





# ISCARIO

# 17 (September, 1965)

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Atlanta, Georgia  
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IscarioT is published quarterly ((?)) for distribution in the SOUTHERN FANDOM PRESS ALLIANCE and some friends and enemies in general fandom.

ALL material for contribution should be sent to the Editor. All material which can not be used will be promptly (say, two weeks) returned, postpaid.

IscarioT can be obtained for Letters of Comment, Trades, Written Material and/or Artwork. Subscriptions are accepted for ONE ISSUE ONLY and after receiving that one subscription issue you will have to contribute something as in the above categories. For a one-issue subscription 25¢, preferably in stamps.

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Interior Art by ROBERT E. GILBERT, AL ANDREWS...and thanks to JOE BRATON for putting some artwork on stencil for IscarioT.

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To discover why you are receiving this issue ----and in some cases it is a mystery to us---- check the small letter on the address label. Since both of us are trading, the name checked below tells who is or wants to trade.

t = Trade

tr = Trade Requested

c = Contribution (prose, art, loc)

cr = Contribution Requested

s = Subscription (one issue only)

m = Miscellaneous: For some reason you or "yours" is some where in this issue praised, pounded or totally ignored.

l = This is your last issue unless you respond in some way.

ANDREWS \_\_\_\_\_

PETTIT \_\_\_\_\_



# REVELATIONS

by Al Andrews

A frabjuous editorial, composed of challenging departments each of which will leave you stunned and breathless with their glory and mighty import. Sub-title: Gee, but I wish I could think of something to write here.

Department of "GHEU, BUT I'M SORRY FELLOWS!": As you thousands of avid collectors may have noticed, while lovingly dusting your sets of Iscariot, there was no #14 or 15. On #14 I goofed altogether and didn't even get material together for that issue, but I did have material ready for #15 .... even cut on stencil. However, the sword of fannish fate fell upon that #15 in the horrifying form of the P.O. losing the cut stencils that were in route to Dick Ambrose for repro-ing. Dick had a few cut stencils that he himself had done, but it wasn't enough for an issue of any decent length, so the stencils that Dick had were just held over for #16. My regret and sorrow is great over the material that was lost on those stencils, because it is ir-replacable. There was Dale L. Walker's Part III of his Burroughs series, ONCE UPON A SAGA. This Part III was the best; a full delin-eation of Hein's GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BUR-ROUGHS and a "new" (and I think startling) theory of from where ERB got his idea for the character Tarzan. Unfortunately, Dale did not make a carbon of that ms and I (Fool! Fool! Fool!) threw away his ms once I had it on stencil .... I think it ran some 6 to 8 pages.

Some fine REG artwork was also lost ... woe is me. And, last and certainly least was several pages of MO of mine. I've talked with Dale (via phone) concerning the loss, but once again, "I am truly sorry." And, REG, I hope you will forgive this loss of your artwork; you know how much I appreciate your art and admire it.

Department of "AND SPEAKING OF ARTWORK": Iscariot is needy in this category. We have just a smigen of art left for next issue, so we can use any size art from "covers" to "fillers" and we'll photo-offset, electronically stencil or cut by hand, whichever way we think will give your art a decent job of repro. So, please, you tal-ented people, Help! Help!

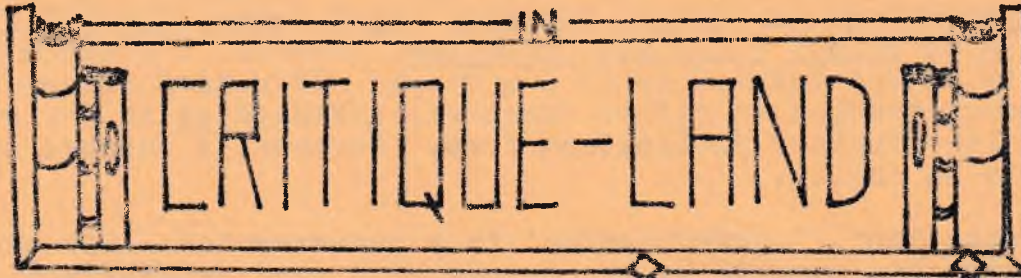
Department of EGO BOO BOO: SFPAers, I love you .... I'm stunned and aghast, but I love you. Iscariot only got in two issues last year and yet you awarded it BEST FANZINE. You are beautiful people. Also, thanks for voting me BEST HUMORIST. Although, I'm not rheally sur-prised at winning that, because people are always saying about me: "He 's funny.".... but they keep making a circling motion with their finger pointing at their temple when they say it. Is that some kind of special award-symbol for me, gang?

Department of UP & COMING: In looking back over this issue (#17) I find that there is no real hard-core material upon "SF&F as a field of literature", although I think you will find this to be an enjoyable issue. But, in future issues I have lined up some very good material which deals more strictly with SF&F as a field of literature. Of course, I'm not foolhardy enough to tell you precisely what is planned for future issues .... if I did, somehow the fated-fates would con-spire to bring doom upon it all and it would never see print. So, if you like material that deals strictly with SF&F as a literature, you'll just have to stick with us to see it come forth.

So, ta ta and goombye for now.

2

A  
FAN



Rob Williams

This article presents evaluations of four well-known reviewers of sf&f. Rob Williams expresses his evaluations concisely and we think with striking discernment. Following each evaluation Williams has fashioned a delightful, rib-tickling parody of each of these reviewer's styles and stunts. And, we might add, that the parodies themselves have some fun with several well-known sf authors.

MILLER:

P. Schuyler Miller has been custodian of "The Reference Library" since its inception as such in October 1951 Astounding Science Fiction. Before that, he was sometime book reviewer for the same magazine. If he has not been at his task longer than any other sf critic, at least he has been at it more steadily.

His manner of reviewing involves not getting too excited in his praise or condemnation of a book, a trait that leads him to seem at times overly cautious in his evaluations. He generally has something good to say about what he considers to be a bad book, and something bad to say about what he considers to be the reverse. This is done in the interest of fair play and moderation, I suppose, but it has a way of diminishing the forcefulness of his views.

In my mind, the names of P. Schuyler Miller and Andre Norton are irrevocably linked. Miss Norton is, in terms of fecundity, a latter-day distaff Edgar Rice Burroughs and Miller is her most devoted admirer. (Though, judging by her many published works, she certainly must not lack for admirers in the world of readers --- or publishers either.)

My favorite Miller contributions have been the two reader polls on "A Basic SF Library" which he compiled, and his reprinting of a similar English poll and his comparison of it with its American counterpart.

JOSEPHINE HOFFBRAU AND HER PSIONIC BLOOMERS by Andrew West. Deuce Books, N.Y. No. A2345. 128 pp. 40¢

Here is one of the best sf books to be published in too long a time. It is nominally a 'Juvenile' and was so published in hardcover by Travalon, but anyone of any age should enjoy it. I don't have my files with me, but I believe this story appeared originally in either Science Fiction Quarterly, Planet Stories, Weird Tales, Thrilling Wonder Stories or Famous Fantastic Mysteries. However, I suppose someone will write in and correct me if I'm wrong. If memory serves me right this Deuce version is either expanded, abridged or in the same length as in its original publication form. However, I suppose someone will write in and....

As readers know, 'Andrew Weston' is a pen-name for Alice Mae West, whose name has come to be synonymous with good space-opera. This novel finds her at her best. The story begins when an F.B.I. agent tracks down a medical quack to the mansion of the fabulously wealthy and fabulously fat Josephine Hoffbrau. From this promising beginning a tale of vast intrigue and irony is developed. Toward the close of the book there is a grand scene, but I won't go into it for fear of spoiling the reader's pleasure. Incidentally, the teleporting bees from Miss West's previous novel APACHE UPRISING:1999 A.D. appear briefly toward the close of the book.

The end of the book is a disappointment however.

P.S.M.

BOUCHER:

Anthony Boucher has been the most competent and trustworthy of all sf reviewers. His critical faculty unerringly leads him to judge his review-books in a manner congruent with their subsequent lasting value, if any. It wouldn't surprise me to learn that he has a time-machine in which he travels five years into the future, gauges his review-book's effect on the immediate posterity, and then returns to the present and calmly drafts a brief review of the work, secure in his judgement of the book's merits.



Boucher is the most sophisticated of all sf critics. He is ever civilized in his espousals and eschewals. He is especially civilized with lady authors.

"Campbell's new anthology, ANALOG 757 will be composed entirely of reprints from SHOGGY, WANDRO, WARGOON, FIPPLE and CHRONICS ILLUSTRATED.... and that, gang, is another Harry Hoaxer exclusive!"

ATA

His July, 1956 F&SF review of Tolkien's THE LORD OF THE RINGS is the exemplar of excellence on How To Write A Rave Review.



"Burroughs, pshaw!  
Now, you take Sax  
Rohmer...."

A word to the purient: the 'bloomers' referred to in Mildred Clinker's latest novel JOSEPHINE HOFFBRAU AND HER PSIONIC BLOOMERS (Deuce 40¢) are not the sort you step into, but the type that are gathered into bouquets. With that out of the way, there remains only to say that the story is delicately sensitively told in the Clinker tradition of fine writing. Readers of previous Clinkers, such as BROOM HANDLE WITHOUT STRAWS (SF&F July 1962) and her simply titled LOOK (SF&F Sept 1963, reprinted from Look Magazine Jan 1955) will need no further encouragement from me. for the newcomers I'll merely state that the symbiotic

relationship Miss Clinker establishes between her teleporting bees and the psionic flowers could hardly be bettered. The scene where the dishonest "Uncle" Harry is brought face to face with the honest Hoffbrau Estate's beekeeper is a masterpiece of dramatic delight.

Miss Clinker's photo on the back-cover of the book shows her to be one of the prettiest, if not the prettiest, of authors and that should be just that much more incentive for the reader to purchase this novel. The photo is wallet-size.

An. B.

KNIGHT:

In my opinion, Damon Knight is grossly underrated as an author of fiction. However, as an sf critic he certainly has his due. Knight takes the Stapledonian view of sf: where it is, where it is going, and treats sf with a respect verging on love. He sets the highest standards, commensurate with sensibility, on the field. Even when some of his pronouncements set the reader's teeth on edge, he stays marvelously readable and provocative. He is most fun when he is flipping over an author; his enthusiasms are so contagious.

His eulogies for the work of Philip K. Dick were balanced by the vigor with which he attacked Richard Matheson.

Like his previous novel, THE MAN WHO GERMANED, Richard K. Flip's current offering, JOSEPHINE HOFFBRAU AND HER PSIONIC BLOOMERS, (Deuce 40¢) juggles twelve handfuls of ideas at once and never drops a one. The ideas are outrageous: 1) That a woman weighing 730 pounds would be able to support herself on what Flip himself describes as "...the most delicately chisled and fragiley molded of ankles...." (P.4) 2) That a race of teleporting bees should suddenly turn out to be a dietary more potent than Ry-Krisp, Metrecal or will power, and 3) That (most outrageous of all) an averred follower of Dianetics, Scientology and Theosophism would balk at joining the Rosicrucians.

This is all outrageous, true -- but Flip blends these elements

into a whole that is overwhelming in its intensity and chilling in its denouement wherein these three themes are woven into a counterpoint that rings of truth and their reality (and applicability) for today. That it is astonishingly realistic, even at its most fantastic, is not the least of this book's virtues.

Another virtue is the sheer style of the writing. Listen to this, from the very opening paragraph of the book:

"Josephine Horfbrau was fat. She was single. She attributed the latter to the former." (P.1)

Or this from the closing page:

"'Bee's Knees?' she asked suspiciously. Then, 'Bee's knees! Of course!'" (P.128)

Such touches, which have always appeared sporadically in other of Flip's works, are now spread throughout the entirety of his work rendering what was always crisp work into even crisper work as jolt follows jolt in a truly awesome display.

I can't end this review without mentioning the pivotal sequence of the novel wherein Uncle Harry, a charlatan, is confronted by genuine psi phenomena. It is a hilarious episode written with consummate skill.

D.K.

BESTER:

Alfred Bester tried to be Everyman's critic rolled into one when he was active as F&SF's reviewer. He tried to write his reviews as he writes his fiction, in an electric display of the unexpected and the outlandish. He tried to be the most caring of the field. He tried to be the most I-don't-give-a-damn. He tried going to every extreme, sometimes not even writing book reviews but author reviews



"....the para-time concept in this symbolic technological novel presents a sub-space continuum, premised on a biological contra-reality in the alien sense of terra-subjecticate! light-years..... and so it goes with FANNY HILL - SPACE GIRL."



in their stead. (Once he even "reviewed" a typical science fiction fan.)

He tried too hard and ended up seemingly disgusted with the field.

###

We can only view with alarm the direction Norbert Schockley's talent has taken him of late. A while back we had occasion to take exception, in these columns, to Shockley's previous book TOUCHED BY INHUMAN HANDS. It was a dull, incompetent performance and we said so. But it fairly glows when set aside his latest offering JOSEPHINE HOFFBRAU AND HER PSIONIC BLOOMERS (Deuce 40¢). We, ourselves, have no stomach for the sort of writing that goes:



"I think Heinlein is saying something about God."

ATA

Josephine Hoffbrau was fat. She was single. She attributed the latter to the former. She wasn't just plump --- she was obscenely obese. She was huge, mammoth, gargantuan --- monstrously fat.

Nobody knew just how enormous Josie was better than Josie herself. Or how lonely.

But there are compensations in this world: Josie was filthy rich.

This is writing in the worst penny-q-word hack tradition. Surely something like "Josephine Hoffbrau was fat, single, wealthy and lonely" would have sufficed and been more to the point. Back in the so-called "Golden Days Of Science Fiction" such juvenalia might have been tolerated by us, but no more.

The one good idea in this book, the introduction of the impossible imposter "Uncle" Harry to the extra-sensory perceiving beekeeper, is totally wasted by Schockley's ineptitude as a writer.

We are quite disappointed with Mr. Shockley, his book and Deuce for publishing it.

A.L.B.



"I felt there was something almost alien about the book."

ATA

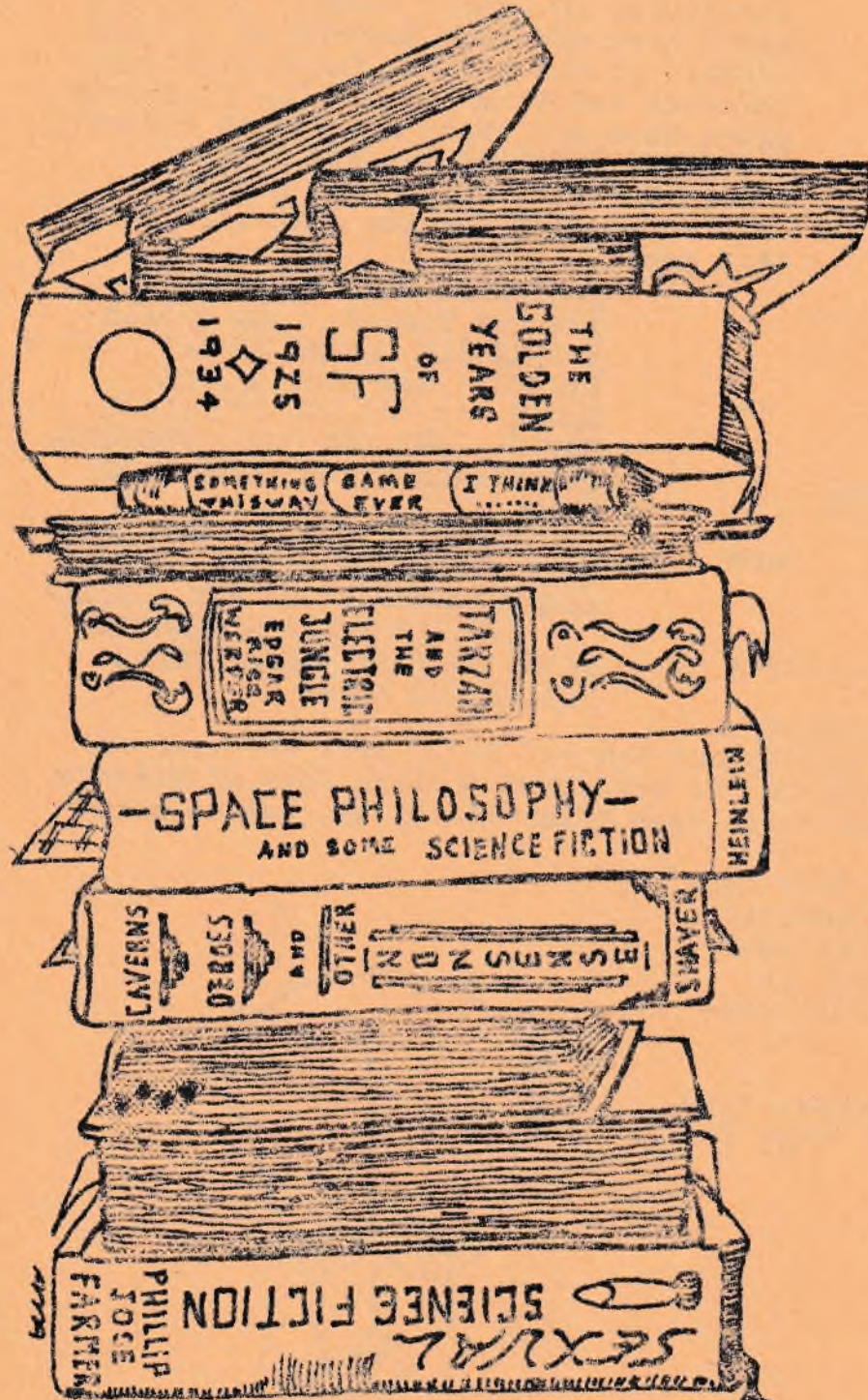


ATA

7

# SHORT STORIES

by  
Jerry Page



Jerry Page has been off for a while "making the world safe for democracy", as we all wish it were. But now he has returned and has resumed his fan-ac. Jerry has been in fandom for a ghoddy number of years, is a stalwart in the Atlanta, Ga. group, author of several pro stories, and is the writer of the type of column for which IST has long been in search ---and would like to make a regular feature. In short, dear readers: This is a rambler.

AMA

"Imagination is as good as many voyages --- and how much cheaper."

PRUE AND I. Preface.  
--George William Curtis

It is indeed a proud and lonely thing to be a fan and the longer I remain one the more I accept this old addage from Fandom's salad days. But it is also a proud and lonely thing to read science fiction.

I think this was borne out on June 3,

"Well, no I haven't.... but at present I am reading...."

1965. You will recall that this was a day of note in the fledgling history of space travel. This was the day that Majors Edward H. White and James A. McDivitt undertook a four-day mission which was landmarked by White's epic free-fall jaunt outside the capsule (and his refusal to come back inside). As this is written the Gemini 4 is still in orbit but the historic aspect is over --and by historic, I do not mean the venture outside the capsule, although that was no doubt historic, but something else entirely.

I am a fan. I am proud and lonely, for I read fanzines and will sometimes attend a convention or talk to other fans. But I never felt proud and lonely, because I also read science fiction. Thousands of people read science fiction. The paperbacks sell much better than hotcakes, perhaps because they can be distributed without getting syrup all over everything. Some of the magazines do well enough and you can occasionally see someone buy one on a newsstand (assuming the damned blotchy thing can be told from last month's issue). But that was enough. It gave me a warm, companionable feeling until the 3rd of June, 1965.

Now it is a proud and lonely thing to read science fiction.

I watched the shot on television, of course, like millions of my fellow astronauts. I basked in the utter beauty of the launch, I thrilled to the dangers of floating in space, I marveled at the perfection with which everyone seemed to be doing his job and I smiled smugly because I said all this would happen when no one else believed it would.

The coverage I watched was NBC, with Frank McGee and Huntley & Brinkley (and you haven't lived until you've heard those boys bumble through without writers). The coverage was workmanlike, excellent and generally satisfactory. The only major disappointment came with the "live" pick-up of the astronauts from orbit during the s-called "walk in space". You simply couldn't make out what was being said.

But the blow that perhaps has dealt the most injury to my ego came early in the proceedings. In describing some of the paraphernalia (I believe it was the "space gun") Frank McGee referred to it as the "Buck Rogers" aspect of our space program. Groan with me, gentle reader, for to many people and for many years the term "Buck Rogers" and "Science Fiction" have been synonymous. The reason is that "Buck Rogers" is an excellent example of its own kind of thing, but that is beside the point. We are the slans. We do not read comic strips ---- we read Literature.

Of course, Buck Rogers is damned good and the original stories are even better, so I don't groan at that sort of thing with complete sincerity. But that was before the mortal blow.

The mortal blow came when someone called in and said her kids didn't know who "Buck Rogers" was ----and kept asking. She wanted to know if there was anywhere one could get the comic books or stories. (There is. Avalon and Ace have both published the original two stories under the title ARMAGEDDON 24191).

But the blow was delivered and it was too late for it to be softened by the parent's noble and no doubt desperate desire to correct an appalling situation. Her kids had never heard of Buck Rogers.

To them the action in the space program probably came when Gus Grissom's capsule was lost in the ocean only moments after he had escaped from it (a once popular but now outmoded ---- as too "melodramatic and silly"---- device). The suspense from long hours in orbit, from long worried moments as ships searched for the landed capsules.

Here were kids that had never heard of Buck or Wilma or Buddy or Dr. Huer. Who had never hated Kane and Ardala. Good Lord ---- here were kids who might never had entertained the realization that there actually would be a 25th century.

In short, the kids were dangerously and perhaps criminally ignorant.

If Dick Calkins or Phil Nowlan were alive today, they'd probably be spinning in their grave.

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While we're delving into legends, let us discuss the now legendary and perhaps totally mythic figure, the Proof Reader.

While by no means as significant ethnologically as the Solar Myth or the Navel of the World, the proof reader serves his function. His function was to read proofs ----those copies which printers deliver into editorial care before actually printing a magazine. The proof reader would detect errors: typographic mostly. He would notate the proofs, and the printer would correct those errors.

A related myth had it that many manuscripts were read in advance of being turned over to the printer. These manuscripts (read by Mythic figures called Editors) would be corrected as to grammatical and spelling errors.

All this is quite fantastic as most myths. But the idea seems to be that in conjunction with these strange creatures could produce books which were relatively free of those flaws that make up a great percentage of the printed page. The story is that you could read a book or magazine straight through, sometimes without having to search out transposed lines or blunder your way through a clumsily constructed sentence which demanded rewriting in your mind before it would let you go on to the next.

But of course mythology is always fantastic and a little amusing in the naivete of the way in which some people will believe almost anything. Some people actually believe that proof readers exist today and that editors correct manuscripts before submitting them to printers.

But of course we know better. To take just one example, I am reading Andre Norton's fine novel ORDEAL IN OTHER HERE. An excellent story with good suspense and fine characters. I'm only about halfway through and would have been further except for the necessity of mentally re-writing a few vague and clumsy sentences. For example, on Page 51 the use of the word "harrassing" where the authoress intended to use the word "harrassment". The same section deals with critters that attack our heroine and make a clakking sound. Naturally the best on-the-spot name for such animals is clakkers. But Miss Norton insists on spelling it clakers.



I submit that such errors make the reading of a novel more difficult, but I also submit that Ace (who published ORDEAL IN OTHERWHERE as they have published pb editions of all of Miss Norton's fine books) is by no means the worse offender and certainly not the only one. When I mentioned these errors to Billy Pettit, he complained that his reading of one of Ayn Rand's novels was seriously marred by typos. Since Miss Rand's publishers (this was a pb edition Billy spoke of) are always major publishers and Miss Rand is a major novelist and her novels always widely read, you would feel that if such beast as proof readers existed, her publishers would have them. And Miss Norton's novel was originally published by a leading juvenile book publisher whose fault those error really are.

But I'm picking on Ace for a reason.

Ace has revived a great many legends of late and single handedly it seems to be carrying on the tradition of adventure science fiction novels. It was a primary member of the movement to revive the legended novels of Edgar Rice Burroughs. It has revived such legendary works as ALMURIC by Robert E. Howard, ATLANTIDA by Pierre Benoit, ARMAGEDDON 2419 by Phil Nowlan, METROPOLIS by Thea von Harbou, THE HOUSE ON THE BORDERLAND by William Hope Hodgson and the novels of Kline and Cummings.

All this is significant. It demonstrates that if any American publisher deals in legends, it is Ace Books.

Perhaps, Donald Kollheim's future conjurings might include manuscript corrections.

\*\*\*\*

Last issue's article on Robert E. Howard ended with an editorial note (1) enquiring about SKULL-FACE AND OTHERS, Howard's second book and the first one devoted to fantasy. SKULL-FACE was published by Arkham House in 1946 and is now out of print, having finally sold out about five years ago. It is one of the most beautiful volumes ever produced and its wordage and typography would probably make it impossible to produce it for less than \$15.00 today. Originally it sold for \$5.00 per copy.

(1)

He and my confounded editorial note in Iscariot #16! In Jerry's column he went on to list the stories, but I have deleted them from the printed version of his column, because in the let-col a complete listing is given. Several fans set me straight on what it contained and that there is a goodly amount of Conan stories in SKULL-FACE AND OTHER. I stand corrected, abashed, humbled and sorry that I didn't check the matter before I opened my big mouth in print.

But I decided to print the parts of Jerry's article on Howard & works, because they have interesting points in themselves. ANA

SKULL-FACE contains over a quarter of a million words representative of Howard's best work. It sports a jacket by Bok that was one of his best paintings. The binding is excellent, the format large enough to get five hundred words per page in easily readable type. It contains 476 pages.

I say that SKULL-FACE AND OTHERS is representative of Howard's best work. By this I do not mean to infer that every sort of writing he did is represented here. This is a fantasy collection except for one of his "westerns". (His delightful Buckner J. Grimes western, A MAN-EATING JECOPARD. Howard's first book, published in England, was a collection of these humorous tales under the title A GENT FROM BEAR-CREEK.) Much of Howard's writing was in the field of general adventure fiction with appearances in sports and mystery magazines. There are, for example, no stories featuring Howard's once popular "Sailor Steve Costigan". To my knowledge none have ever been reprinted.

At \$5.00 the book was a bargain, assuming only that you enjoy fantasy of the type Howard wrote and Howard's handling of it. By and large this volume surpasses the various Conan books, for while Conan is Howard's finest character (and I say this while admitting a personal preference for Solomon Kane) only a bare handful of the Conan stories are truly good examples of adventure fantasy (inparticular QUEEN OF THE BLACK COAST.) Howard apparently had ambitions of becoming a writer of regional fiction and his best work clearly shows this regional bent. I refer to such stories as the humorous western A MAN-EATING JECOPARD and the fantasy BLACK CANAAN which is a tale of voodoo, built upon the racial situation in a community hidden away in the swamps of what is probably East Texas. It is possible that this story could not be reprinted today without arousing controversy over the racial views, but read more deeply it reveals a certain understanding of the problems such views create.

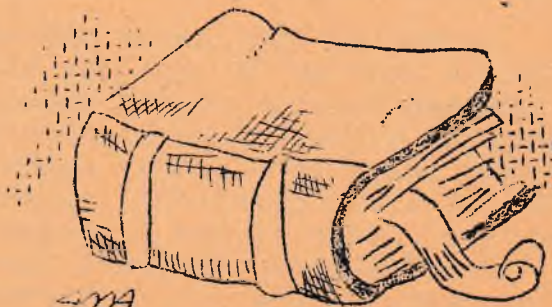
Unless you absolutely can't stand Howard, the book SKULL-FACE AND OTHERS is well worth digging up as a better sampling of the man's work than any Conan story.

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And, last, whatever happened to Baby Jean?

I first discovered Baby Jean in the NOTES ON PART THREE of William Seabrook's WITCHCRAFT. Her real name is Jean Gauntt and she would not be a baby today. She was five months old when the December 4, 1939 issue of TIME magazine announced her adoption by James Bernard Schafer, of the Royal Fraternity of Master Metaphysicians. That would make her just about 26 today.

Adoptions by the head men of more or less obscure organizations devoted to occult research may not be unheard of. (to give them their due, those of these groups which are organized with sincere intent are devoted to honest research in occultism ---- honesty being no part of impartiality). But Baby Jean was adopted as part of the research. Her home in Oakdale Long Island



was to be the former mansion of William K. Vanderbilt; a cottage boasting some 100 rooms. Under Vanderbilt the place had been called Idle Hour, but the name was changed to Peace Haven.

It was the idea of the cult that Destructive Thinking was the root of all evil and that this could be cleared by a careful screening of environment. It was believed by Schafer (whom the HERALD TRIBUNE described in an article of Nov. 26, 1939 as being "a calm, soft-spoken metaphysician" that Jean's education could be so shaped that these thoughts would never enter the child's mind. As a result the child would have no destructive thought (i.e. the root cause of all destruction) hence would never be destroyed. Would, in fact, live forever.

For a while, the child was given a pretty hefty publicity build-up in the papers. I've heard nothing of the case in recent years, although that proves nothing. The question is of course, whatever happened to Baby Jean? Is she still alive? Is she still undergoing the metaphysical training? Or has she, like Krishnamurti, renounced the cult to which she belonged and sought obscurity?

Well, to be honest, I regard the possibility of renouncing the cult as unlikely. Krishnamurti seems to have had a tremendous amount of native intelligence (he was selected by Miss Annie Besant to be the next incarnation of the World Thinker which created a great deal of controversy among the Theosophists Miss Besant was heading as the successor to Madam Blavatsky. As he reached maturity, Krishnamurti saw through the sham of the whole thing and renounced the claim that he was the logical successor to Jesus Christ, Buddha and Mohammed.) More than likely Baby Jean, if the cult is still going ----and with a good bookkeeper and a little publicity, which is an easy thing in a field surfeited with fanatics, these groups can go on almost forever---- believes the whole thing and expects to live forever and never hold a destructive thought in her mind. My question, however, is this: Can anyone supply me with a progress report? (1)

First, is she still alive? Next, has she ever been ill? Has she ever had a cold? What about serious operations? Is she allergic to anything? What about dentistry?

And ----best of all---- when will the cult be ready to announce the final results of this experiment?

---

(1)

I, like Jerry, am rather intrigued about the present situation of "Baby Jean". While, naturally, Iscariot will be delighted to receive all letters-of-comment, if you have some definite (or indefinite, for that matter) information as to "Baby Jean" and want to send it directly to Jerry, please do so. In that way he can compile and cull and perhaps give us all a "report" in his next column. Send the information to:

Mr. Jerry Page  
193 Battery Place, N.E.  
Atlanta, Georgia, 30307

(AMA)

---

A FERDINAND FEGHOOT TYDE INTERLINO:

A skeleton, who was in the employ of Goldfinger, complained to his wife:

"I've worked my bones to the Finger for you!"

---

# THE MUMBLING MASSES

(The LETTER-COL, presided over and well stirred with irritating comments and general confusion by Al Andrews.)

I shall not labor you dear readers with a recital of the path of travail I have trod in the past in re the systems of editorial comments I have tried in the past. Suffice it to say I have a new one....which I am filching from Jack L. Chalker's excellent zine MIRAGE. With only slight variation, it is simply this. The letter-writer's letter will be printed without interspersing it with my comments, however interspersing his letter will be a symbol such as \*1\*, \*2\*, \*3\*, and so on. The symbol denotes that I have comments on the matter in his letter at that point. But my comments will appear at the end of his letter, with the corresponding symbol for easy reference back to his letter. So, now let's see what some people have to say.

HOUSE OF INFO - Thomas McGeehan - 405 East 5th Street, Santa Ana, California, 92701.

I've been very busy lately, so I haven't been commenting on any zines (I've been letting by brother, John, do all the commenting), but I just had to comment on ISCARIONT #16. First, about Charlie Chan. I've read all of the Charlie Chan books by Earl Derr Biggers myself three times each. \*1\* They are all novels and there is only 6 of them; here is a list of them:

THE HOUSE WITHOUT A KEY (1925)	316 pages
THE CHINEESE PARROT (1926)	316 pages
BEHIND THAT CURTAIN (1928)	337 pages
THE BLACK CAMEL (1929)	312 pages
CHARLIE CHAN CARRIES ON (1930)	334 pages
KEEPER OF THE KEYS (1932)	307 pages

These 6 novels by Earl Derr Biggers are the only CC stories ever written! Much to the regret of anthologists, there were no short stories about Charlie written. They have all been published in paperback form in the past, and recently they have been reprinted again by PAPERBACK LIBRARY editions which should still be in print. Biggers also wrote a few other novels, such as 7 KEYS TO BALDPATE, THE AGONY COLUMN, LOVE INSURANCE, FIFTY CANDLES, A CURE FOR CURABLES, IF YOU'RE ONLY HUMAN, and THREE 'S A CROWD, etc. But these I don't care for at all. I have a couple of them, but I've only glanced thru them and have never even read them all the way through.



I have seen most of the Charlie Chan movies, tho they were not very good. As movies they weren't too bad, but they weren't so hot as Charlie Chan movies. I like Toler and Oland equally well myself as CC, but I don't like (Roland) Winters (in the part) at all! I never saw the first three CCs (George Kuwa, Kamiyama Sejin and E.L. Park), so cannot comment on them. Nor do I care for the CC TV series they made with J. Carroll Naish as CC. Naish makes a lousy CC I think. If you get a chance, by all means do read the 6 CC novels as they are masterpieces.

Robert E. Howard's SKULL-FACE AND OTHERS is a collection of short stories. SKULL-FACE is the lead-novel and was originally in Oct, Nov and Dec, 1929 WEIRD TALES magazines. Then there are 22 other stories in this book. Five of these are Conan stories, but the same stories are in the Conan books, so if you have all of the Conan books, you do not need SKULL-FACE for the Conan stories. The others are misc stories; here is a list of them:

SKULL-FACE - WT, Oct, Nov, Dec, '29. The lead-novel of the anthog.  
THE HILLS OF THE DEAD (Solomon Kane story) - WEIRD TALES, Aug '30.  
WINGS IN THE NIGHT (Solomon Kane story) - WT, July '32.  
WOLFSHEAD - WT, Apr '26.  
THE HORRORS FROM THE MOUND - WT, May '32.  
A MAN EATING JEOPARD - COWBOY STORIES, June '36.  
WORMS OF THE EARTH - WT, Nov '32.  
THE VALLEY OF THE WORM - WT, Feb '34.  
SKULLS IN THE STARS - WT, Jan '29.  
RATTLE OF BONES - WT, June '29.  
KINGS OF THE NIGHT - WT, Nov '30.  
THE BLACK STONE - WT, Nov '31 and SLEEP NO MORE, 1944 anthology  
edited by August Derleth.  
THE FIRE OF ASSHURBANIPAL - WT, Dec '36.  
BLACK CANNAN - WT, June '36.  
THE CARIN ON THE HEADLAND - STRANGE TALES, Jan '32.

The 5 Conan stories (originally pubbed in various issues of WT: See Lewis Harrell's article in Iscariot #16) in SKULL-FACE AND OTHERS can be found in the following Conan books.

THE TOWER OF THE ELEPHANT --- Coming Of Conan  
ROGUES IN THE HOUSE --- Coming Of Conan  
SHADOWS IN ZAMBOULS --- Conan The Barbarian  
PHOENIX ON THE SWORD --- King Conan  
THE SCARLET CITADEL --- King Conan

SKULL-FACE AND OTHERS also contains two King Kull stories, namely:

THE SHADOW KINGDOM  
THE MIRRORS OF TUZUN THUNE

In summation, the Howard anthology contains 1 novel SKULL-FACE, 5 Conan stories, 2 Solomon Kane, 2 King Kull, 12 miscellanous, and 1 article THE HYBORIAN AGE. This article originally appeared in the fanzine PHANTAGRAPH.

I've read all the Conan stories myself, plus all the SF stories. If you read the Howard stories like an English teacher you're out of luck. But if you read them purely for entertainment ....as I do most of my stories.... they are excellent.

Of course, I enjoyed both the articles on Conan and on Charlie Chan. I also liked the BB's article. The more ERB info, the merrier I say. You may not be able to call some of ERB's works sf, but who cares. I, myself, don't care what you call them. I think they are very interesting and entertaining novels, whether they be science fiction, science fantasy, or just plain jungle fiction. I've read all of them several times each, including the Mars, Venus, Pellucidar, Tarzan, and other novels. I think a book is entertaining when you can read it over and over again and still enjoy it! \*2\* Some books I can only read once and these I consider merely good books, while books that can be read 2, 3 or more times are excellent books. And I never tire of reading any of ERB's works. There are some sf aspects to ERB's works, as well as some non-sf aspects, so they really can be classed either way, depending on how you look at them. I usually think of the Mars, Venus, etc books as science fiction. I think the term "classic" is played to death so I hate to use it to describe anything.

I admit that SAVAGE PELLUCIDAR was no super great story; the best that ERB ever wrote. It was just an average good ERB story, and it did finish out the Pellucidar stories that were pubbed in AMAZING in Feb, Mar, Apr, 1942. I always thought these three stories (which really make a novel) did not have a very good ending, and after reading SAVAGE PELLUCIDAR I found out why. SP is the fourth and last part of the novel. As such it is a good story, tho by itself it might not seem too good to some fans. The main thing that made it worthy of a possible Hugo was that it was the first "new" Burroughs in AMAZING since 1943 (Feb, THE SKELETON MEN OF JUPITER), not that it was a super great story. Personally, tho, I thought it was worthy of one by itself as a story; but being an avid ERB fan I'm prejudiced, of course. I believe World War II was the main reason that SP was never published, along with ERB's ill health. He wrote SP from 10/2/44 to 10/26/44 and intended to publish this, along with the other three Pellucidar stories in AS, as a novel entitled GIRL OF PELLUCIDAR, but never got time to do it.

What does Tom Dupree mean by his remarks on the movie Tarzan as to the real Tarzan? It sounds like he's trying to say that sadly the book Tarzan is just like the movie Tarzan! What nonsense. Has he ever read any of them I wonder? Or does he mean just the opposite. As the movie Tarzan is no more like the real Tarzan as created by ERB than Krushchev is the Pope!! \*3\* Tarzan actually learned to read and write by himself with the help of an illustrated dictionary before he could even speak one word of English. Jane did not teach Tarzan English either. A Frenchman named D'Arnot taught him French first and later he learned English, as well as German, various native dialects, and even Latin! That infamous line "You Tarzan, Me Jane" (or however you say it) was

NEVER used in any ERB Tarzan story. Nor did Tarzan live in a silly tree house. Why should he when he owned a nice estate in East Africa.

Tarzan has sat in the House of Lords in England and helped the British during WW I and was a Colonel in the RAF during WW II. Yes, Tarzan knew how to fly a plane. He learned how and took his first solo flight in TARZAN AND THE ANT MEN. Yes, the movie version is nothing like the book version at all. They should have called the movie version Ungava of the Jungle or something instead of trying to louse up Tarzan, which they surely did. Also, a British text book once used a sample from a Tarzan book as an example of good English! And now the Oxford Press in England has come out with an edition of John Carter of Mars first novel PRINCES OF MARS by ERB to be used in their schools! The revival of ERB is only natural as far as I am concerned. I always figured if ERB's works were allowed to be reprinted ERB would become popular again. But for a long time ERB Inc.'s general manager (now retired!) would not allow any of ERB's works to be reprinted that he had control of. But then he didn't even bother to renew the copyrights on a lot of ERB's works so public domain editions started coming out, forcing ERB Inc. to start the ball rolling again. This is the way I understand it.

From the way I understand it, there is no Iscariot #14 & 15, right? That is why we never got them. Hope you make it out with a #17. \*4\* Guess that is all for now. Sorry to be so short, but I'm rushed. You can use any of the info in this letter (or the whole letter itself for that matter) you want in Iscariot, tho I don't know how your readers would take all this dribble. \*5\*

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\*1&2\* Many people tell me that they have read this or that books so many number of times and this repeated-reading always amazes me. As far as I can recall I have never read any sf book over again....except one (the Leigh Brackett half of an Ace-Double opus, the title of which I can't even recall) and that one I re-read by mistake. And I certainly can't see the point in reading any detective-fiction more than once. Once you find out who the killer is and how our Mastermind figured it out, the book is dead as far as any real interest goes. Granted there may be some merits of style, atmosphere or such to warrant a re-reading, but why more than twice? I would be interested in seeing Iscariot's readers delve into this matter of re-reading books several time or not.

\*3\* I'll leave it to Tom to tell you precisely what he meant, but when I read his original ms I to was puzzled by this amalgamation of the movie & book Tarzan, so when I sent by his ms for revision one point I suggested for revision was to make it clear what he meant about the relationship of the movie-T to the book-T.

\*4\* The why there was not an issue 14 and 15 of Iscariot is a long and heart-rending tale, filled with human pathos and true-to-life characters, but lacking in the fornication, adultery, illegitimacy, hate, fear and all those Life-Can-Be-Beautiful qualities which so richly adorn TV's PEYTON PLACE. That you did not receive # 14 and 15, because there was no #14 and 15 is a ducedly clever deduction that would put even the great Charlie Chan to shame. Actually, I could think of a more interesting and sense-o-wonder reason you didn't receive #s 14 & 15, but I'm too busy re-reading for the 20th time my Barton Werper collection.

\*5\* I look for the day when I will be so rushed that I can only do a 3-page loc on a zine! I did cut a little of your letter and that part will be used in combination with material from brother John's letter for a little spur-of-the-moment which may be in this issue. If the contents of your loc is "dribble", you are one of the most interesting dribblers I know .... keep dribbling.

Hi, out there, letter-reading-fans! I've decided that my commenting system isn't complicated and confusion enough to completely coggle you, so I am now adding another devious, devilish, and darling twisty-turn to it. That being that I will make comments also in the body of the letter, when my comment is very brief. And it will be set off by the symbol of \*\*\*\*. Now, isn't that a truly original and clever symbol. Now, be honest with yourself: Aren't you rheally thrilled?

JOHN MCGEEHAN, 405 East Fifth Street, Aanta Ana, Calif. 92701.

My brother said he sent you a three-page letter, so I'll try not to waste time repeating info & comments that he gave you.

Enclosed you will find a listing of Charlie Chan films that yo can keep. \*\*\*\*Thanks, and you will find said listing used in a spur-of-the-moment article in this issue, if I ever get through stenciling this long let-col.\*\*\*\* The January '55 issue of FILMS IN REVIEW (5½"x7½" in size) has a five-page article by Edward Connor entitled THE SIX CHARLIE CHANG. The piece contains a listing of & review of the films along with six small pics of the six actors who have portrayed Charlie on the screen. A copy of this issue is probably still available at 75¢ per copy from FILMS IN REVIEW, 31 Union Square, NY, NY. SCREEN FACTS (5½"x8½") #8 contains a 10-page article by Edward Connor entitled ORIENTAL DETECTIVES ON THE SCREEN. It contains a review on, listing of & small pics of the actors involved in Charlie Chan, Mr. Moto & Mr. Wong films. SCREEN FACTS #8 is still available at 75¢ © from SCREEN FACTS, P.O. Box 154, Kew Gardens 15, N.Y.

THE HOWARD COLLECTOR #1 contains an index of verse & the second issue has an index of the prose written by Robert E. Howard

(including his many names) THC is devoted to anything & everything re REH and I can't imagine Mr. Lewis Harrell not knowing about it, tho it sure looks like it from his article. I checked his index of the Canon tales with that in THC #2 and the one in AMRA Vol.2. #4 and have come across one error in his listing. Mr. Harrell says that RED NAILS appeared in the Sep '34 issue of WEIRD TALES; when both THC & AMRA state that the tale was in the July, Aug-Sep and the Oct '36 issues. Further proof is that PEOPLE OF THE BLACK CIRCLE appeared in the SEP, Oct & Nov '36 issue of WT and I doubt if parts of TWO REH stories were in one issue. \*1\*

Tom Dupree's main gripe seems to be that Mr. Burroughs DID NOT WRITE SCIENCE FICTION and that he is getting a lot more praise than he deserves. Mr. Dupree first shows his ignorance by claiming that the film Tarzan is no different from Burroughs' apeman when anyone who has seen the Weissmuller comedy/adventure farces and has read even a few uncut Burroughs tales knows that the producer used the names Tarzan & Jane or Lord & Lady Greystoke.....and little else. Mr. Dupree needs to read the last two issues of AMRA #33 & 34 wherein he will find a long discussion by L. Sprague de Camp, Poul Anderson, Leigh Brackett & others on the building of a realistic fantasy world. From them we learn that (quoting AMRA #34. Pages 10-15):

- 1) "Any planet may have upon its surface many different levels of technology, and many degrees thereof. But do not have persons belonging to any given culture manufacturing things that are patently beyond their technology. Barbarians -cum- spaceships are ridiculous if it is said that the barbarians make and fly the ships themselves; but not if barbarians and spaceships belong to two different technologies; always bearing in mind that the nakedest bushman of the kalahari is perfectly capable of riding in a jet plane. In short ---- swords and spaceships on one world; but never in one culture. 2) That people will use what they are accustomed to and will adopt the elements of more advanced technologies on the two fold basis of (a) Can I get it? and (b) Can I use it?"

"That ERB's Martians fought for the joy of fighting and they loved hand-to-hand combat for its own sake and so clung to the weapons that most suited their purpose. The radium rifle would have produced overkill and spoiled the fun. We also have weapons of such horrendous efficiency that we prefer not to sue them; and the modern combat soldier still carries with him a species of sword, called a bayonet, for close work. India is served by jet planes, trains, luxury liners, and cars; but the average villager will still stick to his bullock cart. Hence, the green men or tharks use thoats even though the red and black men's Barsoomian flyer is available." Unquote.

What is wrong with the flora and fauna of Mars? Mr. Dupree must think that Barsoom should have none. Their are no "lions" as such on the red planet; but an animal called a "banth" that John Carter refered to as a Barsoomian lion since he would naturally try to identify and compare everything there to things that us Earthlings are familiar with. We have animal trainers on Earth; why not on Mars? If the big cats never ate up Clyde Beatty, why should the banths have Thuvia "for lunch"!!

Not all green men were the devil's imps. Tars Tarks was John Carter's best friend and saved his and Dejah Thoris' life many times. Without Sola's aid, the Princess of Helium would have met the fate worst than death and even death itself since Sola taught John Carter the language (Barsoomian) and gave him other assistance without which he would have gone down fighting in the first book. \*\*\*\*Some fans wish he had.\*\*\*\*

Barsoom is a dying world with little air and water, so the reader doesn't expect to find it saturated with modern metropolises.

Does Mr. Dupree want John Carter to skewer all the men and ----- all the women? (The word is "screw" as you know \*\*\*\*Ah, the joys of unlimited knowledge!\*\*\*\*; but one isn't suppose to say it \*\*\*\*No, they aren't, but then you are the racy kind.\*\*\*\*). I'd rather have him as he is, destroying those who try to harm him or "his" and extending a helping hand to all of his friends. \*\*\*\*Goshwow! me to, sir. But I must admit I think it was pretty remarkable for ole John to relax his Victorian moral code long enough to beget Dejah Thoris with an' egg. And in addition to "extending a helping hand to all his friends" he was pretty free with the extending a hand to anyone he didn't like....sword-hand, with sword, point first.\*\*\*\*

The Mars and Venus series by ERB are considered to contain a mixture of science fiction and fantasy. Tarzan is a jungle setting; Shoz Dijiji is an Indian one; "Bull" is a western one; LAND THAT TIME FORGOT a "lost world" tale and THE MOON MAID is science-fantasy; but Mr. Dupree probably considers the latter to be a futuristic comedy.

When Burroughs' Earth's Core series was written a number of scientists were still of the opinion that the Earth was hollow. Mr. Dupree should not speak with the scientific knowledge of the 1960s when he is talking about something that was written in the 1920s. #2\*

The only thing that Mr. Dupree is right about is that the word "classic" is way overused to describe a tale. \*\*\*\*A smashing example of this are all the covers of FAMOUS FANTASTIC MYSTERIES and FANTASTIC NOVELS.... "A Fantasy Classic" screams each cover. \*\*\*\* Not just on Burroughs books; but in numerous books covering

just about every subject and field in existence. A lot of the "old classics" are kept alive by English teachers who think they are the only thing to read. They were read in their day because there wasn't anything else of comparable interest. Many had good plots; but are too long-winded for reading today and especially when written in Old English; which is only of use to those who want to learn Old German, Old Italian, etc. \*\*\*\*I'm not taking point on anything here, but my Bible-interest urges me to toss in a jot of info for whatever it is worth to whomsoever is standing naked in the rain on a downtown street corner reading a borrowed copy of Iscariot. In re "Old English", much of the writing is so called is not actually "Old English". For example, many people speak of the "King James Version" (1611 CE) as being written in "Old English", however it is not. It is written in "Middle English" For "Old English" you can go back to Chaucer, say his CANTERBURY TALES.\*\*\*\*

Burroughs is praised for the creation of Tarzan; who has no equal and all his other works are mere "frosting on the cake" when it comes to giving praise where it is due. We know he can't match Hemmingway for correct-writing ability \*\*\*\*I hope no one would take Hemmingway as the standard of "correct-writing ability", for he was one of the most individualistic stylists in the last 50 years.\*\*\*\*and his Mars and Venus tales aren't near the quality of a TRUE SF story as eg: E.E. Smith's or Robert E. Heinlein's \*\*\*\*When did they start writing them; the TRUE sf story doesn't even exist....yet.\*\*\*\*. But we don't read him with the idea of counting his grammatical errors or seeing that only "pure science fiction" without a dash of fantasy elements is in his works; --- what we read him for is enjoyment and entertainment and at giving such there is no one better. It doesn't make any difference whether one reads him before or after he reads the other "giants" of Science Fiction, since the average reader in his lifetime will run out of reading enjoyment the calibre that Burroughs gave a lot quicker than he will run out of time to read same.

1. Well, since you can't imagine Lewis Harrell not knowing about THE HOWARD COLLECTOR indexes, CAN YOU IMAGINE Lewis' original ms having the correct date and MY making a mistake when I put his article on stencil? But so as to not throw the entire Conan fandom into complete chaos, you'll find a boxed notice of correction somewhere in this present issue.

2. In the Prologue of TANAR OF PELLUCIDAR Burroughs makes the statement at some length concerning there being reputable scientific theory and opinion that the Earth is hollow. And your statement parallels his. Are you appealing to Burroughs fiction as support or do you know of reputable scientists of that time that held to a "hollow-Earth" view? Burroughs could have put that "Prologuish bit" in just to give quasi-credence to the Pel-lucidar theme.

CUYLER WARNELL BROOKS, JR. 911 Brairfield Road, Newport News, Va.  
Thanks for the Iscariot 16. Not that you sent me one, but I did like it. \*\*\*\*You're on the mlg-list for this issue. \*\*\*\*  
Phil Harrell gave me his copy.

The Burge cover was nice, like all his work. Really professional quality. Most of his work seems to have the flavor of the old pulps, for some reason. Maybe he's an old-pulp fan. Or an old pulp-fan. I heard a rumor somewhere that Pettit was planning a Burge Artfolio. \*\*\*\*Yes, he is...and as soon as he can spare another hundred bucks he will complete it. Some tremendous artwork by Burge!\*\*\*\*

You liked GLORY ROAD and FARNHAM'S FREEHOLD!? GHAAH! I can't agree with your idea of reading a book purely for entertainment and ignoring the philosophy. The only value sf has is that it deals with ideas. The 2nd half of FF was not too bad, at least the society pictured was interesting, but I never could accept the characterization. As philosophy the book is worthless, as literature it is trash, even by sf standards. As for GR, it is merely silly in the DeCamp-Pratt tradition without the high comedy of the "Shea" books. I wonder what you will say of STRANGER IN A STRANGE LAND. I think it is probably the most ambitious thing RAE has tried, and not bad at all, tho maybe a bit long. I enjoyed it more than anything he's written since. (1)

I must have seen a Charlie Chan movie sometime; about all I can remember is the moronic character of the "Number One Son". I don't think I would remember it at all but for the comic relief you claim clogs up the plot. \*\*\*\*Infidel!\*\*\*\* Whether the foolishness was in the books I don't know, somehow I never read one of them.

Some of the old sf and related type films on TV are good. I've never gotten a chance to see ISLE OF LOST SOULS, but I expect it'll be around. I follow the TV GUIDE pretty closely \*\*\*\* Me too; great philosophical work.\*\*\*\*, tho I don't actually watch the boob-tube much. Did you ever see the CURSE OF THE CAT PEOPLE? When I was up at U of Va. last winter I was amazed to find that they had put it on the list of "art films" in one of the series they had going/ Turned out the reason they did so was that James Agee (you may get up off your knees now) wrote in his movie review column that it was one of the best movies of that year. Must have been a bad year, 1945 I think. Not that COTCP isn't a pretty good show, but I would never call it great. Have you ever seen one called CAT PEOPLE to which CURSE OF THE... is supposed to be a sequel? Just looked it up in Jone's book, COTCP was in '44, CP was '42, and had the same cast. I hope to see CAT PEOPLE it sounds pretty good from Jone's book. \*\*\*\*I saw one, tho I'm not sure which. It was the one where this girl fears she is cursed by some legend of her people becoming vicious cat-creatures from time to time. She spends a good deal of time at the zoo staring at a tiger or panther, who spends a good deal of his time staring back at her. Over all, a large nothing.\*\*\*\*



I agree with Dupree about the Burroughs Bibliobooks, tho I object to his style more than to the technical impossibilities in the stories. Probably most of the BBs are young tho. I read all of the Tarzan books in a Spanish ed. when I was 12-15. I've never been able to read BRB in English. I did plow through SAVAGE FELLIDAR in Amazing just to be sure I wasn't missing anything.

Plott's article on the QUICK READERS books was fascinating. I don't think I've ever seen one. Except for the illos, they sound a lot like the "Little Blue Books" put out by Haldeman-Julius. The same wild diversity of titles too. The only basis for selection seems to be that the author be so unknown that they can get him cheap, or so long dead that his work is in the public domain and they get it free.

Harrell's HBRO.... is a great piece of scholarship and what I want to know is, why did he give it to you for Iscariot instead of to me for COLLECTOR'S BULLETIN? \*\*\*\*Because I would have strangled him and revoked his sub to BATMAN COMICS; that's why.\*\*\*\* He is a member of the NFFF Collector's Bureau, after all! I tell you what, CB3 is due out soon, with additions and corrections to the Bureau member list of CB2. I'll send you both, and you can check it against your mailing list. If there's not too much duplication, perhaps I could reprint the Conan piece. \*\*\*\*Okey, send CB2&3 and I'll check; I doubt if there is very much duplication. I asked Harrell and he says you may reprint it and it is okey with me, provided you give credit such as "Reprinted from Iscariot #16."\*\*\*\*

So what's with the Deep South Con? I will be in Atlanta this summer, but I've put off making any definite plans, in hopes that I could make the con, whether it's in Atlanta or B'ham. \*\*\*\*Well, by the time you read this you will know whether you attended the DEEP SOUTH CON III in Birmingham, Alabama which was held at the Downtowner Motor Inn, August 6-8.\*\*\*\*

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1. Let me quote two of your consecutive statements, for they contain the core of the matter with which I wish to take point.

"I can't agree with your idea of reading a book purely for entertainment and ignoring the philosophy. The only value sf has is that it deals with ideas."

The basic aim or value of any fiction is entertainment, and especially so in a "speciality field" such westerns, mysteries, romances and sf. Eric Ambler's latest A KIND OF ANGER (mystery/intrigue novel) can be said to have some degree of "philosophy" in it, but it would be rather ludicrous to buy the novel for its philosophic import. True, sf has "ideas", but so do most works of fiction; they would be pretty dull if they didn't. But for a work of fiction to merely contain "ideas" does not make it a valid work of philosophy. Philosophy is defined as the study or science of the truths or principles underlying all knowledge and being. Sf neither has the form, stature nor depth to be a philosophical work. In a sf novel an author sets up his characters,

society, cultures, religion to suit and accomodate the development of his story. Sometimes ----as often with Heinlein---- the author will set up say a religion for the purpose of denouncing Religion. But doing so is not valid philosophy, because he has manufactured a fictional structure, impregnating it with planned weaknesses, flaws and malfunctions, then "philosophically" denounced it.

In many cases a sf author will put his "philosophy" in the novel in bits and pieces here and there .... I sometimes feel he does this so as to avoid the charge of philosophizing and so resorts to putting his views and opinion across by the Bits & Pieces method. Well, why doesn't the sf author set aside the subterfuge of sf and make a formal statement of his philosophy? Simple. He knows he is a sf writer and sf's basic requirement and value is to be entertaining, so he must keep the fictional story going to entertain his readers.

The foregoing is why I can't get all shook up over the so-called "philosophy" of a sf writer in a sf novel.

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ED COX: 14524 Filmore Street, Arleta, California 91332.

Today (get that, today!) the mailman delivered 'IscarioT 16. It might've arrived yesterday but it was forwarded from the old Sherman Oaks address. \*\*\*\*Sorry, new address now noted.\*\*\*\* But the astoung (!) thing about the whole bit is that I've read it already and am writing this letter. THE SAME DAY! \*\*\*\*That's nice, but it is incomprehensible to me, because I am a staunch and long-standing member of Rhe-l-Soon-Now! fandom.\*\*\*\*

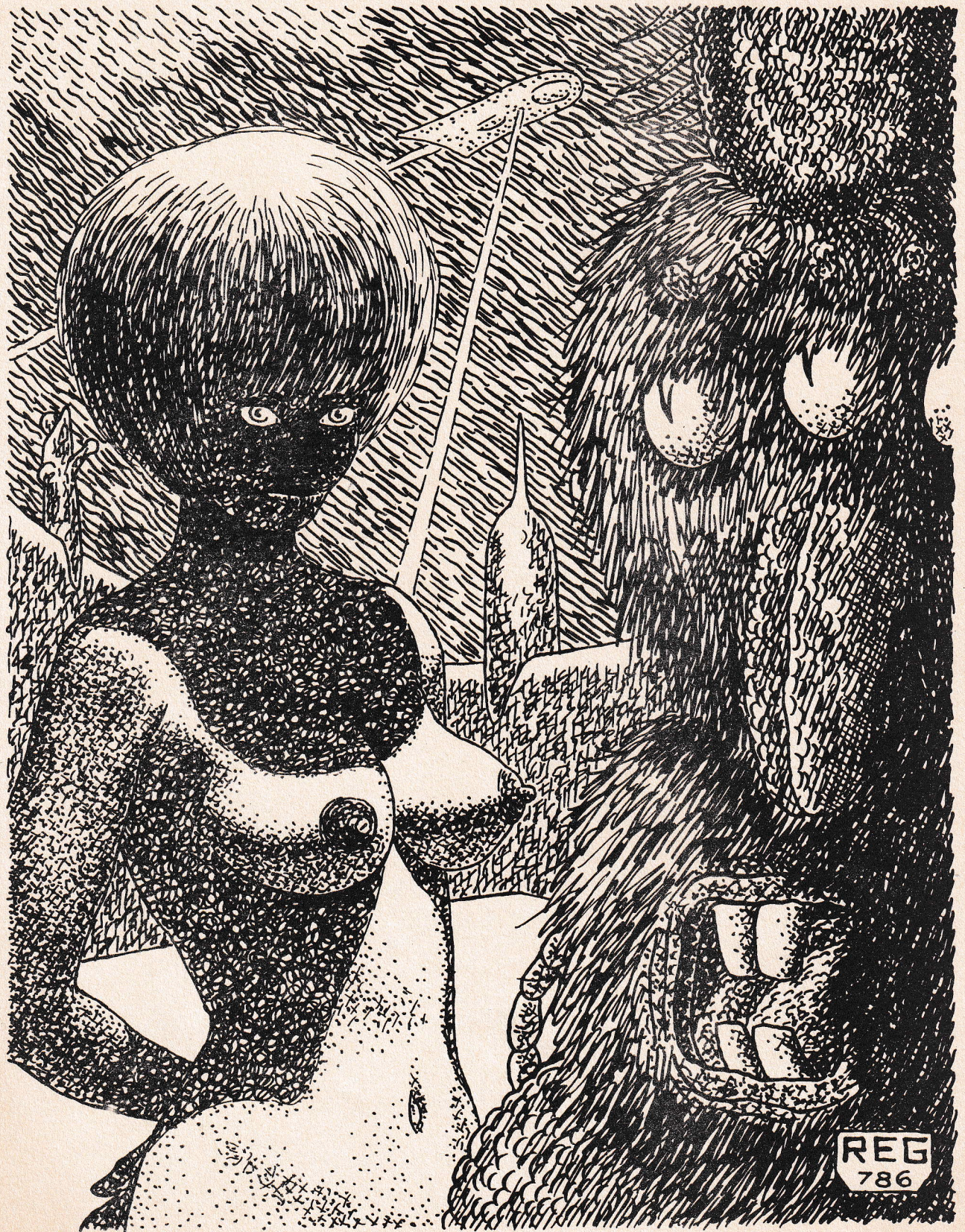
What is it about 'IscarioT (I'll get it yet...) that causes me to do this?

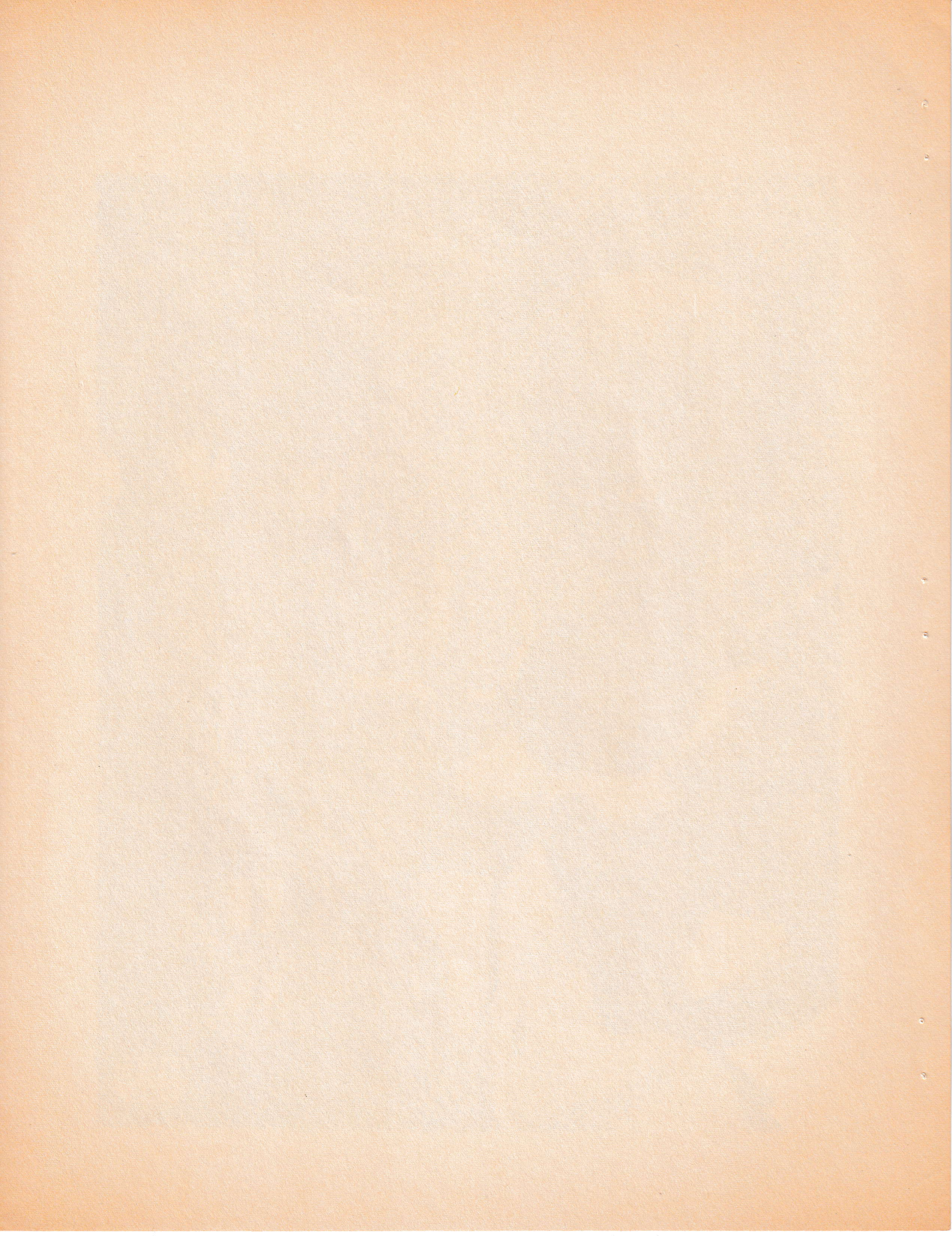
Who knows \*\*\*\*The Shadow knows, moo, hoo, ha, ha.\*\*\*\* but every so often I embark on a portentous program of reading and answering fanzines as soon as they arrive so that I can Keep Up and possibly encourage faneds to send me fanzines should word get around. This program usually lasts about one fanzine. \*\*\*\*See, we are members of the same fandom.\*\*\*\*

Actually, 'IscarioT (got it!) came at a good time. My fan-activity has lagged. I'd been ill with a sinus infection which knocked me out for over two weeks and have had other things to do since then. My only enthusiasm lately has been for the projected trip back east this August at which time I'll bring my stf collection out here.

But A FANZINE arrived today. Now, fires kindled. Epecially when it was found that the main content in the thing was about stf and related literature. This I like. I love to write about stf I've read and I love to read stf, even in this bitter and cynical fan-world where in some arears it is not ill to read stf..

So, now that the lengthy preamble is over, thanks for





Iscariot 16 and here are a few comments.

Skipping (gulp, a screw just dropped out of this typewriter and I can't find out from whence except it was from the carriage while extended over the typing table...) \*\*\*\*It's simple, Ed: Insert Flap A into Slot B on Reverse Side of Side 2 --- Caution: doing so only while all circles through number 17 are equally distanced from the ratio of the diameter of the boxed square, which you have not yet received ---, then.....\*\*\*\*

So skipping the logical place in the editorial where I should condole Billy Pettit on his entrance into active fandom, I come to mention of Heinlein and FARNHAM'S FREEHOLD. Maybe I've been spoiled by old Heinlein stuff, but this book didn't do it for me, even entertainment-wise. Take some of the dialog in the opening scene. The characters are so wooden, that one has to read very carefully to recall just which, man or woman, etc., is doing the talking. A little of the old Heinlein crept thru in his description of the future society after they got there. Philosophy or no, the story wasn't entertaining for me. \*\*\*\* Granted, it was a lesser piece of Heinlein, even poor-Heinlein, but I was entertained to some degree. I read the in-the-shelter half of the book just to find out what kind of world they would find outside. I was a little disappointed when it turned out to be physically just "another Earth" in time. I don't know what I had hoped for, but the future society that Heinlein projected was pretty interesting. But, my main and sole contention is why would anyone read FF for its philosophy? It isn't a valid work of significant philosophic import.\*\*\*\* One more item, the bit near the finish where the two people come back and knock on the door, that had a touch of the old Magick, too, but was entirely wiped out by the final passages. Too, too much. I mean, so Heinlein likes cats. So do I. So does John D. MacDonald, but cats don't play such a prominent JACK & JILL role in his stories. Only with the appearance of his book, THE HOUSE GUESTS, did I discover that JDMacD was a catbuff.

Charlie Chan fandom flourishes here in the Valley. Dave Hulan being the most ardent advocate of CC. Every Saturday afternoon, during the last season, there was a Charlie Chan movie on one of the local channels. It featured the real old ones, too, as Dave Hulan eruditely remarked. I wondered if that was the real reason he watched, inasmuch as Katya conjectured that he watched mainly because of Charlie Chan's No. One Grand-daughter (I believe) hosted the show and did commercials and announcements. I sort of agreed that she would be a good reason to watch the show, what with the tight silk dress with the slit waaaay up to here! \*\*\*\*Obviously, Dave has not explained to you that keen observation of Oriental female anatomy is an absolute necessity in attaining to true Charlie Chan scholarship. Oh, my, yes.\*\*\*\*

And I agree about goodies from the old days. Los Angeles has just about all year around, on one or two channels, every Saturday and Sunday afternoon, usually at 5PM, a horror/stf movie

movie. "Chiller" is one; in fact, we had one each of it on both Saturday and Sunday pms. Then "Weird Tales of Science Fiction" (sometimes "...Science Fantasy") was usually on Saturdays. They're still on, but the times change a bit with the seasons. Oh, damn near forgot about "Weird, Weird World". That was the one that showed the old oldies. The original DRACULA, FRANKENSTEIN and the second one, BRIDE OF FRANKENSTEIN, and THE SOLEMAN, THE MUMMY .... actually, several of the first MUMMY pictures, all of these or most, dating back into the early thirties. Now, they did a real job on those; they took them seriously. Not the rapid-fire, ground-out shock things they make these days. Not that some of them aren't effective, but there's nothing like, say, the scene in DRACULA when the sallow young man from England first makes his entrance into the old castle in the hills, and Dracula appears at the top of the wide flight of stairs in the mouldering old hall. Or that scene of Karloff as the Mummy shows the "Girl" what happened in the past, thousands of years ago, which caused him to carry this curse of living death until he can make retribution. Or am I thinking of THE PHAROAH'S CURSE? Gad, I'll have to check on this and watch for these when they come around again. And they do, over and over, which is all right. But the cruddy abominations do too. \*\*\*\*Except for an occasional horrific treat, we get here in Birmingham the "cruddy abominations", such as Zsa Zsa Gabor in THE QUEEN OF OUTER SPACE .... in case, you have thus far been lucky enough to miss this mibegotten Hollywood epic, I kid you not, there is such a movie. I don't care what Martin Luther King says about his group, I think it we sf-fans who are discriminated against. I've thought of organizing a demonstration-march, but LBJ is probably a non-fan and wouldn't back me.\*\*\*\*

I don't believe THE ISLE OF LOST SOULS has made an appearance out here, that I recall anyhow. Lately some old, late-40's serials have been appearing. LOST PLANET AIRMAN the most recurring; sort of fun for the first time or two. No Flash Gordon though. And by the way, let me alert you to a stf type which you must not miss at any cost. CREATURE FROM THE HAUNTED SEA. It sounds awful, doesn't it. But it is the broadest, wackiest, wildest spoof on the "Creature" type quickie horror/stf film, plus any number of other movie cliches you've ever seen. It isn't apparent right at first unless you realize what is going on. Absolutely hilarious. I laughed aloud so often that my wife thought I was reading some of my own stuff over again...

Now, that REG on page six is about the most protuberant one of his I've seen yet! Wow, like. \*\*\*\*well, I personally didn't feel that the mechanical gadgetry in the lower part of the illo was "protuberant" at all.....oh, the girl; didn't notice her before. How do you like the full-page REG in this issue?\*\*\*\* And he does do females rather well. One of these days AUSLANDER will get off the ground with some more. He'll no doubt be surprised.

Burroughs? What's that? Earthern works? Places burrowing animals live in? Oh, I remember now, he's the guy that wrote all them movies! Seriously, I'm collecting and reading (and re-

-reading in some cases) the Ace series. But let me set Mr. Tom Dupree straight on a few matters. The Burroughs stories, including the Mars, Venus, etc., series, especially, were not meant to be "hardcore stf" (my quotes). They were just as the others, straight rip-rollicking adventure. The outre setting of Mars, for instance, was a relief from the jungle and furnished yet another fast action adventure. I'm sure Burroughs had no idea of qualifying for ASTOUNDING STORIES or even WONDER STORIES. And when delving into other series of stories, like TOM SWIFT, for instance, isn't he incredibly good? In other words, the stories of ERB were for the most part entertainment of simple yet fast paced type. Heroic in many aspects, appealing to a basic common denominator. And probably not necessarily for a serious adult in search of enlightening reading matter. \*\*\*\*My feelings exactly. \*\*\*\*

For that matter of the fan groups, Vernell Coriel, circus performer for many years, had his Burroughs group going long before I became aware of it in the late forties.... \*\*\*\*I think it may be true to some degree that the BB's membership has swelled due to the fact that the BB's put out some well-reproed zines --- GRIDLEY'S WAVE and THE BURROUGHS BULLETIN--- which are free to BBs. These zines are interesting for their concentrated scholarship and many-faceted coverage of ERBnalia and carry some interesting photos and some faunchingly good artwork. Many sf-fans joined the BBs just to get the zines, while their interest in ERB's works. I've been a member for two years, for that reason. \*\*\*\*

Imagine, me, defending Burroughs and I've been a scoffer for a long time, probably mostly due to the films. But against the arguments of Dupree, I must make a statement concerning his lack of perspective, or of his knowledge about the whole thing. I'm sure most Burroughs readers know it's not really Science Fiction. Science Fiction Fans can read and enthuse over other things besides Science Fiction. A fanzine is not necessarily a Science Fiction Fanzine per se. Most fanzine that are published are fandom fanzines and the "fandom" is not wholly or always necessarily concerned with Stf. \*\*\*\*You mean KIPPLE isn't pure stf!!!\*\*\*\* Fandom has taken no literary leap in any direction. It probably never has and as likely never will. Least of all over a Burroughs revival! \*\*\*\*Once again I wholly concur, and succinctly put.\*\*\*\*

Bill Plott's article is the type I like to read and love to write! I don't recall the QUICK READERS series, although I remember seeing a small metal rack of what I dubbed minature pocket books back during WWII. Something like the small Dell series now. I never bought any since THRILLING WONDER STORIES and PLANET STORIES, etc., claimed all my change in those days. But it is fun to delve back into the past. I reviewed an issue of UNKNOWN (I think it was) in one of my old SAPPZINE....advertisements only. Funsville.

The article and listing of the Conan stories by Robert E. Howard was interesting. The chronology must have been a labor of

love, but interesting for that. However, the editorial note in re SKULL-FACE AND OTHERS is misleading. The book is an excellent trove of Robert E. Howard and was not intended to be strictly a Conan story collection. \*\*\*\*Guilt where guilt belongs: is was my editorial note, not Lewis Harrell's. I knew SKULL-FACE was a novel and surmised that it would take up the major portion of the book, resulting in there not being many short-stories in the volume, therefore little Conan. I didn't realize it was such a large book. Nevertheless, it is my blunder, for I spoke from assumption rather than actual knowledge. ---- Thanks for the listing of the contents of SKULL-FACE & O in your letter.\*\*\*\* By the way, THE KING AND THEE OAK appeared in WEIRD TALES in 1939 and also in THE DARK OF THE MOON.

AMPHIPOKI reveals a budding writing talent which immediately presents an impression of the writer who, despite himself, will find that he will become more embroiled in this thing called fandom, no matter how hard he tries not to. After all, it isn't the fact that he is publishing a fanzine now \*\*\*\*Pettit pubs four zines.\*\*\*\* but anybody with 16 feet of fanzines in his collection is gone, man!

And on that note, I'd better end this. I'm looking forward to the next issue and thanks again for this one.

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

Electronic processing does something for Gilbert's art. I would have guessed two or three other artists, if the familiar initials weren't under the interior pictures. Gone are the uncertain course of major lines, and newly arrived is shading that he apparently doesn't risk when he knows that the art will go onto the stencil with a stylus. \*\*\*\*The shading on the original of the full-page REG in this issue was so fine and deftly done that it couldn't be retained in detail even when reproed by photo-offset.\*\*\*\* I think I prefer the interiors to the cover, despite the obvious care and work that went into the latter: Jerry is simply up against too tough competition for honors. Maybe the cover would make a better race if it weren't quite so crowded. The pattern in the flooring of the foreground, the arched areas in the upper background, and various other things distract the eye so much that the impact of the aliens and the BEN is lessened. \*\*\*\*The original is a real delight, and those areas you mentioned are finely detailed in the original, but unfortunately even photo-offset can't capture them but rather tends to repro them as solid black areas.\*\*\*\*

Inside Iscarion, I was happy to read yet another article dishonoring the memory of Burroughs. I would like to do my part for the Burroughs Bibliophobes, but I am in a rather awkward position, for I've never been able to force myself to finish a Burroughs novel, and is it possible to be a complete bibliophobe when you've never experienced the full impact of a complete work by the writer? \*\*\*\*Sure; case in point, some so-called science fiction fans.\*\*\*\* The one encouraging matter that Tom Dupree doesn't point out is this: most of the sub-fandoms that have sprung up over the years have



involved lost causes. Either they were centered around the works of a writer who is dead and receding from public attention, or they are devoted to some vanished phase of civilization, like the pre-code comic books. Tom either forgets or doesn't know that the ERB fandom became prominent at a time when it appeared that Burroughs was a lost cause, for his novels no longer possessed the popularity they once enjoyed. Then came the accident of the copyright expiration, and the Burroughs reprints began to flood the market and the author was back in the general public eye. I doubt that national attention will continue to go to Burroughs after these reprints stop selling, and it's quite possible that Burroughs will revert to a once popular author whose memory is kept alive by only a few hundred or thousand fans, not by tens of millions of paperback purchasers.

SE

Harrell's article is the best summary I've seen of Howard's writing. Too much about this author assumes knowledge that the reader may not possess, because Howard's stories are quite difficult to track down in quantities. I would have liked to know the source for certain statements in this article. For instance, didn't a recent AMRA speculate that Conan may be a man of the distant future rather than a hero of the far past? Jarrell seems certain that the Howard stories happened long ago, and it would be interesting to know if this is confirmed by something in the Howard fiction.

\*\*\*\*Neither Harrell or myself have seen the issue of AMRA to which you refer. Give me Amra's address and I'll write them and try get a back-copy of that issue. Harrell tells me that in some volume (not SKULL-FACE & O) the Hyborian essay by Howard is included, and that along the margins are printed dates for time references. Whether these dates were supplied by Howard or the editor Harrell doesn't know. You see, Harrell has only a typed copy of that essay and marginal dates, since he doesn't collect hardbounds at all. Additionally, in Howard's essay the Picts are mentioned a number of times and they may be referred to in some of Howard's fiction. Since secular history assures us that the Picts were a legitimate historical people of ancient times, this would tend to confirm that Howard imagined his Conan as of ancient times. Also, Howard has specifically said that Conan was born on the battlefield during a war between two of these ancient kingdoms, which I should think would rule out his being from the future. But then I haven't read the case for the future-Conan in AMRA.\*\*\*\* Someone said that the Howard collections are being reprinted in paperback, and my curiosity has been stirred enough by this article to make me want to invest in them.

I don't remember the QUICK READERS, and my very young self was spending much time at paperback displays during those war years, so they may have circulated in only certain parts of the nation or only in establishments where I didn't venture, like super-markets. It makes me feel very old to find someone like Bill Plott marveling at wartime messages on printed matter published during the first half of the 1940's. You see, I grew up between the world wars, and I made exactly the same sort of discovery as Bill and it reacted on my sense of wonder in a very similar manner, only the

paper conservation notices in my case appeared on old sheet music that was published during WWI. I hope Bill continues his research into this series of Quick Readers, particularly with regard to the critical matter of whether the BEDSIDE BEDLAM title found its way into bags of toys for little children.

Dick Lupoff could probably give you the answers to those questions about the Charlie Chan movies. He knows everything about all the semi-fantasy series characters of past decades. Conceivably there are some comics fans specializing in the Chan strip that appeared many years ago. I never saw it in Sunday color, but it attracted special attention in the daily papers as a weekday strip because of two unusual characteristics: almost every panel contained lots of descriptive matter lettered at the bottom rather than depending mainly on balloon dialog to carry the action along, and the drawing was quite skillful with a great effort to make people and things look real and almost photographic.

Billy Pettit's pages help to change him from just a name into a three-dimensional fan in a hurry. He sounds like the kind of fan who should stay in the field for a long time, and I'm astonished at his success in rounding up a large collection of old fanzines in a hurry. It's strange how many fanzines survive the violent gaffiations of their owners. I sometimes wonder if there won't be a few copies of every fanzine ever published surviving when all the other literature of the western world has fallen victim to bookworms or termites that ran out of wood.

A very pleasant issue to read, and I found few typographical errors despite all the apologizing for them in this issue. I hope you get plenty of outside-ape circulation if you continue to publish issues of general interest like this one.

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ALSO HEARD FROM .... mostly in brief:

BOB HYDE (454 Elaine Dr. Pittsburgh, Penn. 15236) who opined in re Dupree's anti-ERB article that there is always someone who will attack anything. \*\*\*\*Bob being President of the BBs may be said to have a slight interest in ERB.\*\*\*\*// BRUCE ROBBINS (58 Revonah Dr., Stamford, Conn. 06905), saying that FELL, CORE, APES, RETURN and NOON MAID are "classics and just about everything else is crap". That the ERB zines outclass other zines "in scholarship, reproduction, seriousness", and that Harrell failed to list Arkam's two hbs THE DARK MAN AND OTHERS and ALWAYS COMES EVENING, both having Conan and King Kull material. \*\*\*\*Harrell does not collect hbs, but I think you'll find the Conan and Kull yarns contained in TDMAO and ACE are in Harrell's listing.\*\*\*\*// JANIE LAMB (Route 1., Heiskell, Tenn.) pocsarded saying she enjoyed Ist/16, "ood article on Conan" and "REG is getting...getting, oh, this is an open message, so I had better not say." \*\*\*\*Better make it a "closed message" after you've seen the full-page REG in this issue.\*\*\*\*// STEPHEN BARR, (Box 305, Nocona, Texas. 76255). Steve contributed a fine and firey 1 1/2 page REBUTTAL TO MR. DUPREE, which I

I did want to get into this issue, but I'm frantically fighting an abnormally early deadline for getting all the stencils finished. At this point, I still have to compose and stencil a Contents Page, Editorial, Mailing Comments and a Charlie Chan article, plus stenciling Jerry Page's column and some artwork. I have only a few days left to do so. The Mailing Comments will probably have to be jettisoned and the CC article may have to fall by the wayside also. Maybe after I've returned Steve's article to him he will pub it in SFPA-zine. Incidentally, congradulation, Steve, on your graduating from the SFPA waiting-list to the active membership recently.

Thanks to all for your fine and lengthy letters. I enjoy a long and meaty let-col, but there has been a bit of a rush this time.



"There must be some way out of  
this confounded let-col."

NOTICE OF CORRECTION:

In the #16 issue of Iscariot on Page 18. On the date given for the beginning part of RED NAILS (7th title from the bottom of the page) strike out the date there given and letter in JULY, 1936.

Mr. Harrell had it correctly dated in his ms, but I mis-sighted and mis-typed the date, when typing it onto stencil.

\*\*\*\*\*  
\*AMPHIPOXI\*  
\*\*\*\*\*

II.

AGAIN?

Yes, we made it twice in a row; and on schedule. This is quite a surprise, I'm certain, to those of you familiar with Al and myself. We are both real-soon-now fans, and working as a team, we have almost as much ambition as does a gafiated FAPAn. What is even more astonishing is the page count this time; 38 pages is too much. Especially for the pocketbook. We do have some good material on file, so future issues should be of higher quality and lower page count.

Artwork is needed very badly. Only enough is on hand to do one more issue. And we do promise to treat it right. For example, in this issue, are two offset pieces and about 15 electro-stencilled items. Drawings with very fine detail are particularly faunched.

This issue will have a circulation of about 110. As more trades come in, we will up the print run. For those of you who don't have a fanzine, we will send copies for LOCs. They may not always be printed, but they are honored. Hah.... eighteen pages of letter column and it only includes the best of the first few letters. With the few that came in this week, we could make that 50 pages and still not be complete. Al, you'll learn to ask questions or print a Down-With-Burroughs article.

Two articles and a lettercol don't make much of an issue(I have a feeling that some of our reviews will read that way; right Buck?) but at least we'll make the mailing. There are no mailing comments for several reasons: first Al's fingers; my fingers; Tandy's sto... oops! wrong line; my uncertain status in SFFA. I have not recieved a thing concerning SFFA since Dave became OE. So I'm not certain if I'm yet a member. Al said I was mentioned in the O\*O but my mailing never came so now what? Help Dave?

On page ten is one of the most beautiful illogical sentences I've ever seen. Don't know yet who's responsible, but I have a feeling that it wasn't worded that way deliberately. So come on fellas, fess up. Come on gang, its too good to pass up.

ASFO

Atlanta fandom is still in existence. The group remains small (all except Hank. He drinks too much beer.) but active. Jerry Page, who is now a regular contributor to IscarioT, has sold two stories to the Magazine of Horror. And with this mailing he is a member of SFFA. Jerry first came to a meeting at my house right after Christmas. Uncle Sugar let him have a couple of days off for good behavior. However he made the mistake of giving an honest opinion of the Army and had to return to complete his sentence. But that's all dust under the combat boot now. Anyway, we were having a meeting at my apartment. Lee Jacobs was there, wearing a glaringly bright shirt. It almost seemed to sneer at the rest of us in our conservative sleeveless sweatshirts and high-heeled sneakers. Charles Wells was also able to make it that time. He was spending the holidays with his parents in Atlanta and had time to come over. If I remember correctly the first thing we said to him was, "How's life been treating you?" Charles answered, "Oh, I'm still getting by Lucely." This is not an exact

quote, because I made an immediate effort to forget that such words had ever been spoken. It is, however, indicative of the way the rest of the afternoon went. (By the way, congratulations Charles and Jane. And how about a letter when you get settled down?)

This meeting was also the one when I was almost thrown out of my own apartment. I made a rather disrespectful comment about Northwest Smith and learned immediately that everybody present was a fan of this particular character. And that is meant both ways.

Lec told me Fandom is a way of life, but he didn't mention anything about a termination clause.

YOU DON'T DRINK?!?

Ed Cox, this is the honest truth. There are fans who don't drink beer. And some of them are right here in the South. I guess Lec wasn't able to reach everybody while on his missionary duties. It must be grand out there on the coast, with all those fans to offer you a drink.

During the recent holiday (the 4th) my parents from Denver spent a few days with me. And being familiar with the way I live and the things I enjoy, they brought me a case of Coors for a birthday present. (Actually some fink tattled.) Those of you who have not been in the South cannot appreciate good beer. It is only after a steady diet of Brand X, that you cultivate a taste for the finer things in life: Coors, Hamma, Sheridan, etc. I'm not completely certain why the beer companies won't expand into Dixie. But two reasons might be bad markets and taxes. Most of the Southern States are of a higher religious enthusiasm and in addition, they have high taxes on liquor. For example, a six pack of Budwiser costs \$1.80 in Atlanta; \$2.00 in Columbus; and you can't buy it at all in most of Alabama.

With the case also came three pounds of sunflower seeds. What a wonderful sight. Down here, when you ask for them, you're directed to the Pets department. I wonder how many other places in the country don't have sunflower seeds in the grocery store. Can't remember ever seeing any, anywhere except the Western states.

Speaking of foods, how many of you reading this have ever eaten onion rings? They're extremely delicious and go great with just about any type of meat. And they are available just about everywhere in the South.

CHANGE? BUT IT'S NOT HEALTHY!

Yes, conservative readers, there are some more changes due for this poor old fanzine. The first is that this rambling mess will not appear here. Iscariot has in the past, and now in the present been printed for discussion on science fiction. Thus my comments on the better things in life (Women, beer, and folk music) are very out of place. Starting with the next issue, Amphipoxi will either be a separate zine or not appear at all. Long live stf!

Have any of you ever tried corflu on chigger bites? It's great! And it works faster than fingernail polish.

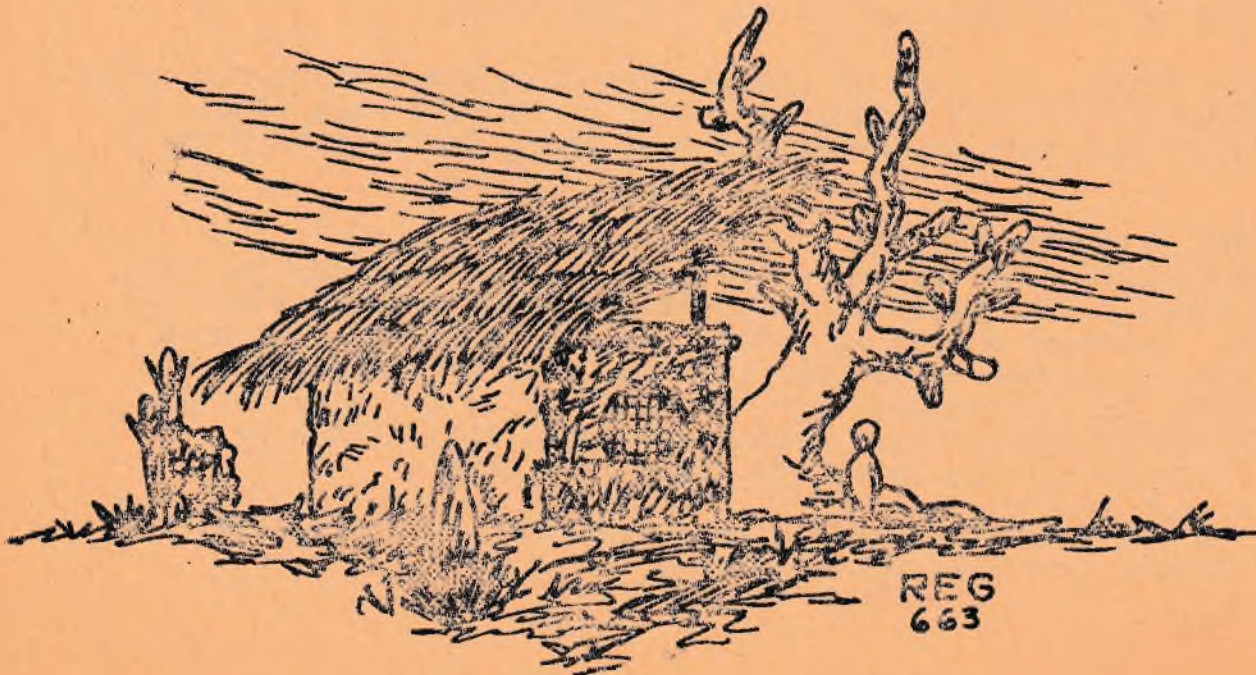
Some of the other changes will be experiments to find a better format. For example Al's handling of the lettercol, the different color of paper, the full page insert, etc. Your response will be needed to determine when we are going in the right direction. So please write when you see something you particularly like or dislike.

#### WHAT HAPPENED?

I'm not certain yet, but the remains are all over the house. Last night (this stencil is being cut a day after the previous) there was a going away party for me at my house. About ten people showed up and spent the night. That sounds wrong; what we did was drink beer while waiting for the sun to rise. When it finally did come up we had forgotten what we were going do so... This is all fine and grand until the next morning when have to clean up. You know the little things, like finding somebody had tried to feed potato chips to one of my recorders, cigarette ashes in my shoes (I don't smoke), EMPTY beer cans in the refrigerator. and of course the memories(?) of what happened. Like I know there was a twelfe string, my 3/4 six string but was that trumpet really purple? Oh yes; in one of the ashtrays was two cigarettes that had been lite on the filter end. Somebody had a very rough night.

Hank had brought over his Bowie knife, sheild and mace. A few other Randall blades were also present. But there was no blood around despite a few breathtaking moments when the mace being played with. I kept visulizing it slipping and hitting the Garrard.

All in all a very enjoying way to spend my last weekend in Atlanta. And that is what it is, because next week I shall be joining Wally Weber in the wilderness of Huntsville. The move will only be for four or five months. Then Minneapolis for a while and then who knows? Three major moves in the next year and probably that many for the



next five years. By the time this reaches you, my CoA should be out. If it is not on the envelope or on a rider, please wait to write or send your fanzine. Any communications concerning IST should be sent to Al.

#### THE SOUND CRIPS

New records always seem to be better than ones that have been around for a few years. Even when they are of older songs. I wonder if this is why women think a new dress always looks prettier than those in the closet?

New records include Jimmy Rodgers and the Carter Family. Both of these albums were recorded in the late 20's and early 30's. The music is a type that even most folkbuffs can't hack. And the recorders used in that era leave a lot to be desired. Ethnic folk sounds a lot like what is now considered the Nashville sound. The two are really very closely related for it was groups like the Carter Family that paved the way for country music to have a market. As any form of music changes, it will reach a wider and in some cases, more sophisticated audience. Hank Williams is very good example of this. He was a western singer and composer. Yet many of his songs became "popular" music. When you look at a list of his compositions, you will find many so called standards. Any popular melody will be replayed rearranged until it no longer resembles its original form. Harry Warner can probably give many examples of classical music being distilled and shortened for mass market. Two immediately come to mind; Moonlight and Roses--To Love Again. Folk has been refined by so many musicians that its form, when composed, is a whole new world to listen to. Beatle music played Symphonies, folk songs on the hit parade and classical music in nightclubs. What will ten years of evolution do to Bob Dylan's songs?

Other new records that are also almost worn out are Rachmaninoff's Second Piano and Rhapsody on a theme of Paganini, Miss Judy Henske, My Name is Barbra, Beethoven's symphony #5, The New Seekers, and Many a Mile.

Many a Mile is the second album by Buffy St. Marie. It is, in my opinion, the best single album put out so far in 1965. As folk music, it is the cream of the crop. Buffy's voice is not of the same crystal clear beauty of Joan Baez or Judy Collins. It wavers, breaks and sometimes even seems to harmonize with itself. The power and passion of her voice far outweigh the bad qualities. And she is one of the best composers in this field. Her Piney Woods Home, and Until Its Time For You To Go have all the qualifications for greatness. Although this is only second album, it puts Buffy at the top of the field. If any folk buffs reading this have not yet heard it, they should make a point to buy Many a Mile.

#### DEEP SOUTH CON III

The convention looks very good at this time. Participation should be between 20 and 50 people. All the notices and reservation cards have been mailed out. What will actually happen remains to be seen. All planning work for the convention has been hampered by slowness, lack of communication and just plain bad luck. I'm as guilty as anyone else because of the month it took me to make up the circulars. This poor preparation will hurt us immensely. For this reason I plan on

having a business meeting despite my earlier opposition to the idea. The purpose of this meeting will be to appoint a committee for next year's con. It should have at least four members and a schedule to maintain. Now I am not running the convention and really have little to say in the matter, but I still intend to approach several active Southern fans concerning this matter. There are enough fans and pros in the South to have a decent sized con with an active program.

Although all pushers for this year's con are members of SFPA, this should not be a prerequisite. There are many members of N3F and the BB's that should be taking part in the convention. What is needed is an active member of each of these groups on the committee. Have any of the members of SFPA reading this have any ideas or offers to put forth? I think discussion should be opened now and offer IST as a vehicle for your opinions. If you have any please write to Al about them.

#### WHAT'S A FAN?

I won't bore you with the description of trying to answer that question last night. It was asked by a young lady, during a lull in the religion and sex arguments/discussions/lectures that usually show in a gathering of this type. I certain all of you have had a similar experience some time or other. Some were probably amusing; others make you wonder if its all worth it. But being a fan has some good points. The Mars pictures being sent back today (18 July) leave a pleasant feeling although I personally did nothing to help them. Fandom currently is one of the rare groups of people who get to see their daydreams come true. It may not be a fan that is in orbit, but there is still an identification.

From now on, I'll think of John Carter living in a rarefied atmosphere. But I'm still glad the pictures came back.

Some fans even go so far as to read the science fiction. Normally this habit can be controlled. If you do find yourself reading stf it is always easy to immediately attack the author, idea, plot, setting characters, etc. This happens so frequently that it puts doubts on the validity of, "I read for pleasure." Isn't it hypocritical that so many people are able to read some many books they cannot stand? Month after month I read fanzines reviewing the current crop and attacking it on every front. Each month the fiction is worse than it was the month before. Well at least they make the mistake of putting thsir opinions in writing. This makes some lovely tarkets a few years later.

An easy way to see this type of thinking in action is to find a fan bitching about some weaknesses in the current books. Ask said fan to name either a good book or books that are not weak in this area. The answers sometimes so funny it is hard to keep a straight face. What is even harder to understand are the people that read all or almost all published stf; they are always the most critical. Some even go so far as to say that no godd stf has been written since suchandsuch date. I don't understand it because I could not read so much bad stuff. How can anyone put so much time and effort into a task that is so distasteful to himself? There is a limit, even to culling good from bad. Bob Dylan has a little line about people with knives and forks, little food, who have to cut something. And that's the end of Ist #18 with a crack about paper tigers. See you next mailing.