives but a small fraction of the fanzines being published. His collection of fanzines is rather through up to a certain

pointstheprobablitytime, as far as I can figure out--- but after that it gets decreasingly complete, until today it is extremely incomplete. Theoretically, every fan publisher should be sending Ackerman gratis copies of each fanzine he puts out, so that it can be placed in the Foundation's files. But how many faneditors actually do this? I'm abashed and ashamed to admit that I no longer do. Probably the majority of the fanzines Forry gets nowadays are from neofen who pick up his address somewhere and try him out for a few issues of their fledgling fanzine to see if he will answer them with a letter of comment. This was the case with the first few issues of PSI-PHI I published. Ackerman reads the fanzines he gets, apparently (because once he mentioned receiving PSI-PHI to me, long after I had cut him from the list), but doesn't comment on them. The fan-editor takes this only so long, then abridges his mailing list excluding Ackerman. It's the natural thing to do.

So, tho the present Fantasy Foundation is woefully deplete of current fanzines (ie, those from 1945 (or so) to the present day), this would not be particularly hard to bring up to date. Ackerman already has the scarser items---files of THE TIME TRAVELER, FANTASY MAGAZINE, etc.--- and all he needs is the more recent items.

Ideally, he should have every fanzine published, from FANAC Poll winner to the lowliest crudzine. However, I think that a selective collection of fanzines would be the best idea. There are a tremendous lot of crudzines that could well be omitted---STAR ROCKETTS, THURBAN I, ALICE, and so forth---but there are other crudzines whose omission would be a grave mistake, such as the endless stream of Cosmic Circle crud during the forties. There should be bound copies of all apa mailings, and preferably, bound copies of all other worthwhile or historically important fanzines.

At first, accumulating these will be rather difficult. Most fans, myself included, want to hang onto their fanzine collections. But a simple clause in a will will assure the Foundation that eventually it will gain the collection of fanzines it so sorely needs in order to be a through Fantasy Foundation.

This is by no means a through run-down of what a Fantasy Foundation should consist of, but it at least informs the reader that such a beast already exists in one form, even if that form is at the present, inactive. What comes next is up to the interest aroused in fandom..

 FANTASY COMMENTS---

These are all stories by Mrs. Oliphant, from BLACKWOODS MAGAZINE

| | |
|----------------------------|----------|
| The Innermost Room | Mar 1867 |
| Land of Darkness | Jan 1887 |
| Land of Suspense | Jan 1897 |
| The Library Window | Jan 1896 |
| Old Lady Mary | Jan 1884 |
| On the Dark Mountains | Nov 1888 |
| The Open Door | Jan 1882 |
| The Portrait | Jan 1885 |
| The Secret Chamber | Dec 1876 |
| A Visitor and His Opinions | Apr 1893 |

---Len Collins



VOICE
OF
THE
SPIRITS
OR
THE
EDITOR
ANSWERS
WITH
A
FIFTH

Don Fitch, 3908 Frijo, Covina, California

This preposal by Mike Deckinger in GHOST 2:2 for a fan depository where fen may will their collections to prevent them from going to the rubbish heap, draws a great deal of comment from me, and on the very day the zine arrived--- an event unparalleled in fannish history...

These comments are going to be disorganized; I won't even attempt to strike out the ones which, on rereading, are obviously fuggheaded and impractical. This is the sort of thing which ought to be battted around for awhile to draw all possible comments and suggestions.

As a neo with nothing which could be called a "collection" ("accumulation" might be a better word for my 25 or so feet space of prozines, books and fanzines), I might not be qualified to express an opinion, expect that I have an intense interest in fandom and things fannish or connected.

As for myself, fhp I have no large or valuable collection, and do not anticipate dying in the near future, I've made arrangements that my science fiction materials will be turned over to the LASFS in case of my death, for addition to the club library, or auction to the local fen, or donation to a con auc-

tion---whatever the club decides. This will at least keep the bulk of the material in fandom.

From the standpoint of physical convenience it might be well to have 3 or 4 regional depositories, with a catalog of what material is available where; however this might prove to be an expensive undertaking, and clumsy as well, it might be more practical to have the majority of the collection in one specific location---the west coast (Los Angeles) sounds to me like the best idea, tho I may be prejudiced. The problem of transportation is a severe one at first thought---I recently tried to buy some 80 pounds of fanzines, but found that the express charges from New York were prohibitive---but fen do a lot of traveling, and it might be possible to pass a collection, well wrapped in small bundles, from hand to hand from one coast to another.

I would suggest that the foundation be set up as a non-profit corporation (gifts and donations would then be tax exempt, and special library postal rates might be utilized), under the direction of a board of trustees composed of 10 or 12 big name fans from various parts of the country---intelligent, responsible, mature people, who have been in fandom for some while and might be expected to remain in fandom in the future. Their job would be to make the major policy decisions, approve the expenditure of large sums of money, and appoint the librarian, and keep put of his hair.

The collection should embrace hard-cover books, ppbacks, prozines and fanzines. (the fragile materials being lent by mail only when duplicates are available), and also letters, correspondence, copies of the minutes of club meetings etc, which would be kept in a special "reference only" section, or lent at discretion and responsibility of the librarian. Material might be microfilmed, either for a fee, or as a general practice. Tapes of meetings, conversations (some of them anyway), convention speeches, etc, should be kept and duplicates sold.

Some slight charge above the cost of postage could be made for loans, or a regular yearly membership fee could be charged, some income in the form of monetary donations from individuals and conventions would help, and a considerable part of the expenses might be covered by the sale of duplicates (or triplicate) copies, providing the donors don't insist on specifying that their collections be kept intact. (those that do are more concerned with egoboo than fanac)

A couple of months ago, Bruce Henstell mentioned that while cleaning out Forrie's garage he came across several bundles of material marked "property of the Fantasy Foundation", and there was some talk of this project, which seems to be in a sense the same thing we are discussing here. I understand that it hasn't been officially disbanded, but is merely in a state of suspended animation, and there was some talk of reviving and revising it.

Some months ago John & Bjo Trimble leased a large rooming house at 2790 W. 8th St. in LA for one year, they rent out rooms to deserving fen. It's a sizable building, with the LASFS meeting room therein also. This sounds like the sort of arrangement that might be ideal for the Foundation. It is possible that a permanent Foundation building could be bought or leased on long term basis, with living space for a number of fen who would man it. However, living space and buildings are high everywhere, and for the time being we would probably have to compromise ---perhaps on Forrie's garage and/or home (being generous with Forrie's property), until the collection outgrows it, at which time the project could move to larger quarters.

We'll probably have to compromise also on the problem of a librarian to take charge of the project. The full-time services of a skilled & trained librarian would be needed if the Foundation were to operate at its fullest capacity, but I'm sure fandom is not going to be able to pay him 100 bucks or so a week, and we will undoubtedly have to settle for donated, part-time, semi-skilled workers under a trained fan, also who is a fan, say, Bruce Pelz.

Books (hard cover and ppback) and prozines are often rare; fanzines are rarer still and largely irreplaceable, correspondence files are invaluable to the fanish researcher or historian, and to anyone interested in fandom and fanish affairs. Their loss deminishes fandom, by removing part of its history.

It is to be hoped that such a Foundation will be established, and will not fall into the limbo of Dreams of Fanish Glory--Past. I'm not much on or-

ganizing things, but when the Fan Foundation is organized, I'm willing to do everything possible to make the project a continued reality.

Well, we have come write a why from Deckinger's modest request for some home for his collection and a lending library for fandom, haven't we? And we may go farther yet.

///I think that any fan who has any sort of a collection has a right an and interest in this proposed project. Since this is going to affect most of fandom, whether they own collections or not, there is no objection or segregation to those who merely own collections.

While it may be convient in the future to build up regional libraries in addition to one central office, at the present time one, and only one, large, well equipped, smoothly run Foundation building

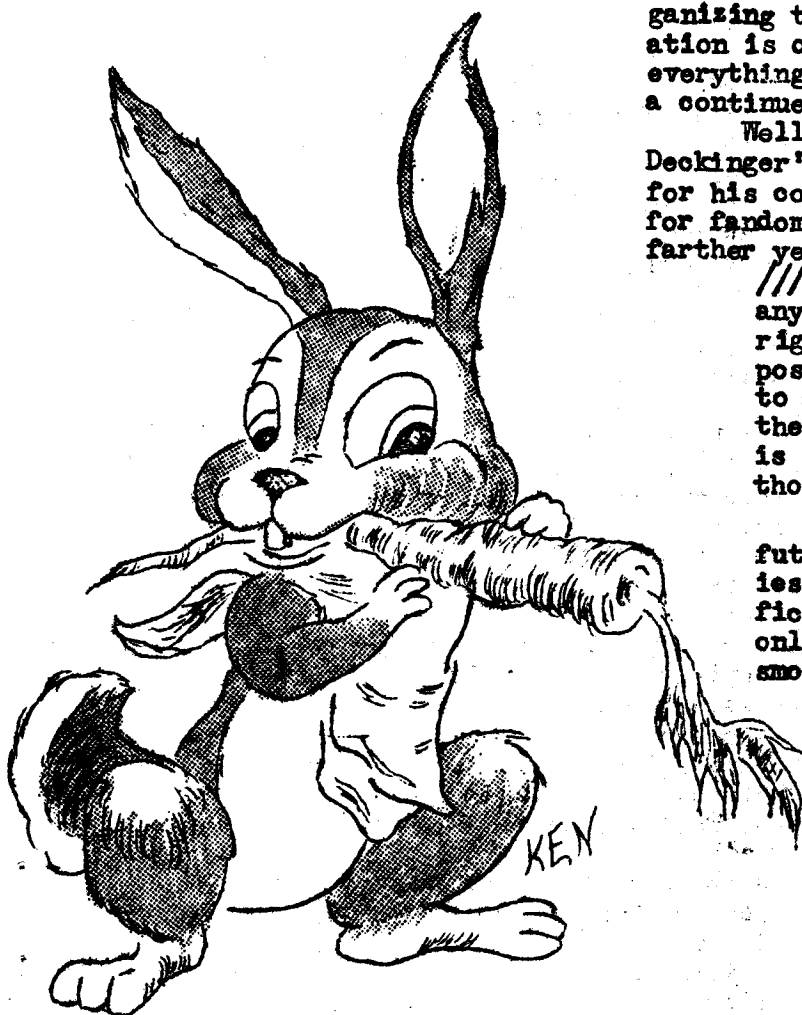
ought to be established. If the project turns out as well received and as workable as it is hopedit will, then some serious thought could be given the idea of establishing regional points. To attempt, say, four or five sectional libraries in addition to one huge well established headquarters is merely asking for trouble.

The postage problem is one problem I do not think we will really have to worry about.

Books, hardbacks and ppbacks,

as well as magazines, can be sent under the Educational Matter rates, which are nine cents for the first pound, and five cents for each additional pounds. This would make the loan of small items, from the library to the borrowing party a bit chaper, and more reliable than most other postal types. Large items could be sent this way also, Fanzines now are another matter, according to postal regulation the material has to be bound up, like a book or magazine, to qualify for the special rate. However, is books and magazines were sent along with the fanzines, in the same packing, the whole bundle could probably be sent as educational matter, as the post office never bothers to open such bundles as have BOOKS stamps all over them. I would oppose allowing fans to transport parts of a collection cross country in small bundles from hand to hand like. While the material is moving from hand to hand, some of it is bound to become lost or forgotten. The element of speed is noted here too, and how can the Foundation expect to keep accurate records if pieces of the fan's collection drift in from a one week to ten year waiting period, with probable loss along the way?

I would also oppose I think, a trustee board such as you suggest. First, how are you going to select the Big Name Fen who will serve on this board? By ballot? Like TAFF is organized then? It would degenerate into little more than a popularity contest between various members, and I personally would prefer persons who could handle the task with some ability. There is also the matter of these fen being scattered across the country, and consequently perhaps being a bit out of touch with the situation on a local level. It's also a known fact that BNFen are generally Busy Fen, could we expect these active fans to give their time and activities to such a project which would necessitate much correpondence and work and organization on the basis you have presented? How many fen do you know that would be willing to be trapped into such a situation? On the other hand, if a local club acts as the trustee board, they can appoint their own members, who will be in close, personal contact with each other and with the actual problems



ENEY FOR TAFF

of the Foundation, and who will be able to designate on the spot action, and can supply on the spot labor.

A skilled librarian might be good, but I do not believe that fandom can find the solidarity to pay this librarian a decent salary every month, for all the mountains of work he will have to do. On the other hand, if a local club supplies the labor, say the LASFS, there could be an almost infinite number of co-workers working on a part time basis, and we assume, for little or no monetary payment, under the able guidance of men who know enough about libraries and indexing to make the thing work well. Bruce Pelz sounds like a perfect operating director for personal for this library/Foundation... anyone know if he cares to cooperate? (how about it?)

Thus far in the game then, your last paragraph is not a true reality. Here's hoping the idea will evolve into reality.///

Bruce Robbins, 90 Stoneleigh Court, Rochester 18, N. Y.

On this Foundation idea; I believe, first, that two libraries should be established, one on the west coast and one on the east coast. Only certain items should be loaned out, the rarer items should be kept at the main libraries. With only rare exceptions, these items would remain permanently in the library.

On the west coast, Ackerman's collection would be the most likely beginning, on the east coast Larry Farsace's would be one of the best beginnings. Larry lives here in Rochester, and is a member of our local group, the Rochester Area, Imaginative Literature Society. He has a complete collection of all the prozines, (Ackerman note if you read this: it is my understanding that you lack some of the prozines, THRILL BOOK for example. Larry owns the only complete collection of the THRILL BOOK outside the archives of Smith and Street.) Larry was very active during the early days of fandom, and has an almost complete collection of the earlier fanzines. For all I know his collection of hardcovers and pbooks is complete also. The trouble with all this is Larry hasn't shelled them, most of the collection is packed in boxes and lie cluttered around the house.

One function of this Foundation, once it was established, might be to reprint the really old rarities, and lend out copies, for example, of THRILL BOOK. This too could be a source of income. The copyrights on THRILL BOOK and the prozines before then have probably run out. Reproduction could be by mimeo or if the men are willing to pay, photo offset so the copy resembles the original.

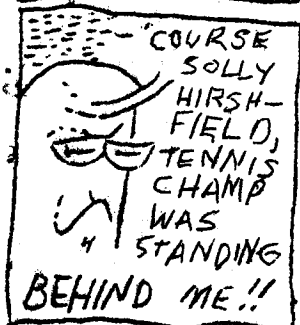
I believe also that the Foundation should work in coordination with a club. The LASFS is strong enough to take care of such a project. Our Rochester group is too small at the moment, and knowing Larry, he probably would not release his collection until he dies. New York City might be the optimum site for the Foundation on the east coast.

As I mentioned, a club should maintain the library as part of its activities. No one person should be assigned the task. An outside librarian, while efficient would probably not have the proper attitude towards the collection. I'm sure he wouldn't purposely mistreat any book or magazine, but to him it would be just another job, and why should he delicately dust and rearrange and shelf each book and magazine? As a club project it would not cost to provide persons to operate the library, with an outsider it would. If one fan were to run it, he probably would not do a bad job... at first. There are few people who wouldn't get tired of such a job, I imagine.

///I agree with you on hiring an outsider or utilizing a fan full time. However Money is my main objection... This Foundation is going to have to cut the corners to operate.

Your suggestion to reproduce copies of the various rarer items is worth looking into, however, I believe copyright rights last for twenty nine years (someone will correct me if I'm wrong), after which the party may renew his rights for another twenty nine years. Smith and Street has always renewed all their rights, so it is doubtful that even under normal conditions the Foundation could reproduce copies by printed process. On the other hand, if microfilm copies were made of the books and magazines (which are not wholesale reproductions, but mere permanent copies), these microfilms might be rented to various persons. I support the idea of microfilming all of the older items to begin with. Magazines will crumble to dust, regardless of the care that is taken with them. Film copies of the rare items need to be renewed each twenty years (or the film falls to pieces), but it is far easier and cheaper to replace microfilm copies, than to come up with copies of original items.

TEENAGER



I like the idea of two Foundations, after one central type Foundation has been established. Your summary of Larry Farsace's collection makes it sound most attractive... I would personally rather an east coast Foundation not be in New York City. Housing of most any sort is high, and I understand its somewhat rare in NYC as well. What is needed is a place, easily accessible, where fans are, where a club is, where difficulties of transportation and the like will not interfere with operations. I don't think the second largest city in the world is the ideal spot, tho Rochester, had it a large, well organized fan club, plus cooperation from Farsace sounds good.///

Ron Haydock, 2771 San Marino, Los Angeles 6, Calif.

(please note new address)

I saw a letter from you, along with an issue of GHOST, over at Ackerman's place awhile back, and had presumed he intended to answer you about the new interest-revival in the Fantasy Foundation idea. From your letter, I judge that Forry never answered. I talked with him about it, and he is, of course, all in favor of it. However, as you well know, there are many, many things to be ironed out before anything like this could be put into operation. I, for one, would not like to see it in the hands of the Los Angeles fans. Could be I'm prejudiced against them for reasons of my own, but even above that I should think that this building which would house the massive collection should be somewhere other than in LA. For one thing, looking on the bleak side, in the event of War, LA would be one of the first places bombed. Poof! There goes the collection. This may seem like a ridiculous thing to say, but one must consider all the possibilities. Another argument against LA is the inaccessibility of the area. I'd like to see the Foundation situated somewhere in the middle of the country, if at all possible.

/// There are several basic qualifications that the site of the Foundation almost must have. There must be fans, in number residing in the area, and there must be a local club. The club of course, must be there to take care of the Foundation itself, to see to the actual operations and to make certain that the project does not bog down. A club is as strong as its members, and while individuals, were they intrusted the Foundation, would be bound to drop away over the years, a club has an almost unlimited fund to draw from as the membership is continually being renewed. I don't think I need to point out the advantages a club have over a few individuals when it comes to bookkeeping, organization, assigning work, mailing, indexing, arranging and dependability. Any place that has a number of fans living in the immediate area is going to have some sort of club, its an almost spontaneous reaction. And, in an area, there must be the possibility of continual recruitment from readers to fans to club members, and this place should be populated by enough fen to at least allow a sizable (fannishly speaking) number of people to directly enjoy the benefits of the Foundation. Fans who have to travel hundreds of miles from most directions are not going to do much personal visiting of the library. LA is certainly as accessible as any other spot you might care to name, by air or rail even if the roads are somewhat inappropriate for

travel (and I hasten to add that I am certain Calif. roads are in good shape) There should be a few well established fen in the area, one of whom owns a massive collection from which the Foundation can build. Ackerman seems agreeable (from ar-

round the road gossip), and Ackerman's collection is one of the finest in the country. In the event of war, almost all major cities, and cities are the most probable beeding places of idealtypes fannish conditions, will, presumably, be target areas, so LA has as much chance as NYCity, Rochester or Nashville. And in event of war I imagine most of us will be busy rebuilding, with few thots for stf anyway. Unless LA happens to be in a natural disaster zone (earthquakes, floods, typhoon and the like), it seems to be the best place. I for one am interested in getting this idea rolling, and right at present, the best place available, at the moment, is the best place to begin. LA seems to be the best place at the moment, and one of the best areas on a long term basis.///

Ted Brooks, 4958 LaVista Rd., Tucker, Georgia

On Deckinger's idea; its an intriguing idea, and should work with modifications. One of the main problems will be getting fandom at large to give the plan full support. Once this is done, all the rest would be elementary. Perhaps a start could be made towards the financial end by setting up a fund. Contributions could be made by various groups and generous individuals and perhaps advance dues could be accepted, if it were positive that the institution would be formed. By dues, I mean membership fees, however accepting these beforehand could be a risky business. At any rate, my point is that if fandom at large can be convinced of the worthyness of the idea, I'm positive the money could be raised that would buy the building and perhaps surrounding land. Then, of course, if fans had supported it to that point, they surely wouldn't desert it in the time of victory. I'm also sure there would be no trouble in securing a great number of books. I'll be glad to contribute my items, and I'm sure you must have received other offers as well.

Hamlin's first legal aspect can be solved in the following manner; by the time dozens of fans have contributed collections of books, there are bound to be many duplicates, more than are needed. These can be sold. Money from these sales can be used to cover cost of transporting various collections left by deceased fen. Also to his second problem, a chart of prices can be worked out to cover cost of postage and wrappings and a slight additional charge. These additional charges can be used to cover loss damages and loss due to gafia and postal inefficiency. In re the other questions, indexing; should regular catalogues be issued to persons interested? If they were issued without cost, it would mean that a dues or membership system would have to be established. If they were issued at a small cost, this would prevent a dues system, and would insure that interested persons would receive them anyway. As to how the indexing should be brought about, I feel certain that someone can work out a suitable system of indexing. As Johnson pointed out, there is a member of the LASFS who has a degree in library filing (Pelz?), which would make the situation less complicated.

///I will partially agree with you on your statements in the first paragraph. It would be a great help if fandom at large were to take an interest in this project, it would possibly make things easier to assemble and organize, if it would be a bit more complicated. However I can't think of many ways right off hand to interest the most of fandom, save a monstrous personal publicity crusade, which would mean that every person reading this issue, would immediately become a Crusader, in the true sense of the word. Each Crusader then writes articles about the idea, pulls fen in thru correspondence, makes suggestions at club meetings and in general makes the idea known. How many of you good people feel like crusaders? The resultant confusion would be hell...but something, it is hoped, would result besides talk. Fandom these days is busy with the Willis Fund, TAFF, Seacon, and comic books. On the other hand, support is necessary, I list the major problems to this idea like so, first we need the cooperation of a local club, most specifically here the LASFS (do you hear out there?). This is the first great hurdle, the greatest single problem is getting a building to house the material. If Ackerman is agreeable, his garage or whatever other fan place is available in the LA area might be used...a large sized might there. The problem of material is not really a great one, I've received a number of pleadgues of books and magazines already, probably many more would come in when the idea finds reality. But we need a strong basic collection. We go back to Ackerman again, who has all the necessities and then some to help on this part. After these basics are completed the other details will tend to iron themselves out in operation. Minnor details have a way of doing that...

I oppose the sale of duplicates wholesale. Since it is possible that duplicates of some items will accumulate, say, book club editions and suchlike, some thought ought to be given the subject. I feel that three copies of every item must be kept in ready reserve. One copy for the ultra permanent files, which no one, except on Special Grant type, goes to see, one for permanent condition, which may be used by various enterprising persons who visit the Foundation, and by the mails to a select few...very few, and one circulation copy. These three should be kept in reserve at all times, now then, say duplicates of Book A appear. Eight duplicates to be exact. Of these duplicates, two of them are original publishers editions, and the others are book club reprints. Since the two permanent collections contain the original editions, but not the book club editions, we will suppose, two book club editions are ambushed for the permanent collection. A collection of books for the permanent library files should include all the different editions of a book. This leaves six books left. The two publishers editions and at least two of the book club editions should be stored away. I would prefer three book club editions to be stored away for loan. The book club editions would be loaned out in preference to the original publishers editions, as mail loaning has a certain risk about it. There should be enough reserve copies for loan in case someone forgets, conveniently to return a book, or the mail service is up to par and loses a copy or some such happening occurs. If, after providing for the permanent files, for loan copies and a few additions for safety's sake, there are still duplicates, then, and only then should they be sold. I would think also that no magazine duplicates be sold, unless the place is running over with them or something, as mags do not last as long as books, nor do they have as large a printing. The same might apply with pbooks. There should be numerous duplicates before the thought of selling the material comes to mind.

As to indexes. I'm somewhat confused as to what you mean there. I would think that regular catalogues of material in the Foundation Library should be issued once every two years, or once a year, but no more than that, and that they be loaned or sold to various parties. The Foundation can't afford to issue wholesale copies of lengthy listings every quarter for free, or every year either.

An additional source of income for the library might be indexes to magazines and authors and the like, sold on a reasonable basis. Say a membership fee is established, the member gets the indexes if he wants them at a greatly reduced price, the fannish world at large pays higher prices. There are two systems of stf cataloguing already in existence, so there is not too much worry there. ///

Mike Padgett, 3230 Washington Rd., Martinez, Georgia

On Mike's "Library" idea; in the first place, such a library will be set up some day, and the question approaches "when" more than "if". The sooner it is done, the more people will benefit from it. Most importantly, its going to take a pretty good amount of \$\$\$\$ to get the thing started, and a steady but smaller amount trickling in regularly. The only source of this first wad of money will have to be donations.

As for the steady income bit after the thing is set up, this is what I suggest: that there be two types of fans having access to the library, those whose are "members" and pay a set fee per year, something like five or six dollars. These people, after paying their fee should be allowed full access to the library, thru the mail, for only the cost of postage and wrapping materials, nothing else. Then, those who do not want to become regular members, but who want to use the library occasionally, should have to pay a set fee for each item borrowed, besides postage and handling. The two different fees should be arranged in such a way that the members who use the library often would save money by being members.

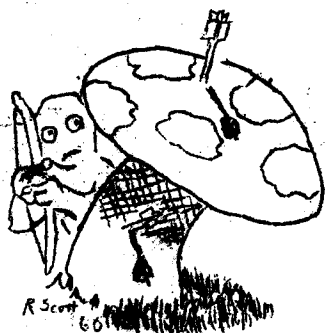
As a precaution against those who'd check out books and never return them, some sort of limit should be set on the amount that could be checked out at one time. Also, no one should be allowed to check out any group of books or mags until all previous ones are returned.

///I think you have hit on these best all round idea for a source of steady income for the Foundation. A fees or postage rental system would please most everyone. However, if a fan is going to use the library regularly, and plans to use it often, I would say a fee of ten bucks a year is more like it. Ten dollars a year is not an awfully lot of money for the benefits received. The actual rates would have to depend on the number of fan who showed active interest in the project. As for the normal rentals, I would say a fee of fifteen cents to a quarter a book sounds about right. At nine cents a book (assuming most every book weighs a pound, which is not

true, but the additional few pennies saved by bulk mailings can be chalked up to the "small charge" profit side of the ledger, estimate three cents for paper and string, and anywhere from three cents to a nickle and so as charge. I believe in a low profit margin. If the fees and costs are make excessive no one will use to library, and the whole thing will fold. Say, a set fee of a nickle charge per hardback loaned out, nickle for two pbooks, and a dime for three currant (past five years) mags, plus whatever the mailing and wrapping costs. Changes and such could be made for the rarities and the exceptions et all. I favor the idea of the fan placing a deposit fee before he goes to borrowing books, or if he does not pay a deposit fee, that he insure each and every shipment of books he borrows for above the normal replacement costs. This will tend to insure the person returns those books, if only to redeem his deposit fee, and its a known fact that nothing insured is ever lost in the mails. A dime will do the insurance trick. However it might be that such a procedure is impractical, or adds to the cost on the individual, and therefore might not be useful or adisable. A limit should be set on the number of books lent out (no more than six at a shot, or a total of fifteen say), and on the number of duplicates loaned, but the sectioning off I can't see.///

Harry Warner, 423 Summit Ave., Hagerstown, Maryland

Some of the ideas Mike and you others make in this issue can't be argued against. I think every fan should make clear to his parents or wife or whoever is closest to him exactly what should happen to his fantasy collection in case he should die. The idea on getting legal advice on the proper method of making bequests would be a good idea. It would also be a good idea to find out whether such bequests would create inheritance tax problems for the heirs. I also think it would be wonderful if there were some institution to which collections could be



willed so that the publications could be borrowed by interested fans. But at this point, you may expect a wet blanket to begin flapping in the immediate neighborhood. I think you and the other fans who have considered the topic in this GHOST have ignored two important factors: the basic question of where we would find fans who would donate enormous amounts of time to operating a library of this sort, not to mention the financing job, and^{an} even more serious question, whether there really is enough interest in borrowing fantasy materials in fandom to justify an institution largely devoted to this purpose. There's no doubt that most fans love to read stf. They like to collect it too. But previous fan groups that included circulating libraries among

their activities have had little or no success with the project. Most fans just like to keep the stuff they read. Of course fans try to borrow stf, when they first discover the field and can't consume enough to satisfy the appetite of the first weeks. Occasionally some book or publication becomes all the rage of fandom and everyone borrows copies from someone else, like Tolkien's works, and in a previous day, the dianetics textbooks. If a local club has magazines and books in its library, fans will borrow them, when its a simple matter of picking them off the shelves on meeting night and carrying them home. But I honestly doubt that a large science fiction library like the institution discussed here would do much lending business. A handful of researchers and collectors would use it, so would neofans, but not enough to justify a large scale operation. I think that the repository for donated collections should be seperated from the lending idea.

The question of time and money is more serious. Your articles say that "the library" would do this or that, but it wouldn't; fans would have to do these things, not an abstract institution. In the editorial this issue, you note that some of your subscribers have never sent in a word of comment on GHOST, this is a good symptom of how hard it is to get fans to do anything except the particular fad that has caught their fancy at the moment. I am absolutely positive that you would not be able to find enough responsible fans with the time and willingness to operate a large-scale institution, even if you somehow managed to raise enough money to rent some rooms or garages for this purpose, and killed off enough fans to get some fine collections for the institution.

More practical, I think, would be a diligent effort to locate some existing library that would undertake to serve such the same function as the institution you're discussing. It would be fairly easy to find enough fanpower to get the necessary letters written to a big city library or university library, to see if any of these has the space and interest for such a project. I'm hazy about the mechan-

ics of interlibrary lending, but I know that in some cases it is possible for a person in one city to borrow from the collection of a large library in another city, and it might be possible to adapt the original lending library idea in this manner. It would be very important to present the proposal to the most important libraries in the proper fashion, to try to impress them with the amount of national interest such a collection and the iniqueness of this type of collection in a public institution. It might also be a good idea to contact major dealers in fantasy items, get the prices they are prepared to pay for collections, sift thru the group to eliminate any who are known to be chiselers or fast talkers, and then mimeograph a circular with their names, addresses and qualifications. Such a circular could be tactfully brought to the attention of the survivor whenever a fan known to possess a good collection died without making arrangements for its disposal. It might insure continued life for rare items, by calling attention to the fact that the collection has some intrinsic value.

///As for the idea of fans who will find the necessary time to devote to this project, here again I feel that club handling of this project is a must. A club can supply the manpower to operate this institution on a nearly full time basis, while deligating the work loads so that no one fan is overburdened. The rotating operation may bring forth some mistakes from untrained personal, but better that a large number of fans hadergo a short training program on the job, than to overburden a few fen with such a massive task.

The financing is certainly an important problem. The first financing will be the major problem, mainly, raising the money to buy or rent suitable housing for the library. If some Generous Fan (a gentle hint) were to donate the necessary space of course, this problem would be solved. However, some sum needs to be raised for immediate transport of books and material to the library. This cash does not have to be greatly abundant, a small kick off, once a building and shelving space has been arranged will see the Foundation thru its first trial months. Several people have suggested a fund, which is a good idea, if, the groundwork has been laid. By this I mean, if a club, hopefully the LASFS, can arrange full cooperation, and has work loads and arrangements already established against the day when the Foundation begins its work. After the club arrangements are made, the persistent housing problem must be solved. While it is possible that money might be raised to buy or lease a building, I would prefer that ready housing, at least for the first year or two, is already provided before we go to making long steps into the future. If these two important ingredients are already prepared, a fund could be arranged, but support is necessary for any fund to survive. A fund would have the purpose not only of raising the money needed to operate the Foundation for a period of time, but would also publicize it. Publicity will, it is hoped, increase fanish interest in the project, and will stimulate use of the facilities the Foundation would offer. The money raised from such a fund would see the Foundation thru the first trials. All of this could be arranged after the two most urgent problems, housing and club cooperation, have been arranged.

As for continued financing. If the Foundation proves as useful as I believe it will, the additional cash can be raised in any number of ways. Rather than have fans continually pleading money to a fund, which could become somewhat grating, arrangements could be made with the convention committees to donate a portion of their cash taken in to the Foundation. World cons have raised the habit of making a profit, which is donated to fanish projects, certainly this is one of the more important, if not the most important of fanish projects, and deserves a share for its continued existence. Again, convention money will provide a good backbone, and rentals, while not providing much, will at least help out. In addition, microfilm copies of the older items can be rented out at higher sums of cash also along with various old movies, fan and pro. The Foundation can issue a series of booklets and pamphlets, ranging from indexes, which I, for one, consider most useful, to reprints of Best of Fandom series, and down to the issuance of a bi-monthly or quarterly Literaty Digest sort of publication devoted to a mixture of material taken from recent fanzines, with book reviews (in hopes of crippling reviewers samples from publishers), to serious discussions, profiles of authors and magazine histories. Such a publication with the right handling can produce cash returns at a moderate rate. These publications will serve to further show the usefulness of the Foundation. The Foundation existing as a library and a museum is fine, but by producing

addition^{al} publications of a service interest, it will further enhance itself to the fannish public at large.

Now as to the question of whether such a Foundation is actually needed. Part of what you say is true, it is possible that there might not be wholesale continued interest in the borrowing of books and magazines. However, I would imagine that the Foundation loan service would be busy for the first year or two, and afterwards would serve a large number of people, even if they happen to be "a handful of serious researchers and neofans". The numbers would be great enough I believe, to warrant the loan service of this institution. However its not the lending library idea I am most particularly concerned with. At present there is no place where science fiction and fantasy material, or fannish material for that matter is kept and saved ^{with} a meuseum or sort of international archives. I am anxious to see some sort of foundation for the preservation of science fiction and fantasy established. I am certain that come 1990 its going to be even harder to find copies of MARVEL SCIENCE STORIES than it is today, and each year that passes, the odds against presentable copies being found goes up. There may come a time when part of our literature has been completely lost, simply because no museum or storage place was ever established to preserve this material. THRILL BOOK is currently in that situation, copies are absolute rarities, a Foundation as I see it, will have as its first and foremost job the accumulation and preservation of science fiction and fantasy for future ages. I happen to believe that this literature we enjoy is worth preserving, but unless some sort of Foundation or institution is established in the near future we may find ourselves without material to collect and save. The same applies, only more drastically, to fannish material. I'm sure that you realize the variety of fanzines before 1950, these amateur magazines are a part of fandom, as are films, letters and club records. If an accurate picture and history or our microsm is to be preserved some organization must be established for the collection and preservation of fannish documents as well. The Foundation is important, I feel, not merely as a lending library, but as a museum by which our literature and the literature of fandom can be kept and preserved for the future.///

Don Francon, 6543 Babcock Ave., North Hollywood, Calif.

This Foundation idea is good, and you seem to have it figured out well. I see where Howard Devore has a similar idea. And Ackerman still has his around somewhere, and Francis T. Laney had an almost similar idea; I am just reading in his memoirs, in 1946. Perhaps this idea crops up every year in several places, because it is a basically good idea.

I favor it to a certain extent; in the saving of stf books and magazines for posterity, but oppose the lending library idea, which would work in exactly the opposite direction. This is a sure way to destroy the existing magazines, and better that they should remain in the hands of individual collectors, and then be sold to commercial hicksters, or pass into the hands of other individual collectors, who would know their value and would take care of them. It would be nice if there were a library of such antiquities in every city, where visitors could look, but not take out on pentality of death, or taken out only on Special occasions for special needs, and a seperate lending library, consisting of cheaper stuff expected to be destroyed after they have lived their useful life. These are two different things, and should not be mixed together.

If the lending-out part of the idea is omitted, if the original idea of Ackerman, and now Deckinger, of only preserving the magazines for posterity is adhered to, I am all for the Foundation. But then, maybe a lot of other fans won't want it, because all they want is to get their hands on the mags. The older ones can fall apart rather quickly, on just a few readings. Also, dampness can wreck them, a dry climate here in Southern California has aged my mags less in 20 years than 10 in Chicago. Anyway, with a lending library, you will find that most fans prefer the newer stories, and pocket books, and these would be most in demand.

///I favor a combination of museum and lending library, mainly because a museum is of little use unless some good comes from it, unless something useful is brought forth. This means, for a Foundation such as we are discussing, a circulation of materials to those interested in reading them, and a circulation of material to those who wish to do serious research. The easiest way to get around the destruct-
of items is to keep several duplicates always on hand. Magazines should not be loaned to just any fan, deposit money, or insurance, or both, or membership and

insurance should cover loan of any mags other than the ones considered current (past five years). Magazines should not be loaned out unless many duplicates are available, bound magazines last much longer than merely shelved mags do, a ratio of responsibility should be worked out for loan of such delicate items, say, even demanding credentials of some sort. As you point out tho, most of the library use will be for the more current items, which will save the more ancient copies from wholesale use. A Foundation should provide a loan service as part of its functions, mainly because such a loan service is about the only way the museum can be of definite use to fandom at large, save special publications.///

Ed Meskys; 723A, 45st.; Brooklyn 20; New York

Mike and the others who commented on this Foundation idea seem to want two contradictory things--a depository for preserving stf and a lending library for people to be able to read things they could not afford to buy (because of rarity, one assumes), and could not obtain at a local public library. Presumably Forry has arranged for the former, which people wanting to do research, could visit, but copies could not be borrowed. On the other hand the BSFA library is a pure lending library. All I know about it is what is mentioned in its catalogue (which I found last night when I was sorting a bundle of 2nd hand fmz I'd picked up). I don't know whether its still going, what sort of difficulties they've had with careless or delinquent borrowers, etc. An inquiry to them might bring a lot of useful information.

But perhaps a practical combination of the two could be arranged. Assume that it exists, and can obtain books, etc., as gifts and as bequests. The first and best copy of any item should not go out (except under very strenuous conditions to a person doing legitimate research), while additional copies would be put into circulation as they became available. If sufficient money is available, dittoed and hectoed publications (and others which fade with age) would be microfilmed or microcarded. Also unique items (such as Sam's copy of Jul SATEEKITE & Forry's copy of GEORGE PALL'S TALES), would be microfilmed.

///An inquiry to the BSFA might provide some useful information. Some regulations, deposit or credentials should be established to prevent just anyone from borrowing material, then never returning them. Microfilming is a good idea. I believe I read an account of some new film which could be used as microfilm, article by Harry Warner in XERO #5. Anything addition on this film and like process?///

Bob Lichtman, 6137 S. Croft Ave., Los Angeles 56, Calif.

Your editorial column was amusing, and the tale of the Table Mess hit home here. You see, just a few weeks ago I went thru the untimely (always) ordeal of Cleaning Out My Fanzic Corner. These are the times that try fen's souls. One has to be Mean and Heartless. Things that could very well be kept, and added to the clutter, must be considered soberly, in the cold (?) light of day, and disposed of if necessary. Therefore I ended up throwing away all back letters of comment on PSL-PHI that had not been taken care of in a letter col, all back used contributions (tho I'm already kicking myself for doing this--it occured to me that someday a few of these msss may be worth money as Early Examples of a Great Author's writing), a boxful of dried-up unusuable masters I'd been saving for several years, only to see them even more dried up and unusable than they were to begin with, old carbon paper, old crudsheets (I was saving crudsheets that were as old as the second fanzine I ever published, for some reason; about ten or fifteen pounds of crudsheets went out the window), and so forth. I was about to cast a jaundiced eye at my fanzine collection and go about weeding out stuff I no longer thought worth keeping---I did this late last year and got rid of a good sized pile of old miscallenous cruddy apazines and newsletters that were of no worth whatsoever (no, I didn't throw them away, I gave 'em to Bruce Henstell---) but I resisted because I suddenly realized what sort of mood I was in.

Since you've already got an article by me, there've very little at present I can add to the discussion generated by Deckinger's column. However, my marginal notes in this issue reveal a half-inch "BAH" next to Seth Johnson's paragraph about how "possibly round robins and quads could be launched for discussion", etc. Myghod, if this is what the whole thing is going to degenerate into, lets just forget it and go on to other subjects! It is this writers opinion that organizing a huge discussion and debate squad to settle a few minner problems concerning anything is a huge waste of time and energy, not to mention postage. This is equvalant to putting a senate bill in committee, where it may