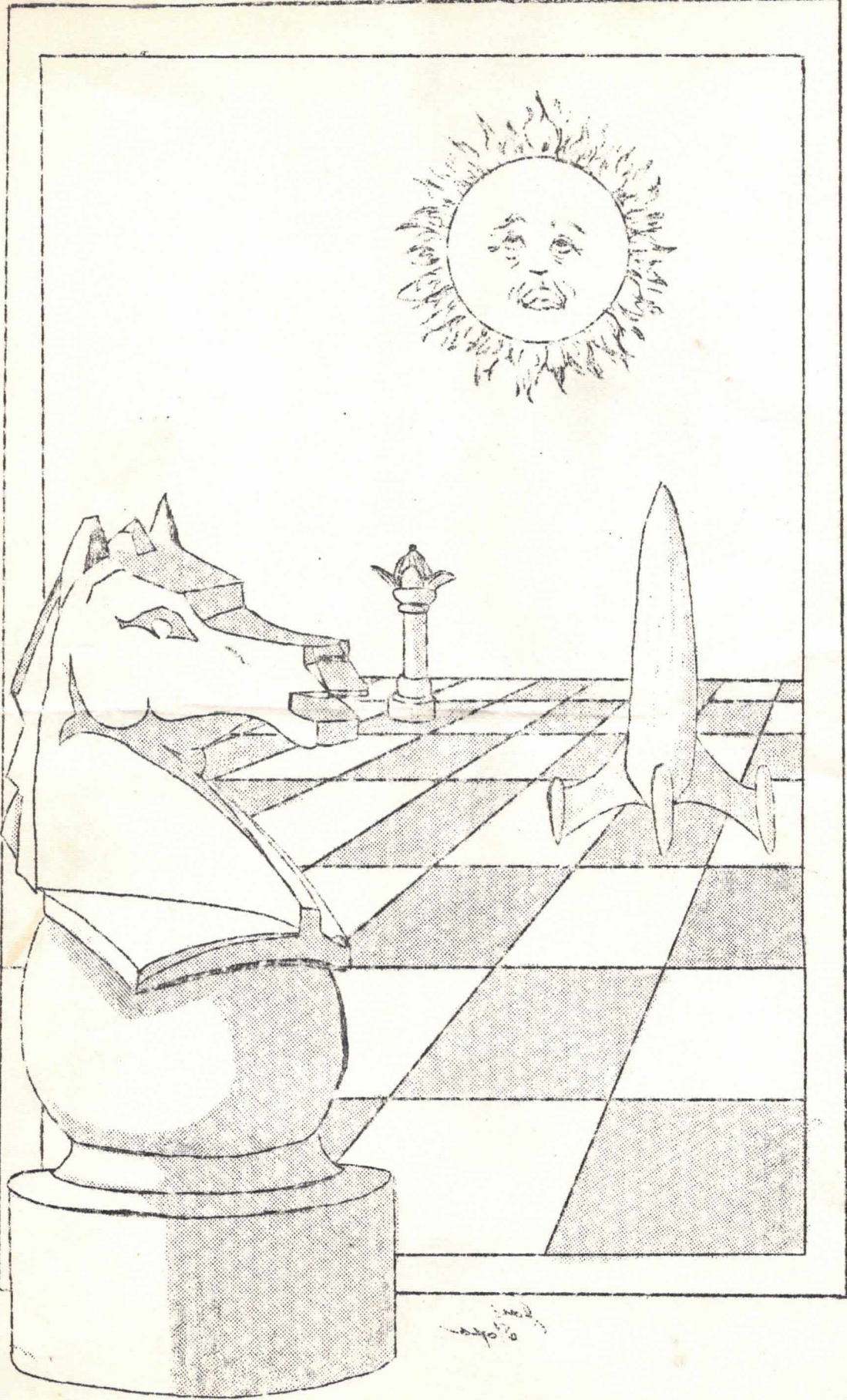


add 7/22/69



Z  
 O  
 Z  
 G  
 A  
 R  
 O  
 U

*Handwritten signature or initials*

# ZINGARO 1

Being the first issue, dated June 1964, of a fanzine published by Mark Irwin, who resides at 1747 Elmwood Drive, Highland Park, Illinois, 60035, which fanzine heretofore having been published to the extent of 5 issues under the titles of UNIT ORDERS (3) and INTERIM (2).

ZINGARO will continue to be distributed on the same basis as previous efforts, being published quarterly and distributed free to the members of N'APA, FAPA, and the FAPA w/1. ZINGARO will also be available to the general public for trades, contribs, LOC's, or 20¢. There are also a few people who are lucky enough to receive a free copy for various and sundry other reasons (this will not be true of copies of the Sept issue, ZINGARO #2, which will be a special celebrating my second anniversary as a publisher, and featuring a Worldcon Report, and other goodies.)

For those of you who are interested, this is Merlin publication #6.

The contents of this salmagundi are as follows:

2	Editorial Remarks	
3	The Growing Pile, (Fanzines Review)	
8	SF and the Media	Ed Ccx
11	The Silver Screen (Movies)	
13	The Book Shelf	
15	Missiles From the Mailbox	The Readers
19	Feeble Fables	Raymond L Clancy
2	AHF	

## ARTWORK

p 4, 5, 6 - Anson; p 18 - Primm;

Cover: Joni Stopa



## THE EDITOR SPEAKS -- Mark Irwin

As with previous fanzines put out by myself, I will get letters from my readers assuring me that I am publishing something really extraordinary. But there seems to be a bit of disagreement on whether it is extraordinarily good, or bad. Actually, I am of the opinion that it is just average, but I don't intend to let it remain so, and am constantly looking for ways to improve. Thanks to the generosity of my readers I was able to find a greater variety of artwork for this issue, and I have several choice selections left over for the next 2 or 3. I am sorry that I couldn't put more into this issue, but most of it arrived only 2 weeks before press time, when I had already finished the make-up.

As you probably noticed, I am still having mimeo troubles. I checked with a local dealer, and showed him a sample, and he said my impression roller was out of round, which it really was, and had to be shaved. Unfortunately, while this fixed up the spot that wasn't printing before, it made the rest of it worse. Maybe the new roller I am going to get will help. I only hope it gets here soon enough.

In INTERIM #2, I reported the results of the contest to determine the name for this fanzine. At that time, I erroneously reported that the winning name, ZJNGARO, had been submitted by Alma Hill. The actual winner was none other than Ida Ipe. I can only plead that the error was caused by the multiplicity of correspondence which I had been receiving at that time, and I would like to apologize for the mistake. I would also like to plead the same cause for those whose names I didn't mention in the AHF column.

As I mentioned on the title page, my next issue will be a special combined 2nd Annish and Worldcon issue. Besides the Worldcon report, it will feature a couple of short stories, the usual columns, and, I hope, a few articles. There will be plenty of artwork, and it will run about 30 pages. The price, for this special issue only, will be 30¢, to all those not on my mailing list. It will also feature the second of a series of covers illustrating the past, present, and future of rocketry and space travel. There will be other surprises in store, for all of us.

In line with my drive for improvement, I am looking for somebody to share the editorial job with me. I will be retiring from my present position soon, I think, and will no longer have all the facilities available, or all the spare time. It is hard to plan ahead when you are in the Army. If anyone is interested, let me know.

There has been quite a bit of talk about the various TV programs in the pages of past issues, and I had wanted to write an article on the subject to finish it off, but I was beaten to the punch by Ed Cox, who managed to say most of what I had in mind. I would like to get some more articles for inclusion in future issues of my zine.

Nothing much has happened to me lately, except that I have tried to do my best to aid the nation in general, and the auto industry in particular, by buying a car. To look at it, there isn't much to see, but it gets me there and back. In addition, I am planning to start taking a French course in my spare time(?), from Army language tapes. I hope to get the whole series for myself, eventually. Since I really can't find anything to say, I'll swing into that little column known as

A H F (Also Heard From)

In addition to all those whose letters appeared in this issue, or who sent me contributions for it, or fanzines for review, I also heard from the following:

(Cont'd on p. 10)

THE GROWING PILE --Fanzine Reviews by

Mark Irwin

1. THE POINTING VECTOR #19 - John Boardman, 592 16th St, Brooklyn, NY, 11218. Published irregularly available for 25¢ or 5/\$1 (this issue is 30¢). Also for trades, contribs, LoC's, or what-the-hell. The front cover is a memorial to John F. Kennedy, "and for all other victims of Political Murders in the U.S.", including Lee Harvey Oswald, and the Rosenbergs, but not Lincoln or Garfield. What a absurd idea. Featured in this issue are, Down the Stairs with Anti-Communism, by the editor, an article on gambling in England, by Ken Wade, 17 pages of letters, a quiz, "Test Your Own Conservatism," plus assorted anti-Conservative short subjects. This is supposed to be a journal of private opinion, but even so, it is a bit too violently so for me. Of course, you may be of the same belief as John, and I am sure you will enjoy reading this (not that it was really bad, but I just happen to hold other beliefs. I can still see some good writing here, if not of my own persuasion.)

2. YANDRO #132 - Robert Coulson, Rte #3, Wabash, Ind., 46992. Monthly, 25¢ or 12/\$2.50 (renewal \$2). This is the 11th Annish, and starts off with an excellent Adkins cover. It also contains 4 pages of editorial comments, a commentary on Lord of the Flies, by Rosemary Hickey, a short story, The Agency, by Joe Salati, notes on Space Viking by John Boardman, an article on 3d Fandom by Bob Tucker, 12 pages of letters, the usual fanzine and book reviews, and miscellaneous shorts. Very good reading.

3. GALAXY REPORTER #6 - Feb 64, Dwain Kaiser, 5321 Mountain View Dr, Los Vegas Nevada. Bimonthly, available for trades, LoC's, contribs, or 10¢. This issue contains 15 pages, printed on one side only (Dwain says his Bruning Copyfax will only print on one side, but I don't see why it would be impossible to turn the paper over and use the other side. Could someone enlighten me?). This issue contains an insipid story by John Kusske, 4 pages of letters, fanzine reviews, and a short warning to fans to beware the Werewolf (Werewolf Bookstore, that is), since it is nothing but a gyp-joint, for the purpose of stealing the hard-earned money of fans.

4. DOUBLE-BILL #8, Jan 64--Bill Mallardi, 214 Mackinaw Ave, Akron, Ohio, 44313 (trades & LoC's), Bill Bowers, 3271 Shelhart Ave, Barberton, Ohio, 44203 (Subs & contribs). Published quarterly, 25¢ or 5/\$1, also for trades, contribs or printed LoC's. This issue contains 76 pgs, including pt 2 of the D-B Symposium. Apart from the symposium, which itself makes this issue a must, there is very little. Of course 22 pages of letters are fascinating (In fact, the lettercol is larger than my whole zine), and there is a short Panicdote, by Si Stricklen, which is hilarious. Then are the editorials, fanzine reviews, a jazz column, and the D-B Egoboc Poll Report. It looks as if this issue is pretty full at that, and very good reading, too. I think that I'm going to have to get the next issue, and I advise you to do so also, if you can. This one provided a very interesting 20 minutes of reading for me.

The Growing Pile (Cont'd)

5. YANFRO #33--Robert Coulsen(see above). With only 24 pgs, this issue seems a bit smaller than usual. The issue features an article by Lewis Grant, and a review of 'X', 'The Man With the X-Ray Eyes' (by E E Evers), in addition to the usual book reviews, fanzine reviews, editorials and letters. The usual excellent artwork and mimeography (I wish someone would let me in on the secret, I am always having trouble with my machine) makes this good reading, as usual.

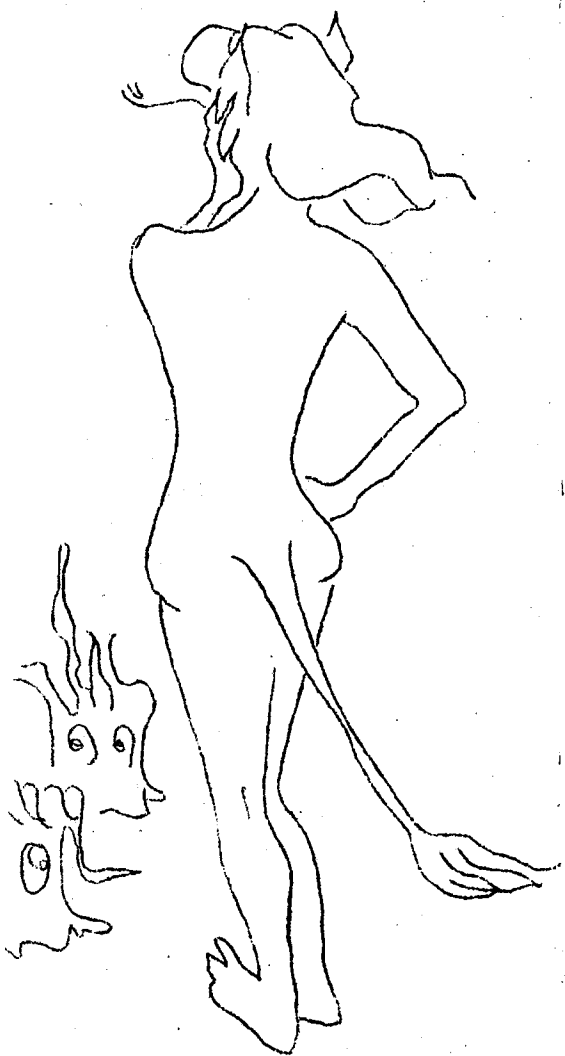
6. DETROIT IRON #5--Richard Schultz, 19159 Helen, Detroit, Mich, 48234. This issue was produced for the 39th OMPA mailing, and as such consists mainly of very extensive mailing comments, which are interesting because of this extent. One of the best fanzine review columns I've seen yet. The main feature, as far as I'm concerned, is a reprint of VERITAS #3, from the 11th OMPA mlg in Feb 57, by John Barry & Arthur Tomson. On the whole, IRON is worth reading, and has excellent artwork to go with the exterior contents.

PHOENIX #8--Dave Locke, Box 335, Indian Lake, NY. This issue features an article by Buck Coulson on SF Artists, and one by Dave Hulan, about UNKNOWN, in addition to a very long book review by Bill Plott of a book called Nine Horrors & a Dream. Well worth reading, good artwork, and excellent material, but what really bugs me is that there is no indication of how one goes about getting this mag, or how often it is published.

THE LOYAL OPPOSITION--Bjo Trimble, 5571 Belgrave, Eastgate, Garden Grove, Cal, 92641. This is a one shot, devoted solely to a discussion of the Walter Breen situation. Personally, I think it was a big mistake to make this thing public in the first place. As long as Walter kept his dirty linen in his own closet, nobody cared to much, but it is now an affair of nation-wide knowledge, and people who neither knew or cared about Walter's own personal activities are being given a chance to stick their oars in the controversy.

9. DYNATRON #20, Mar 64--Roy & Chrystall Tackett, 915 Green Valley Rd NW, Albuquerque, New Mex, 87107. Published quarterly for N'APA, also available for 20¢. Aside from the editorial, this issue features a story, Year of the Earthman, by Allen Morgan, and comments on the 19th N'APA mlg. The main item, however, is a complete list of ACE SF Paperbacks, thru 1963, compiled by Richard Benyo, which is almost a must, plus a few odds and ends. Except for the list, this is an average fanzine.

10. Wit Dip Special--Bruce Felz. Box 100, 308 Westwood Plaza, Los Angeles, Cal. This zine is a journal of a postal Diplomacy game, and of interest to all those who are familiar with the game



The Growing Pile (Cont'd)

11. SOLAR READER #2--David Easlick, 4519 Radnor Rd, Indianapolis, Ind.  
Published irregularly, available for 20¢ or 6/\$1, printed contribs and Loc's. The main feature of this issue is an explanation of Jotax, the Navtium chess game. Also featured are two serials, The Enemy Within (a poor example of the type of story about the soul of the body fighting off invading germs), by Steve Fisher, and Original Heroes by the editor, which is better written but still very confusing. There are also letters and miscellaneous short subjects. This 'zine is well put together and for the most part reproduction is good. It has a very odd size (about 2/3 letter size), which is little handicap, but it could use better quality in it's fiction.

12. The ROMAN--Richard Mann, 131 Belt Road, APO 845, New York NY, 00604.  
This is the first issue of a publication by a neofan, and as such, it is very good. Published quarterly, for N'APA, it is also available for trades, 15¢ (7/35¢) or printed contribs or contribs (worth 2 issues). Aside from the author's editorial comments and fanzine reviews, this issue has 2 articles by Richard Badzik, who should become well-known, if he continues writing.

13. GEMLINE 4/39--G M Carr, 5319 Ballard NW, Seattle 7, Wash.  
Introduced for N'APA Mlg #20, this issue contains besides mlg comments and letters, the editor's own brand of commentary and a review of the C S Lewis juvenile books. Good reading, what there is of it. There should be more to it.

14. NIEKAS #8--Ed Maskys, T Div, Bldg 162, LRL, Box 808, Livermore, Cal, 94551.  
Available for Contrib, LoC, trade, or 35¢ (send fanzines c/o Norm Metcalf). In 34 pgs, NIEKAS has 13 pages of editorial comments by 3 editors, a series of loggy comments on previous issues, especially notes by Moorcock on his Elric stories. Also featured in this issue are a new version(?) of the Orc's Marching Song, an article on Adams Norton by Grace Warren, and a checklist of the first 5 issues of the British edition of Venture With the 2 excellent covers, this issue again rates as best in the N'APA mailing, and well worth reading.



GAG Bag

Q.-What did the elephant put in his girl-friend's drink?

A.-Spanish Peanuts  
\* \* \*

Q.-Why do elephant have flat feet?

A.-From trying to stamp out the Beatles.  
\* \* \*

Q.-What do you get when The Singin' Nun joins up with The Beatle?

A.-Praying Mantis!  
\* \* \*

The Growing Pile (Cont'd)

15. SCOTTISCHER--Ethel Lindsay, Courage House, 6 Langley Ave, Surbiton, Surrey, ENGLAND (American agent, Bob Lightman). Published quarterly, 1/9 or 25¢ 5/31 or 7/-. Aside from 11 pages of letters and 4 of editorial, this issue also contains reciprocal advertisements sketches by Walt Wallis and James White, some cartoons and poems by Arthur Thomson, and notes by Brian Varley. This issue had somewhat anti-American tones but this does not detract from the interest I have in the opinions expressed. My only complaint seems to be one which I've noticed several times lately, in various magazines, inadequate staples. After only 2 readings, the last 3 sheets have separated, and I have to restaple them.

16. THE VERMILLION FLYCATCHER #1 "A Fanzine of Religious Cynicism"---Apr 64, Ron Wilson, 3107 N Normandie St, Spokane, Wash, 99205. Irregular, available for 20¢, trade, 10¢, or contribs. This issue contains 5 pages of editorial, a report of the 165 Waddell, by Brian Varley(?), 3 pages of poems(?), an article by Brian Varley, and a short story by the editor, in its 20 pages. For one who is so inexperienced at the art of being a fan as Art says he is, he has done an excellent job.

17. TEND THE HAZE #28, Feb 64---Arthur Hayes, 512 College St, Bathurst, NS, CANADA. This issue contains MARK VII, by Alma Hill, and a short story by Matthew Dumas, a young amateur. An important addition is a biography and bibliography of Andre Norton, and also added in the Net birthday list. Worth reading, definitely.

18. YANERO #134---Besides the usually excellent departments, this issue has an article by Ted White, a story by a new(to me) writer, Aga Yonder (sounds like a pseudonym) which is quite good, in it's way, another column (this by Bob Fisher), and the usual selection of good artwork. Good reading.

19. ZEBEN #1---E E Evers, Apt 4-C, 268 E 4th St, New York 9, NY. Aside from a review of the Apr 64 F&SF, and a few fanzine reviews, this issue offers nothing but some Breen feud matter, including 2 versions of "A Breenish Matter", or "It Takes a Big Man to Make a Big Mistake." Unfortunately, E E Evers' biggest mistake was publishing this issue. He should have waited until he had some more material for it. However, I will reserve judgement until I see the next issue, as I know that the editor can do better than this. He is capable of excellent writing, when he tries.

20. ZEBEN #2, Apr. This issue has 26 pgs of letters, a short by editor, pro & fanzine reviews, poems, and some pro-Breen material. Better in the quality of matter, but suffers from the worst mimeo job I ever saw, with wrinkled stencils, and pages put in at all angles, even upside down. No wonder this issue is free. I wish I could say better of it. Maybe next month's issue will be better.





The Growing Pile (Cont'd)

21. CRY #173, Apr 64. Box 92, 507 3rd Ave, Seattle, Wash, 98104.  
Published bimonthly, CRY is also available for 25¢ or 1/9 and 5/\$1 or 5/-. this issue contains, besides the editorials, an article by John Berry, on the adventures of a phonograph buyer. Actually, although CRY may not have very much in the way of articles or features, but it has the longest and most interesting letter column of any fanzine I can think of (in this issue, it is 18 pages long). Worth reading for letters alone.

22. LOGORRHEA---Apr 64---Thomas Perry, 4018 Laurel Ave, Omaha 11, Neb.  
Bimonthly, LOG is available for trades, published LoC's, or 20¢, but not by subscription. I enjoy reading the letter column, as usual, and aside from it, this issue has within its pages an article "A Defense of the Fun," by Walt Willis, and a column by Joe Filati. There is little to comment on in a review, but I hope to write a lengthy LoC, for a change. There is interest, if not writing quality, to be found here.

23. EXCALIBUR #6---Len Bailes, 1729 Lansdale Dr, Charlotte, NC, 14284 (Contribs), Arnold Katz, 98 Patton Blvd, New Hyde Park, NY, 11043 (LoC's). Published quarterly for NAPA, and is also available for 25¢ (5/\$1), trades or printed LoC's or contributions. The main features of this issue are a critical review of Burrough's Martian series by Len Bailes, a story "The Shadow Slayer" by Arnold Katz, and an analysis of fannish writing talent by Clay Hamlin. Also, the usual fanzine and book reviews, editorials, and letters. The artwork has a tendency to come out too light, and is not of the best quality, but otherwise this is a worthwhile 'zine.

24. KNOWABLE #7---John Beardman, 592 16th St, Brooklyn, NY, 11218.  
Irregular, Available for trade, LoC, contrib, 25¢ or 5/\$1, or what-the-hell. This issue contains an article (pt 2) Relativity in Fact, Fiction, and Fraud, chapters 13, 14, & 15 of The Story, and various and sundry other little goodies. Not the best of the fanzines reviewed here by a long shot, but enjoyable, nevertheless. I am really learning a lot about how to publish a fanzine, just by watching the mistakes made by other people.

25. ESDACYOS #9&#10---Ed Cox, 14933<sup>1</sup>/<sub>2</sub> Dickens St, Sherman Oaks, Calif, 91403.  
Mainly destined for the FAPA mailings, ESDACYOS is also available for trades, LoC's, contribs, or sundry reasons. Although these are the Nov 63 & Feb 64 issues, they are of such a nature that they are not dated in the least. Ed seems to like to write reviews, and he does so for almost anything, to some extent. Issue #9 features an article about John Trimble I found funny, and I was also pleased with the rest of the 22 pages represented in these 2 issues. Excellent sense of humor present here!

26. SHANGRI-L'AFFAIRES #68, Jan-Feb 64---Redd Boggs, 270 S Bonnie Brae, Los Angeles, Calif, 90057. The official organ of LASFS, SHAGGY is also available for 25¢ or 5/\$1. This issue contains a checklist of LASFS publications, miscellaneous ramblings on a variety of subjects, book reviews, a Rotsler imitation of Jules Feifer, and a few letters. Somehow, I just can't read through this zine. But then, maybe I'm not supposed to, since I'M not a LASFS member. It is very hard to describe for this reason, so I won't really say anything about it. Actually, there doesn't seem to be much at all here.

(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)(-)

The ultimate proof of a person's fame is when lunatics start having the delusion that they are that person.



# SCIENCE-FICTION AND THE MEDIA by Ed Cox

It used to be that any mention of the slightest outre or off-beat occurrence in any medium would elicit response in fanzines about it, and often buying the book or viewing the show...often with disappointment as a consequence. This, of course, was during the War when there were few magazines, fewer real stf books, and a general dearth of science-fiction, fantasy and what-have-you. The real stf was snapped up almost as fast as a cold beer by a fake-fan in a convention bar. These years, we have not only seen a beer sluff off to a hard core of not-so-good magazines, of which there seems to be a resurgence (Worlds of Tomorrow, the monthly SF), but there are movies, books, TV and what-have-you all about for the stf-conscious fan to lap up.

Am. Does he want to?

It doesn't seem like it, to me. Probably because a lot of the so-called stf isn't much more than a pile of sheer crud. This stems from a common problem in any area of commercial success. Everybody jumps onto the gravy train. SF became popular in the early fifties. Everyone was publishing magazines, the BIG book-publishers swamped out the pioneer outfits like Fantasy Press and Gnome, and the stampede to cash in on the public's growing awareness of the field, spurred on by the A-Bomb and the other familiar stf standbys (rockets, et al) was taken up by the film industry.

That was what set SF back untold years. Some of the good films certainly were impressive, but the quick-success people suddenly over-loaded everybody's credulity with monster films and incredibly poor space-flight epics. It got so that the general public, if asked what they thought SF was, would undoubtedly answer that they had seen a SF film called "I Was A Teen-Age Werewolf," or "Fire-Maidens of Outer Space," or a lot of others of that ilk. In any large city with several UHF channels, one is likely to find re-runs of this stuff all through the year.

Then there are the TV spawned series. Here's where I disagree with Mike Deckinger and take fandom in general to task, for arrant subjectivity and a form of ethnocentricity peculiar to fandom.

I do not disagree in re "My Favorite Martian." I certainly don't call it SF, although it does contain in its "plot" a number of elements out of stf-type plots. But it is simply another of the endless, deadly dull situation comedies, which infest TV with their weekly monotony of trivialities of utterly boring pap. "My Favorite Martian" is just based on a different gimmick (instead of three sons with no mother, or a talking horse, or any of a score of other equally thrilling subjects).

Now here's where I disagree with Mike and quite a number of other fans who obviously haven't given too much objective thought to the matter. "The Outer Limits" is a SF theme series. "The Twilight Zone" is not. It has, at times, featured stf as the story line, especially during some of the excellent hour-long shows it produced last season. But if you will note carefully, most of them definitely fall into the fantasy category. The very theme, the basic idea of The Twilight Zone is the unexplainedness, if you will pardon the expression. The fine story of the present day soldiers who Went Back and took part in Custer's Little Bighorn fiasco is an excellent example. Part of the impact of this story was the fact that it couldn't be explained and...therefore... is typical of what happens to you in The Twilight Zone.

Okay for that. Now to "The Outer Limits". I am a science-fiction fan. I also watch "The Outer Limits" every week. I also disagree that it "...is a juvenile monster show with abominable scripts and flimsy monsters created by an overworked prop department." That statement couldn't be much further from the truth. Especially if one can consider it objectively from the view-point of a person who has read little or no SF (especially for the last few years) and whose major contact with the field has been "My Favorite Martian" and a lot of hokey Hollywood monster epics.

You see, these are produced to appeal to an audience of millions, not to a small in-group audience of sf readers. The difference between TOL and the Hollywood efforts is this; the plots do concern real-life situations between human beings, between humans and aliens and fantastically different situations from the normal. Also, these flimsy monsters, including some of the best since the early thirties, when a lot of time was spent on Karloff as a human-shaped monster, are not always, in fact, are seldom menaces to humans. It is usually not the case in the movies. Except in a very few instances, the fact that the monsters or the human-shaped aliens come from Off This Earth, makes them inimical to us earthmen.

When you consider the series as a whole, it is certainly doing a lot to erase the horrid image that the Hollywood celluloid factories have ground out and into the eyes of the non-fan public. The fact that they don't read right out of ANALOG or IF is no reason to put them down with an easy phrase. Think of the impact on the average watcher of some intelligence when that monster on the screen isn't there simply to kill off the humans mainly because they are different.

The type of material presented on "The Outer Limits" may not be exactly what the dyed-in-the-wool SF fan wants, but it is a damn far better presentation of believable SF than most of the movies and a lot of the other efforts produced in the mass media. It is a good blend of science-fiction themes with credible, real-life type people and their problems. They are certainly as "real-life" as most of the stuff offered in television series; a lot more than most movies. Seen objectively, it is a well-done science-fiction series. I don't say that it is perfect. The series does have some faults. But it's the best going...the best ever. And it surely will appeal to a great many more non-fans than a lot of the other stuff going ground out.

And why do I find this significant or important? Because only after a large, mass audience is made receptive to a more mature, believable level of science-fiction will the quality improve more. Then maybe we'll be getting movies of the kind of SF we'd like. We as fans will like them, and they'll appeal to a lot more besides us. The only reason films are made is to make money, and if it won't turn a nice gross at the box office, then to hell with it. Producers aren't going to spend money on it; directors won't sully their reputation with it. We'll continue to get skin-divers vs. scaly monster epics and all the other shock-horror "Science-Fiction Thrillers." Not "The Puppet Masters" right out of the book, or "The Demolished Man", or whatever you want to see on film. I'd like more real SCIENCE fiction films like "The Forbidden Planet." And better. But we won't get them until the stigma of the junk-films is wiped off. I believe a television series like "The Outer Limits" is a good step up the ladder, so don't knock it. Write to the sponsors and tell them you like it. Or at the least, take an objective look at it first.

Why do I believe this? Well, let's take a look at what is happening in the Hollywood film factory these days..and in days to come. John Wyndham, a pen-name extremely well-known and well-liked, too, in sfannish circles, made a big hit with "Village of the Damned." It was a good film (made in Britain, of course). The follow-up, made by a different outfit, "Children of the Damned," isn't doing as well. "The Day of the Triffids," while a sort of success, didn't satisfy me, since it departed muchly from the book, but was an interesting film to watch. For enjoyment, it sufficed. So now comes next "The Crysalids." By the same people who did "Village", Wolf Rills and Ronald Kinnoch. They are quadrupling the quarter million spent on "Village" for this (familiar-to-us) story of future survivors of atomic war who revolt against the

scientists and the mechanistic civilization that sowed within it the seeds of its own destruction. Yes sir, that's a theme we all know and ...love? But on the screen it might be fun, and is probably still new enough to the millions.

A current thought in the world film industry is that the director is coming back to the early eminence of The Director in film-making. It used to be The Great Director making film after hit film. The Star System came along and still holds sway, but a director's fame and eminence rests largely, of course, on previous triumphs. Future triumphs will, in part, depend on the director's name (putting up the money for a film on the strength of his reputation, rather than on the story, the stars, etc.). In this light, let's look at a recent list of top directors, their successes, and some projected films they will make.

Currently, Stanley Kubrick is a familiar name, especially to fans, for his "Dr. Strangelove, etc.". Projected is a story (untitled) of extra-terrestrial life. Interesting? Remember the director of "To Kill a Mockingbird" from the best-seller of the same title? Robert Milligan. He's doing "The Martian Chronicles." I think things are looking up for the science-fiction fan whose interests branch out into other media. Let's face it, str in other media than magazines (and even there, in most cases) can't do other than improve. I think it is doing so, and maybe "The Outer Limits" and "The Twilight Zone" may or may not have had some little effect, by creating interest in the millions. In any case, the science-fiction fan must remember to take an objective look, because, unlike the millions, he is to one degree or another, saturated with stf themes, backgrounds and ideas. The average ticket-buyer is not.

And remember, the movies, the television shows, the books and magazines are, after all, produced for that average ticket-buyer, not for you, the stfan, exclusively. Until the level creeps up and up, possibly with some help from you, you'll have to either be satisfied or abstain. But a letter to a network or a sponsor carries far more weight than a letter to a prozine ever did...or ever will.

So take another, an objective look, at "The Outer Limits." It isn't the best, it isn't the worst...and it doesn't have to be the limit.

o o o o o o o o o o o o o o o o o o  
AHF (Cont'd from p. 2)

Peter Singleton, Bill Evans, Jack Harness, John Stepa, Owen Hannifen, Ronald Matthies, Walt Willis, Dwaine Kaiser, Marc Christopher, Avram Davidson, Rolf Gindorf, Earl Kemp, Janie Lamb, Alma Hill, Bill Blackbeard, Ida Ipe, and a few others whose names are not available at the moment. All in all, my mailbox has been very active, and I have seldom lacked anything to read on the few days I got home.

### THE LAST MINUTE

Well, this ends another issue. There are no deep editorial thoughts, but all in all, I am satisfied. The mimeo is finally working well, and this issue should be printed in time. I am still looking for a co-editor to share the job, though. I just got the latest CRY, which says it will be the last, because of www moving away. Too bad, I always liked CRY. I was pleased to find my letter published there, though.

So long until next issue!

*Mark Irwin*

MARK IRWIN  
Editor, Publisher &  
Chief Typist

## THE SILVER SCREEN

BY

Mark Irwin

### CURRENT EVENTS

"X" - Produced by American-International, this movie starring Ray Milland and Diana van der Vlis and Harold Stone, was preceded in its appearance on local screens by several months by its appearance in a paperback book. Superficially, it is an account of the attempts of a Dr. Xavier to sensitize his eyes to wavelenghts of light beyond the normal range of vision, and what happens when he is successful. This film uses a new process called "Spectarama" for some of its photographic special effects, that is, when the producers want to indicate that the hero is using the increased range of his vision. This process, which was written up at length in a newspaper magazine article, has the effect of producing rainbows of light around the edges of objects, as if they were being viewed through a prism. At times, the effects are really quite beautiful because of this, and when his X-Ray vision gets working, they are quite unusual. Unfortunately, the story plot itself is not much better than insipid. I suggest that you read the pocketbook first (but don't buy it), and then decide if you still want to waste your money on seeing the movie.

COMEDY OF TERRORS - I saw this one for two reasons. First, because it was on a double-feature with the above movie, and secondly, because I didn't think (even after having just finished reading the pocketbook version a few hours before seeing the movie) that American-International could have made a movie quite this bad, since they had at their services the talents of Vincent Price, Peter Lorre, Basil Rathbone, and Boris Karloff himself. Unfortunately, even these great talents couldn't save such an utterly stupid plot. As Mike said about Outer Limits, it is "About as terrifying as the corner policeman." Price portrays an undertaker, with Lorre as his cloddish assistant. Price's wife is played by Joyce Jameson, and Boris Karloff has a minor part as his father-in-law and partner.

The plot concerns Vincent Price's efforts to drum up more business, to prevent his landlord (played by Basil Rathbone) from evicting him. He tries to do this by providing his own customers. Unfortunately, unfortunately, his troubles really start when he picks his landlord as his second victim, and the old boy just won't stay dead, and keeps on coming back right up til the end of the movie. The story reaches it's finale with a scene somewhat like the lovers death scene in Romeo and Juliet, only more so.

This movie is a complete waste of time and money, unless you happen to like one of the actors in it so well that you don't care what the movie is like, as long as they're in it. Oh, yes. There is also a cameo portrayed by Joe E. Brown, and a part for Rhubarb the cat.

THE MISADVENTURES OF MERLIN JONES - This is one of the latest efforts of Walt Disney to provide entertainment for the whole family, and I should judge that he has succeeded very well. This movie, with a mildly SF plot, stars Tommy Kirk as MJ, and Annette as his girl-friend. Also featured are Leon Ames and Stuart Irwin. Merlin is a brilliant but misguided student, who pulls such stunts as experimenting with a home-made improved model electro-encephalograph, which, when accidentally shorted, gives him the power to read minds. After this wears off, he hypnotizes a judge into stealing a monkey from the school lab. Of course, these are only two of the items



## The Silver Screen (Cont'd)

in a movie which is 90 minutes of sheer tension release. This movie is well recommended.

DR STRANGELOVE, Or: How I Learned to Stop Worrying and Love the Bomb -- In 1958, a novel called Red Alert hit the stands with it's story of how an insane US General attempts to start WW III, by launching the offensive against Russia. In this movie directed by Stanley Kubrick, and starring Peter Sellers, Sterling Hayden, George Scott and Keenan Wynn, the whole story is played for laughs. It is outrageously funny, even more so than the book was in parts. In fact, in some spots, it is really a bit too much for me to take. There is such a thing as overdoing a good thing. ON the whole, though, this movie is well recommended.

SEVEN FACES OF DR. LAO-- Directed by George Pal, and starring Tony Randall, this movie is a very poor adaptation of Charles Finney's The Circus of Dr. Lao. Randall has a busy time of it here, playing the parts of Pan, Merlin, Medusa, the Abominable snowman, a snake, a sea serpent, a 7,000-year-old Chinese magician, and himself. A second-rate movie, but still much above the general level of so-called "Science Fiction" movies.

7 DAYS IN MAY -- From the book by Fletcher Knebel & Charles W Bailey II, this movie does an excellent job of portraying the events surrounding a planned military seizure of the U S government. The real surprise, though, is the closeness with which the movie follows the book version. In addition to the excellent material, there is also the good acting jobs turned in by all concerned, which make the characters almost come alive. Excellent entertainment, 2 hrs of good viewing.

COMING EVENTS: There is nothing to report this issue, but not for lack of my trying. I have been unable to get any information from the various studios on future plans, as yet. I hope this will be rectified soon, as I have been hearing rumors of quite a few SF and fantasy movies being made, but nothing concrete enough to report.

# # # # # # # # # # # # # # #

### ONE FOOT FORWARD

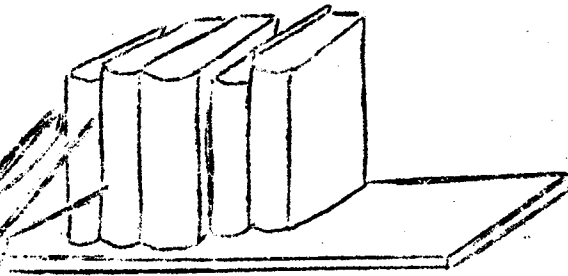
by Raymond L. Clancy

I wish they'd fill the subways in  
And go back to the days of sail,  
And reinstitute the Pony Express  
Instead of the U. S. Mail.

I think I could still use a ball-point pen,  
And I don't want to live in a cave,  
But outside of the pen and a bit of steam heat,  
There's little I'd care to save.

For Tumbling Gap's still a heck of a place  
Where you can't get water to wash your face,  
Although we're halfway to the moon,  
Yea, half way out in space!

# The Book Shelf



THE POST READER OF F&SF--Doubleday, 1964, \$3.95, 311 pp.

This book contains 20 stories culled from the pages of past issues of *The Saturday Evening Post* by its editors. Although most of the stories are not noteworthy, included are Bob Heinlein's The Green Hills of Earth, and Philip Wylie's The Answer, two stories I consider excellent. This book makes good reading.

TIME AND STARS--Poul Anderson, Doubleday, 1964, \$3.95, 244 pp.

This anthology contains 6 of Mr Anderson's more recent stories; *No Truce With Kings*, *Turning Point*, *Escape From Orbit*, *Epilogue*, *The Critique of Impure Reason*, and *Five Times Four*. All 6 stories were published within the last 4 years, in 5 different magazines, but notwithstanding their comparative recentness, this book is still worth buying, since the stories themselves are excellent examples of the fertility of the author's mind.

BEYOND THE BARRIER--Damon Knight, Doubleday, 1964, \$3.50, 183pp.

This story is supposed to be an expanded and retitled version of Tree of Time, which was published recently in *F&SF*. Unfortunately, the original story was poor (as CW Brooks said, "What you might call the dark of Knight."), and this "expanded" version isn't any better, since I can't find the additions which supposedly were made. In any event, the major changes needed to make the story worth reading weren't made, so you may as well forget this one.

THE ZILOV BOMBS--D. G. Barron, Norton, 1963, \$3.95, 173 pp.

This book is set an indeterminate distance in the near future, possibly 20 years from now. The scene is Britain. Not the one we know, but the one that has been occupied, along with the rest of Europe, by the Russians, after unilateral disarmament. Guy Elliot is an ordinary man, until one of his friends steals a truck he had been driving in a government convoy, with its cargo. The cargo turns out to consist of 6 tactical A-Bombs, and not only is the government hot on his heels, but also we find out that there is an underground movement (Surprise!) which also wants them. Mr. Elliot gets involved because he happened to be witness to the theft, and he is a known friend of the thief. Although he tries hard to keep from becoming a member of the underground, Elliot is forced by the circumstances to do so, and he does get a few surprises. For those who like cloak-and-dagger mixed with SF, this is good, but others will find an appalling lack of SF, since the story could have easily been set in today's newspapers, if no premise had been made about the European occupation.

THE DARK BEASTS--Frank Belknap Long, Belmont, 192-529, 1964, 50¢, 141pp.

This book contains 9 more stories from The Hounds of Tindalos. If you like weird stories of unusual creatures, this book is for you. If you don't, you will probably still enjoy reading it. Some of the stories, like The Flame Midget, are familiar. The remainder are worth reading. Aside from the fact that I can't see paying 50¢ for only 133 pgs of reading matter, this is an excellent book.

## The Book Shelf (Cont'd)

THE MACHINERIES OF JOY---Ray Bradbury, Simon & Schuster, 1964, \$4.50, 255 pp.

Ray Bradbury is an enigma to me, or at least his stories are. I know he is a good writer, because I have read some of his better works. He writes excellent short stories, but somehow, I just don't like to read them. It isn't that I think they are bad, they just aren't my type of story. In this book, there are 21 short stories. Although I personally liked only one, Tyrannosaurus Rex, I am sure that this book will provide an interesting evening for most people who read it, and recommend it.

A VOYAGE TO ARCTURUS---David Lindsay, Macmillan, 1963, \$4.95, 244 pp.

This book is, supposedly, the story of a man, Marshall, who travels to one of the planets of Arcturus. When he gets there, he starts looking for the people he came with, and while he is traveling around, he meets the different unusually equipped inhabitants of the planet. In each instance, he is mysteriously transformed into a likeness of the people he is with at the time. Unfortunately, the story is fraught with metaphysical jargon and symbolism, and only a master can mix these with SF and come out with good SF. David Lindsay, needless to say, is no master, and the metaphysics prevails in this story of the journey of a human soul, caught in the struggle between good and evil. This book is not recommended for the ordinary SF fan.

ESCAPE ACROSS THE COSMOS---Gardner Fox, Paperback Library 52-273, 1964, 50¢, 160 pp.

Kael Carrick is exiled to a prison planet, after being convicted of murdering the great scientist who had experimented on him, and rebuilt his body into that of a superman. How he tries to find out what really happened and clear his name, is the story of this book. This is a typical fairy tale. An exiled hero comes home, finds the people who have been plotting against him, then goes out and slays a "dragon" which is menacing the countryside, and then vanquishes all the other bad guys and he lives happily ever after. In it's way, this is an interesting comment on the field (of fairy tales), but it is no Hugo nominee, by a very long shot.

SON OF THE TREE--THE HOUSES OF ISZM -- Jack Vance, Ace F-265, 1964, 40¢, 111&112 pp.

Jack Vance seems to be in a kind of rut. Both of these stories are about trees. The first is about a 12 mile tall giant which is worshipped by a planet full of Druids. The other concerns a world in which the natives grow their houses as living trees, and the efforts being made to steal their secrets from them. These are not exceptional stories, but they are readable.

ANALOG 2, edited by J W Campbell Jr, Doubleday, 1964, \$4.50, 275 pp.

8 excellent stories make this 2d collection from the pages of ANALOG worth reading, and tend to disprove the opinions of those who say ANALOG is slipping. This is an excellent addition to your library, unless you subscribe to ANALOG.

GILKERSON ON WAR--From Rocks to Rockets--- Bill Gilkerson, McGraw-Hill, 1963, \$3.50, 64p.

This book is not strictly SF, and therefore maybe it shouldn't be included here, but it is worth a mention. In the very few pages of this book, the story of warfare is unfolded from the beginning, in cartoon format. Although the wording is sparse, the cartoons are penetrating enough to make up for any lack in that department. I think anyone who reads this book will enjoy it. To say the least, it is a very unusual book.

OUTSIDE THE UNIVERSE---Edmond Hamilton, ACE F-275, 1964, 40¢, 173pp.

World-Wrecker Hamilton is at it again! From the dawn of American SF comes this tale of space war on an intergalactic scale. Unfortunately, it has all the disregard for astronomical terms and distances which was so common in those days. If you will disregard the ridiculous, you will find nothing left of the story at all.

Missiles from the Mailbox

ERIC BLAKE, P O Box 26, Jamaica 31, NY.

The "re-discovery of the Hero" might be called the meaning behind the popularity of Burroughs, and of his rivals and imitators such as Otis Adelbert Kline. Despite a mountain of propaganda to the contrary, men are NOT equal. There are certain men whose character, integrity, and sense of duty are far superior, and whose superior qualities can be appreciated even by their enemies. The reader hopes to identify himself with such men, which is why the Hero is returning to prominence in literature. Contrast this character with the "anti-hero" of so much modern literature - an introspective, self-doubting, morally hollow man, with no conceptions of honor or personal integrity. It is no wonder that people are rejecting such "anti-heroes."

Not is it, unfortunately, any wonder that such "anti-heroes" became popular in the first place. A little clique of authors and critics, giving favorable reviews to each other's books, and unfavorable reviews to more healthy fiction, managed to promote the "anti-hero". When I was what I guess to be your age, James Cabell and James Joyce were the leaders in this movement. Later, John Steinbeck and Ernest Hemingway forced "anti-heroes" on the reading public, and were rewarded for their part in the scheme with the Nobel prize. The unspeakable "beat generation" was the last degeneration of this movement, and is now happily passing away to be replaced, let us hope, by the wholesome tree of which the Burroughs Revival is part.

Lewis Grant's article - how true, how true! Yours Truly, Eric Blake

BOB LICHTMAN, 6137 S Croft Ave, Los Angeles, Calif, 90056.

I see you are in the Army or something. Presumably this means you are at least 20, probably more. Why, then, given this relatively high chronological age, are you still apparently heavily involved in SF on the level of children's TV SF cartoon shows? ((Actually, I'm not. I just happened to mention those shows as a list of what is being shown on TV in the way of SF. Except for Outer limits, Twilight Zone, and Outer Space Theater, I rarely get to watch TV these days. mi)) I should think you'd have a wider range of interests and that this would show itself somewhat in your own writing in your fanzines. Since it does not, I'm wondering out loud. Don't feel singled out for this, I've confronted other neofans in the same way from time to time. This just seems to me to be a pretty limited and circumscribed approach to the realities of life.

Also, you mention folk music and "Hootnanny" in the same breath. Don't get the two confused. Folk music is something that has existed almost since there've been folk, but "Hootnanny" is a recent corruption of it. I say a corruption, because in circumscribing the list of eligible performers on the show--mostly because of political beliefs--Hootnanny is unable to, and in fact does not, present a fair sampling of what is going on in the folk field nowadays. Robert Coulson, the editor of YANDRO, could probably enlarge on this to some degree, but he isn't particularly a fair sampling of what is going on in the folk field nowadays, either, as SING OUT Magazine pointed out a few numbers ago.

Bob

((I have a very wide range of interests, but at this time, the Army takes up most of my time, and SF is the only interest that I can squeeze into odd moments. There is a Craft Shop on post for the convenience of the personnel who have hobbies, but it is never open when I am off duty, except on weekends, maybe, and then I am at home. I have so many different things I'd like to do, regarding my different interests, that I'd have to be at least 4 different people to get them all done, so I want for nothing but time. I have little opportunity to get local papers during the week, as they aren't sold on post and current events pass me by. In re "Hootnanny," I agree that they shouldn't have the policy they do, but this doesn't prevent them from having a fair sample of the field



## Missiles From the Mailbox (Cont'd)

on their program. The "sample" doesn't have to include everyone, and it so happens that there are plenty of talented people whose political beliefs agree with those of the narrow-minded people who seek to circumscribe the selection of performers. The time to worry is not now, but when the list is so short because of this situation that there are not enough people available to put on a decent show. mdi)

FRITZ LEIBER, 542 Frontera Dr, Pacific Palisades, Calif.

My novel THE WANDERER (Ballantine Books) is currently on the stands. Oddly enough, Fafhrd and the Mouser turned up in it without my intending them to--after the book was done I realized that a small Malay, captain of a decrepid little ship--his name Bagung Bong, his ship the Machan Lumpur (Tiger of the Mud) was actually the Mouser; and his mate, a huge Australian named only Cobber-Hume, must be Fafhrd. Of course this is purely private knowledge--still it shows that an author isn't as much a master of his characters as he thinks. They return in myriad disguises. ((I just finished reading your latest story in Fantastic, and was greatly disappointed. I expected that Adept's Gambit would be interesting, and it was, but although it did open up many new avenues for adventures of the pair, I was kind of disappointed that you made the dark and mysterious Ningauble seem like nothing more than a nosey old man, with his many notes following our heroes around. I haven't yet seen THE WANDERER on the stands, but maybe it will come around soon. ))

HARRY WARNER, JR, 423 Summit Ave, Hagerstown, Md, 21740.

The second issue of INTERIM is here and I'd better write to you about it immediately before the recent eruption of fanzines buries it. There ought to be some way in which nature could arrange for the propagation of fanzines in an orderly and consistent manner. There were a couple of weeks in late Feb and early March when I thought that the FBI had struck at every fanzine publishing center in the nation. Now for the past week or so they have been arriving 2 or 3 daily, and I'm far back on comments again, after struggling to get within 2 or 3 magazines of catching up.

Maybe you want condolences for failing to get that job as editor of the post publication, but I don't think I can conscientiously give them to you. The job of editor is a nasty one no matter what publication is involved, unless it's something you do for fun like a fanzine or the high school publication. Having the entire weight of bureaucracy and protocol of the Army hanging over your editorial chair and typewriter would seem to me something quite horrible. I know that Ackerman survived such an experience and got some good experience out of it, but he's the only soldier I ever heard about who lived through the duties, and I've always imagined that the rest just shrivel up and die, because you never hear about them in later civilian life.

The Lewis Grant article is one of the best contributions by a pro to a fanzine in a long while. But I wish he'd gone into the probable reaction of the public and the authorities to the earlier Twonkies. For instance, I wonder how many persons were forbidden to go into the caves after the first Twonky models were created, because of the emphasis on pregnancy that the cavemen put into them? Can't you imagine how many of the inventors were accused of corrupting the nation's youth, and how many cases of ruined eyesight and scurvy were laid at the feet of those who put the Twonkies in those dark, sunless areas? It's also interesting to try to figure out what the Twonky VI might be. My guess would be a robot that not only invites the attention but also forcibly takes it over, making the individual completely oblivious to other distractions through various systems of shutting out the competing factors for the eye, ear, and touch. I'll bet that it will include a specially programmed circuit that will jolt the individual into waking every time he falls asleep during a dull section of the entertainment.

## Missiles From the Mailbox (Cont'd)

I can't share the enthusiasm of a couple of people in your letter section for saving money by dubbing records onto tape. From the ethical standpoint it's a dubious proceeding, because if too many persons avoid record-buying in this manner, the day could come when there will be no records for sale. It is not really a big financial saving, either, unless the individual is willing to sacrifice lots of fidelity to his pocketbook. Finally, some record jackets contain information that I want to own permanently. My own system consists of taping only broadcasts of recordings that are not available through usual retail channels. I feel that a manufacturer who does not keep his product on the shelves is fair game for the collector.

Your remarks in several reviews about curtailments and abridged versions are related to an old habit of mine, that of trying to compare magazine and book versions when I own both. The sainted Famous Fantastic Mysteries and Fantastic Novels were quite unscrupulous about making changes. I did a lot of paragraph-for-paragraph comparing in several issues and found not only cuts at bad places, but totally inexplicable alterations, like the insertion of unnecessary words here and there, and a ridiculous bit of censorship (In "Three Go Back" at one point a couple of characters huddle up to avoid freezing to death in their sleep, but they were separated in the magazine version).

Your reproduction is pretty good, except for the way the ink seems to depart most readily from the area about one-third of the way down the page. ((I know, and I am at present taking steps to correct this. mi)). But I'm a fine one to talk about good reproduction while using this wornout ribbon. Yours, Harry  
((Famines do propagate in an orderly manner. Most of the editors seem to belong to various APAs, and schedule their publication dates accordingly. Does anyone have any real data on the % of fanzines pubbed for APAs as against the total? I dnn't want any condolences, I think my present job is much better, in it's own way, than that editorial job I almost got. Mainly, because I can save my writing talents for more important things, like SF. It seems likely that the next Twonky may be something like the one described in the original story. You seem to be somewhat on the right track, but you forget our commercialized mediums. It is much more probable that that special circuit will be used to wake the victim up when it is time for the commercial. In re record dubbing, most of the records I so treat I already own. I put them on tape so I can sit down and listen to a whole opera, for instance, without having to get up and turn over a record. Also, I can take my taper to my Army post and carry it and the tapes around with much less chance of damaging the recording and much more compactly than a record player. I can get 5 LP's on one 2400' tape, maybe more, depending on their length, and the tapes will fit into a dispatch case, while records won't even fit into a large suitcase. In re the poor reproduction, I'm afraid you will have to stand it a while longer, until I get my machine repaired.))

IDA IPE, 1625 E Indianola Ave, Youngstown, Ohio, 44502.

I can't quite agree with Lewis Grant when he states "The blue beam is...relatively slow-acting." With all the violence seen every evening there are many instances where children have actually done some of the horrible things they see. There was an instance where two young boys stripped a younger boy and tied him upside down from a tree. They then took matches and burned him. There are also comic books, which the children admit, that drive children's minds to do such terrible things. ((Please, you must remember that since the publishers of comics subscribed to the Comics Code, there is no violence in comic books. Some of the old-time comics were really gruesome. I remember a sequence from a copy of "Vault of Horror" which still stays in my mind as an example of grue after all the time since it was first printed. Be glad they don't have that kind of stuff on TV too often.))



Misiles From the Mailbox (Cont'd)

Marc Christopher and his bout with the orgy ((in Bronze God of Rhodes/Int#2/mdi)) brings to mind the reading I got from Ten From Infinity. The cover has ten green-skinned androids on it, but gives no indication of the filth on the inside. I was never so mad in my life. The book was a lousy anyway, that I threw it away.

ERB is one author I won't waste my money on. It takes him only one paragraph to get the action cleaned up after a hundred and fifty pages of wild chase and intrigue. There have been many boys' and girls' series over the years, and ERB's books are doing the same thing. They don't appeal to older people, but the 12-15 age group eat them up. My neighbor has all of his books, for collection's sake, and she has never read any of them. Fannishly, Ida

((As long as there is any violence on TV or in books or movies, there will be some of the people who will be adversely influenced by it. ERB is not the only author who ties his plot up in knots and unavels them all in the last 2 or 3 pages. This is common even in some "adult" books, as well as in the children's books. I try to collect SF for collection's sake, but I have read every one of the 2-3000 books and mags in my stack at least once. Even though I think the Ten From Infinity was putrid, I won't throw it away. I just don't re-read it. That is an example of a book that doesn't need filth in it to make it a lousy story.))

DAVID HURF RABERICK, Box 136, Wesleyan University, Middletown, Conn.

After writing two rather degrading letters, I would like to write something complimentary, and INTERIM deserves it.

The faults it does contain can be overlooked after reading "I have tried to show great improvements over previous issues of my zines..."

It is rare to find a fanzine editor that recognizes the presence of faults in his own zine and sets out to correct them. The ideal is good, as is the goal.

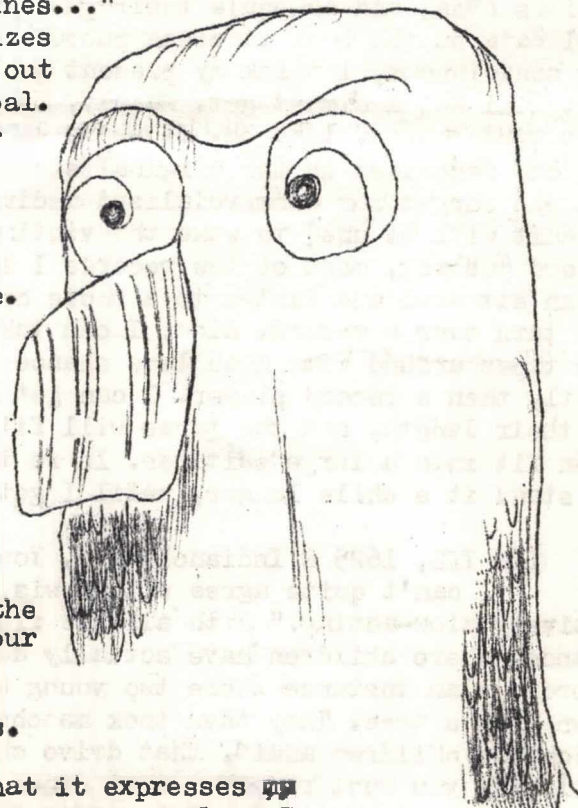
The cover is very good. Artistically speaking it is well executed and balanced.

The interior, I personally feel, could be livened up more with better layout. As it is, you type from side to side, top to bottom. I would rather see a fanzine with more white space. It is better than just babbling, a common habit of many zines.

Another point in your favor is the habit of sticking to SF and its environs. How many zines, including the "best", ramble on and say nothing at all?

For some reason I also read the fanzine reviews. Normally it is my habit to skip them entirely, due to their relative nothingness. True, yours actually didn't say much more than the others except to express personal likes. Keep your personality in opinions and you can't go wrong. Arnold Katz and several others make the mistake of making flat statements with no qualifications. This can make for some hurt egos and feelings.

((I wouldn't have printed this letter, except that it expresses my own personal views on what a fanzine should be almost as well as I could have done myself. As you note, I am still trying for some improvement. This issue, I am concentrating on the elimination of typos, and the addition of some artwork. I hope you like this one, Dave.))



Primm  
64

Miscellaneous from the Mailbox (Cont'd)

ROBERT E GILBERT, 509 W Main St, Jonesboro, Tenn, 37659

Thanks for sending INTERIM #2, which I enjoyed reading. I got your name and address out of EE Evers's ZEPHYRUS #2. When EE Evers said he was going into the Army but would continue publishing, I wondered if it could be done. However, since you are in the same situation, I guess it can. My experience with the Army was some years ago, and I can't recall when there would have been time to publish a fanzine, but of course in those days I didn't know there were such things as fanzines.

Alex Eisenstein's cover drawing on INTERIM was well done, but I would have liked it better with some shading.

The most amazing thing in the issue was the statement "I can't stand the stark appearance of black print on white paper." Isn't nearly everything, books, magazines, newspapers, black print on white paper? ((True, and whoever doesn't like this comb can go read Phil Castora's "Book of the Undead," which has a cover in white ink on black paper. mdi))

To build up a proper Fannish Image, I've been reading some SF lately. I've gone through LLANA OF GATHOL by ERB, THE HAUNTED STARS by Edmond Hamilton, and LORD OF THUNDER by Andre Norton. I used to think it would be a great thing to read all ten of the novels in the Burroughs Martian series. Now that I've read them, I wonder if it would have been better if there had only been five. In LLANA, everyone keeps being captured and escaping. As usual, the women fear "a fate worse than death," but never suffer it, since they are merely locked up until they can be conveniently rescued. THE HAUNTED STARS was the best of the three, although I don't suppose the ideas in it were especially original. LORD OF THUNDER reminded me of a Western. I've heard some critics call various SF stories Westerns in disguise, but this one really did seem that it might just as well have been about a cowboy hiding from the Indians in Carlsbad Caverns. It was a peculiarly sexless story. Robert

((I have news for you, there isn't time to publish a zine while in the Army. I do my typing according to when I have free time, which is usually from about 8 PM to 1 AM. Occasionally I can get started earlier, but I usually waste a lot of time. I agree with your remarks in re Burroughs. It seems as if he found one idea which was popular, and used it in all his stories. This capture and escape bit was used mainly in the Martian series, in fact it was overused there, and to a lesser extent in the Venus and the Tarzan books.

? ? ? ? ? ? ? ? ? ?

FEEBLE FABLES by Raymond L. Clancy

Once upon a time there was a kid named Christopher Columbus, and he was bugging his old lady one day how he was going to discover America, only he called it India. And that's the way it's been over here ever since -- calling it one thing and meaning another. Strictly from Semanticsville.

Anyway, his mother told him "Chris, what are you? Some kind of a nut? Stay home! Card wool like your old man and his father before him!"

But Chris says "Not me. All the men of my family followed the sea for generations, and this cat is going to go sailing too."

So his mother looked at him a funny kind of way. But all she said right then was "It's a wise child who knows his own father."

But after a few days, when Chris began bugging her again, she was pretty abrupt with the kid.

"Chris," she said, "stay home. You'll only make a lot of trouble."



But he didn't listen. He went right ahead and discovered America. And ended up like most wise guys who don't take their mother's advice -- in jail.

So right away trouble began for the Indians. And they still have it, although a few of them make a good buck building skyscrapers for the descendants of Europeans.

And just to show you how smart Chris's old lady was, some of the newcomers almost starved to death in New England and Virginia, let alone the ones who got their hearts ripped out in Mexico or their skulls fractured in Brazil.

Africans came over with Chris, or right after him, just like his old lady must have figured.

One of them was the first to die for freedom in the United States, and pretty soon it got to be a habit with these people.

Around the time Chris was bugging his ma, there were plenty of other wise guys, but until he discovered America, they were never far enough away to get away with it.

Here they got away with it, and the example began to infect the whole human race, which was probably all to the good, but it made a lotta trouble, a lotta trouble, just like the old lady said.

MORAL: "Go west, young man, go west!"

HIGHLAND PARK, ILL. (1) HIGHLAND PARK, ILL. (1)



ZINGARO #1

FROM: Mark Irwin  
1747 Elmwood Drive  
Highland Park, Illinois  
60035

TO:

Rosemary Hickey  
2020 Mohawk  
Chicago, Illinois  
60614

PRINTED MATTER

RETURN REQUESTED