

# The MONDAY EVENING GHOST #6



RALPH  
TAYBURN  
PHILLIPS

THE MONDAY EVENING GHOST

A science fiction slanted fanzine that appears on the scene (much in the manner of the Abominable Snowman) once every six weeks. Everyone kindly take note of this, as it will be a Definate Schedule, not something as Undependable as the former monthly/bi-monthly schedule was. You can obtain a copy of this if your name happens to be Howard K. Rlivonich, or if you happen to be a visiting Russian dignitary or, if you don't happen to fall into one of those catagories, you can send fifteen cents per singlae copy, or \$1.50 for twelve issues, having material printed within, including having a letter of comment or parts thereof printed in the letter column. There is a remote chance you might be able to secure this for a letter of comment, but don't bank on it. To add discomfort to that last statement, I again remind you that I'd weeding out the mailing list, and I'm not very kindly to people who do nothing but comment and do not take advantage of those other Kindly Ways you can get this. This is sent to you (be you so honored) by Robert (that's Bob to you) Jennings, 3819 Chambers Drive, Nashville 11, Tennessee.

THE MONDAY EVENING GHOST August 1960 Vol---1 No.--6 THIS IS THE SIXTH ISSUE

A listing of the existing staff---

HORACE THE  
GHOST---  
STILL OUR PARTON  
PEST

Robert Jennings-----editor/publisher  
Mike Deckinger-----columnist and frequent contributor  
Clay Hamlin-----columnist and frequent contributor  
Rich Brown-----eolumnist and infrequent contributor  
Linda Kay Jones and Jyuce Hurt--helpful and infrequent contributors

ART STAFF

---and---  
Lynne Manley---nothing this round  
KEN Gentry---4,6,7,9,

ART CREDITS

Ralph Rayburn Phillips---cover  
Steve Stiles-----5,10,12  
Al Andrews-----11,12  
Randy Scott-----14  
Bob Jennings-----13  
The Evil Eye-----3,4,5,6,9,10, 11,13

Contents

cover-----	Ralph Rayburn Phillips-----	1
contents-----		2
Editorial-----	Robert Jennings-----	3
The Creaky Chair-----	Mike Deckinger-----	5
Science Fiction Quiz--	Jerry Page-----	8
Fantasy Comments-----	Len Collins-----	8,19
A Sirus Column-----	Rich Brown-----	9
Hell's Notebooks-----	Robert Jennings-----	11
The Retarded Development of Stf Poetry--	Peggy Cook-----	14
The Writings of a Confirmed Cynic--	Robert Jennings-----	16
Voice of the Spirits, or, The Editor Answers with a Fifth		20

The GHOST can always use material and especially artwork. Send in YOUR contrib today!

Next Issue

Another article by Gene Tipton will grace these pages. This one is a biography, and one that should please that large group of readers who requested more from Gene. Clay Hamlin's column, which didn't arrive this time will be featured with the regular columns, and several articles not definatly planned yet.

Perhaps a Snarl for you---



# EDITORIAL

(Robert Jennings)

Hmmm, I don't think the typed editorial heading will do either. Several of you (in fact, more than half of you who wrote) wanted some kind of heading for the editorial column, and that is the result. Besides the most obvious fault, namely, that my name still looks small and unnoticed, the "D" looks like a small "O", the diagonal marks are not completely connecting, and it makes my name look small and unnoticed. So, For Sure Next Time, the editorial heading will be typed in capitals.



Some people think fuggheadedness is an accquired habit--- It took Jennings to prove you can be born with it...

There are several announcements I need to make here. First, with this copy of the GHOST you will find a sheet of paper with PROTEST announcements stamped over it. S-F TIMES reports that there is a new postal ammendment under consideration to deny second class mailing priviliges to any magazine that does not sell 70% of its distribution. I don't think I need to tell you that this will just about wipe all science fiction magazine out. It would also effectively prevent the formation of any new magazines, of any type, since a new magazine rarely sells seventy percent of its distribution.

It would also clear out more than half of the other magazines on the stands today, since many of the mags now selling never sell 70%. In time this postal regulation will take its toll of all magazines who slip beneath that 70% mark, and the most probable result is that in a few years only the big slicks will be around.

There are seven stamps on your sheet. Use at least three of them yourself. One to your congressman and one to your senator, and one to---

Mr. E. Riley  
Director of Postal Service  
Bureau of Operations  
Post Office Department  
Washington 25, D.C.



If you haven't got the time to write a letter on the subject just sign your name to a slip, clip it from the sheet, and glue it to the back of a postal card and send it to Mr. Riley. TIMES made no mention of whether this ammendment would have to pass as a congressional bill, but it certainly can't do any harm to let your senator and congressman know how you feel on the subject. As for the other slips left, get neighbors to sign, or pass them on to some fan who may not as yet know about the proposed ammendment.

They say that truth is stranger than fiction, but you have to know KEN Gentry before you really appreciate that statement...

If you are a fan editor, I ask that you mention this in your zine sometime in the very near future. The postal rule under consideration is P.O. Rule #39 CFR, Part 22.2(7).

My thanks to Len Collins for bringing this to my attention.



I intend to nominate Hell's Gate in '98...by then we'll all be there...

The next announcement pretains to the GHOST. In order to allow your hard working faneditor more time and spending money, GHOST will go on a six-weekly schedule. That is, two issues every three months. Just so you won't become confused by this latest undertaking, I'll give you the mailing

dates. I'll have GHOST printed and mailed the first week of this month (August) so you will receive it the second week of this month, thereby allowing exactly six weeks to have passed since you received last issue. The last week of September I will have the seventh issue printed and mailed in order that you may receive GHOST the first week of October, and this same schedule continues. I hope this new schedule will allow me more time in which to receive your comments (they're still coming in)

so that all the comments will have a chance to be received before I type up the letter column. This issue the late comments are still coming in, even tho the letter column has all ready been typed up, and I'm afraid many people will be left out whose comments deserved to be placed in the col.

One reason for the late comments seems to be the fact that most of the mailing arrived late. For this I can thank our beloved post office I suppose. However the subject of comments leads into this last announcement, namely that the mailing list is being cut some more. Every issue the circulation of this zine rises. I'm not objecting to that, however I notice that I'm sending out copies to people who show absolutely no interest in GHOST. And this does neither them or me any good. So if you wish to continue receiving GHOST show it with cash, trade, contribution or discussive letter of comment. In this mailing there will be some of you whose name plates will have an "1" after your names. If this appears after your name, it signifies that this is your last copy unless you show interest. In which case you had best chose one of those above mentioned methods and use it to insure future copies. If you chose to send a letter of comment, it had better be long and discussive. I am one fan who does not appreciate half page typed notes passed on as LOC. This does not supply the egoboo needed to keep me a hard working animalistic fan editor, nor does it give any worthwhile egoboo to the contributors who are anxious to learn how their work was received. If you comment, make it a worthwhile LOC. This cutting of the mailing list is going to effect several long time correspondents, so I warn you who have taken no interest in GHOST not to be overly surprised when you discover this is the last ish you'll receive.



I sometimes suspect the staff of this zine don't appreciate my true worth...

A quick run-down of last issue. The cover was generally well liked, several people suggested that the rocket in the background would have a hard time balancing on two fins. I wish to point out that the third fin was hidden by the bulk of the rocket.

Most popular item was Clay's column, with Len's article on FFM coming in second.

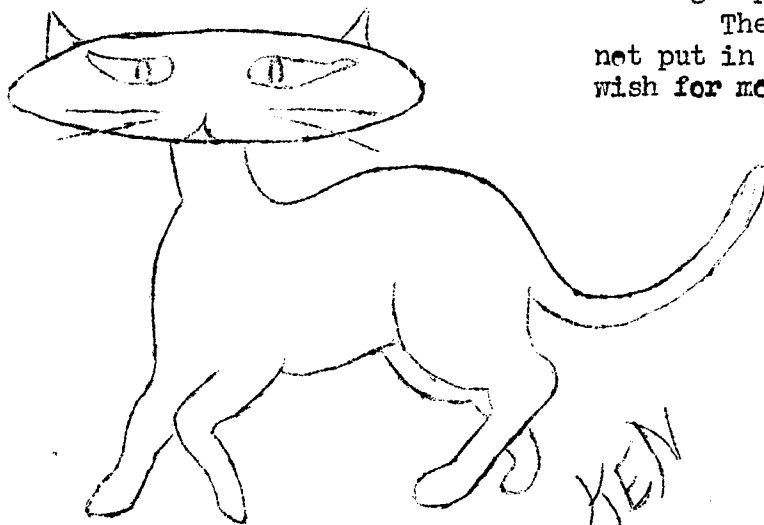
Mike's column wasn't liked, apparently most of you felt he would have done better to cover some subject sfional. This issue's column ought to satisfy that request. The debate, as one person said, begin with a bang and went out with a thud. There was not as much comment on it, save from the new readers.

For probably the first time there was comment on Hell's Notebooks, that is, more extensive comment by a majority of the readership. Apparently there are two devisions; one group (small I'm happy to report) dislikes them almost totally, the other group enjoyed them.

The final voice on the art situation was not put in too much artwork. Reasons included the wish for more material, and that unless interior artwork was of an obviously superior nature, a zine would do well to keep it at a respectable minimum. Of course there will be some artwork thruout to break up the solid print and for effect.

Might as well rate ole Evil Eyes as a regular feature too, he was almost totally enjoyed. I don't really know how he'll react to that tho...

And in order to save possible confusion I'll state that the two color effects inside were done with the editorial red pencil. END



I've finally figured it out---the whole damn zine's in a Twilight Zone...

## THE CREAKY CHAIR (Mike Deckinger)

In the past, Bob has requested an article from me on VENTURE magazine, giving my opinions and a brief history of it. Unable to do so then, I find that I have the opportunity now, and rather than make a separate article of it, I'll incorporate it into this column.

The first issue of VENTURE was dated January 1957, and appeared on the stands in October of the preceding year. The fanfare surrounding this initial issue was practically nonexistent. THE MAGAZINE OF FANTASY AND SCIENCE FICTION, VENTURE's companion magazine, did little to advertise VENTURE's coming, and so it sprang onto the stands with almost no prior warning.

At the time it appeared, science fiction was undergoing a noticeable loss of public interest; more and more magazines were folding, or were at least offering hints of their coming demise. In a sense, the abrupt appearance of VENTURE tended to dispell these opinions somewhat. Another thing in its favor was the fact that it was handled by the same publishing/editing firm that issued THE MAGAZINE OF FANTASY AND SCIENCE FICTION, which was a highly successful magazine, and was a member of the so-called 'big three' along with GALAXY and ASTOUNDING. Many regarded the bi-monthly VENTURE a fitting companion magazine, and one that would handel the overflow of top quality science fiction and fantasy which, purely due to sheer quantity could not be used in F&SF.

Foul Anderson made an appearance in the first issue, as well as many issues to come. He was represented by a sixty page feature novelete titled Virgin Planet, an amusing tale of an Earthman on a planet of very un-feminine women. The cover for the first issue was by Ed Emsh, illustrating this story. The story was later to appear as a separate volumn issued by Avalon Books, and in a much sexed up version for the GALAXY/Beacon novels. While the story was certainly no classic, it did provide a pleasant diversion.

Other authors represented in the first issue were Les Cole, with a tale of a future man; Rose Sharon, with a sequel to the Cole story, this one about a future woman; Issac Asimov with an intriguing SF-mystery story; John Jakes with a fairly good tale, a bit reminiscent of PLANET; Charles Beaumont with a disappointing time travel story; and Theodore Sturgeon with a typical Sturgeon-like story, completely unique and undescrivable.

In the column of editorial ramblings on the last page, titled Venturings, editor Mills discussed several things of interest, including an unusual anecdote about Issac Asimov in which he states that Ike was collaborating with Paul French on a future story for VENTURE. One would really have to be uninformed to not realize that Paul French was a pen-name Asimov used for his "Lucky Starr" juvenile series;

yet Mills words this report as if he expects the readers to believe that French and Asimov are two entirely different persons, and tho this style may have been used to give an extra twist of humor to the editor's joke, it was, to me at least, a bit annoying. I can not believe that the editor assumed the readership of VENTURE would consist of entirely new readers, without even one small percentage of veteren stf readers enjoying his magazine. It's also interesting to note that in a subsequent issue Mills stated that the story, I'm in Marsport Without Hilda, was being written by Asimov alone, because French did not care for several elements that Asimov allegedly injected into the body of the story. Again this matter is treat-

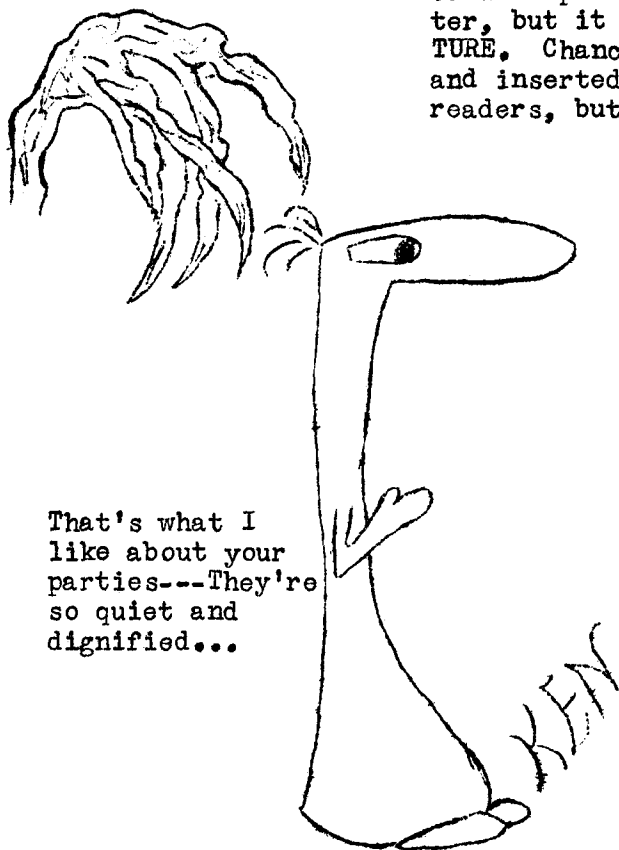


Why yes, I used to read Captain Future



Oh Harry, HARRY WARRRRNER!!!

ed with perfect seriousness. I know this is a trivial matter, but it seemed worthy of recounting in a record of VENTURE. Chances are the editor was well aware of French/Asimov, and inserted the small bits as a gag for the more astute readers, but it just did not seem that way to me.



That's what I like about your parties---They're so quiet and dignified...

Most of the covers were done by Emsh, and were generally typical of his work. The none were outstandingly memorable, some are notable. Two issues featured covers by artists other than Emsh; the March '57 issue, which was done by an artist I'd never encountered before, Dick Shelton; and the May '58 issue, done by Morris Scott Dollens. Shelton's cover was supposed to illustrate Leigh Brackett's The Queer Ones, and depicted a woman aiming a blaster directly at the reader, with bolts of dark green lancing from it. It would have been more effective had the woman appeared more lifelike, instead of resembling a poorly constructed, expressionless wax doll. Dollens's cover was an above-average interplanetary showing a rocket in the foreground on the surface of Titan, with the tilted rings of Saturn in the sky. While his human figures were indistant and poorly drawn, the deep colors gave the cover its real appeal.

Other notable covers included Emsh's work for the May '57 issue. It showed a man without a spacesuit floating above in the void of space; his facial features contorted in fear and his hand across

his throat, and he is obviously dying or is already dead.

Emsh's cover for the March '58 issue had a man holding tightly against an iron fence, as he is being buffeted by a pounding sea, while a few feet away is an oddly shaped object, resembling a small space ship, which is beaming some sort of signal upwards. The mood Emsh captured in this simple picture effectively conveyed to the readers a similar mood captured by the Algis Budrys story it illustrated.

There were two regular features besides the editorial column, Venturings. Theodore Sturgeon began a book review column titled "On Hand...Off Hand: Books" in the July '57 issue. Using an entirely different style for reviews, Sturgeon usually tacked one or two books at length in the first section of the column, and devoted the second section to a sort of graph-chart box system where he reviewed more books, tho not in detail. He was never a Damon Knight when it came to reviews, and occasionally one had to dig hard and deep to come up with any tangible opinion, but at least he had a clever way of saying what he did, and he seemed like a competent enough choice for the job. This book reviewing feature did not curtail his fiction output, however, and his stories appeared quite frequently in future issues. Occasionally he would choose to completely ignore any specific titles and instead would offer little critical essays on how he thought books should be, or what he liked in them. This variation in content always provided something of interest from him, and it's unfortunate that none of the remaining prozines published today haven't tried to pick up this column.

Three issues after Sturgeon's book review began, Issac Asimov introduced a column of his own on science. Not confined to any one definite title, this column consisted of scientific articles, spiced with interesting data, yet at the same time not held down with so much technical jargon as to confuse the average reader. The first of his columns dealt with the population explosion and the subsequent problems it was bound to create. His second column, published in the



You're the leader I asked for?

March '58 issue, discussed the atmosphere of the moon. In his third column he postulated the existence of an extremely dense form of matter known as Nuutronium. And his final column took a look at the possibility of galaxy collisions.

The final issue of VENTURE published was dated July 1958, and as of this time it has not been revived, and the chances are that it won't be. Featured in the last issue was one of C. M. Kornbluth's last and finest stories, Two Dooms, a fitting obituary to a great writer. Venturians consisted of two articles written in memoriam of the two great writers who had died earlier that year. Frederik Pohl wrote of C. M. Kornbluth, and Theodore Sturgeon wrote of Henry Kuttner. Seldom has a publication done this sort of thing; allowing two writers to offer a last memoriam to two others, and it was a refreshing thing to encounter this sort of trend.

However, now the memoriam exists for VENTURE itself. It was a depressing blow to see a magazine which I thought would buck the storm, to go under instead, especially after embarking on such a new and promising career. Algis Budrys, Poul Anderson, and Theodore Sturgeon seemed to be among the more prominent regulars for VENTURE, and the editor even managed to coax some unspace-opera-ish type stories from Leigh Brackett and Ed Hamilton, who had sharply curtailed their writing activities these past few years.

The artwork VENTURE presented was usually good. The covers were not outstanding, but none were really bad, and none resembled the Bergey formula covers of a decade past.

Of all the criticisms I've heard regarding VENTURE, perhaps the most recurring is that it was a sex magazine, printing stories of a sexy and erotic nature which did not belong in any science fiction magazine. To those who seem to think this statement is true, (I disagree with them), I would like to refer them to the GALAXY/Beacon novels if they are really looking for sex novels masquerading as science fiction. But then there are always those who will strike out at anything having the least bit of adult quality about it, and probably the best thing to do is to simply ignore them.

If VENTURE had managed to continue publication instead of folding so unexpectedly, I'd wager that today, with the prozine lineup having shrunk so considerably, it would be regarded as one of the top mags, perhaps even occupying the position held by one of the big three. And this does not seem too improbable, considering the high quality of stories VENTURE published, and the amount of badly written science fiction appearing today.

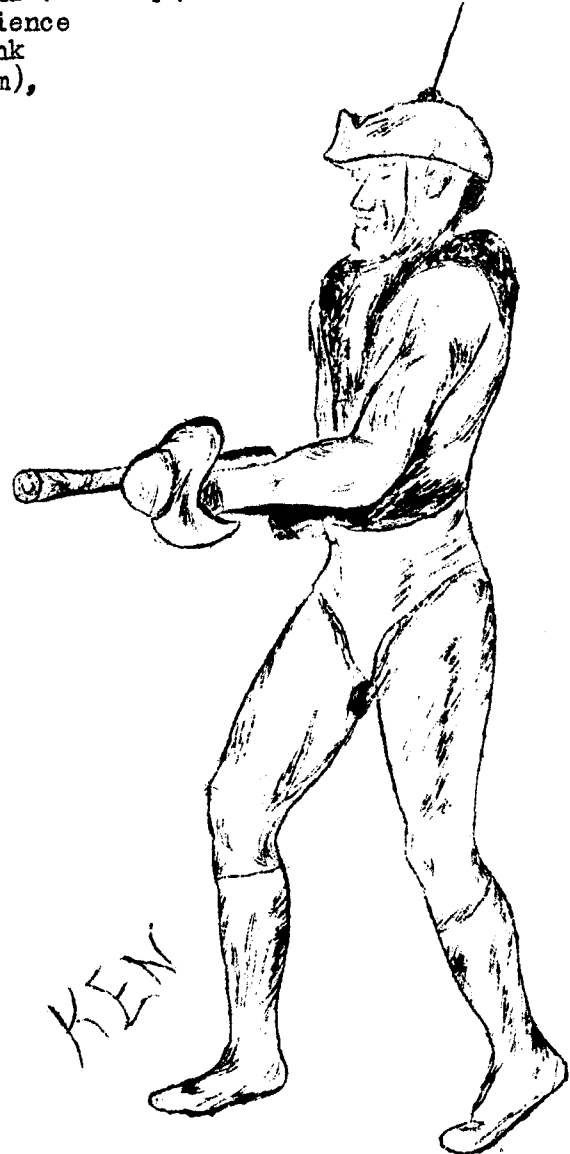
I liked VENTURE, and I was sorry to see it go. Perhaps the future will bring about the publication of other magazines of equally high quality.

END

-----  
...and the truth of the matter is that science fiction can no longer be merely good and sell..now it must be Great...  
-----

Abstainer, n. A weak person who yields to the temptation of denying himself a pleasure.

THE DEVIL'S DICTIONARY (Ambrose Bierce)



SCIENCE FICTION QUIZ (Jerry Page)

Below are given two lists, one of famous editors, the other of well known magazines. Now each of these editors served on the staff of one of these magazines in a key position in the editorial department; such as editor, managing editor, asst. editor or associate editor. In most cases that person was chiefly responsible for the magazine in question while he served on its staff. Now then: can you match them up?

MAGAZINES

- \_\_\_\_\_ AMAZING STORIES
- \_\_\_\_\_ COMET
- \_\_\_\_\_ COSMIC
- \_\_\_\_\_ FANTASTIC ADVENTURES
- \_\_\_\_\_ FANTASTIC UNIVERSE
- \_\_\_\_\_ FANTASY AND SCIENCE FICTION
- \_\_\_\_\_ IF
- \_\_\_\_\_ A. MERRIT FANTASY
- \_\_\_\_\_ SCIENCE FANTASY
- \_\_\_\_\_ PLANET STORIES
- \_\_\_\_\_ SCIENCE FICTION
- \_\_\_\_\_ SPACE
- \_\_\_\_\_ STRANGE TALES
- \_\_\_\_\_ SUPER SCIENCE
- \_\_\_\_\_ AVON SCIENCE FICTION AND FANTASY READER
- \_\_\_\_\_ UNKNOWN WORLDS
- \_\_\_\_\_ WEIRD TALES

EDITORS

- 1. Sam Merwin, Jr.
- 2. Wilbur S. Peacock
- 3. J. Francis McComas
- 4. Harry Bates
- 5. F. Orlin Tremaine
- 6. Fredric Poul
- 7. Larry Shaw
- 8. Lester del Rey
- 9. T. O'Conner Sloan
- 10. Donald A. Wollheim
- 11. Mary Gnaedenger
- 12. Edwin Baird
- 13. Charles Hornig
- 14. Catherine Tarrant
- 15. Bill Hamlin
- 16. Walter Gillings
- 17. Sol Cohen

SCORE---

Answers on page 19

- 17--Excellent
- 13-16--Very Good
- 10-12--Good
- 8-9 --Fair
- below 8 --Poor
- 0 --Fake Fan

\*\*\*\*\*

FANTASY COMMENTS---STRANGE TALES (not to be confused with Street and Smith's magazine of the same name) was printed in Erie and published by Utopian Publications, Ltd. in London. There were two issues, not dated, but designated as #1 and #2. They appeared in 1946-'47. Most of the authors to appear were American. The issues contained:

#1

- The Tombstone
- The Brain of Ali Kohn
- Experiment in Murder
- Pink Elephants
- The Hunters From Beyond
- Non-Stop to Mars

- Ray Bradbury
- Lloyd Arthur Eshbach
- John Russell Fearn
- Tarleton Fiske (Bob Bloch)
- Clark Ashton Smith
- Jack Williamson

#2

- The Manikan
- The Sorcerer's Jewel
- The Moon Devils
- Cool Air
- The Nameless Offspring
- The Song of the Dog Star

- Robert Bloch
- Tarleton Fiske (Bloch)
- John Beynon Harris
- H.P. Lovecraft
- Clark Ashton Smith
- Richard Tocker

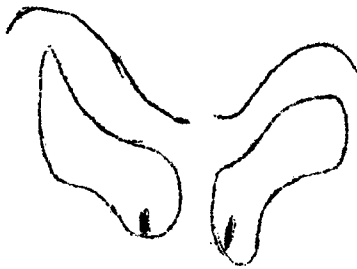
All the stories were short stories---Len Collins



---A Sirius Column-----  
 -----  
 ---Or: Two Centauri's of Sol Searching-----  
 -----  
 ---A (fairly) regular column by Rich Brown---

As you may have surmised, be you the type who wastes your time reading column titles instead of getting into the meat of the situation, this column is devoted to perpetrating any bright ideas that somehow manage to jiggle their way thru the waft of hair growing out of my ears, and manage to find themselves in the nether regions of my cranium.

It was not always so, however. If I sound bitter, at times, it is only because I feel I have been dealt a dastardly blow, and in my own light-hearted, light-headed way, am trying to compensate for it. You see, thru Robert Jennings, I thought perhaps, I might find my own particular niche in the science fictional fan-world. He asked me for a column, and I told him I would do one for him. Thru my column, I felt, and thru my critiques of the scientific fiction genre, I would force the field to new and unheard of heights. With sheer will-power and practical application of subtle forces, I would bring into play such actions as would cause new and aspiring authors to make better their works in the Science Fictional Arts. In short, by sheer force of personality and witty commentary (but not ludicrous) on the field, I would force the banner of "Scientifiction Forever" to its Rightful place in the firmament.



You and your damn "h" beer...

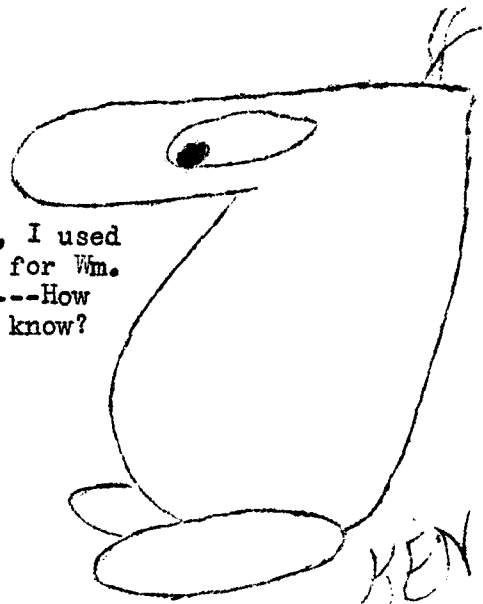
Why, I was so enthused about the prospects that I forced myself to read through two prozines, just so I would be prepared.

And then the fickle finger of Fate intervened. Cruel & Heartless (ie. Robert J.) told me, "you must be light and humorous." When he did not take kindly to my reply, ("You're right---I only weigh 120 pounds, and I'm very funny to look at."), cruel realization dawned on me. He wanted something fannish from me---he didn't want a columnish, he wanted a clown! I, Richard W. Brown, capable of intrinsic, detailed articles on the value of the East African Sand Flea In Respect To Science Fiction; I, Richard W. Brown, capable of influencing all of prodom to writing fiction of Higher Artistic Value; I, Richard W. Brown, capable of making the MONDAY EVENING GHOST the Focal Point of all fandom; yes, I, Richard W. Brown would become the laughing stock of his zine!

After the tears had subsided, I analysed the situation. Cruel & Heartless was a cunning and evil fan-editor (but then, there aren't any other kind), and he had me where he wanted me, I had promised him a column, and if I did not produce, all of fandom would know my perfidity.

It was an unghodly mess.

But all right! If Cruel & Heartless wanted fannish humor, then fannish humor he would get. But what a Plan, yes! For somewhere, hidden deviously in this miasma of weirdly constructed words, you will find something to make you chuckle, the ever so slowly at first. Clutching this mag in your grubby little fingers, it will first come from your throat, and then begin to emit gutterally from your belly. You will roll off the table (and just what, I wonder, were you doing on the table), and the chuckle will change to spasms of uncontrollable laughter. You will become weaker and weaker as you roll off peal after peal of laughter. And soon, someone will see you in your pitiful shape, and as they have laughed at old men slipping on banana peels in times before, he too, will find himself over come with laughter. He



Why yes, I used to work for Wm. Rotsler---How did you know?

will stumble to the streets to spread the laughter on. Important business men, too overcome with laughter, will not be able to continue their businesses, and the stock market will crash; farmers will be unable to harvest their crops, and people will starve while they laugh uproariously; and finally, it will reach the nuclear scientist, and within seconds he will be giggling with Hysterical Glee (his lab assistant), and his fumbling, laughter-weakened hand will reach out for support and unconsciously will push the button which activates the first hydrogen bomb in the Total All-Out War which is sure to follow.



Not only that comrade, it's also taller!!

Now Cruel & Heartless, Do You See What You Have Done?

\* \* \* \* \*  
 "We would appreciate it if you folks would take notice of the dead lines on page two---  
 ---FANTASY ADVERTISER (March '48)  
 \* \* \* \* \*

I wonder whatever became of the idea of guest-editing a fanzine? I don't mean the sudden (but fairly short) popularity it received during 7th Fandom, when the members of said self-proclaimed group exchanged Guest Editorials which were usually little more (or actually, little less) than long articles. This was not guest editing, it was guest editorializing.

No, what I had in mind was something like the time Charles Horning edited one issue of IMAGINATION!, back in the '30's---or Burbee and Laney editing the last two generally distributed issues of Art Rapp's SPACEWARP. In both cases, the material was solicited by the guest editor; they put their personality into it, they chose the material, and they published it. What ever happened to the idea? Both of the above mentioned cases were successful, but somehow the idea didn't catch on.

And there are all sorts of possibilities to run your mind over. Just as an example, can you imagine---

- George Wetzel editing an issue of HYPHEN
- Bob Tucker editing GEMZINE
- Paul Harold Rehorst editing INNREND0
- John W. Campbell editing THE MONDAY EVENING GHOST
- F. M. Busby editing CRY OF THE NAMELESS



I've just been ...Oh, come now, let's not get ridiculous  
 deeply insulted---  
 some fan suggested  
 that I looked like  
 Jennings...

\* \* \* \* \*  
 Quite some time ago, a friend of mine and I were walking home, quietly and peacefully after seeing a late movie. The alley we were walking up extended from behind the show to a point where it intersected the street I lived on; about a block from my house.

Suddenly, the earth began to shake, the air vibrated and rumbled with sound, and lo, before us stood a slightly rookyish-looking policeman, complete with shiny new motor-cycle.

"What," he asked in half-shaky, half-authoritative voice, "are you two doing here?"

"We're going home," I said.

"From the show," my companion offered.

"You shouldn't be wandering around at this time of night, and in an alley at that," he said. "Your're a couple of hoods," he added apprehensively. Neither of us said anything, so he eyed me suspiciously and asked, "What's that in your pocket?"

"That was a smoking pipe, and I started to show it to him.

His hand touched the butt of hisgun, his eyes narrowed, his breath came in slow measured rythem. I took out the pipe.

"Bang!" I said. He jumped over his motor-cycle. It's these little daily pleasures that make a fan's life interesting. ---rich brown

HELL S NOTEBOOKS (Robert Jennings)

ATTENTION PLEASE: There is still confusion about the way I rate fanzines. I RATE FANZINES 1 AS THE BEST FANZINE, DOWN TO 10 AS THE WORST FANZINE. OK, everybody got that? Then please try to remember it as you read the fanzine reviews.



DAFOE #2/ John Korning, 318 S. Belle Vista, Youngstown 9, Ohio/ "a quarterly fanzine that appears every nine months or so..." / 20¢, per ish if you prefer to pay, after that it gets complicated, let the editor explain/ This issue begins with a superb Prosser cover. I would go so far as to claim this is one of the finest pieces of artwork he's done all year. Excellent. There are editorial ramblings, which, while they are very readable and interesting, aren't very informative, but then, what ramblings were meant to be? Marion Zimmer Bradley has an article on the fan/pro caught between the two worlds. The editor takes a few pages to explain his complex and involved price system. Fanzine reviews are too far outdated to even be interesting and a long letter column finishes things. A nicely written and produced zine.

rating---4

RETROGRADE #4/ Redd Boggs, 2209 Highland Pl., N.E., Minneapolis 21, Minnesota/ trade or comment only/ monthly/ This one is, thankfully, an all Boggs issue, except for the short letter column. The editor speaks on many things; the stupidity of the Hugo's this time round, the meaning of Visit to a Small Planet, books and like that. All of this proves to be informative as well as smoothly written and interest holding in the typical Boggs way. The short letter col would do better to be longer. This has its moments.

rating---6½

YANDRO #89/ Robert and Juanita Coulson, Route 3, Wabash, Ind./ 15¢, trade/ YANDRO is a somewhat mixed fanzine, offering material that can be good bad or indifferently static. This issue is an example of all three. A bad cover



So Jennings is sending his zine over seas as a return trade--- no wonder overseas countries ask for United States aid...

begins things, then into the usual editorials. Sidney Coleman contributes a commentary on a book, SEX IN HISTORY, which, to me anyway, was statically uninteresting. I haven't read that book and so have absolutely no interest in whatever comments he may have to offer on it. A really revolting piece of attempted humor by James Adams could have been eliminated entirely from this. There is another excellent installment of Ted White's all interest holding columns, this time on the "death of magazine science fiction". This in itself is worth the price of the issue. Bob reviews fanzines, Alan Dodd produces a dull column and letters of varying quality taper off to the close.

rating---4

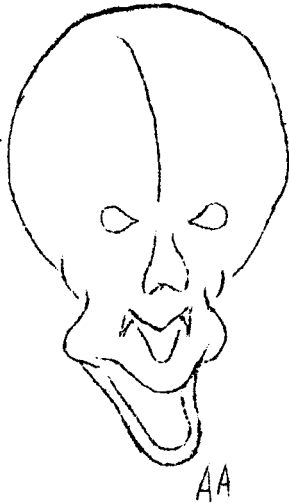


HOCUS #14/Mike Deckinger, 85 Locust Ave., Millburn, N.J./ 15¢, trade, comment/ irregular/ HOCUS seems to improve with each issue. This time round there is, unfortunately, no cover. And no inside artwork either. But all in all the only unfortunate thing about this in the long run is that there was no Prosser artwork featured. I'm afraid the other illos throughout HOCUS

bar the Prosser and the one Cornell weren't the calling card of the zine. An article by Don Franson begins things. I'm afraid I consider this to be somewhat misleading, but form your own opinions. There is a typically excellent Berry piece, reviewing a supposed book, THE FRONTIER LIFE OF LES GERBER, by Theodore Sturgeon yet. Excellent. A mixed reaction story (seriously fannish) is perhaps HOCUS' only jarringly poor note. Some decant fanzine reviews by Rog Ebert with a discouraging new system. Then the letters. Twelve pages of 'em. These are interesting, but towards the last seven pages or so you begin to notice repetitions and that there is not really too much new or worthwhile information shed on the discussions. This is one of my objections to long letter columns, repetitions. But despite long letter columns and Les Narenberg HOCUS is a good zine.

rating---4

SPECULATIVE REVIEW Vol2No3/ Dick Eney, 417 Ft. Hunt Rd., Alexandria, Va./ 3/25¢, trade, comment/ irregular/ This issue seems to lag considerably. The better part of the



issue consists of reviews of "current" magazines. If you received the last issue of this zine you'll remember that Bill Evans promised, among other things, not to give away endings of the stories he reviews, and to review the stories according to their particular types (sf, fantasy, "little magazine", etc.), and to stick with his own definition of SF and fantasy. With this issue he seems to do an about face, giving away most of the endings (after you read the reviews it's hardly worth while to plow through the story), failing to classify some stories or even review within his definition. He chooses to review as he feels the sf ought to be at that moment, which means his whim at that particular moment. Bah, I've lost complete interest in Bill Ewan's reviews, even to compare conflicting ideas. The editor reviews the FU OMNIBUS in somewhat slashing style, and this is interesting; he prefers to degrade and discard everything before closing with the somewhat ironic phrase, "this is one you should enjoy". After such a review I begin to wonder how many other readers besides myself doubt slightly Eney's judgment of this book. A short letter column provides minor in-

terest and reader comment on the other comments made by Eney and Evans. It is my opinion that SPEC REVIEW has dropped in quality somewhat, let's hope this trend doesn't continue. rating---6

ARTHEMIS #1/ Wayne Cheek, 317 44th St., Newport News, Va./ bi-monthly/ 10¢, trade, comment/ This is a hectoring, flattery zine, a minor variety. I'm afraid this new editor would have done well to reject or rewrite some of his material though. A short editorial begins things in the business section. Some installment, southern propaganda fiction does not even appear to be science fiction until the last sentence, and even then this is pretty awful. I contribute a book review, Phill Harrell with a few poems (?), and there is perhaps the worst thing by Mike Deckinger I've ever laid eyes on. Miserable. Wayne presents himself with a passable story and a fanzine review. This will probably improve, it can't get much worse.

rating- 10 1/2  
 MAELSTROM #4/ Bill Plott, P.O. Box 654, Opelika, Ala./ 25¢, trade, comment/ quarterly/ This begins with a very bad cover, and the inside artwork isn't much worse. Also the same old demon, repro, rises his head to give the material in this a bad presentation, however the material, fortunately, almost makes up for this. The editorial is noted, a mildly humorous item on the editor by Tony Rudman, a varried rambling thing by Al Andrews, and a few bits of worthless fiction begin the thing. An interesting and entertaining article on a televised opera by Harry Warner, a short and indifferent type thing on HPL by Peter Maurer, and Marion Zimmer Bradley contributes a typically good article. A poem by Ray Nelson, another article on Hammer Films by Alan Dodd, and a MAD Rebuttal by Jerry Page lead into the letter column of moderate length to finish it off. A fanzine of varying quality, but with nice material. If Bill would trim some of those shorter and worthless bits throughout, this would be a totally interesting effort. As it is those shorts, the repro and the artwork stand in the way. But beside those it gets a rating of---6 1/2



Norris Rockbell, GHOST staff artist

SPACE CAGE #5/ Lee Anne Tremper, 3858 Forest





Yes, FANAC went off schedule last fall---squirrel season opened...

Grove Dr. A-3, Indianapolis 5, Ind./monthly/ 10¢, trade, comment, joining ISFA/ This begins with a bad cover, and goes into an enjoyable article by Mike Deckinger on typers he has used and the troubles he's had with each. Very nice. Seven pages add little more than bulk, which this certainly could use, to the zine. A rather poor bit of attempted humor in the form of a Dragon Tale sort of reminds me of some of the stuff John Hage-wood used to do. This is not quiet as bad. Back reviews can be safely ignored. Bob Lichtman has an interesting little piece about Dick Schultz. Fanzine reviews and editorial finish this. The editor has managed to make thish 21 pages in length, tho she really shouldn't have. Read only the Deckinger and Lichtman articles, the rest is near worthless. rating---8½

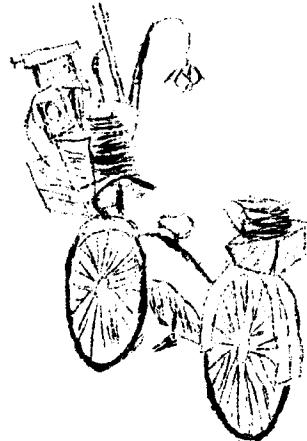
REALM OF FANTASY (formally INSIGHT) #1/ Jack Cascio, 401 E. Central, Benld, Ill./ quarterly/ 25¢, trade/ A nice title is about the only thing worth viewing on the cover this. Mike Deckinger makes two appearances unside, once with an article on "The Decline and Fall of Ray Palmer", and then with a story. The article is perhaps the best thing in the issue. Mike is a bit disgusted with Palmer, and this article tends to show it. Tho it has its faults it is about the best thing this zine has ever presented. The story is slightly above average for fan fiction. Other things in this issue are nearly worthless. Editorial, cartoon feature, poem and the rest of it comes under that heading. I hesitate to recommend you buy this, price being what it is, but if you can pick it up for a trade, comment or trade, without having to fork out two bits, it might be worth your while for Mike's pieces. This isn't the first zine a fan writer such as Mike has helped out a cruddy zine in distress, so for this issue it gets a rating of----7½



The Millburn Monster???

STF BROADCASTS AGAIN!/You might be able to get a copy from Art Rapp, who send me my copy. Address is;SFC Art Rapp, RA36886935; FB, 1st Msl Bn, 40th Arty; Fort Bliss; Texas/one shot/ This is the round robin story that appeared in SPACEWARP in 1949. The story, is somewhat jumbled and confusing and complex at points, but what round robin story wasn't? Humor is sprinkled throughout, and tho I fell perfectly safe in saying that this is one story that would never hit the pro markets, it's a nice one for fans. Very nice. Special Interest

STYMIE #1/Rog Ebert, 410 E. Washington, Urbana, Ill./free/irregular/ Maybe I ought not to be reviewing this one. I received it yesterday, and noticed that the editor's circulation is thirty five, with a few extras for himself. Chances are anyone wanting this won't be able to get a copy. But on the other hand, I've got the rest of this page to fill out, and it is a fanzine, genzine I suppose, so it'll be reviewed. There is no artistic cover on this. There is some artwork inside, but it wasn't worth the effort. The editor claims he wants a sort of literary fanzine. Well, this has a varried appearance, tho none of it is very literary. Most of thish is by the editor, with one mixed reaction article by a non-fan. The non fan seems to think all of fandom is made up of little non-conformist groups, who are trying to follow the ways of the beatniks. Aggg. The editor's views on the upcoming direction and the parting editorial are about the only piece I consider worth while. There is a notable absense of any fannish or stf type material, so maybe this is a sort of mixed literary zine. Oh yes, the article on Wolfe might be worth looking into also. rating---8½



Going on a Fannish Saga---why?

## THE RETARDED DEVELOPMENT OF STF POETRY (Peggy Cook)

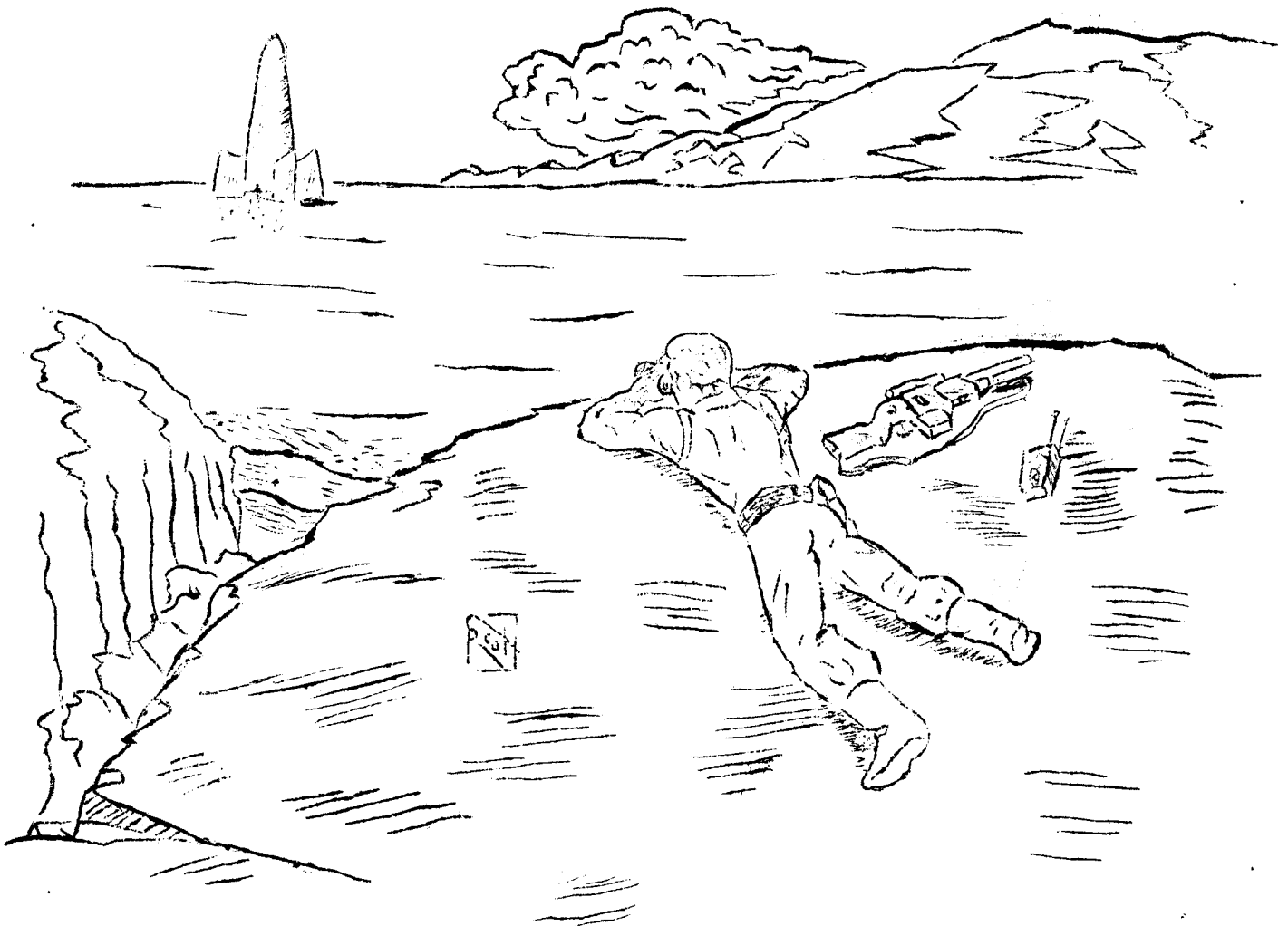
The rapid rise of science fiction as a prose form of literature is a remarkable phenomenon. The development of any literary form is notoriously slow; the progression of the writings of English-speaking peoples has taken more than a thousand years...from Beowulf to Kerouac. In this time-scale, science fiction is a ninety-day wonder that's reached a relative maturity in a few decades.

Except for a few humorous jingles or some cryptic blank verse, stf writings have been almost exclusively done in prose. Why? Probably because poetry is linked semantically with the first half of the nineteenth century, a period in which poetry became little more than maudlin slop. So what can a science-based literature choose as a vehicle of expression? Why, good old hairy-chested prose, of course. And it's worked out satisfactorily thus far. Far be it for me to deny it.

However, now is the time for a re-evaluation of poetry in itself, and of poetry in relation to science fiction. Poetry itself is in a sad state now. Nobody, except people with a professional interest in it, pays much attention to poetry. Too much doom, desolation, and obscurity. This can, and in many cases ought to be changed.

Science fiction and poetry are closely allied in many ways. Both are based in some ways on reality. Ideas have a jumping-off place in existing facts. By projecting, adding a wild twist here and there, and by employing the "touch of strange", both stf and poetry achieve their own special magic.

Science fiction and poetry share the same limitations. The sky, and the writer's imagination are the only real limits. For stf, as long as it's faintly plausible scientifically, can deal with anything and everything. Same thing for poetry, save that the plausibility lies in the intuition rather than the intellect. You can consult a textbook to check any errors in the science of stf, but experience



is the only means of checking on the truth of a poem.

The far-flinging reaches of imagination make poetry and stf more than kissing cousins. The estrangement between them has lasted too long.

So, it might be argued, how does one go about writing stf poetry? Well, just a double dose of imagination and a sense of communication are all that's necessary. Say we run thru the process.

First of all, a poem usually uses sense impressions to achieve its effect. Colors, sound, odors, textures, and tastes are the primary sources, with motion, degrees of intensity, emotions, and contrasts as secondary sources to embody the idea. So, let's pick a place...a planet, deep space, an interior of a building, a ship or the like. A planet will do as a random choice.

What are the facts about this particular planet? Since a poem deals with sense impressions, let's make it good. Say that it's approximately Earth-normal as far as gravity, atmosphere and the like go. But with three moons of different colors, for the sensory effect, interesting combinations of mountains, plains and valleys, sort of rugged, sound-producing vegetation, and wee-winged beasties. Large land-masses and small seas, but many lakes scattered here and there.

Let the place be viewed thru human eyes, since the majority of readers are human, or almost. Say the speaker is there on an exploratory mission, at night. His partners are settled down for the night in the field-camp, but he uses his time for a little reflection. Emotions...homesickness would be too obvious, so here's where the touch of strange comes into play. You can judge for yourself what it is in the finished product.

So that's the general idea. Everyone has his own methods of writing, viewpoint, and subject matter. Stf poetry can be about anything, anywhere and anywhen, as long as there's some point of contact, however remote, with experience.

The broad scope of stf, combined with the concentration, and free wheeling form of poetry, promises enjoyment and satisfaction. If you have any itch for stf, or poetry, plus the situation out; like the preparation for a prose story, put yourself in the middle of it, and let yourself go. Choose words not only for their denotation, but for their connotation, sound, and imagery. Then put them together in such a way as to bring out the impressions you have in mind, and set them moving in some sort of rhythm pattern.

It's good exercise, and could lead to a new and rich phase of stf. Any questions, comments, criticisms or objections are most welcome. And here is one person's result to the process described above:

Stark, these bone-mad mountains razor skyward,  
ripping up the wind that crystal-bleeds  
on my upturned face.

Inviolable above, the three Norms hover,  
greengold, silverblue and rose.  
What can they do but weave soft triple shadows  
in, around the sharp sawtooth crevasses?

Do I fear then, far below my bootsoles,  
the longing of the lakes and lyre-trees?  
Objectively we classify the daytime data,  
knowing that the night-face differs.

What night-side dreams make me desire  
rose and greengold, silverblue wings  
to plummet to the teeth of the bone-mountains  
or to drown in bliss in lyre-tree lakes?

END

-----  
Admiration, n. --- Our polite recognition of another's resemblance to ourselves.  
THE DEVIL'S DICTIONARY (Ambrose Bierce)

-----  
If Merlin has been able to work some real magic maybe it would be SF...  
-----

## THE WRITINGS OF A CONFIRMED CYNIC

by

(Part one of a five part series on the personality of a magazine)

Robert Jennings

A few days after I mailed out the last issue of GHOST I received a copy of YANDRO #89. In it was an excellent article by Ted White on the 'death of magazine science fiction'. It is an interesting and thoughtful article, and if you haven't seen it yet, I advise you to do so by all means.

But I think there is more to this question than White manages to include in his article. In my opinion there are two things that will determine the continued existence of magazine science fiction. And they are, the personality of the magazines, and the general quality of the stories presented. Now it is probable that the general quality of fiction presented alone might insure the survival of magazine science fiction. However I feel that future science fiction magazines will have to lean rather heavily on a magazine personality if they hope to remain alive as an independent fictional media.

I stress the personality of a magazine in relationship to the quality of the fiction presented for several reasons. First, if past history can be any guide, it seems apparent that the general quality of future science fiction stories will continue to improve, or at least remain at their present peak. Second, if a magazine presents enough stories of above average quality, with a general sampling of average stories; then these factors coupled with an appealing magazine personality are generally enough to insure the magazine's continued existence. A magazine personality can create a strong following in itself; a stabilizing element that will continue to purchase the magazine even if the quality of the stories should ever drop.

I do not mean to infer that a magazine should not bother to attempt to present a high quality of fiction in the thought that a magazine personality alone is all that is necessary to sustain a future science fiction magazine, or that a magazine with a truly high standard of fiction could necessarily be surpassed by a magazine with a strong magazine personality. I do state though that a magazine which builds itself a forceful personality to supplement the presentation of fiction will be better suited to survive the future years than a magazine presenting fiction alone.

And what, you may be asking yourself at this moment, exactly is a magazine personality? To me the personality of a science fiction magazine consists of whatever else in addition to the fiction presented, the magazine can offer me in the way of features, columns, contests, and other things of interest to me as a science fiction reader. The editor and publisher in recognition of me as a reader and my science fictional interests, has inserted other things of a non-fictional nature as a service to me. These extras can in turn kindle in me a sense of loyalty to the magazine; and a deep interest in the continued existence of that magazine. The personality of a magazine is a bi-beneficial product; it benefits the reader by allowing him these additional services that are of interest to him as a science fiction reader, and it is beneficial to the editor and publisher because it helps to create and hold a steady readership.

A magazine that is merely a faceless anthology of stories is one with little magazine personality. The personality of a magazine embraces features, columns, outside articles, debates and discussions, contests, artwork, the type of fiction presented, and the trust the readership is willing to place in the magazine. A magazine without such a magazine personality is seriously handicapped; it must depend on the quality of fiction presented alone to hold its readership. And if the quality of its fiction should drop, or the story style ever change, the magazine without its own special personality is apt to suffer losses in the readership drastic enough to cause a minor financial disaster until some sort of compromise can be effected. A magazine with a personality is not in nearly such a precarious position. The personality itself will create a strong loyalty among the readers that will cause them to continue supporting the magazine, even if story quality should drop or story styles change.

The question arises as to what exactly makes up the personality of a science fiction magazine. I'm no expert, but I think I can discuss sev-



eral factors that would go into the making of a magazine personality.

The first thing making up the personality of any magazine would be, logically enough, the editorial. The editorial of a science fiction magazine should serve as a place where the regular reader and the hesitant newcomer may view in all his wit, wisdom, frills and follies, the person who edits the magazine they have invested their money in. It's main function should be to entertain and inform readers on a subject of common interest to both the editor and his readers.

Perhaps the most basic rule in the writing of any editorial is that the interests of the readers must always be considered. It doesn't really matter whether the editor chooses to amuse the readers with his wit and humor, or whether he inspires deep thought and debate with a carefully planned, thought provoking discussion; if the readers have no real interest in the subject the editor has chosen to express himself on, the editorial is useless. A reader will not seriously attempt to wade through an editorial that is of little interest to himself. An editorial must also appeal to the entire readership. An editorial that does not reach the majority of the readers, appealing only to a small segment of the readership, is worthless. Unless an editorial message reaches a majority of the readers it fails as an editorial, simply because it fails to establish communication between the editor and his readers, which is, after all, the basic idea behind all editorials.

However this is a bi-partisan undertaking. If the editorial is to be a worthwhile finished product, the subject of the editorial must be of more than passing interest to the editor himself. If the reader, as an individual, has little interest in an editorial subject aimed at the total readership, he may pass it by, and there is still a good chance the subject will appeal to others in the reading audience. But if the editor himself cares little for his subject, the result will quite likely be a badly written, dull, uninspiring bit of drudgery, both for the editor who forced himself to write it, and for the reader, because of whose possible interest in the subject, brings himself to suffer through it in the hope of gaining some new information or a new outlook on that editorial subject. Only if the editor has an honest interest in his subject will he try to put his best effort and thought into an editorial. The result will be a better planned, more carefully developed, more readable product.

The editorial subject then, must appeal to both the reader of the magazine and to its editor, and it must be a subject that will appeal to a large portion of the reading audience, and not merely a small segment of that group.

At face value this looks pretty imposing. However I don't think it's quite as difficult as it appears to be. Of course there will be differences of outlook and contrasting points of interest in the readership of any magazine, no matter how specialized. However it seems logical to assume that the readers of a science fiction magazine would have many concurring points of interest from which an almost infinite supply of interesting, entertaining editorial subjects may be taken. And in my opinion the subject most interesting to the readers of a science fiction magazine would be, science fiction itself. Probably the best editorials in recent years have been written by Robert Lownders. One of the basic reasons for this, I feel, was because he chose science fiction, or subjects closely relating, as his primary editorial subject matter. Now whether we like to admit it or not, fandom no longer controls the magazine science fiction world. The majority of regular and irregular readers today know little or nothing about fandom, and as such many of them are painfully unaware of either science fictional history, or even more current events throughout the stf field that are circulated through fandom as a matter of course. Unless such information is presented through the pro mags, it usually never reaches these non-fandom readers. To these readers, and to many stf-reading fans as well, editorials and articles on science fiction are of vital interest and provide a useful service and a fairly dependable source of information. Since it is these non-fandom readers who form the majority of the reading audience to whom an editorial should be aimed, it seems obvious that science fiction is the necessary central theme from which an endless stream of interesting, informative or amusing material may be drawn for use in future editorials. Then too, using science fiction as a central theme, a clever

editor, by devising numerous variations on this science fiction theme, and by covering relating subjects and their variations, which are also apt to interest his readers, can virtually insure an unlimited supply of subjects of that will interest both the readers and himself, while satisfying the readers' desire for variety as well.

An equally important factor in any editorial is the style in which it has been written. Shoddy writing and bad presentation can ruin even the cleverest or most inspiring material, and usually can provide nothing more worthwhile than a bothersome task for the reader who attempts to meet such an editorial head on.

There are two main pitfalls which editors seem to have a difficult time avoiding when it comes to the styles and manner they write their editorials. The first is the undeniable, if somewhat annoying temptation to lecture to the readers. To the editor who slips back into this habit, this is a simple time saving method of completing an editorial with a minimum of effort and thought. There are few forms of writing that are simpler to master, or are less time and thought consuming than the lecture is. Unfortunately for the editor in these cases, this form does not usually go over well with the readership. Readers of almost any magazine, and especially of a fiction magazine, aren't interested in being lectured to. Besides the rather obvious fault of a written lecture, namely that it too often takes on the drab appearance of a crusading textbook, an editorial-lecture form tends to lose contact with the readers. It is a recognized fact that most people prefer to talk with other people instead of being talked to, and the editorial-lecture form often forms a gap between editor and reader that widens as the reader begins to feel more and more apart from the editorial and its editor, until he loses interest entirely. Readers who are lectured to thru the written page often realize they are being lectured to and resent it. They lose interest rather quickly, and prefer to skip over the remainder of such an editorial in favor of some less tedious or boring portion of the magazine.

The second fault an editor may encounter, while managing to avoid the preceding danger, is the use of unfamiliar words or phrases and unnatural formal language that might confuse the reader. This problem often presents itself in science articles or science slanted editorials, but can become just as much a problem in any editorial. An effort should always be made to write in an intelligent manner, yet in terms the average reader understands and can appreciate. The editor may use complex phrases and formal language as a matter of habit, however he should realize that his readers might not have his same experience, and that many of his terms might become a bit unnatural and stiff, or puzzling when used in an editorial. It is no pleasure for the reader to constantly encounter words and phrases he does not understand and is not familiar with, and the same applies for cryptic rambling passages and dull meaningless phrases as well. If an editor is building his case by the simple, step by step; learn as you go method, it isn't going to be encouraging to either his readers or himself to discover the readers stumbling over the editor's own building blocks, simply because the language was too veiled or complex for them to comprehend. Nor is his abundance of unfamiliar words especially going to please a reader attempting to decipher a maze of mind clogging phrases and passages which seemingly make sense only to the person that wrote them. Whenever an editor begins slinging triple-syllable words and complex terms he can be certain he is losing a goodly portion of his readership in the process. An honest effort should be made to write in such language that will be easily understood and meaningful to the average reader. When it becomes necessary to use unfamiliar words or technical terms, the editor should, as a service to both the reader who is striving to understand, and to himself, the person trying to convey the message, to furnish a short, but effective explanation or arrange the sentence so the meaning will become clear. This will be a benefit to all concerned, and will make for easier reading and understanding.

As often as not editorials are written for no other purpose than to fill blank space as the inevitable deadline for another issue rolls around again. In these unfortunate moments, the editor, caught between the looming grip of the deadline, and the threat of the cries and criticisms of the readership, will all too often produce an unimaginative rehash on some easily written, easily read, and just as

easily forgotten theme. Needless to say many of these pieces of desperate journalism prove to be unsatisfactory. To give an editorial the smoothness of writing style and influence over the readership that it deserves, a little planning and thought should go into it, and time to work out an editorial that will resemble a well planned job. An editorial should be worth a little time and effort, if the editor will bother to put a bit of work into them he will find perhaps he will be more appreciated by his readership.

I've tried to outline here in brief some of the things I feel are lacking in the editorial of many of our science fiction magazines today, and that, in my opinion, ought to be given consideration whenever an editor sits down to write his editorial. Comments and opinions on this are welcomed. Next issue I will discuss letter columns, the second factor making up the personality of a science fiction magazine.

END

\*\*\*\*\*

answer to the science fiction quiz from p.8

- 9 AMAZING---T. O'Coner Sloan
- 5 COMET---F. Orlin Tremaine
- 10 COSMIC---Donald A. Wollheim
- 15 FANTASTIC ADVENTURES---Bill Hamlin
- 1 FANTASTIC UNIVERSE---Sam Merwin, Jr.
- 3 FANTASY AND SCIENCE FICTION---J. Francis McComas
- 7 IF---Larry Shaw
- 11 A. MERRITT FANTASY---Mary Gnaedenger
- 16 SCIENCE FANTASY---Walter Gillings
- 2 PLANET STORIES---Wilbur S. Peacock
- 13 SCIENCE FICTION---Charles Hornig
- 8 SPACE---Lester del Rey (under pseudonym Philip St John)
- 4 STRANGE TALES---Harry Bates
- 6 SUPER SCIENCE---Fred Pohl
- 17 AVON SCIENCE FICTION AND FANTASY READER---Sal Cohen
- 14 UNKNOWN WORLDS---Catherine Tarrant
- 12 WEIRD TALES---Edwin Baird

The only editor who served on the staff of two mentioned magazines is Bill Hamlin, who was also on the staff of AMAZING. Give yourself a right answer if you put that down; but wherever else you put Sloan---that's wrong. Three of the named editors have worked on ASTOUNDING: Bates, who founded it; Tremaine who saved it from oblivion; and Catherine Tarrant who is still assistant editor after all these years. Only two of the mentioned magazines, STRANGE TALES and UNKNOWN WORLDS were companions to ASTOUNDING, however. Both were fantasy magazines, and both were good. STRANGE TALES is perhaps not as famous as it deserves to be due to the notoriety of ASTOUNDING STORIES OF SUPER SCIENCE under Bates. Wollheim left Avon just before the combined reader came out.

---

Fantasy Comments---OUTLANDS (A Magazine for Adventurous Minds) appeared for only one issue and was published by Outland Publications in Liverpool, England. The issue was dated Winter 1946, and its fiction was called "off-trail". The magazine contained---

Strange Portrait (short)	Sydney J. Bounds
The Opaque Word (short)	Anthony Cotrion
Frustration (poetry)	Hilda M. Crossen
Pre-Natal (short)	John Russell Fearn
Bird of Time (short)	John Gabriel
Psychic Scents (article)	A. Hastwa
Mystery Power (article)	Leslie V. Heald
Rival Creators (short)	George G. Wallis
Undying Faith (short)	Charnock Walsby
Book Review (feature)	A. Bloom

VOICE OF THE SPIRITS  
OR  
THE EDITOR ANSWERS WITH A FIFTH

Mike Deckinger, 85 Locust Ave, Millburn, N.J.

I found your mention of wrestling of particular interest, since at one time I used to be a fanatical wrestling fan; watching it whenever it was on TV (3 nights a week, 2 hours each night) as well as attending as many live matches as I could. Only lately has my enthusiasm for it calmed a bit, so that I don't go into fits every time the hero has the villain down. Incidentally, I see you can obviously tell the hero and the villain apart. There is one sure method I've discovered that practically infallible. As in older westerns, where the hero rides a white horse and the villain rides a black one and dresses in black, in wrestling generally any man with his hair bleached blond, or straw-white, is almost always a villain. I don't know why they do it, but a lot of villains like to bleach their hair, giving it a consistency of dried grass. Of course this is not 100% accurate because some villains don't even have any hair. Like Skull Murphy for instance, who has a gain bald head, supposedly thicker than any normal man, which he greases regularly, so that it is impossible to get him in any sort of head lock.

And you are so right about the referees. A few years back, when I would attend live matches I used to boo the referees as vigorously as I did the villains, and at that time I just could not get myself to believe there were any referees as bad as the ones I'd seen. Oh, not all of them act like blind bats who favor the villain; occasionally Tony Galento or Mike Mazurki act as referees, and do a good job of it, but it's up to most referees to make the crowd hate the villains more, and they do this by favoring them at times, and overlooking many of the illegal holds that a villain may apply. Have you ever wondered why the villains are like this? I suppose the biggest reason is that it provides color for them. Nearly all villain wrestlers are quiet polite persons outside the ring, and only engage in 'dirty tactics' while working. To them, wrestling is just work, it's how they make a living, and if they can make more money by getting people to hate them, so that more people will attend in the hope of seeing them get beat up, then the villain will try to act as he does. It's like expecting a movie star who plays a villain in films to act that way in outside life.

That was a very nice Forgotten Classics heading. It was an interesting account of The New Adam, tho it's too bad his information wasn't a bit more accurate. On page 15 he states the novel was originally published in AMAZING in 1931. This is untrue; The New Adam appeared as a serial in AMAZING in the February and March 1943 issues. He isn't wrong about the excellent Finlay illos tho. In Palmer's editorial on page six of the Feb. '43 issue he mentions that one of the Finlay illos used in the story was available to the readers, printed on better paper suitable for framing, for only 15¢.

The analysis of FANOUS FANTASTIC MYSTERIES by Len Collins should have been longer, I felt, to present a more through coverage of the magazine, rather than just skimming thru it. However it was well written and informative.

In the letter column, I completely agree with Coulson about Shaver. He's probably the biggest hack in existence, equaled only by Harlan Ellison, perhaps. The only decent things Shaver ever did was under the name of G.H. Irwin. The rest were expanded fairy tales as far as I'm concerned--and poorly written fairy tales at that.

///I agree that Shaver is hackish, but I must admit to liking some of his stories. I don't think I could take a steady Shaver diet, but an occasional 'fairy tale' now and again is enjoyable. I think he ruined most of his ideas and writing (be they Shaver's or Palmer's) talents when he began turning out so much material. An off and on production might have been better for all concerned.

Your talk about the Finlay illo for fifteen cents has me daydreaming again. I wish several magazines would go back to the idea of giving away original illos to the writer of the best letter. Or at least a full scale reproduction of the cover. I understand the magazines these days buy only the reproduction rights, and if the artist wants his work back he gets it. However I don't think it would be too much trouble for a mag to reproduce a color cover on thin cardboard and sell it or give it away for the best letter. Oh well,...

I've noticed that generally when a referee used to be a wrestler, the refereeing us a little "fairer". I suppose this is because the former wrestlers are supposed to be



respected by the fans (I've never seen a 'villian' refereeing a match) and any such stupidity would tend to make them lose the faith of the fans. Then too, many referees also wrestle now and again too. But generally the referee is paid to act like a blind idiot. And you can't really blame them; they do the job well.

The villians are planned as are the heros. It's much more dramatic (melodramatic is perhaps a better word) if there are two sides, the "good guys" and the "bad guys". People just got tired of honest, long drawn out defensive wrestling back in the 1920's and switched to the present farse.///

Clay Hamlin, 28 Earle Ave., Bangor, Maine

You really have a stf fanzine, and for that hooray. It's been a long time coming, but believe me, it's well worth it.

I like your fanzine reviews. You aren't prejudiced by a reputation as so many seem to be, but actually review them critically. Consider this a very strong vote for more of the same.

To Buck Coulson, I knew that mention of Shaver would draw forth cries of fury, and wasn't dissapointed. Perhaps a word of explanation. As you may have suspected, it's just that originality of concept appeals to me, more than anything else. And no one would have the temerity to suggest that he was anything by original, now would they. But it's a personal thing, so let's forget it.

The information by Jerry Page relating to THE BLACK WHEEL is most valuable to me. It's a trange story, and without this information to shed a bit of light on his ///Merritt's/// motives for writing it one would almost certainly consider this a different writer completely. But Merritt did at one time previously change his style, after his fantasies when he wrote BURN, WITCH, BURN. This story might well have been the first feeble attempt at something equally great. Obviously his first try at deeper characterizations than anything previous would have its faults, but such an enormous talent as Merritt had would have been able to entertain no matter what crudities were first apparent. Still, Bok did a better job the Merritt' part of the book was little more than a series of incidents containing no action whatsoever. Characters only spoke, and there was little enough description. Could it be that his METAL EMPERER had been preying on his mind somewhat, with its criticism of being all descriptive? Still, it most certainly is poor Merritt, although excellent Bok in his finish. Hardly of classic stature tho. And shall we forget that other collaboration between the two, The Fox Woman?

The Evil Eyes are very good. But where did you ever find out what they look like after I do their income tax return? But tax returns are a horror your readers would surely prefer to forget till next year.

///As I've said I think this matter of Shaver is your own business, and I can't honestly criticise anyone for picking a fvaorite author.

As again, I can't add much to the comment on THE BLACK WHEEL. Pehhaps some other reader will have more information to add.///

Al Andrews, 1659 Lakewood Dr., Birmingham 9, Ala.

Gentry has done a good job on the cover. The ant creatures are done well enough to be reasonable rather than ludicrous; the latter being the case in many instances with new zines that feel the urge to do alien creatures for cover-effect. Gentry is new to me except for his work in GHOST, but his work is very pleasing; deftly executed and with careful workmanship.

The e itorial was interesting and casual without the so often found forced-wit of editorials. I wouldn't say yours spelling was bad...ATROCIOUS maybe, but not "bad". At a galloping count there were 18 spelling mistakes in your editorial. Oh, we all make mistakes, but a continuous run of mistakes can get hard to take.

Well, about wrestling, I've seen guys really cut up in the ring, and sometimes they do lose control and go after one another. I've also known the hero and villian to go out and eat steak dinners together in a merry mood after a "grudge match". 98% is fakery and obvious, but they do have to keep in pretty good shape to survive some of those kicks, body-blocks and spin-drops. Yours opponent is responsible to a certain degree in faking it; he also has to make it look real to keep his job. But as you observed, if a man really received that kind of punishment he could never come back in the waning momentsto beat the mean ole villian. The reason he couldn't is simply that he would be slightly indisposed...a broken back, smashed ribs, brain

concussion, shattered arms and legs, ruptured windpipe, and completely blinded because of gouged out eyeballs. The referee is pure farce out and out.

Now I like Mike's HOCUS, but this piece is minor to the point of being utterly useless. It is singularly humorless, dully readable and practically pointless. I'm sorry, but to me that is the way it stacks up. The Metzger illo on p. 5 is good.

Ray Nelson has done an imaginative job here with his "Silent Tomb" Considering the fact that he has turned out nine eight-line stanzas, which is a considerable amount of work, it would be petty to call to point his changes in rhyme sequence. In fact, his double rhymes in the first lines of the first three stanzas may have been intended to produce a particular effect, and tho this effect isn't wholly apparent to me, we must give the poet license.

Phillips' illustrations of the poem is exceptionally fine work in content (keeping with the poem's imagery) and execution. I for one would be delighted to see a portfolio of Phillips' work in some future issue of GHOST.

The New Adam, reviews by Clay Hamlin, is an enjoyable story. It was long and his characters were pretty well developed, but with the emphasis on his characteristic bits of well or unusually phrased philosophy. While I think Weinbaum was a breath of fresh air in SF during his time (the '30's I think), he is tending to be overfaded by some today. Progressive depth of characterization, solidity of plotting, and actual writing skill which has progressed since his time cannot be blithely overlooked. His Martian Odyssey (the series of two stories about Tweel) are simple Weinbaum doing something a little different in a time when formal writing was the output of all stf mags. Also in many of his stories you will find this quality of taking an "odd" thought (which could not in itself be developed into a full storyline) and injecting it into the stories he did write. Many fans find these "excruciatingly odd" thoughts of more note than the actual story itself.

Len Collins article on FFM was a brief re-cap, but nothing new or revealing. FFM is a collector's mag; you have to want the old stuff simply because you want it. FFM always carried the tag on the cover of---"A (GREAT, IMMORTAL, UNDYING, any adjective you happen to like) CLASSIC OF FANTASY". Much of it was good on its own merit, some interesting for its time-period, some for its writing skill, etc., but it was and is usually a mag for the collector interested in the type of material they presented. I got the hots for it several years ago and succeeded in getting the complete run (also its sister publication, FANTASTIC NOVELS).

On the debate, I'll only comment on one or two points. Burroughs sold; no doubt of that, but just remember this, he wrote 57 books; 22 of them featured Tarzen. All his book sales in hard covers in North America totalled 35,000,000 and 15,000,000 of this is accounted for by the Tarzen sales. His other 36 (and not all of those were SF) accounted for the remainder of the 20,000,000 sales, so his non-Tarzen titles averaged a little better than half a million per title. So tho Burroughs did sell exceptionally well, his fame is mainly as a writer of Tarzen.

As to Hall & Flint's THE BLIND SPOT; it is a terrible chore to read. Its wanderings in the action of the storyline are exasperating; its lack of plausibility is demoralizing, and my general feeling is, is it really worth reading?

///I expect you will receive some heated replies to much of your comment, especially on Weinbaum. THE BLIND SPOT was published, if I recall correctly, around 1921 in one of the Munsey mags, and as such it was outside of the dates Clay chose to defend.

On the poem, Ray Nelson (that is THE Ray Nelson, stf attempting wr iter, fannish cartoonist and traveler at large, sent me a post card claiming he never wrote that poem. I got it from the NSF MS Bureau about six months back, with some other material, the only thing left being a piece of fiction by...Ray Nelson (?). What happened out there Ed?

Yours is one of a growing number of requests for a Ralph Rayburn Phillips portfolio. Is anyone besides these scattered weird and Phillips lovers interested in this sort of project? If so I think it might be arranged.

KEN will probably appreciate your comments on his cover. He is a sort of fringe fan, you might say. (but then again, you might not...it's hard to be specific with KEN). I hope there is improvement in spelling this.///

Harry Warner, 423 Summit Ave., Hagerstown, Maryland

Clay's article on The New Adam was probably the best thing in the issue. The novel has stuck more clearly in my memory than most SF of that period, altho it suffered badly from the fact that Weinbaum just wasn't qualified to tackle the theme in such

an ambitious way; he was more skillful at inventing strange extraterrestrials than he was at making humans seem real on the printed page, even superhumans. I don't know what he means by "the original magazine version back in 1931", because it certainly didn't see print that soon and wasn't even written then. Nor do I know what this "fairly limited AMAZING STORIES series" was either. The book version may be scarce today, but it was available everywhere for quite a while at 25¢ a copy or thereabouts, because it didn't sell and it got remaindered all over the country.

The strangest thing to me about Mike Deckinger's article is the schedule of that bus. What earthly purpose could be served by a bus that ran only at 1, 2, and 3 P.M.? It's too early to get school kids in the big city, too early for any workers who might live in Newark but have jobs in the smaller town, too late for shoppers who may want to spend the day in the city. Normally when there are only two or three buses on a run, they're timed for the convenience of the shoppers or laborers, with maybe one extra run to get people to the city for the evening shows.

On the debate. There is one annoying thing about some of the discussions of the good old days in this issue: the errors of fact. For instance, Clay refers to Thorne Smith as T. Horne Smith, and Peter Maurer speaks of Albert Otis Kline, apparently meaning Otis Adelbert Kline. When I encounter these slips of memory repeatedly, I wonder if the writers remember the quality of the stories any better than the names involving them.

Maybe you've hit on the reason for the decline of fiction magazine in your editorial; wrestling. It might be that these wonderful dramas between good and evil, the variety of characterizations, and the novel situations in which the wrestlers put themselves, that fills the need that we used to fill more expensively and slowly by reading the pulp magazine.

I don't quite know what to make of that poem. It's terrible enough to be a practical joke by the Ray Nelson who is best known to fandom. If this is some unknown Ray Nelson and he's serious, he needs an awful lot of practice in the fine art of writing poetry.

///I don't know about the pulps filling the need for stirring drama and excitement more expensively. I believe the ran about twenty five cents each, sometimes less, while I have been told it costs a dollar a shot if you see wrestling live in a small town, and much higher if you happen to see it here on Thursday nights. Of course there is TV, which is, at present anyway, free.

On the bus schedule. It might be that the bus was placed on that run to pick up afternoon shoppers. I don't know how they'd get back tho, unless there was a return bus on the same run tho///

Harry Thomas, Brookside, Sweetwater, Tennessee

.A very neat and well reproduced issue, but just why do you want to waste this fine reproduction on such a bit of nothingness as Mike Deckinger's Creaky Chair column/article in #5? Now I don't have anything against Mike, he is one of the better fanzine contributors in the field today. But really now, just who the hell is interested in his bus ride to Newark? I suspect this is supposed to be a bit of satire and probably wouldn't be harping on the subject if your two page editorial just preceding it had not been purely the same thing--satire I mean. What if really amounted to was four pages of rambling material which was completely meaningless. Please, try to give use something concerning stf or fantasy in some remote way, please. At least have something worthy to say or say nothing at all. Get someone else to write a guest editorial if you run out of things to talk on some month.

Here is why I think your editorial was so weak. You seem to have put most of your time into your highly entertaining debate with Clay Hamlin. This debate is one of the most interesting pieces of work that I have run across in any fanzine for quite some time. Too bad it had to end. Both of you brought up some excellent points, and, I might add, factual points. Both periods have produced some excellent stf/fantasy. The old stuff was good for the time it appeared and our stf/fantasy of today is better reading than the stf/fantasy of old would be because of the time the older material was written and the standards of those days. Really tho, as for me, I prefer our stf/fantasy of today over that of yesterday's.

///admitted that there were four pages of solid rambling there. But I reserve the right to ramble in the editorial when I run out of announcements and run down the last ish. My serious material is produced in the Cynic's corner. And Mike's column this is stf slanted, so, satisfied? Room enough to say, send all material and comments to Bob Jennings, 3819 Chambers Drive, Nashville 11, Tennessee. Write now.

ONLY

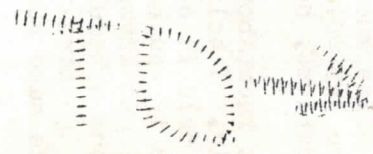
PRINTED  
MATTER

FROM~  
BOB JENNINGS  
3819 CHAMBERS Dr.  
Nashville 11, Tenn.

RETURN POSTAGE  
GUARANTEED



PRINTED  
MATTER  
ONLY



Dick Schultz bl  
19159 Helen  
Detroit 34, Michigan.