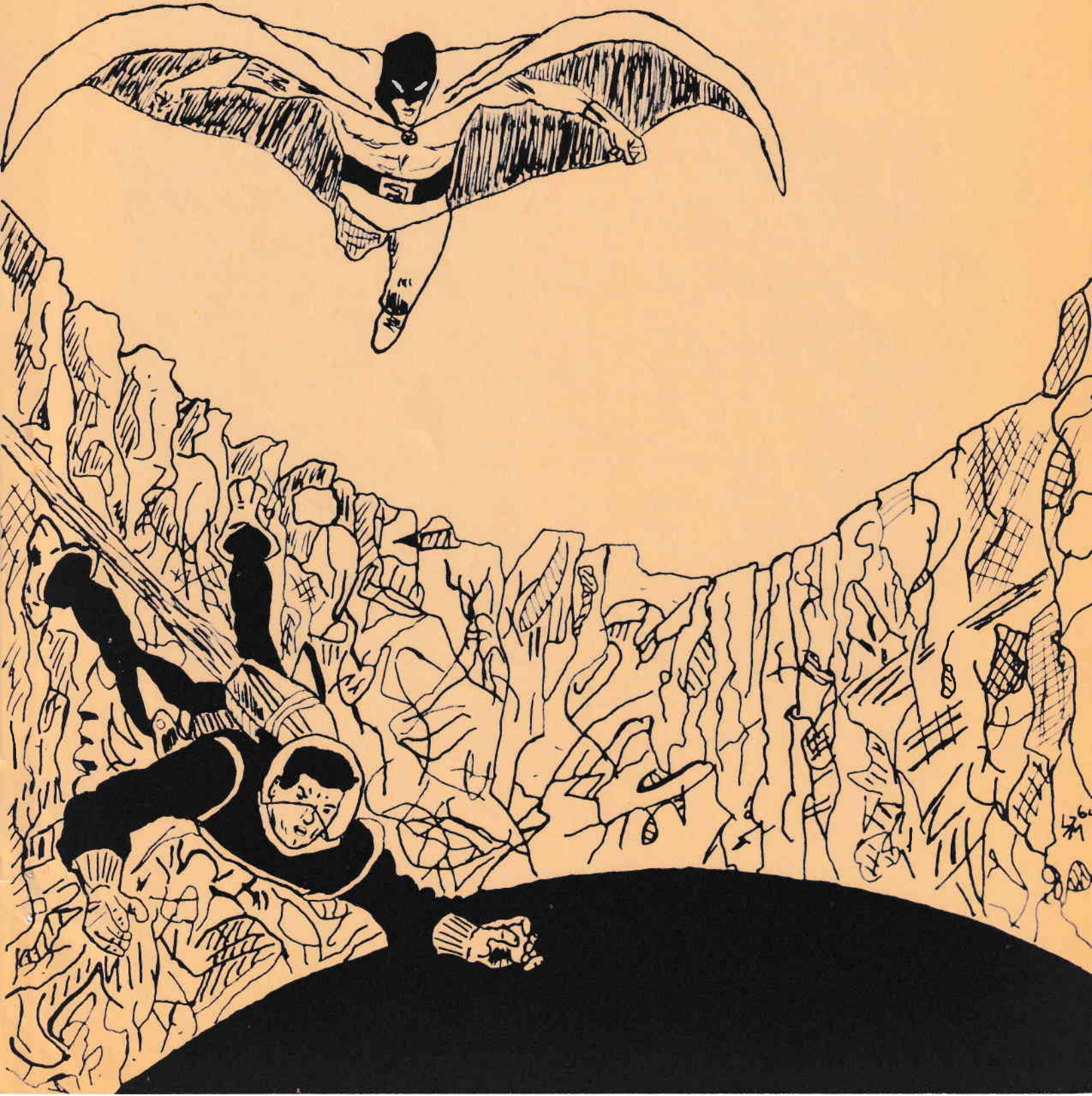


# THE INVADER







This is issue number five of INVADER, the ill-fated fanzine, from Joe Steton, 149 Annis Street, Milan, Tennessee, 38358.

Editorial:

## THE INVADER CAPITULATES

When Jim Harkness bowed out of the OE thing a few railings ago, it looked as though I would have to run the ana, since no one else even half way wanted to. But if I were to be the OE, I would need a mimeograph to print up the OO in time to get the railings out on time.

However, a careful review of my finances revealed that I didn't have enough cash to put in on a mimeo. But then I found a little thing in the Special catalogue which claimed to be able to do anything a mimeo could do. It was called a Press 'n' Print. I had the nineteen dollars to invest in it, so I bought it.

It soon became apparent though that it wouldn't do what it was supposed to do. I went on and rubbed the latest ish of INVADER anyway. I wasn't gyped on this thing, because for light runs such as the ~~circumstances~~ and Special Announcements, it works just fine, but the inking is just too uncertain to be trusted on any longer runs as are needed for a fanzine. Therefore, I'm going to print this issue of INVADER on it, since I think I have figured it out to the point that I can get a legible run. Not appealing—but readable. You'll have to make out this ish as best you can, though I don't think it'll be too hard.

For the next ish, I'm going to get somebody with a real mimeo to print it for me—I think Len Bailes has offered to do fan printing, or maybe Dave Fulan will flangle the LASFS rex or something. I think I can get the repro on this to be tops some time, since I figure a thing like it is what Paul Milster uses and he gets good repro, but in the mean time, like for the next two issues or so, I'm going to get outside help on printing. And I'll practice with it so that the official notices and papers of SPPA will come out looking neat.

Only hitch is I'll have to stay OE for a long time for the Press 'n' Print to pay for itself.

The other day I saw a space movie called ROBINSON CRUSOE ON MARS at the theatre. It was based on the old Defoe classic, but rewritten into a sci-fi epic. I was amazed at the faithfulness which the adapters displayed in the script. In all except one instance the action is the same as that in the original. That one time is where the castaway fights it out with the slavers. And I can see that to incorporate this in an sf film would be hokey. I mean, a fellow might possible take over some sailing ships that way, but to capture a fleet of flying saucers would be impossible in the circumstances. Leaving this out helped the story a lot.

The special effects were also very good. The scenes of the rocket ship in space were done in an animated cartoon fashion. But so well integrated with the rest of the film were the cartoon shots that they actually added to the interest of the story.

The scenes of Mars were shot in Death Valley, and I figure this is a lot more like Mars really is than the hoked-up versions we've seen in some other films.

The star of this picture was called Paul Mantee, who was previously unknown to me. He looks almost exactly like Sean Connery, the redoubtable Mr. Bond. I don't know if this is an asset or not, since it might limit his roles, but he (Mantee) certainly does have a varied array of facial expressions. Hit the role perfectly.



# THE INVADER ATTACKS <sup>by</sup> <sup>JE</sup> <sup>STATION</sup>

Well, I must say I was rather surprised this time. Mainly because I never expected to see SEPA hit such a high page count. Lot of the material was higher than I expected, too. So On to the zines. . .

THE PULP SPA was easily the best zine in the mailing, and that's saying a bit when you consider the other top-rank zines this time. That multilithed artwork is really fabulous; I have only a fringe interest in the old rule magazines (mainly that little bit even because I happened to find a copy of DGC SAVAGE in a second hand magazine store) but the writing in this zine is of a quality that it can stand alone.

I really enjoyed the article on the Shadow by Grennell. But I was considerably taken aback to find out that good ol' Lemont Cranston, wealthy young man about town, etc, was not the Shadow. I mean, here you've shattered one of my dearest beliefs, and I'll never be the same again. Aren't you ashamed of yourself?

And speaking of the Shadow, have you happened to come across the reincarnated version of the Shadow comic book? Oh, it's a terror to make the purist cry in his conflu. Lemont Cranston, wealthy young man about town, is now Bager a wealthy young man about town—he's gone respectable. Even runs a shipping line now, and remember dear Yargo, his girl friend of sorts? Well, now she's just his secretary in that furshlugginer shipping line. And she doesn't have any idea about what Lemont Cranston, wealthy young shipping magnate, is doing traipsing around. Not to mention the sickening fact that ol' Shad no longer runs around in that slouch hat and the cloak and all—he now wears the standard "super-character" long underwear. Purple and green underwear. Can you imagine that? Revolting isn't it? And whoever is trying to write this comic book got him mixed up with the Low Banger and the Green Hornet to boot. He runs around wearing mask, and he has this oriental driver, fallen heroes and all that.

I have only one gripe at all about your beautiful zine. I wish you would stop using Rackham's illos. His girls are most unattractively appealing. And the illos by him you used in the last Huck Finzine were just pornographic. No one can accuse me of having anything against pretty girl illos, but I do like for them to be done well.

STRANGER  
THAN FACT WAS THE second best zine this time. /And if you're wondering why all those letters are capitalized, it's because I forgot to let the lock key back up. I've done worse things, so don't worry about it. / That litho repro on the cover added a lot to the looks of the thing. Wish I had done a better illo, but anything looks good reproed that well.

Both of Morris' articles were well-done and well hilarious in spots. Much better than the other material you've run by him in times past. Found Buck Goulson's bit on criticism interesting, but then, I find anything Buck writes interesting. And it added some to my knowledge of criticism, which is pitifully lacking.

I guess you wiped out half the neighborhood election right out of frustration and grief. I must say that I was extremely happy at the returns. Back at the first of the campaign, I thought Salustier was going to give us a "chick" and so forth. But then it became apparent that he was up to no such thing and that all he was trying to do was make Johnson. And when any candidate begins a smear campaign, I make it a point to support his opponent. If you're of this, other people felt the same way

since Goldwater got smashed worse than Alf Landon even. Not that I particularly worship LBJ, but when the choice is between insanity and immorality, I'll take immorality anyold day.

I didn't especially care for "Doctor Strangelove" myself. The scenes of US servicemen shooting each other down because of a crazy officer were peculiarly offensive.

EXCALIBUR 7 was pretty good, too. Liked the cover by Dian. I hope she'll do as well for SFPA as she does for EX and YANDRO.

But the bacover by Ejo was a little better; not much, just a little.

"Shear Idiocy" was good, and was especially appropriate to a zine fun through this era. I also liked "Diagrams". I've always wondered howcum the Cartwrights spent so much time working on that silly fence. But Williams missed the most obvious lampoon of the series. I bet you could write a really wild tale concerning the way one of the Cartwrights nearly gets married off every other week.

See that you prefer YANDRO to WARHOON. Good taste, bruh. I was sorry that Ian didn't rake the Hugo this year either. Maybe sometime it will like it should.

And now to your other offering, EX 8. Cover wasn't as good as on 7. It wasn't really poor, it just didn't stack up (please take note of my clever pun) to the Dian illa.

Your repro is beautiful. I'm amazed at the progress you've made with your zince since the first zince'd ish of EX. Back then I was sure that you would never make the thing legible, much less appealing to the eyeballs. If Len could stencil artwork correctly, I'd say this was like unto near perfection as far as general type zinces go.

Muron is funny. I know you mean for it to be dead serious, Arnie, but some of the situations are so over-played that they can be nothing but hilarious. You see, that's what happens when you write too many parodies--after a while, you get to a point where you can't do anything but parody action. Your story is nearly as funny as ALPHENIC by BE Howard, which I read last week. In fact, I think you write just about as well as Howard. That's not to be taken as praise, Arnie baby.

Looks like the thing to do lately is to write a fantasy story. I wrote one a long time ago and sent it to Dave Eulan to print, but everybody knows how LOKI has been lately. Maybe someday you'll see my wonderful story, which will put yours, Benyo's, and Howards to shame. Or maybe I'll write some other or something.

You're right /reference to personal correspondence here/ sales isn't busy enough. For the next Muron story, I'll feed her vitamins and let her grow outward several numbers.

Now here is good ol' ISCARION, true blue BNFaine of the SFPA. I'd rate this close to the top except for one thing--that awful yellow bond paper. I know the circumstances that forced Dick to use it, but it killed this ish of IT.

However, the bluprinting of the cover is nicely done. This is one of REG'S best covers I've seen. I wasn't aware that he could draw girls that well. At any rate, it has an odd quality about it. It's too suggestive not to be pornographic, and yet it's such too well-conceived and executed to be really obscene. Like I say, an odd quality.

That one really was wonderful. Did you characters decided no. I'll give you a chance yet.



I shore do hope ah kin git to thuh next Suthun cen.

Frank Luttrell's article on ~~THUUVIA~~ was quite well done. It sort of looks like Luttrell will be able to contribute some really worthwhile material to the apa as he goes along. You are to be congratulated for recruiting him.

Dale Walker makes a point I had often suspected. Mainly that the kooks who spend their whole lives trying to find out who Shakespeare really was are as far out as the kooks who spend their lives wondering if the barboon on the fifth page of some obscure Tarzan tale is right-handed or left-handed. There's not a bit of sense to either pursuit, but the Shakespeare nuts are respected because they following an "accepted" course of silliness.

The Big Issue in SFFA seems to be at this time: Do Martian women have breasts seeing as how they are oviparous? I can't see any really good reason for such appendages, but in THUVIA, there is a clear statement of the hero noticing Thuvia's bust line, so I figure if Thuvia was so constructed, then the incomparable Dejah Thoris was also and the rest of the Barssoming women with her.

Glad to see that you share my opinion of George Wallace. Here in Tennessee, our governor is supposed to be a crook and all sorts of things, but at least he doesn't run all over the country making the South look idiotic.

WARLOCK wasn't quite as good this time as I like. I get the feeling that you've gotten sort of over-confident.

You should realize that blatantly stealing illos from comic books is frowned upon by reputable fan artists. It is perfectly acceptable to use an illo in a comic or anywhere else to draw a certain pose or to get an idea on what an alien looks like, but when you just trace an illo and palm it off as your own, that is something else again.

Dick Ambrose's short history of the early days of SFFA was extremely interesting to me. I'm only hazily acquainted with the early history of this group, and I'd like to see more along these lines. It's shameful for the OE not to even know what's going on, isn't it?

Lemar Hollingsworth sounds like a pen name to me. But if I had written that silly story, I guess I would want it to be a deep, dark secret, too.

The poems by Terry Ange were what saved this issue from being crud. She has a fine sense of imagery. Her meter is a little off in a couple of spots, but I don't really notice such things; they were good poems and this issue of Warlock surely profited by having them.

Cute illo on 34. I've noticed a couple of times on my side forays into the fringes of fandom, that the comix fan and the ERB nuts are almost entirely unaware of the existence of a larger fandom. That's one of the things that bothers me about some of the SFFANs; they don't like to acknowledge that there is more to fandom than just our one apa, and they jump on any body with any other ideal with both feet. I want SFFA to be a part of fandom, not an auto-erotic side issue, like the comix fan.

Well, SPORADIC was sort of slight this time, but Bill managed to keep up a good output with material elsewhere in the mailing. I hope you do well with your wife. If you make her mad or something she might retaliate by destroying the hallowed ol' Jotun Press or something. You see, there are all sorts of ways a fan can be intimidated.

Now, to this A-bomb bit: I realize that you are not a pacifist, but the tone of that poem was pacifist



without a doubt. When some character says that all men are brothers and that it is terrible to kill somebody just because he has tried to kill you, then I think he's a pacifist. But whether or not isn't the point.

The point I'm trying to make is that the way the US was fighting the Pacific war was "island Hopping". That is, take one island near Japan and use it as a supply base to take the next one. This practice was costing a tremendous toll of American lives, and the way it was going, it looked like it would kill several Japanese, too.

If this practice had gone on until Japan was completely beaten, who knows how many men we would have lost? Japan was given the ultimatum to surrender on July 26, 1945, and refused. On August 6, Truman gave the word and Hiroshima was blown off the face of the earth. Japan still refused to surrender, and three days later, Nagasaki followed it to oblivion.

How can you honestly say that a mere demonstration of the bomb on some island or something would make the Japanese willing to surrender? Especially after they refused to surrender after the bomb was actually used on one of their cities.

Now the idea of the A-bomb is clearly so horrible to you and Patton that you would surrender at the first chance you got if you knew such a thing existed, but remember that you are not a Japanese and you don't know what you would have done then.

And back when the Enola Gay headed for Hiroshima, atom bombs could not be assembly lined like now. It took a long time and a lot of money to make a bomb in the 40's. So, in a way, just shooting off a bomb to scare the enemy would be sort of like blowing up all of our ammunition dumps just to prove that we possessed them. And that looks sort of silly.

I liked Spore, don't think I didn't, and I hope you're back in top form in the 11th mailing with all sorts of scorching revelations about the newspaper field. (Are all these reporters really like they say??)

And here is ~~BEL-MARDUCK~~ sitting all agape waiting for me to comment on it. According to my History book that should be Marduck, but then I never trust a school book.

I don't agree with you about Goldwater, but I do think I'm in agreement with you over the civil rights demonstrations. It seems to me that these things would alienate the people they were supposed to persuade. I realize that the Negro is terribly mistreated in the South, but I can't see that one wrong act will do any better than another wrong act.

No, I didn't get that character from GREEN LANTERN; if I remember correctly, it came from an old issue of MYSTERY IN SPACE (back in the pre-Adam Strange days). And since you were discussing with some one the merits of redrawing someone else's illo like Finlay does, this seems as good a place as any to make a couple of comments on getting ideas of illos.

I personally do not trace illos out of comics or anything else. What I do is find a comic with a certain pose or situation that I think would make a nice illo in fanzine. Then I redraw it (usually with a bunch of changes in expression, costume, and so forth). Like you, I feel that as long as I am the one who makes the lines, and do not trace them that I am not cheating. I long ago used up my supply of purely original ideas for fanzine illos, so I now look for the germ of an idea that I can work up into something else.

To give you an example of what I mean, look at that cover I drew for SANDRO 137. I did not think up this illo out of a clear blue sky. What



brought about the birth of this picture was this: I found a scene of a pretty girl swimming in a MAGNUS comic book. Since she looked so at ease in the water, the natural connotation to make was that of a mermaid. But just a picture of a mermaid wouldn't do for a LANDRO cover, she had to be in a situation of some sort. Very well, what would a mermaid do? Run into Lloyd Bridges, maybe? It wasn't as silly as it sounds, because when I checked into some SEA HUNT comics, I found an illo of a somewhat surprised diver with an aqualung. I made a rough fitting the two together and then drew the rough off onto paper that would take inking and put in some scenery.

So although neither the girl (who underwent a drastic change into a mermaid) nor the diver were original with me, I think it's fair to say that I drew that cover and that the situation was mine.

This is however, somewhat different from just tracing an illo (for my comments on that, check the MO's back nearer the front for WERLOCK.)

Und so, on the one shot from the con, named aptly enough CONCLUSION. The Gibson illo on the cover is really something. Of course, anything Gibson draws is really something. Though sometimes I go berserk trying to figure out what. Some of the photos on the back were too fuzzy to make out, but I'm glad somebody finally did run photos of some SPPA'ns for us poor stay-at-homes.

That illo on page 11 by Roy Hunt was traced out of an issue of ERB'dom. I know because I had some original art in the same issue.

CLIFFHANGERS was of course out-dated, but that doesn't matter; it's not much account anyway.

And I see that Dave Hulan has decided to come back with something. It's enjoyable, naturally, and I liked it, naturally.

I don't understand heraldry at all. I also don't understand why everybody is interested in it all of a sudden. But I'm glad you designed a crest or coat of arms for the apa. It's somewhat better than having arm bands or secret signs.

Well, as regards the mammary construction of Barsoomian females, I refer you to a comment I made way back at the front somewhere. I could get up and look at the other stencils I have lying on my bed across the room and find it but that would take too much trouble and if you've been reading this issue from the front like you should have instead of grabbing it up and eagerly scanning the pages for egoboo, you would have already read it and would have been satisfied.

I think the perfect emblem for the Southern Fandon Press Alliance would be a beanie rampant on a plate of fried chicken balancing on a mimeograph. Howzat?

Next is ZAJE ZAGULO, which will win the Egoboo Poll as The Zine With Most Obscure Title. I did a little better with my teachers this year, but I have another class to teach English. This one doesn't even know proper grammar. From pitiful to terrible.

I agree with you about how to win High School debates. Since I'm able to talk on for hours at a time with nothing in my head, I recently cut the other side to pieces in a debate on immigration. Our position was completely indefensible, but like you said, I set up traps and wind mills and pounded them to pulps before the astonished gaze of the other side, who thought I knew what I was talking about.

Well, according to the histories (non-school book, even) on the second World War, Japan refused to surrender even after Hiroshima went up in



a mushroom. I don't say that bombing Japan with the A-bomb was morally right, but there were certainly sound reasons behind it—and they weren't war hysteria or just the urge to kill several million people.

Then here are a couple of DAMN YANKIES to comment on. Okay, Arnie, you were nice to admit that you were wrong about SFPA, but I don't think you needed to be so overly effusive about it. But I guess it will take that to placate some of the more fanatical SFPA members.

You're wrong, though, about having to work to get the roster up. It just ganged up on me all at once. I think Al Andrews is the one who got up so many new members.

I got in trouble trying to send the mailing as "Educational Matter". You have to be a school to do that. However, I did get a ruling from the Postmaster that the mailings could go as special fourth class at the Book rate. Which is better than Platt did with third class.

SUEH AND SUCH, noted and greeted and patted on the head. I hope you get a real zine in the 14th mailing. Your writing promises quite a bit.

ENDLESS SHEDOW: David, you seem like a fine fellow and I hope we'll get a lot more nice material out of you, but you're going to have to be indoctrinated a little more. /Montgomery, you take him out somewhere and indoctrinate him into the secret rites of the SFPA sometime. . . / Mainly you disapprove of sex and sacrilege in sf and fan-don. Why, bwah, that's what we thrive on here in SFPA. Seriously though, you are welcome to the group and look forward to your future contributions.

And here is MMSDATE, which I sneaked in on a technicality. Really, though, it was perfectly legal considering the phrasing of the Constitution. I agree pretty much with Badsik, but I think he sort of over-did his distaste for the rock n green stuff. Liked Benyo's reviews; he does a good job at it, and seems to a little better informed on the field than most reviewers. But we can do without that wild magna paper. . .

And then to finally wind things up, here is good ol' PHOENIX, the dirtyheathen sine of SFPA. /I'm told that all good apas need a dirty heathen around for the good people to pick on. Is that true, Dave, bwah? I really do hate to see you fold Phoenix (and dol-drum, too, which I just realized I forgot). It's a good issue and a good one to fold on—fold in triumph, I mean. Too bad about how the repro on dol-drum turned out. I've learned better now, but that doesn't do you any good, does it?

Glenn Wesley is right, you know, in the letcol about Bruce Berry. Berry really does do some excellent artwork. Unfortunately, he does some other things. . .

. . . And thank Ghod, I'm finally finished commenting on this mailing. Whup, no, I'm not, here is this Special Announcement, which I just found on the floor. I'm against the new amendment, personally. And I'm going to vote against it. It's probably a good idea and all, but it would mean more work for your friendly neighborhood OE, who already has about three times as much to do as he wants to. Which is a selfish way to be, but that's the way I am. I reckon.

Too close to the bottom of the page to stick in an illo  
And too close to stick in some profound observations  
So what in the name of Ezra Linkin am I going to find  
To say to fill up space? Oh, good grief, I can't think  
of one single solitary epigram or short course in philoso-  
phy to go here, so I might as shut up and go to bed.

—Joe Golden



