

This is NUMBER ONE #2, published by Mike McInerney for the April 1965 mailing of SAPS. The first issue of this publication appeared in the 60th SAPS mailing. I had 6 pages cut in time for the 61st mailing, but my mimeo broke down under the steam and I missed the mailing and was thrown out of SAPS. I was sorry to stay for such a short time last time, but I hope to be with you for quite a while in this new incarnation.

This issue is a special Giant Folk Song issue. I do not know what will be in here at this moment, but I do have over 40 pages of folk and filk material. These pages may have to be broken into two parts with some appearing in the next issue. To find out for certain look to the back of this zine at the contents page. I do wish to thank Pelz for forbidding wl zines since I could never have gotten Dave Van Arnam to do a mc column for me otherwise. Dave hasn't given me his stencils yet, but he had promised to do at least 10 pages. If so this may well be the largest zine I've ever published. I doubt that I will repeat the size next time.

In January 1964 I moved to New York City. Since then I started a new fan club, The Fannish & Insurgent Scientifiction Association. (FISTFA), started a new APA called APA F, the first of the weekly apas. The bundles are assembled at every FISTFA or Fanoclast meeting. I haven't missed a mailing of APA F yet. APA F spawned APA L through imitation, and the total page count between the two is fantastic...far beyond the yearly page count of SAPS. I have also caused a new convention to come into being. That is the Eastercon, being held on the same weekend as the Lunacon. The Eastercon is primarily an informal con with no official program. I'm including NEW YORK BULLETIN to give you details on both. Aside from my weekly publication HYDRA, assorted one shots, and a bi-weekly newszine rich brown and I are putting out called FOCAL POINT, I can't say that I've been too active fannishly. So I am glad to be back in SAPS again. I missed you.

I was also glad that Pelz dropped his disgusting idea of getting rid of Walter Breen from the membership of SAPS. As a wl I didn't feel that I could comment on that at the time, but I would have dropped off the wl if that had been carried through.

Is anyone interested in buying comic books at outrageous prices, I have some for sale and I'll be glad to send a list to anyone who asks me for it.

I've been working for the last year at a company called Bookazine. It is just about the largest book distributor in New York, or in fact on the entire East Coast. I can get you SAPS most books in print for 25% off. Although we handle 250 publishers, this does not include Canaveral, Advent or Arkham, so don't ask for anything put out by them. But most in print hardcovers and many quality paperback books are available. If you want anything drop me a postcard giving the title and publisher. It is very important for you to include the publisher's name. If we have what you want I'll be glad to send it to you for 25% off the list price. But don't send any money until I confirm that it is in stock.



In case you can't guess, the mailing comments start here with...

HOBGOBLIN #11: Carr: I was glad to see you reinstated Terry even if I remain #7 on the waiting list instead of becoming #6. I think now that WARHOON is gone HOBGOBLIN is the best zine in SAPS. Certainly I enjoy it the most. You have the honor of having written the funniest Discon report I've yet read, Especially that part where you quote Scithers on the Fan Panel, which was a bit of a waste of time except perhaps for someone who had actually never seen a stencil or styli before. And even such a person as that would not have learned much about how to use a stencil or stylus. There are some things that can only be learned by doing. # The phrase "Graham, you've done it again" which pops up here and there in HOBGOB recalls to my mind the same phrase in a movie I just saw twice. The movie is called HALLELUJAH THE HILLS, and it is perhaps the oddest movie I've yet seen. The movie was photographed by EMSH and he has a very small part in it, so this qualifies it as of at least marginal interest to fans. HTH was written and produced by Adolfas Mekas, brother of Jonas Mekas editor of FILM CULTURE magazine and head of the New York Independent Cinema. Basically the plot is that two men are after the same girl. She looks different to each of them since they have different mind pictures of her. In actuality she doesn't look like either of them picture her, so there are three actresses playing this one part. Now when the movie opens the girl after waiting 8 years has gotten married to Gideon (played by EMSH). The rest of the film consists of scenes of the two rejected suitors Leo and Jack in seclusion in the hills of Vermont trying to forget, and flashbacks showing that they can not forget. Oh yes, this is a comedy movie. There is very little dialogue and many of the situations are throwbacks to the silent film days. What supprises me most about this film I guess is that a full length film of such an experimental nature could be successfully shown in a commercial theater. However, when I went the first time, early on a Tuesday afternoon, there were about 50 people there and the theater only holds about 150 or 200. The next time I went was with Rich Brown at the latest showing on a Saturday night. The theater was completely filled except for the first two rows where we sat. There are some odd bits in this movie, some corny, some boring, but most are funny. For instance the episode of the birthday cake...Someone has mailed a birthday cake up to the boys in frozen Vermont. When they open it we find that the candles are lit inside the box. They attempt to cut the cake but the cold weather has frozen it solid. It can't be cut. Later when they are out on their home-made firing range shooting at water-filled cans (Leo shooting an enormous shotgun, Jack shooting what might be a small 22) they get the idea of trying to shoot out the candles on the cake. (This must have been days later but the candles are still burning!) Well they each take 6 or 7 shots at it and appear to miss the cake entirely. I expected them to miss the candles and blow the cake to pieces, but that doesn't appear to have happened...The camera pans closer and we discover that the cake now looks like a piece of wormwood. That is it must have been hit by every bullet, but it is so hard and heavy the impact did not move the cake one inch. The boys pick up the cake and do a sort of ballet dance off towards a nearby river. In they toss it...it floats down stream with Leo and Jack shooting at it as it goes. Finally they sink it. "We've done it again Leo!" says Jack. Insane antics like this abound in the film. It is a fun film and worth seeing I'm only sorry that so few Saps people will have the opportunity to see this interesting movie.



MAILING COMMENTS ON SAPS # 70

SPECTATOR 70: Pelz: Noted & Acknowledged.

LOKI 9: Dave Hulan: I like LOKI and I wish to encourage the sending of genzines through SAPS. I do not mean to discourage mailing comments, but it is good to see extra material to comment upon. # I enjoyed your con report. One thing I'd dispute is your contention that the concom's biggest mistake was the Indian dancers at the costume ball. Naturally I feel that the concom made a mistake that was much more serious and damaging to the con than that. The only reason I did not go or join the con was the exclusion and this I hope will never happen again. Of course I've seen movies of those Indians and I do agree, that was a big mistake. # At any con I seem to enjoy the parties more than the program, but that may be due to poor programming. I always try to attend every program item, and I consider myself an sf fan even by Ed Wood's standards. Of course I'm also a club fan, fanish fan, and collector. # Most of the books reviewed in LOKI I have not read, tho I own all of them. I have read THE REPORT ON UFO by Ruppelt and I have to agree that it is the best saucer book I've seen yet. Most saucer books seem to be written to prove either extreme is right...saucers are all natural phenomena, or fakes, or on the other hand, all saucer sightings are proof of visitation from outer space. But Ruppelt gives the facts and shows that there is no conclusive proof, but there is considerable evidence that something beyond what we now know is going on. # The illoes in this issue did not impress me. I think the stenciling was at fault, but I'm not sure. More Atom, Less Stanton.

KATYA'S KORNER 2: Katya Hulan: I disagree on many points with what rich brown has been saying in SAPS in recent mailings. But one point that only Jack Chalk-er seems to have noticed is that rich was not serious in his "threat" to turn over Dick & Bruce to the police. And by the way, if you invite people to take pot shots at you, then I assume you are prepared to defend yourself, so why does Dave tell rich to watch out for him if rich takes up the challenge? Can't you fight your own battles? # Your Egyptian article was very interesting to me since I have always been fascinated by the ancient tombs and kings of Egypt. I guess this results from many viewings of such movies as THE MUMMY starring Boris Karloff when I was 5 or 6. One recent book which you should look at is called TUTANKAMEN and was published a couple years back by an Art Publishing Co called New York Graphic. This is one of the most beautifully printed and laid out books I've seen. I think it costs \$15 but if you're interested I'll see if I can get it where I work for 25% off. # I like you and your fanzine despite my opening complaints.

The WILD COLONIAL BOY 11: John Foyster: There really isn't much in this two page zine to comment on. I agree with your message on who not to vote for, but can't do anything about it yet.



POT POURRI 36: John Berry: Your articles on old castles and monuments in Ireland are quite interesting to me since I have a very good chance of getting to the LonCon. If I make it I'll naturally be going to Ireland for a while to visit my relatives and ancestors who I believe live near Limerick. I want to see as much of Ireland as possible, North and South, tho I'm a Southerner at heart. It would be nice if I could stop to see some of these places you've been describing so well. I don't think I've ever seen a castle or real live palace. They just don't seem to have many of those things near here. Keep up these descriptions.

POT POURRI 37: John Berry: Well, if descriptions of castles, monuments and old ruins are great by themselves, this is the logical way to increase my interest. Combine your descriptions with a report of a visiting fan. I await with great interest PP 38 and AT HOME WITH TOSKEY!

MISTILY MEANDERING 11: Fred Patten: Since I was too late with my \$1 for the 70th mailing I'm reading rich's. Therefore it was interesting to note next to where you say you can't see any reason for putting checkmarks on zines, a checkmark put there by rich brown. It was an appropriate place and is the only instance where I most likely would have put a checkmark myself. Generally I don't believe in writing on zines either. # I can't stand Powers artwork# TRICON IN 66!# I don't think that Syracuse has much chance of getting the necessary 3/4 necessary to have the con in 66. Therefore I suppose 67 will be a race between New York, Baltimore, and Syracuse. It should be the toughest fought campaign in many years and I really can't at this date predict who will win. It is obvious to me that New York should win if fandom really wants the best con possible.### Charlotte's Web by Len Bailes : As I said before I don't believe in marking up fanzines. I read the mailing when I get it and think over what I'm going to say. When it is time to do mes I leaf through each zine commenting on stencil. I also am very careful of how I read paperback books and old pulps too. I barely open them so as not to strain the bindings.# Only one small correction to your plug for NY in 67 is that the con will not necessarily be a Brooklyn one. Whatever hotel gives us the best deal will be the one we will decide upon. Several hotels are actively looking for the con. They are contacting us and are anxious to have us put on the con in their hotels. Most likely it will be held in Manhattan.# I like your BNF TRADING CARDS and I hope they will be continued.

DINKY BIRD 13: Ruth M Berman: I liked Doctor Strangelove enough to go to see it three times, but I still think the SEVEN Faces Of Dr. Leo is more deserving of a Hugo. I'm sorry to say I missed the deadline for the Hugo nominations, but I'm going to write it in on my final ballot. # I'm very soory to have to say that I did not read your story. I'm sure that it was well written, but as I stated 10 mailings ago I just don't like Coventry stuff. The illo was well done tho.



NANDU 28: Nan Gerding: You have a very enjoyable writing style. But it is difficult to comment on at the moment. Keep communicating, you come thru fine. I am filled with happiness as I read NANDU. I'm not sure why, but it is good. Must be the influence of Rosco I guess.

#### THE PENGUIN

by Mike McInerney

The penguin is a purple beast  
With orange claws that snap and reach.  
Its 15 heads with 14 eyes  
Will make you shiver with surprise.  
Its long white wings fly fast and true  
You'll never find one in a zoo!

from HYDRA #21, APA F 13

Anyone want to do an illo of my mythical penguin?

MAINE-IAC 27: Ed Cox: You have moved recently too. I just finished moving on one wild Wednesday, March 31st to be exact. I used to live on E. 4th St. and I now live in Apt 7, 326 E. 13th St, Manhattan New York. It took me from 9:30 in the morning untill 12:30 at night to complete the move. I moved from a 3 room & bathroom \$75 a month apartment that I've shared over the past year with Earl Evers, and later with rich brown. I moved into a 3 room tub in kitchen toilet(private) in hall \$43.62 a month apartment. The other one was in a worse neighborhood and on the 5th floor...4 flights of stairs. This is on the 1st floor and within 10 minutes walk of work. Every two weeks on Friday nights I hold fan meetings here. The Faanish & Scientifictional Association (FISTFA) is still going strong and still has no rules, officers or membership requirements after a year in existence. But to get back to the gory details of moving..basically I carried everything down the 4 flights of stairs and loaded it into Ted White's Greenbrier. He then drove over to 13th st and I carried the stuff up the one flight into the apartment. Since Ted wasn't feeling too well he could not do any carrying, but without the assistance of his car it would have been impossible to move. rich brown showed up about 6:30 and he also helped out withe carrying. Without rich it would have been impossible. After Ted had been with us 7 or 8 hours he had to go, and so at 9:00 I had to call some professional movers to come for the remaining stuff. They showed up at 11:00 and loaded many pounds of fanzines into two giant boxes. As it turned out they loaded too many pounds of zines into those boxes because as they were halfway down the 4 flights of stairs the bottoms gave out of both boxes. Approximately 25-30 FAPA mailings which were sorted out but minus the oos are now completely unsorted. I suppose it will takes weeks to get them in order again. I myself moved the bed, 4 tables, 5 chairs, 1 bookshelf, 4 or 5 hundred pulps, 4 or 5 hunderd paperbacks, many many hcs and digest sized magazines, 2 mimeographs, 2 cots, a banjo, 150 LP albums, a clarinet, and more than 1000 comic books. Just about all of this stuff I've accumulated in the last year. It was quite a problem, and I guess I'll stay in this apartment for



at least a few years. And never again will I move in one day, and a weekday at that. ## I imagine that I read between 100 and 150 books a year, not to mention all the fanzines I write and produce. # I don't think I ever met you. If I did it was in passing at either Chicago or DisCon. ## I am in favor of keeping the membership at 35. I am strongly in favor of allowing franked material to go into the mailings.

PLEASURE UNITS 9: Gordon Eklund: I like the Beatles too, but I've been a rock and roll fan for at least ten years. I still have Rock Around the Clock on the original 78 rpm record. I liked in the past, Bill Haley and The Comets, Little Richard, Chuck Berry, Little Anthony & The Imperials, Jerry Lee Lewis, and many others. In general I go for the louder, faster music and not the slow ballads popularized by the Platters. The Beatles are good, but so are the Zombies, Animals, and the Rolling Stones. There is a strong blues and folk influence on the rock and roll field today which causes some of the best of the new sounds.

RESIN 20: Norm Metcalf: Norm aren't you the guy who is always complaining that fans are deserting sf? Wouldn't you agree that fanzines that don't mention sf aren't really fanzines, that they are amateur journals. From what I can gather you published an 8 page zine listing mailboxes in the 69th mailing. What does that have to do with sf, or fandom either? Sounds to me like you are being inconsistent. # There really isn't much to comment on here...I've seen the first issue of Amazing so your column was no revelation. I keep feeling that this is all a joke to tempt Bruce to ignore credit for this issue too. If so I wish you'd take some pity on the rest of SAPS.

OUTSIDERS 58: Wrai Ballard: I hope that you do make the Midwestcon. I expect to be there and it will be nice to see you again. ## I hope you have more pages in this mailing, 4 pages are not enough.

SPY RAY 7: Dick Enny: I don't have much to say to you here. You still haven't replied to BARRICINI #1. This whole Boondoggle mess is quite discouraging and I don't want to drag the argument on any further than necessary. But as far as I can see, the only thing I've done or said during the entire feud that could be considered wrong was to co-write and co-publish StarFink. I thought that this publication, which had a very small circulation, was funny at the time, and I still think sections of it are funny. Some of it is in bad taste by the standards of many people, but since all of it was obviously exaggerated and not designed to be believed, I don't see how it did any actual harm. But is the publication of this one sheet fanzine really sufficient to cause you to vote me the most grossly offensive of all the feudists. I think that what offended you was my publication of a letter from you saying "don't trust anyone, not even me." My answer to that letter was of course that I would accept your advice and not trust you. Back up your



accusations of me with facts or shut up. And don't continue inventing your facts like you did in the fan poll. # I'm not too interested in the population expulsion, except personally in not wanting to accelerate the rate by contributing to it. # I used to like you Dick, I wish you hadn't changed so drastically for the bad.

EXCELSIOR 2: Arnie Katz: Some of your sentence structures seem a bit strange to me. As for instance "...I doubt that anyone who hasn't associated with him in person over a goodly length of time has no idea at all of what rich is like." While I agree with what you mean, the way you say it seems to come out as a triple negative. I doubt that I've never seen nothing like that before. # If you do manage to revive the Great Page Count Race I think you'll have to leave me out of it. What with FOCAL POINT, THE AMATEUR EFFER, and a weekly (usually) HYDRA to get out I won't have time to be doing large SAPSazines just for the sake of increasing the page count. This particular issue should be large, but only because I have a lot of material I think SAPS might be interested in.

STUMPING 11: Jim Webbert: I hope you will give us more detailed reports on your movie going in the future. I've seen Metropolis twice, and also Cabinet of Dr. Caligari twice. M was a good movie also, but I've never seen THE Blue Angel. Next time it comes to town I'll probably go. The last time I saw Metropolis was at Steve Stile's apartment about a month ago. Some company has the thing available in 8mm for home use. John Benson who is Steve's room mate borrowed the print from a friend and they had a real live piano player. It was fun.

POR QUE 24: Doreen Webbert: At least I don't discriminate, I left both question marks off your title. # It is good to see you have a zine in the mailing when you don't need the credit. # The cover was great, and since it served as an excuse for you to produce the rest of the zine I'm glad that Webber numbered it.

PILLAR OF FIRE 11: rich brown: Your last sentence still seems to me to be very confused in structure. When writing about controversial matters as you are here you should really keep your comments in the simplest possible language.

RETRO 35: F M Busby: I agree, people who move all the time are masochists. I have just moved and will be glad to stay in one spot for several years. This move was the first time in my life I've ever done much moving myself and I hope I never do the work again myself. ## I like the rotation plan too. One thing I was wondering about the Syracuse bid is that one reason they claim they are making their bid is to increase competition for worldcons, if this is true they should have bid for 67 when there will be a strong fight between New York and Baltimore, instead of 66 when there is only one opponent. The rotation plan does allow a group to plan his con with a certain year in mind. This helps organize things and is an orderly way of keeping the system running. These back room fan politicians are something fandom would be better off



without. # So tell me what was so terrible about "the imminent advent of McInerney if worst comes to worse?" I just don't understand what you have against me as a SAPS member. My first and only SAPS sine was 16 pages long, well reproduced, and well liked judging from the comments of the members at the time. Since then I've been quite active in fandom and have in fact only done one thing in my fannish life that has been generally criticised. That was  $\frac{1}{2}$  of Starfink and that was done and over with one year ago. I'm sorry if you hate me for some evil thing I don't remember doing, but surprising as it seems I liked this issue of Retro. It might have been nice if you'd have sent me a copy of this issue with your uncalled for insult, but I found the remark by chance while reading rich brown's copy. Just what is your complaint about me. Let me know and maybe we can iron out any major causes of disagreement. I do still offose the actions taken by the last con committee and I certainly can't see any reason for expulsion from SAPS except noncompliance with the rules. These feelings I don't expect to change, and I doubt that you will change your feelings on the same matters. So let's not argue on those subjects; let's agree to disagree. OK?? ## I am glad you are getting enthusiastic about SAPS again. Interesting

IGNATZ 37: Nancy Rapp: Well, I'm certainly glad that Goldwater did not get elected. For one thing he would most likely have been assassinated within two weeks time, which would have made him a martyr. We certainly don't need a martyr like Barry Goldwater. Kennedy was bad enough, Johnson I don't like, but Goldwater would have been a disaster on all counts. # New York in 67 seems like a good idea to me. I won't give propaganda or reasons here since many other people will be spreading the news and I don't want to be too repetitious. # I liked your cartoon illos muchly. If I can rig up a mimeoscope I'll try to have some illos in this zine. Otherwise it will have to be solid type. I appoligize in advance if that is true.

RAIN: Dick Schultz: I'd say one of your major repro problems here is the stencilling. I don't know what you can do except try to develop a more even touch and also keep your typer keys clean. If this fanzine looks sloppy to you in spots I suppose that the fact I'm using \$1 a quire stencils might have something to do with it. These seem to be slightly irregular A B Dick stencils which have an annoying habit of chopping out os.

COLLECTOR: Howard Devore: It is nice to hear that there are at least a few fans working for the post office. At least we can be sure that your mail is delivered to you. # Why didn't you do mailing comments? # Happy Easter everybody in SAPS!

IBEX 5: Jack Chalker: One interesting thought, if Syracuse does get the con in 66, which in my opinion is unlikely, the rotation plan says that in 67 the con should be on the West Coast. Are any West Coasters prepared for this possibility? If the only bidders for 67 are Cleveland, Baltimore and New York, and if no one of those cities can get  $\frac{3}{4}$  does this mean that under the rotation plan there wouldn't be a 67 con? What does the plan say about this. In fact, what does the Rotation plan and the WSFS Constitution say. Why doesn't someone reprint them so that



we could find out what the rules actually are. # I do feel that con committees should have some rights on exclusion but they had better have more proof than what was circulated about Walter. # As far as the old story about New York being a feuding ground I really can't agree. Aside from feuds between individuals in New York such as SaM and Ted White I challenge you to tell me what clubs are feuding as clubs? I am a member of Fanoclasts, Fista, ESFA, and Lunarians. Other fanoclasts who are in Lunarians include Andy Porter, and John Boardman. Members of FISTFA are in just about every club in New York and are not excommunicated from any one club for belonging to others. The clubs are definitely separate and there is no intention or desire to combine them. I enjoy all of them and find that each has its own flavor, but get this straight, just because they are separate, and just because a few individual members or officers are feuding does not mean that the clubs are feuding, or that New York is a feudist's paradise. It would be just as inaccurate to say that the presence of Wetzell and Ted Pauls in Baltimore proves that Baltimore is a feud torn battleground. # You ask about the ill fated Silvercon, and I don't know all the details. But I do know that the Silvercon was not planned with the support or participation of any of the New York in 67 committee and so why should we be blamed for its success or failure. And the Nycon II which was held ten years ago was run by the man putting in Syracuse's bid for 66 which we are against. Again why blame us for something we had nothing to do with? You people helped put on your convention two years ago. WE'd like to put ours on in 67 after waiting 10 yrs.

SPACEWARP 80: Art Rapp: I applaud your stand on the waiting list.

Indeed this whole fanzine was a refreshing breath of clean air to read. I really can't drop out of SAPS again as long as Spacewarp keeps coming out. # I really can no longer feel that anything Eney says can ever again have the ring of authenticity to it after that incredibly inept smear job he tried to pull on me in the Fan Poll. Bruce on the other hand, no matter how much I may disagree with some of his ideas is always trying to be as accurate as possible, and usually he succeeds.

NIFLHEIM 10: Dave Hulan: Another one who wants a Page Count War.

If you'll print em I'll read em, but I don't think I'll be able to join the fight. Good luck. # You say in your comments to Dave Van Arnam that you contemn me. Why? What have I done except disagree with the actions of the con committee? I don't think my objections to the committees actions were stated over-emotionally or at too great a length. As a matter of fact it is starting to bother me that people have for the past year been trying to attribute to me the actions of my ex roommates Earl Evers and Rich Brown. I like both these people, and I have shared and apartment with them for varying periods of time, tho I'm alone now, but I do not agree with everything they say or do. Why do people assume that unless I publish a statement of differing opinion I must be in agreement with my roommates? This seems like an unreasonable attitude that several people here in SAPS have taken. Why? # You too seem to be a person who I'd enjoy getting to know better, but why do you set up a block to communication between us by contemning me without a fair trial? # I like to see discussion of sf and fantasy in fanzines and I wish that more fanzines would publish it as you do.



QUEEBCON COUNTDOWN #5: Lee Jacobs: This was a good con report. I am a rock and roll fan and have been for half of my life, I'm 21 now, and so I would have liked even more details on the NORM CLARKE QUARTET. This was certainly one of the top 5 zines in the mailing.

SLUG 10: Wally Webber: This was short but nicely done. I hope for a much larger issue of SLUG in the 71st mailing. They Also Serve was quite nice and was a welcome change from the usual antichrist ravings in fanzines. If I ever get any extra Shadow pulps I'll trade with Hinge, but that isn't too likely. The things are getting rather hard to find these days.

SON OF SAPROLLER 36: Jack Harness: It sounds too crowded in the Labyrinth. I imagine the rent must be inexpensive per person, but how could anyone have any privacy there. Oh well, someday I'll probably wind up in a Slanshack of some sort. It would be fun for a while but as a permanent thing I doubt that I'd like it.

ITALIAN SWISS COLONY CREAM SHERRY 1: Don Fitch: The problem of fan not being able to find anything to talk about just doesn't seem to apply to New York fans. Every week there is a continual gabfest from about 8 in the evening until 8 in the morning. The noise and conversation level is high and people keep coming back each week for more of nothing else but conversation with friends. # I have read at least some of Homer, the Bible and Shakespere, but I don't recognize the name Rosinante. Who is he? # I imagine this issue of ARMAGEDDON will only make the members who dislike the wl madder. But I do agree with many of your statements, and I really can't see any reason why a future member shouldn't be allowed to supply copies of his zine to SAPS as long as he pays all the cost and does all the work. The people who don't want to read wlzines don't have to go beyond the colophon once they find out it wasn't written by a member.

ENZYME 8: Phil Castora: Your article on Astrology was very interesting. I doubt that there is much to it, but I'm willing to find out. My birthday was Oct 30, 1943. I don't know the exact hour so I hope that won't stop you from making an analysis of me. I'm very interested in hearing how this turns out. If the hour of birth is necessary I can ask my parents.

YEZIDEE 10: Dian Pelz: I liked this issue and I thought your illos were quite distinctive, but I really can't find any comment hooks. I've read the thing three times looking for something to comment on, I enjoyed it each time, but I could not find anything worthy of comment. # Your back cover was a bit too gory for my taste I must admit.



SPELEOBEM 26: Bruce Pelz: Well a few years back we had CAROLYN KENNEDY COMICS, so I guess it's time for Ayn Rand Comics. # You wonder if the Fanoclasts can stay united for two years? I've been in New York for 1½ and have not noticed internal dissension or feuding during that time. I am told that such has been the case for many years now. For the last year since the start of the Fista we have been having what amounts to weekly meetings with attendees such as Steve Stiles, Dave Van Arrem, Frank Wilimczyk, Andy Porter, Lee Hoffman, Pat & Dick Lupoff, Andy & Barbara Main, Arnie Katz, Jon White and 6 or 8 club fens as notoriously active in feuding as the above named people. Of the Fanoclasts I'd say Ted White, rich brown, and from reading this mailing maybe myself are the only controversial feudists in the group. # I never realized there was that much work to making prints, I had always thought that it might be nice to make prints, and I had intended to learn how sooner or later. But now I don't know. ## Rich Mann: One thing about the banning of wzines in the mailing, and having them turn up in peoples zines as columns. If the numbering is continuous it sure will confuse people who like to bind complete runs of zines. # You ask if you've ever lived in an apartment where the tub was in the kitchen? I do now and I've just moved in. It's not bad for me because I have the place all to myself, but I suppose if several people were here there might be a privacy factor. # The TAWF installment was enjoyed as usual. I only wish that each installment were larger. # I wish to object to the membership reduction.

THE GOLDEN HARP 2: Dian Pelz: Well written and well illustrated. Do you have any intention of trying to seel this? I don't know how much of a market there is these days for this type of fiction, but it should be worth a try.

That finishes off the mcs. If I did not comment on your zine it was because it wasn't in the mailing rich brown loaned me. Next time when I have my own mailing I'll comment at greater length to some of you.

I am going to try to do complete mcs each time because I like them. But mcs are somewhat strange to me now in a quarterly apa. The statements I make now won't be answered or commented on by you for 3 months. Then if I want to answer you that will take another 3 months for a total of six months between comment, answer, an clarification. In APA F there would be a three week lag in communication instead of 6 months, and sometimes I think APA F is too slow. One great advantage of quarterly apas is that you have time to put out substantial issues with long articles and comments. You can comment in full instead of being forced/yourself to one or two sentences. to confine

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# DYLAN

by Mike McInerney & Bob Dylan

Hey, Science Fiction Fans, you better skip the next dozen pages or so. They are all about "folk music." I realize that it is evil to discuss anything 'cept SF in a fanzine, but I'm a naturally evil man. And Bob Dylan is a fascinating subject to write about. But 'fore I talk about Bob Dylan, let me fill you in on some Necessary Background.

In the last few years the United States has seen a tremendous wave of new topical song writing and singing. Many factors have caused this phenomena, including the ever increasing efforts of the integration movement. Yet, much credit must also be given to the topical singers and writers of earlier days. The most prominent among the earlier groups was the Almanac Singers, consisting of Woody Guthrie, Lee Hays, Pete Seeger, Sis Cunningham, and Millard Lampell. This group played and wrote many songs for union benefits and rallies 20 or 30 years ago, when such activity was not respectable. They acted as a focal point for high powered song writing, and their enthusiasm and talent spread throughout the country resulting in such songs as This Land Is Your Land, Hard Travelling, Roll The Union On, Union Maid, etc.; all fine songs that can be appreciated even if the listener does not agree with their sentiments.

After the Almanac singers broke up, there was a lapse in topical singing for several years. The unions no longer emphasized singing as a means to solidarity. This holds true today; the unions don't encourage song writing like they used to do. The next strong force in folk music was the formation of the Weavers, a group made up of Lee Hays, Pete Seeger, Ronnie Gilbert, and Fred Hellerman. They were the first of the famous folk groups, and in the early '50s were hitting the top of the top 10 lists with songs like Good Night Irene, On Top Of Old Smokey and This Land Is Your Land. They did more than any other group up to that time to get the American Public interested in good folk music. Although they did not emphasize new songs or topical music, they did feature one or two such songs at each concert. The main feature of the Weavers was their diversity. On each concert they sang songs from a half dozen foreign countries including Indonesia, France and Israel. Despite the harmless nature of the songs they sang; despite the beauty and skill with which they sang, the Weavers were victims of a vicious blacklist. The blacklist, which was caused by the radical union past of Seeger & Hays, stopped them from appearing on TV, or in the movies. But their concerts continued to sell out, and their albums were also good sellers. The Weavers finally disbanded about a year ago and can now only be heard through



the records they have already recorded.

Pete Seeger left the Weavers many years ago to set out on an ambitious schedule of recordings and in person concerts. During the last ten years, Pete was the number one individual responsible for keeping topical songs in the public eye. At each of his concerts he was sure to include several songs on subjects of current interest. He also issued during the last five to ten years 2 albums of nothing else but topical songs. These albums, issued by Folkways, were called Gazette Vol 1 & Vol 2 and they contain songs such as The Rand Hymn, The Easter Marchers (written by John Brunner) and the Jack Ash Society. These records and concerts had a tremendous impact on younger people, especially college students. It is certainly an odd feeling to walk into a college fraternity house, Sigma Phi Nothing, for instance, and find a recording of Pete Seeger playing and singing the bomb will kill us all if we don't disarm!

This brings us to late in 1961. A small mimeographed folk music "fanzine" called Broadside made its appearance in New York City. It stated that it is "a publication issued twice a month to distribute topical songs and stimulate the writing of such songs. Our policy is to encourage the author to speak freely through his or her song, though we may not agree with all the sentiments expressed. Let each song cut its own trail." Broadside is now a thick monthly publication which sells for 50¢ an issue, \$5 a year, or \$2 for a 5 issue trial sub to Broadside, 215 West 98 St, Apt 4-D, New York, NY 10025. This magazine however is not the cause of the recent renewed interest in topical songs, it is the result of a rebirth of the topical song. Broadside does act as a strong cohesive force through its frequent publication and its wide distribution. Each issue has from 9-15 new songs by Phil Ochs, Mark Spoelstra, Pete Seeger, Bob Dylan, Tom Paxton, Len Chandler, Malvina Reynolds, Ernie Marrs, Eric Anderson, and many other topical song writers. The topics sung about range from the New York Newspaper Strike to Integration, Peace, to the death of the President, to Cuba, Viet Nam and in fact just about every subject of national or personal interest. I guess most of the songs are in what would be considered to be a liberal train of thought.

I will at some future time give some details on Ochs, Paxton, Chandler, and Anderson, but the singer I wish to devote the rest of this article to is Bob Dylan, is in my opinion the best of the new song writers and singers. He is not yet 24 as I write this, having been born on May 24, 1941. Although most people who praise Dylan praise him for his writing while contending that he does not sing well, I first got to know and like him through his singing. I still prefer him singing his own songs rather than Peter, Paul & Mary or the Kingston Trio singing the same songs.

Bob Dylan is what most people think of when the word folk singer is mentioned. He is a wanderer, never wanting to stay in one place long. He says, "I ran away from home at 12, 13, 14, 15, 16, 16½, 17, 19 and 20. I've been caught and brought back every time but once." He was born in Duluth, Minn. and lived for brief times in Sioux Falls, South Dakota; Gallup, New Mexico, Stayed in Hibbling, Minn. long enough to graduate high school; Cheyenne, South



Dakota, Phillipburg, Kansas; and Minneapolis where he stayed long enough (6 months) to flunk out of the University of Minn. He has been drinking in every sight he could see -- he says "you just open your eyes and see and you can't help but be influenced."

Bob's influences have been many. I have seen critics mention Woody Guthrie, Hank Williams, Sonny Terry, Walter Jacobs, the late Jimmie Rodgers, Jelly Roll Morton, Carl Perkins, early Elvis Presley, Mance Lipscomb, Big Joe Williams, Charlie Chaplin, and more recently the Beatles as his main influences, with many more minor influences. But Dylan is not just an imitator. He soaks up these influences and uses them to put forth his own ideas and to accent his own particular style. Dylan, tho heavily influenced, is completely unique. If you could mentally combine the aforementioned influences to get a particular voice or style, that voice or style would be nothing like Bob Dylan. He shapes and adapts without imitating.

Bob Dylan came to New York City in Feb, 1961 to visit his idol Woody Guthrie who is dying in Greystone Hospital in New Jersey. On Bob's first Columbia Album titled Bob Dylan there are two songs which commemorate this visit -- Talking New York and Letter to Woody.

"I got on the stage to sing and play  
Man there said come back another day.  
You sound like a hillbilly.  
We only want folksingers here!"

Talking New York

But those two songs on the first album were the only two he had written himself. The rest were traditional folk songs like The House of The Rising Sun, and Man Of Constant Sorrow. To a large extent this was probably due to Columbia Records fear to use his highly controversial topical songs. One of his songs in fact, Talking John Birch Society is banned on radio, tv, and records. Bob was all set to sing it on the Ed Sullivan show about a year ago, and in fact the first rehearsal was over, when the Sponsor heard him singing the song at the dress rehearsal and that was the end of Bob. Even Ed Sullivan could not get the Sponsor to change his mind about that song. Bob refused to substitute a less controversial song, and so he was off the show. That was at a time when he could have used the money badly. Columbia did not let him record the song.

"I looked all over for them goldurn reds,  
Got up in the morning looked under my bed;  
Looked in the closets and behind the door,  
Looked in the glove compartment of my car.  
Couldn't find 'em ... they got away."

Talking John Birch

Another of his songs that he had a long hard struggle to get recorded is Masters Of War which is on his second album entitled The FreeWheeling Bob Dylan. This album contains only one song not written by Bob, and I think this album proved him right to record his own stuff rather than to stick to the "safe" tradition material. This album was on the Top 50 Album list in Variety for over 6 months. His first album never made the list at all.



"Like Judas of old you lie and deceive,  
That a world war can be won you want me to  
believe.  
But I see thru your eyes and I see thru your  
brain  
Like I see thru the water that runs down my  
drain."

"You fasten the triggers for the others to fire  
Then you sit back and watch as the death count gets  
higher.  
You hide in your mansions as the young people's blood  
Flows out of their bodies and is buried in the mud."  
Master of War

As you can see from even two verses of it this is a powerful song. When sung by Bob Dylan this song aptly portrays the frustrations and desires of anyone who stops and thinks about problems such as war.

Dylan did not always have the fame and success he now enjoys. When he first arrived in NYC he became friendly with Dave Van Ronk and Rambling Jack Elliot. Dave is a blues singer, science fiction reader and collector and was one of Lee Hoffman's main helpers in putting out the early issues of Caravan the first folk music fanzine. Jack Elliot of course was Woody Guthrie's sidekick was years and is now the chief interpreter of Guthrie material. Bob was influenced greatly by both of these men. He started appearing in Greenwich Village coffeehouses such as the Gaslight Cafe and Gerde's Folk City. It was at Gerde's that Bob was first reviewed in the New York Times by Robert Shelton who said..."there is no doubt that he is bursting at the seams with talent. Mr Dylan's voice is anything but pretty. He is consciously trying to recapture the rude beauty of a Southern field hand musing in melody on his porch. All the 'husk and bark' are felt on his notes and a searing intensity pervades his songs. Mr Dylan is both comedian and tragedian. Like a vaudeville actor on the rural circuit, he offers a variety of droll musical monologues."

Bob was on his way. Next he appeared at a Sing Out Hootenanny at Carnegie Hall with other well known performers. Finally he appeared in his first solo concert at Town Hall, New York on Easter 1963. These appearances also got rave reviews from Shelton of the Times. Just after this, Peter, Paul and Mary recorded Blowing In The Wind which zoomed up to the #1 position on the Top 10. At their concerts, Peter, Paul and Mary spoke of Bob Dylan as the greatest folk singer of our times. Joan Baez said "Bob Dylan speaks for me." At the Newport Folk Festival the mere mention of Dylan's name was enough to send up waves of cheers.

I went to see Bob Dylan at his Town Hall concert of Easter 1963. I bought my ticket on the day of the concert and sat in the 1st seat in the center section of the balcony. There were maybe 50 or 60 empty seats in the theater. This concert was well advertised.



A year ago Dylan appeared at Carnegie Hall. This concert was not advertised. It had been mentioned once in the Sunday Times. Yet even tho I called Carnegie Hall a week before the concert I could not even buy standing room! A complete sellout.

How does Dylan feel about this sudden popularity? What is his reaction? Let's see what he has to say about it...

"I am now famous by the rules of public famiousity  
it snuck up on me  
and pulverized me...  
I never knew what was happenin  
it is hard for me to walk down the same streets  
I did before the same way because now  
I truly don't know  
who is waiting for my autograph  
I don't know if I like giving my autograph  
oh yes, sometimes I do...  
but othertimes the back of my mind tells me  
it is not honest ... for I am just fulfilling  
a myth to somebody who'd actually treasure my  
handwriting more'n his own handwriting."

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"an I feel guilty  
god how can I help not feel guilty  
I walk down on the bowery and give money away  
and still I feel guilty for I know I do not  
have enuff money to give away..."

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"I got a letter from Pete (Seeger) and he closed by sayin "Take it easy, but take it" I thought about that for an hour or more when I reached my conclusion of what it really meant I either cried or laughed (I can't remember which) I will repeat the same an add "Give it easy but give it) an I'll think about that for an hour an at the end either cry or laugh..."

I want to print the complete text of a Dylan song to give you a chance to know him to the fullest extent. Of his protest songs this is one of my favorites:

#### HARD RAIN'S A-GONNA FALL

"Where have you been my blue-eyed son?  
Where have you been my darlin young one?

I've stumbled on the side of twelve misty mountains  
Walked and I've crawled on six crooked highways  
Stepped in the middle of seven sad forests  
Been out in front of a dozen dead oceans  
Been ten thousand miles in the mouth of a graveyard  
and it's a hard, hard, hard, hard,  
It's a hard rains a gonna fall.

What have you seen my blue eyed son?  
What have you seen my darlin young one?



I saw a new born babe with wild wolves all around it;  
I saw a highway of golden with nobody on it;  
I saw a black branch with blood that kept dripping;  
I saw a room full of men with their hammers a-bleeding;  
I saw a white ladder all covered with water;  
I saw ten thousand talkers whose tongues were all broken;  
I saw guns and sharp swords in the hands of young children.  
And it's a hard, hard, hard, hard,  
And it's a hard rain's a-gonna fall.

What did you hear my blue eyed son?  
What did you hear my darlin young one?

I heard the sound of a thunder that roared out a warning;  
I heard the roar of a wave that could drown the whole world;  
I heard one hundred drummers whose hands were a blazing;  
I heard ten thousand whispering and nobody listening;  
I heard one person starve, I heard many persons laughing;  
I heard the song of a poet who died in the gutter;  
I heard the sounds of a clown who cried in the alley;  
I heard the sound of one person who cried he was human.  
And it's a hard, hard, hard, hard,  
And it's a hard rain's a-gonna fall.

Who did you meet my blue eyed son?  
Who did you meet my darlin young one?

I met a young child beside a dead pony;  
I met a white man who walked a black dog;  
I met a young woman whose body was burning;  
I met a young girl, she gave me a rainbow;  
I met one man who was wounded in love;  
I met another man who was wounded in hatred.  
And it's a hard, hard, hard, hard,  
And it's a hard rain's a gonna fall.

What'll you do now my blue eyed son?  
What'll you do now my darlin young one?

I'm a-goin back out 'fore the rain starts a falling;  
I'll walk to the depths of the deepest dark forest;  
Where the people are many and their hands are all empty;  
Where the pellets of poison are flooding their waters;  
Where the home in the valley meets the damp dirty prison;  
Where the executioner's face is always well hidden;  
Where the hunger is ugly; where souls are forgotten;  
Where black is the color, where none is the number;  
And I'll tell it and speak it and think it and breathe it;  
And reflect from the mountain where all souls can see it;  
Then I'll stand on the ocean until I start sinking;  
But I'll know my song well before I start singing.  
And it's a hard, hard, hard, hard,  
And it's a hard rain's a gonna fall."

Bob Dylan



Bob Dylan has been changing and evolving constantly. This is shown easily enough by the contents of his records. The first album has only two songs written by him. The rest of the material is tradition folksong material. On his second album there are only two he did not write. The bulk of the material here is protest topical singing such as Masters of War. On his third album the topical material is strongly present, but a new side of Dylan comes through in songs like North Country Blues an introspective quiet lovesong. Bob's fourth album Another Side of Bob Dylan is almost entirely composed of songs of introspective questioning. I wish I had the words written down to one of these so that I could quote them at length here. Maybe next time. These songs, To Ramona, All I Really Want To Do (Is Baby Be Friends With You), My Back Pages, I don't Believe You, and It Ain't Me Babe, take no notice of the outside world. They are totally concerned with the author and his relations to others. For Bob Dylan, who was the main force in bringing topical singing to commercial success and popularity; who paved the way for Phil Ochs, Buffy Saint Marie, Eric Anderson, and so many other topical singers; this is a major change. I feel that it is an important and good change. An artist, writer or singer can write best about what he knows best. His songs on Peace, integration and Love of Mankind are great songs. They speak the truth in a beautiful and entertaining manner. But his songs about himself are even more effective. I find it much easier and more enjoyable to identify with someone who is singing about some immediate personal problem or situation than with the same person singing about abstract things such as Peace or Love of Mankind. Bob Dylan has been communicating to me throughout his singing career. I have felt and applauded the truth of what he sang. But now more than ever I can feel that he is speaking personally to me. I like the songs he writes, and I wish to imitate and admire the style he sings them in. Bob Dylan is one of the few idols I have, and I suppose if I knew him personally I would have one idol less. But still I wish everyone who has read this article would go out and hear a Bob Dylan album. I don't think anyone can tell you anything about Bob Dylan except him, and that is why I quote him so much in this article.

Bob Dylan says:

"From now on, I want to write from inside me, and to do that I'm going to have to get back to writing like I used to when I was ten -- having everything come out naturally. The way I like to write is to have it come out the way I walk or talk. Not that I even walk or talk yet like I'd like to. I don't carry myself yet the way Woody, Big Joe Williams, and Lightning Hopkins have carried themselves. I hope to someday, but they're older. They got to where music was a tool for them, a way to live more, a way to make themselves feel better. Sometimes I can make myself feel better with music, but other times it's still hard to go to sleep. at night."

In response to a question from a reporter Dylan said: "Yeah: folksingers don't eat enough mushrooms. I think that unless they get on the mushrooms they're all going to go to waste. They're all going to turn into Harry Belafontes."



It is interesting that since Dylan had so many influences that he should now be influencing such a large segment of the music world. Eric Anderson a new folk singer has been greatly influenced by him. But it isn't only in the folk field that the influence extends. The Animals a British rock and roll group learned The House Of The Rising Sun from his first album, and there have been rock and roll versions of several of his songs including Blowing In The Wind. And at least one strip teaser has been doing her act to the same tune. A letter in the Nov 1964 issue of SING OUT magazine started a controversy by revealing that Bob Dylan and John Lennon of the Beatles are one and the same person. There are many pieces of evidence. Both are poets who play the harmonica. Both wear Huck Finn caps and have similar singing stances and bouncing motions. The diction is very similar in their songs, both express a disdain of worldly things in their songs, and each has a Chaplinesque sense of humor. Dylan has used the tune of a song called "Farewell To Liverpool" as the melody for a song he calls Fare Thee Well. And have you ever seen the two of them together at any one time?

On that note I'll end this article which while it hardly touches the subject matter is still getting to be very long indeed.

#### DYLAN ON RECORDS

45rpm			
BLOWING IN THE WIND/DON'T THINK TWICE	COLUMBIA	?	
CORRINA CORRINA/MIXED UP CONFUSION /(not on any album)	Columbia	4-42656	(zsp 58625)
SUBTERRANEAN HOMESICK BLUES/ ?	Columbia	/?	
33 1/3 rpm			
BOB DYLAN (13 songs)	Columbia	GL 1779	
BROADSIDE Vol 1 (3 songs as Blind Boy Grunt)	Folkways	B301B	
FREEWHEELING BOB DYLAN (13 songs)	Columbia	CL 1986	
TIMES THEY ARE A CHANGING (10 songs)	Columbia	CL 2105	
BELAFONTE: MIDNIGHT SPECIAL (1 song, plays harmonica)	RCA VICTOR	LPM 2449	
NEWPORT BROADSIDE (2 songs)	Vanguard	VRS 9144	
ANOTHER SIDE OF BOB DYLAN (11 songs)	Columbia	CL 2193	

By the time this goes out with the Spectator Amateur Press Society mailing there will be a new Dylan album out. I don't know the title or the number but it will be Columbia.

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