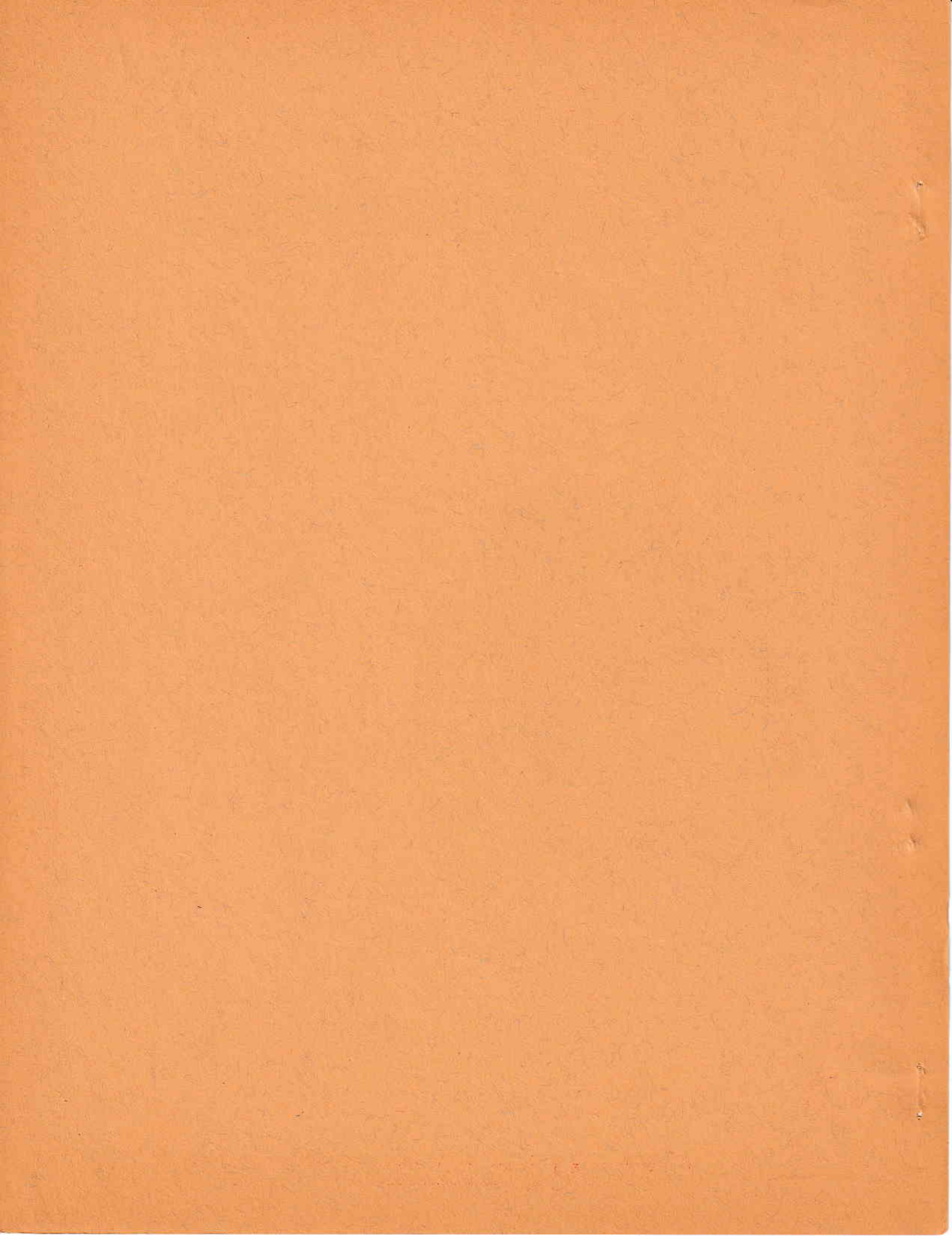


Isca'riot





ISCARIOT

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* * A R T C R E D I T S * *

Dick - cover //// Al - 4,6,8,10. //// R E Gilbert - contents, 14, 16.

 * INFORMATION WANTED ON BOOKS BY SAX ROHMER: *
 * I would greatly appreciate knowing of any paper- *
 * back editions of Sax Rohmer's works, other than the Fu *
 * Manchu series pubbed by Pyramid Books. Interested in pur- *
 * chasing Rohmer's works, even more than one copy per title, *
 * but will appreciate just the knowledge of the existence of *
 * whatever titles you may have or know of by Rohmer. *
 * WRITE TO: George H. Wells, Box 486, Riverhead, N.Y. 11902 *

BOOKS AND BOX-SCORES

WITH COMMENTARY FOR
THOSE WHO PREFER THE
SCENIC ROUTE.

BY Al Andrews

A Russell in the rough.
Not recommended.

DREADFUL SANCTUARY
by Eric Frank Russell
(Revised by author)
74-819 Lancer, 1963
174 pages, 75¢.

This novel has now seen three printings. In 1948 it was serialized in ASTOUNDING and then in 1951 Fantasy Press brought it out in hardcover, and now we have the paperback by Lancer. The word is that all three endings are different.

Russell is unquestionably a skilled practitioner at constructing a particular type of sf novel. This type is what I call Present-Suspense-SF. As is suggested by my categorizing, there are three components in this type of novel. First, is that it takes place in the Present, or at most the Near-Future (DS takes place in 1972). And this relatively contemporary setting gives Russell's fictional society the advantage of a degree of familiar permanence, as opposed to a strange Far-Future society to which the reader would have to be orientated gradually.

Secondly, many of Russell's novels use suspense as the basic factor that captivates and holds his reader to the story. The springboard for this suspense is the early introduction of his reader to a mystery, a riddle or an enigma; so much so that this type of Russell novel can be almost as accurately called a Present-Detective-SF type.

The third and final component is SF. Even though Russell utilizes the "contemporary" setting and the suspense from a "mystery/detective" facet, he does write a sf novel. Some may decry such a decision, claiming that the sf gadgets, gimmicks, and even his "mystery" having a definite sf basis are but trappings with which he masked a detective-novel in order to sell it as sf. However, I think the experienced sf reader would find such criticism a too slight dismissal of Russell as a sf novelist. The science-fictional basis on which the central and motivating mystery or problem is laid is usually a theme strong and valid enough to carry the resultant characters and action. In addition, this sf basis is not laid, then allowed to lie dormant while the author romps off on a detective tale, but rather is consistently applied to the story, even though there is thud & blunder enough to satisfy a Mike Hammer fan. DREADFUL SANCTUARY is a Present-Suspense-SF novel.

Unfortunately, it has flaws that place it far below the usual satisfactory novels of this type by Eric Frank Russell. I would place SINISTER BARRIER (preceded DS) and THREE TO CONQUER (after DS) as better examples of the Russell-novel. (Incidentally, THREE

TO CONQUER is the title of the Ace paperback, but it was serialized under a different title in ASTOUNDING.) DREADFUL SANCTUARY's plot is a dark, murderous, twisty tunnel, colored with gore, flames and gunfire, through which the characters barrel at break-neck speed. Good, clean, bloody fun, agreed.... but also an increasingly maddening string of cliches of the "commonman" speech dominates the dialogue.

---- "Looks like he kicked the bucket quite naturally. ---- That the meat wagon? ---- Sure it's not a copper job? ---- If that one proves to have skidded too near and likewise goes kerplonk.... ---- I don't know you from Adam. ---- I'd better give them a ring pronto. ---- I wish to heck I did! ---- Boy, they might indeed! --- By hokey, I busted his neck!"

And they all talk like that! and almost continuously. Russell may have been trying to present the "hero" (John J. Armstrong as the image of the "commonman", but the overwhelming onslaught of commonman cliches throughout the entirety of the book is a poor and inept method of doing do.

After racing through 174 pages although the constant battering one takes from the sledge-hammering cliches slows one to plodding after a while (a case of a fast-horse a slow-track) the ending is disappointingly "downbeat". While the media of sf can certainly be used successfully in writing a "serious" novel (THE MAN WHO FELL TO EARTH being an excellent recent example), Russell in DS has written an out-and-out slam-bang "action" novel. He has from the beginning to the last few lines conditioned his reader to a demand-expectation of a "romance" or hero-wins ending. Therefore, after this constant conditioning for 173 pages, to simply re-pose a serious question in tragic circumstances is ineffectual plotting. And in DS Russell merely reasks the basic question which the book has raised. The question in itself is admittedly fascinating, but I feel that Russell chose the wrong, and therefore ineffectual, type of novel in which to ask and probe the question. The ASTOUNDING and Fantasy Press versions may have had considerably different endings. I hope so.

As to the format of the book itself, a few brief comments are in order. Lancer says DREADFUL SANCTUARY is a "Limited Edition". It would have been quite agreeable to me if it had been limited to one copy and someone else had bought it. Possibly endeavoring to justify the 75¢ price, Lancer proclaims on the cover "Now In A New, Durable Library Binding". What this thrilling proclamation amounts to is simply that the covers are a "quilted" surface on a little thicker cardboard. Otherwise, it is of dreary construction: lower grade pulp for the pages and a shade lighter printing than a number of other paperback publishers use. Also, the pages are just stacked singles in a glued spine, as is common among paperback publishers. A price-tag of 40¢ would have been just; 50¢ still reasonable; 75¢ is ridiculous.

THE GHODD-LUCK NOD: To Caz (Canille Cazodessus, Jr.; 2350 East Centour Dr.; Baton Rouge, L, 70809) and may ERB-dom cop the Hugo for Best Fanzine this year. (25¢ per, try a copy.)

Laughter Row

FANZINE REVIEWS BY AL ANDREWS



Hello, fans out there in Roy Rogers-land! ----- Good heavens, I'm in the WRONG fandom!

Couple of minor points -- of absolute universe-shaking importants -- before entering the ghrully precincts of the 11th Mailing. Ecist, you have been spared the usual Andrewsian-toons which so frequently adorn (in such utterly magnificent fashion, of course) the pages of SLAUGHTER ROW; and in their hallowed place I am substituting some alien-type countenances, which may or may not be of infinite interest to you. But as fateful luck will probably have it, the Andrewsian-toons will return next issue. This being true, you may beat thyself about the head and shoulders or rejoice as is thy want.

Secondly, I'm a bit worried as to whether I'm going to have enough stencils to finish out my portions of this present issue. So, I won't give any detailed, feature-by-feature comments on your zines in this ml-comments. The great, age-slimed gates open and there is

WARLOCK

(#3. Montgomery) Staton's THE DINER was improved by the shortening of the ending. When he submitted it to ISCARHOT it was in the longer form.

Terry Ange's THE MEADOW is symbolical indeed; several interpretations can be derived from it. I have nothing against symbolical-fiction, as long as it does not stretch into a length of confusion, which Terry's does not. Symbolical-fiction should be kept in short lengths, so that its revelatory impact is not gradually drained off by over-long construction or concept lines. Scott Martin's BY THE LIGHT OF THE MOON is neat mood-fiction -- with just enough "twist" to make it thoroughly satisfying. This was to me an ideal fiction issue of WARLOCK. Three stories, each brief and each of a different type: surprise-ending, symbolical and mood. Also, appreciated were the interesting ml-coms.

STF

(#4. Harkness) I have done a good bit of reading on this matter of the use of tobacco, and I am forced to agree that the facts are inescapable about its dangers. I would like to rid myself of the smoking habit, but though I have tried a number of times I always end up "just smoking a few more" and then I'm back on the habit. And, damnably disgusting is the fact that I have a number of very good reasons for wanting to quit smoking. Maybe there should be some sort of "NICOTINE ANONYMOUS" that upon notification of the date you are determined to quit would start mailing a piece of literature to you for say 30 consecutive days, which would be designed to fortify one's resolve to stay off

tobacco. Even paying a few dollars to defray the cost of postage and literature would be acceptable ... at least, to me --- after all, I've spent money on books, pamphlets, smoking "cures" (Bantron, etc) and "gifts" to myself for quitting, BUT I still smoke. I think when you have had a habit for some 15 or 20 years it often takes some steady, consistent interest from someone else to help one break a years-ingrained habit, even though the individual trying to break the habit has to put the decisive power into the breaking of the habit. Actually, it wouldn't have to be a piece of anti-tobacco literature for each of the 30 days, maybe a brief personal letter or a postcard with a message of encouragement.

Dr. Rhine's article was interesting and a very nice feature, although I personally have some reservations and/or mis-givings as to the existence of ESP and psi powers.

As to the matter of high page-count in SFFPA mailings .. and lack thereof .. which you discussed in the nl-cons, I have some opinions on the subject that I would like to put forth here for thoughtful consideration.

Personally, I cannot see what is of vital importance in endeavoring to achieve a high page-count for SFFPA mailings. The SFFPA seems to me to have been planned from its inception on the basis of limited publishing activity. Our By-Laws limit our membership to only 20 fans, while other apas have memberships of 50 and 100. And common sense tells us that one of the best procedures in attaining a high page-count is to have a large number of members. Since from the beginning of the SFFPA the membership has been limited to only 20 (a relatively small membership) it seems evident that our basis or foundation is "limited publishing activity".

Also, this relatively low page-count has definite advantages over 300 or 400 page mailings. I would lay odds that the first thing SFFPAers read when they receive a mailing are the nl-cons on their own zine. The desire for egoboo is in all of us and is one of the basic reasons we pub. Now, if you will look over the nl-cons of zines in a big, high page-count apa you will notice that often zines only get a couple of lines of comment from their fellow apapers. And, I think quite often this is not any fault of lack of merit of the lightly-commented zines, but simply that the faneds of high page-count, multi-zined apas just don't have the time --- and after a while lose the inclination --- to fully comment on all the zines in their big mailings. Conversely, one gets more comments on his zine in a "limited apa" such as the SFFPA. Therefore, while an apa may achieve a whopping page-count, I think it also reaps disadvantages. Frankly, I would find it an irksome chore to comment a 300 or 400 page mailing, while doing nl-cons on a 100 to 200 page mailing is comfortable and fun.

Of course, it must be left to each individual SFFPAer as to how many pages he wishes to make his zine (as long as he meets a very minimum requirement), but one thing should not be lost sight of. Pages by the hundreds may loudly proclaim "Quantity!", but can it quietly and confidently say, "Our apa zines have good quality."?

All in all, a very interesting issue, Jim.

"I don't mind 'letting George do it', just so long as it isn't George Wallace or George Lincoln Rockwell that does it."



NEMESIS

(#1: Katz) Welcome, Arnold
.... I think. NEMESIS comes
into the SFPA with a dreary
editorial tirade against the 10th Mailing.
I have nothing against constructive criticism,
but Arnold's infantile bawling was a bit tiring
and his attempt at sick-humor was also unfor-
tunately revealing. There is nothing more con-
temptable than poorly done contempt.

The cover-illio is ... well, let's just
forget it, but, Arnold, I wouldn't scream too
loudly about "crud" if I had run a cover of
the ilk as the one on NEMESIS #1. --- someone
might be listening.

M1-coms were of good length, but larded with inconsequential gripes.
(Did you ever try liking anything, Arnold?) The "satire" Sword &
Soucery saga of SFPA was pitiful. The repro is spotty in parts and
plagued by show-through. Arnold, you must do something well
but what? If you stay in the SFPA, it will be interesting (to me)
to see what of fannish worth or merit you can produce. (Actually,
I haven't overlooked the possibility that NEMESIS #1. was a fannish
hoax, intended to build the image of a ludicrously irate neo-fan,
but I'm playing it straight this first time around.)

2.2. (#1. Bailes.) // Hope you don't mind my abbreviating ZAJE
ZACULO, Len, but my kindly ole co-editor, Dick Ambrose, cuts
the zine-titles on these stencils for SLAUGHTER ROW and he's
mean about these long titles.// Well, welcome to the SFPA ... and
in your case I'm fairly certain of the sentiment expressed by "wel-
come". Of course, there isn't very much I can comment upon since
ZZ #1. was merely an introductory one-pager, but from what you had
to say there I feel sure that future ZZs will be rewarding.

Humm, I can sympathize with you on the teacher & thou deal.
Many people, who like to think of themselves as good-clean "liberals"
proclaim that they "welcome good, healthy dissension". And they
do, until the dissension begins to seriously undermine their con-
tention, then you are idignantly accused of being a "dangerous
influence" and having a "rotten attitude". Of course, I didn't
hear the points of that teacher & thou debate so I can
say little as the merits of either view, but in
general, I must say that I recognize the necessi-
ty of censorship under certain conditions and as
vital safeguards if the evidence and conditions
warrant it. The chanter for absolute non-
censorship is a shallow and foolish fellow if he
cannot see and appreciate the human system of
"freedom within limits", which humankind is natur-
ally subject to. Look forward to future ZZs, Len.



NOTE TO CONTRIBUTORS: Remember, in ISCARIOT our
requirements are high, but our rates are low
in fact, our rates are non-existent to tell the
truth, we're not too fussy about requirements either
.... actually, this is a fake zine altogether.

INVADER (#1&2. Staton.) The dittoed INVADER 1. was pretty good... ("Yes, Arnold, yes, Arnold, now come down off the top of the table and stop screaming.") It had some typos and some slightly garbled verbiage, but as a whole it read interestingly enough and had a nice layout. While LAMENT FOR A MIDELEDIGRIX has some flaws, I found it pleasant because it was so unpretentious. Nice job, Janice.

Why, suh, didn't yo know that Tarzan wuz a fine Surthern gentleman! ---- ask Ross B., he must have known him well because he is one of the biggest apes I've ever seen with a brain to match. Actually I never had noticed ERB was White-Supremist in any offensive way. If ERB sought to portray the white attitude in Africa in his own time (and prior) simply as realistic atmosphere he had to have the White-Supremist attitude in his works a democratic Africa certainly would have been out of place. I doubt if he was really conscious of this aspect though; he just wrote the African atmosphere and prevailing attitude as it was in his own time and as it had been for centuries past.

Man, you did have a tough time ever getting INVADER 1. to print! Glad it finally made it an accomplishment in itself, regardless of its quality.

Now INVADER 2. Pretty good mimeo work; I think you will be much better satisfied with the way mimeo works out as opposed to ditto. And with mimeo one does have the Great Blessing of Corflu.

Evidently, Joe, I didn't rumple ole Dave too badly because he is back with us in this 11th Mailing. If I were to think that my difference of opinion with him would scare him out of the SFFA, I would simply drop the subject altogether. But it is not so strange that I emphatically and at length sought to bring Dave to task and yet liked DOLDRUM. There is nothing strange in that. I felt that some of Dave's personal opinions were prejudice, unsupported and overly dogmatic, but his fanzine was well done in repro, well written and quite enjoyable. Poor personal opinions, but a good publication; I gave applause to merit where I found it.

Intriguing illo that on your Page 8. More breads, please. Was muchly amused by the "jdh" (who?) illo on Page 9.; I find myself paraphrasing the caption as "Reach for the sky, Chicken Little!"

If WARLOCK gives any impression of being influenced by ISCARIOT it is probably simply due to the fact that WARLOCK is run off at Dick Ambrose's house with Dick helping (Dick is co-editor of Ist, as you know.). And Dick, Larry and I have gotten together several times for "shop-talk" sessions, plus my having the pleasure of directing some contributed material to WARLOCK. But I think WARLOCK is a strong and rapidly developing zine in its own right and is no "junior ISCARIOT" though admittedly, I am flattered by the thought.

And a hearty welcome to the SFFA, Joe.

SPORADIC (#11. Plott) It is strange indeed when I find an issue of SPORE that is difficult to comment upon, but regrettably this is such an issue.

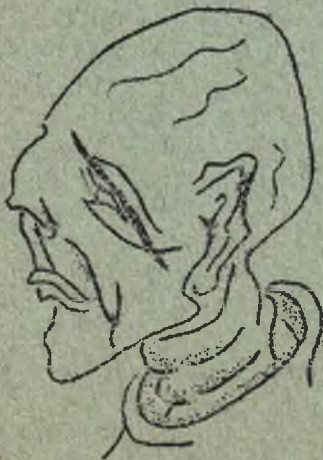
Norman Masters' essay/article was interesting and with some valid points. But the usual entertaining and enchanting verbal ramble on

a delightful diversity of consequential and inconsequential things was not there in its usual excellence. It was arched with worry.

There are however a couple of things that I will mention at this point concerning the new O.E. --- when he is elected. As I am sure you all know, Joe Staton and Jim Harkness had planned to run as a tandem O.E., but while this was acceptable to our present O.E., he said that he wanted to be able to turn over the SFPA treasury to some responsible person who was 21 year old or older. Staton has asked me to serve as Treasurer (probably sans title) for the SFPA and I agreed to do so. (I'm 35 years old, have had experience in handling the funds of fan organizations, and have not been convicted of Grand Theft in the last few years.... tried 17 times, yes, but not convicted ----- well, I mean, gee, if you are gonna be narrow-minded about this thing.) A couple of days ago I received a postcard from Joe Staton which says in full:

"Jim Harkness has been offered a chance to finish his High School in Memphis. He will also be working part time; and will therefore be unable to take the OE position along with me. However, I am still running, and hope you will hold the cash for one of us like you would for both of us. I'll try to do for both of us. God knows how I'll get the OO pubbed, but I think I can find someway. (Harkness also will be forced to drop STF from publication.) Please spread the word."

I've replied to Joe personally, but just for the record: I agreed to still act as Treasurer. I'm sorry Harkness will have to drop STF; sure wish he could work out things so as to remain in the SFPA even though he couldn't meet every mailing. Also, if any of you can maybe give some pubbing help to Joe on the OO, drop him a line. You know, it can be rough for a somewhat new fan to take on some important fannish responsibility and suddenly finding some unexpected things cropping up. And when the old-fons don't step up with words of encouragement and/or a helping hand, the new fan can feel mighty ALONE. I imagine what Joe is in need of is someone who will repro the OO for him, but write him and see if maybe you can't give him a hand. Actually, I wish Dick & I could offer to pub the OO for Joe, but we will have such a "weird" setup for pubbing for the next few years that we may not even be able to pub ISCARIOT for every mailing. And if there is something Joe doesn't need, it is a promise of undependability. But hopefully some of you other SFPAers have a future pubbing path less twisty than ours, and will offer to give Joe a hand as our new O.E.



DOL-DRUM (#2. Locke.)

Hi, out there, Dave-Locke fans! Now, think about that, Bruthur Dave. Well, now, I thought I would jot just a line or two (& hearty ha ha) on DEEDLE

DUM, er, DUL DANGLE, uh, DOOL DODDLE Now, that I have met

your requirement of "nobody will spell the goddamned thing right", would you mind too terribly if I went on to spell the non-goddamned thing right? Thanks awfully. DOL DRUM was a tart and tasty serving of Locke-wit, satire, ml-coms and arguementation. And hop-scotching for points of interest:

Your thoughts on why one puts out an apazine are very good and, to me, very true. The "mystery interlino" is haunting; you will soon receive my \$5 check (drawn upon the Bank of Dime Box, Montana, where I neither have an account nor intend to have an account ever.). The atomic nursery-rhymes were clever.

Dear Bambu,.....I like this little satire very much. It has a lot of promise; you can also direct us, O Bambu, by numerology, hand-writing analysis (the kind that "reveals" one's character and future) and even the glory-of-glories, Aura Goggles. (Hi, All Dark-Green Bill Plott!) Unfortunately, however, you have missed the whole "key" to Saturday. It matters not what God, Lord or Jchovah are spelled backwards; oh, no indeed; the key is "El Shaddai" spelled backward. But (see, we are not out of the woods yet.) "El" is the term that decides the whole matter, and there arises the difficulty. "El" is Hebrew-borrowed Aramaic, and we can not fail to take into consideration the full-Aramaic of "elah" or the Arabic "ilah" or the Akkadian "ilu" ... the "u" being the ending for the nominative case, of course. And Good Gravy Train! What are we to do when Gesenius claims the Hebrew wl as the root, when Noldeke holds with the Arabic ul as root, with Ewald standing pat for the Hebrew lh, and Kittel (good man, Kittel) for the Hebrew alah in some sort of combination, not to speak of Lagarde, so I won't speak of Lagarde. But somehow, Bruthur Dave, I get the feeling that you just aren't listening.

The Son of Loki and thee have a fairly interesting debate in progress. I am not particularly moved to join in, as it were, but I would like to touch on a couple of points in passing. One being this "rule" that the burden of proof lies solely upon the one making a positive statement. Generally, this rule is valid, but the Negative must not abuse this rule by allowing his objections in the negative to become negatively-veiled statements in the positive. Nevertheless, I prefer "discussion" to "debate" (though discussion can benefit from the rules of debate), because in a debate both parties (Negative and Positive) tend to feel duty-bound to maintain their "side" without concessions, change or exchange of understanding.

The second point I want to comment on is your Tom & Jerry example-analogy. It has been said that "It is risky to argue by analogy", which is true, though we all fall prey to the seeming ease of such form of argumentation. If (and mark you, I say if) your "book" is the Bible in this example, then it is a poor and badly constructed analogy. "...what the book says isn't proof either" may be true of the book that Tom has, but if it were the Bible, then it would have quite a decisive voice in the matter and constitute strongly valid evidence. The Bible is not "just an ancient book", but is well authenticated by many thousands of finds from the fields of History, Archeology, Linguistics, Biology, Geology and other fields and sciences. Yes, that is a "positive" statement, but unfortunately I have neither the time nor 50,000



stencils to here assemble the evidence for you. This multi-evidence would be "tough apples" on which for "Jerry" to chew.

"Now, let me tell ya how I killed Elnod, gang!"

I certainly agree with you and Dave H. concerning the switch to apazine pubbing as opposed to genzine pubbing. Dick and I circulate 25 copies of ISCARIOT each in general fandom ... mostly for trades and friends, but we have little interest in re-modeling ISCARIOT into a genzine. It would be too burdensome and expensive. The genzine field is crowded, perhaps overcrowded, and I personally feel that unless a new zine is some sort of red-hot rocket, it tends to be just another genzine. And, of course, I find apazine enjoyable and stimulating.

Now, I'm not real sure why I started a new paragraph up here, but I did and that's the way it is and there is nothing you can do about it. So there!

No, I'm not "putting you on". I liked certain features in DOL DRUM #1. and the issue in general; I also certainly disagreed with some views you expressed in that same issue and I so stated, emphatically. I see no paradox in that or anything difficult to understand. And I wouldn't "put you on"; if I thought everything in an issue was rotten and stupid, I WOULD SAY SO. You're a big boy, so why should I lie to you? ---- I don't even lie to little boys.

As is usual, my cartoons are satirical or lampoons, sometimes general, sometimes specific (a certain individual). Yet my cartoons are intended to lampoon an "attitude" rather than the person himself. So, I have explained my "method"; the meaning you have to work out for yourself.

That's right, I never call a spade an avacado. They are two entirely different things.

I must admit I am amused that you felt it necessary to take a dig at my views by the suggested title-change ---and your brief "reason why". Amused because obviously you failed to see that my suggested title-change & reason why was an open, plain and obvious COMPLIMENT for your zine. Sometimes, Dave, I think you can't see the woods for the trees.

(Oh, incidentally, since you seem to be interested in the rules of proper debating, it is very bad form to use profanity in a debate or debative discussion. Particularly, gutter-profanity. It immeasurably weakens one's argument. I would have thought you would know that.)

Yes, I heard that you were alive, but I still wasn't sure just what your situation was, so I didn't send you a copy until a month later.

Right, I will write what I please in ISCARIOT and I will comment on DOL DRUM and your views expressed therein (or elsewhere on occasion). I shall do so in emphatic and effective fashion. It is true that "Andrews came first" in this exchange, BUT ONLY DAVE LOCKE IS RESPONSIBLE IF HE CHOOSES TO REPLY. I nor anyone else make it mandatory that you reply with answering comments.

I intersperse the letter-writer's letter with my counter-comments so as to answer each point immediately as it is met. Is it the contents of my comments that seem to disturb you so badly or the mere arrangement of the comments themselves? I am sure G.M. Carr will be delighted that you mentioned /his/her/ name, but not being a "follower" of GMC the force of introducing a fan-personality into the matter was rather lost on me. (You did send GMC a copy of DOL DRUM #2., of course.)

I have great admiration for Buck Coulson for asking that a retraction be printed in his behalf. I did not deny nor disclaim any of Buck's statements; I merely questioned their dogmaticism. As you have pointed out, the burden of the proof lies on the one making the statements; Buck made very strong, dogmatic statements; and I simply made questioning-objections and sought clarification of evidence that was seemingly taken for granted to exist. I may disagree with Buck on a number of things and will emphatically say so, but I do admire his intellectual integrity.

I think you will find that I said that Paine was a persuasive writer who could persuade one of something although they do not really hold Paine belief. So if you choose to be stubborn, you may certainly do so, but you do so on a self-manufactured point.

Oh, Great Ghru, I certainly wouldn't want to compliment you on the basis of incomplete Works of Dave Locke! So, write me 30 volumes, Locke-bhaby. You know, sometimes you're witty, sometimes you're pleasantly droll, but sometimes you stretch so far out to find something to be offended about that you're just plain ludicrous.

So, if you don't mind, may I say that I (in all my insincerity, ignorance, ambiguity and faults and flaws of legions proportions) ENJOYED reading DOL DRUM. Eccech, what a grouch!

DEPARTMENT OF GREAT BOOKS TO BE MISSED IF AT ALL POSSIBLE:

Gandering through a lengthy catalog of books from Frank Goldman --- BOOKS (1148 Edge Hill Road, Abington, Pa.) I ran across a few lovely volumes. For example, remember the wacky Hogben family Henry Kuttner dreamed up. Well, how about this actual book: "Mathematics For The Millions" by Lancelot Hogben. There has been a slew of I Was A _____ books, but how about this one. "I Was A Sharecropper" by Harry H. Kroll. And for rheal excitement and adventure there is "Bumblebees And Their Ways" by Otto Emil Plath. And for a a rheal hotchacha volume, kiddies, save your pennies for "The Memoirs Of A Sexologist" by Dr. Ludwig L. Lenz. However, in all fairness, I must say Goldman has a long listing and offers some very good books. (I pick up a SMITH & GOODSPEED BIBLE from this present catalog for only \$2.50. Used, but very clean and sound.

Remarquez les Ghazals

A COMMENTARY ON THE SUPERNATURAL

No. 9

Richard Ambrose

The oldest mythology in the world. Who can say which is the oldest? Man was once a wandering animal and many will argue that he still is, yet never the less, man has scattered himself across the globe often erasing his footsteps to the point where he erases his very history. Just recently you've probably heard about the archaeologist Leaky who has discovered in the region of Tanganyika the remains of a primitive culture that will set back the earliest date of the origin of man one and a half million years! The jump from primitive man to civilized man is quite a span, maybe not in the measurement of geological time, but most assuredly in the measurement of cultural changes.

I am confining myself in this article to the study of those people we call Palaeolithic because of the industry in chipped, not polished, stone, and who lived during the Pleistocene geological period. The least ancient of the Palaeolithic peoples -- the Magdalenians -- had a mythology in a loose sense of the word: that is to say, they did attribute to certain supernatural beings not only a specific form but specific acts. A good example of this can be seen from wall-drawings discovered in the cavern of the Trois-Freres in southern France. There are three of them, two of which form a group. One of the figures depicts a being whose upright posture, legs and rump belong to a man. He has a horse's tail, a bison's head and the front legs of an animal, with one hoof distinctly cloven. He looks as if he is dancing and playing some kind of bowed musical instrument. He is then preceded by an animal which turns its head towards him. It could be that the human figure may be a magician in disguise who is charming the animal in front of him. Also neither of the two animals who precede him is altogether real. The one nearest to him, a female whose sex is made quite definite, has the hind-quarters of a deer and the forequarters of a bison. We may thus suppose that this group of figures, of which not one entirely corresponds to reality, was intended to represent a mythological scene.

But this interpretation of the Trois-Freres group seems to be by no means the only one possible. Actually, the combination in the same animal of characteristics belonging to different species is found again elsewhere, not only from this cave. Such figures are connected with the magic of hunting and fertility, the two most primitive advanced emotions, and represent

not mythological but real animals who are partially deformed in order to avert the hostility which might be aroused in them were their exact resemblance drawn. This combination of human and animal characteristics occurs elsewhere in Magdalenian art, both in wall paintings and household possessions. Most of these figures have been interpreted by experts as either divinities or magicians. A point of interest is the fact that there are represented feminine figures wearing masks similar to male magicians. If we assume that she is also a magician we reach the interesting conclusion that at least in the Lower Magdalenian period magic functions were not an exclusively masculine prerogative.

Where any of the figures I've mentioned above actually represented a hybrid deity or not, it is easy to see how the use of magic disguise contributed to the belief in such deities. The power of the magical was attributed to his disguise. It played the role of establishing a mystic communion between him and the animals on which he acted upon. Magic power and the magician's appearance were naturally associated. His aspect at the same time animal and human, naturally led to the conception of gods under the same hybrid form. The god possessed similar powers and the magician was in some way the god's incarnation. In any case whether these figures represented divinities or magicians, they bear witness to the existence of religious beliefs. There can be no doubt that during the Magdalenian period many caverns, either wholly or at least in their lower depths, were sanctuaries.

Food in Palaeolithic times depended primarily on hunting, and the essential role of magic was to assure its success. These Magdalenian people had the theory that an operation performed on an image of a real being will produce the same effect on the being itself. Many of the drawings and clay figures of the caves seem to have been made in order to be slashed or pierced with holes with the object of wounding real animals. Particularly unusual is a statue of a lifesize bear cub, modelled in the round and placed on a stand. The statue never had a head. There is a cavity in the neck which seems to have been produced by a wooden peg supporting some object -- and the skull of a bear cub was found on the ground between the two front paws. This suggests that the headless statue, which is riddled with more than thirty holes, was completed by the head of an actual animal. There were also other indications that it was perhaps covered with an animal's hide.

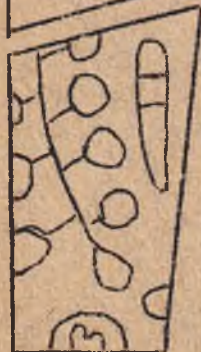
From these examples in which the magic operation consists of actually wounding the animal's image, ancient man passed gradually to merely portraying the wounds or even simply evoking them by drawing the weapons which were supposed to inflict them. At the Trois-Freres there is a wall-drawing of a bear bristled with arrows, and flowing from its muzzle are streams of blood.

Were it not for these cave carvings this race of peoples might be lost to eternity as have many other races. Fate provides a way of preservation.

* * * * *

THE MUMBLING MASSES WITH AL + READERS

Meanwhile, back at "the problem", our hero: I'm still struggling with the problem of finding an acceptable manner of differentiating the letter-hacks comments from those of yours truly. I still haven't found a method that is acceptable to everyone, but now I have reached the point where I don't really care whether I ever find that perfect way, because I am beginning to enjoy using a different method each issue. (My analyst says this is a "bad sign", but I don't care: Fun! Fun! Fun!) So this time, true fans of Fabulous Fidel, I give to the letter-hacks the advantage of the Fidelity...herein known as all capitals.



ROB WILLIAMS: 420 South 4th Street, Elkhart, Indiana, (**** This is a loc on a couple of back-issues, but they were received too late for #10, and I forgot to include it in "The MM" #11.)

I DON'T KNOW WHY I LIKE #9'S COVER AS MUCH AS I DO, BUT I DO LIKE IT MUCH. IT'S SYMBOLIC, ISN'T IT? **** No, Rob, it is a literal, from-life drawing. **** THE CLAWED PAWS DISMANTLING A COUNTENANCE AND RESHAPING IT INTO SOMETHING DIFFERENT (THAT IS WHAT'S HAPPENING, ISN'T IT? **** No. You see, there are these two nude people and they are uh, ummmm, now look what you've done! I am beginning to doubt the clear, obvious message of this simple, obscene illo. ****) MEANS NOTHING TO ME, BUT IT SEEMS SYMBOLIC AS ALL GET-OUT. AND, WOW, I'M A SUCKER FOR SYMBOLISM: IT'S ALWAYS SO DEEP! **** So are wells. **** DORIS' EXPLANATION (THAT'S AN EXPLANATION? **** More of a commentary, but then perhaps Doris is like Robert E. Gilbert, who says: "I just draw 'em; I don't explain 'em." **** IS EVEN DEEPER, AND MAKES ME GO APE **** Gosh, another Tarzan-fan! **** FOR THE COVER ALL THE MORE. IS THE THREE DIMENSIONAL COUNTENANCE PERHAPS THE "FACE OF THE VOID"? ****Gooberwhiz, I dunno, ask Void. **** BY ALL MEANS, DORIS, CONTINUE WITH THIS TYPE COVER; LET IT BE BUT THE FIRST OF A SERIES. **** We are listening, Doris, are you? ****

"REFLECTIONS ON A SF COLLECTION"; WHO IS "BOB" WILLIAMS, PLEASE? **** Sorry, Rob Williams. ****

BILL PLOTT'S ARTICLE "CHILLS, THRILLS & MISSING WIVES" PASSED THE TEST OF BEING A WELL WRITTEN ARTICLE: I.E., I'AM SINGULARLY UNINTERESTED IN BURROUGHS OR CRITIQUES OF BURROUGH'S WRITING **** May the Great

Gommagani smithe thee! ****, YET BILL'S ARTICLE WAS INTERESTING AND FUN TO READ BECAUSE IT WAS WELL WRITTEN; I.E., THERE WAS A NICE BALANCE BETWEEN THE EXPOSITORY MATERIAL, THE ARTICLE'S VIEW-POINT, AND THE ARTICLE'S SUMMATION AND CONCLUSION; THEY WERE ALL

JUST THE RIGHT LENGTH AND IN THEIR STATEMENT BILL HIT A NICE ATTITUDE BY ALTERNATING BETWEEN SERCONISM AND HUMOR: I.E., I LIKED IT, DAMNIT! (AND CHEERS TO YOU, LANDON CHESNEY; THAT IS WHAT ALL ANALYSIS BOILS DOWN TO IN THE END.)

AH SO, AND ON TO Iscariot #10....

DICK, I ALWAYS SEEM TO SHORTCHANGE YOU IN MY REMARKS ON THE CONTENTS OF AN ISSUE OF Iscariot. THE REASON FOR THAT IS BECAUSE I'M VERY SELDOM ACQUAINTED WITH THE TOPIC YOU CHOOSE TO DISCUSS. THIS TIME IT'S "THE HAUNTED PALACE" AND CHINESE MYTHOLOGY. I DIDN'T SEE THE FIRST AND KNOW NOTHING AT ALL ABOUT THE LAST -- WELL, I DO VAGUELY RECALL A BRADBURY STORY ABOUT A CHINESE EMPEROR AND AN AIRPLANE; DOES THAT COUNT? BUT, HONEST, I DO READ YOU AND FIND MYSELF USUALLY ENGROSSED IN WHAT YOU'RE TALKING ABOUT. IF I DON'T DISCUSS, FOR INSTANCE, THE BODHISATTVA KSITIGARBHA WITH YOU, IT'S NOT BECAUSE I DON'T WANT TO, IT'S JUST THAT I CAN'T. SEE?

****(Dick) Just your enjoying the articles is enough of a satisfaction for me. I hope you continue to find interest in them. ****

NOW, WHEN AL SAYS, "HI THERE, WONDER WOMAN FANS," I FEEL RIGHT AT HOME AND NOT AT ALL IGNORANT (STUPID, PERHAPS, BUT NOT IGNORANT). I'M SURE AL AND I COULD DISCUSS WONDER WOMAN'S HIGH-HEELED RED BOOTIES (FETISHSIM, ANYONE?) AND HER MANACLE-TYPE IRON BRACELETS (YOO HOO, BONDAGE FANS!) AND HER MOTHER AND SISTERS -- SPECULATING LONG INTO THE NIGHT ON WHERE HER RELATIVES CAME FROM AS THERE ARE NO MEN ALLOWED ON PARADISE ISLAND, THE HOME OF THE WHOLE WONDER FAMILY. BUT THEN, AL AND I HAVE ALWAYS HAD HIGH-CLASS INTELLECTUAL INTERESTS LIKE THIS ... **** Yeah, Rob-bbaby, and tell 'em bout dem high-class, intellectual things we write on bathroom walls; yeah, yeah, yeah. ****

COME OFF IT, AL! YOU WOULDN'T KNOW WONDER WOMAN FROM MINNIE MOUSE, EXCEPT BY CHECKING THEIR EARS. WHO'RE YOU TRYING TO KID?

**** I do so to know Wonder Woman from Minnie Mouse. WW is nine feet tall, has a green-power ring, wears a black cape, and goes around screaming "Shazam!" at people. Whereas Minnie Mouse is, er ...uh...hummm, what did you say about the ears now? ****

MIKE DECKINGER: 25 Manor Drive, Apt. 10K, Newark 6, New Jerswy.

In part as pertaining to ISCARICTLY things, Mike's pocsard says: ANSWERING LETTERS IN ALL CAPS STILL MAKES IT APPEAR AS IF YOU'RE SHOUTING **** Watch it, Mike, you are shouting. **** WHY NOT SET ASIDE YOUR COMMENTS LIKE THIS: (()), OR THIS: () ? **** Next issue I may revert to some such simple method. ---- And thank you, Buck Coulson, for starting this whole ugly mess. That's what happens when you take the advice of a neo who knows nothing of pubbing a zine! I mean, whoever heard of this Buck Coulson and what's that? oh, really oh. ****

AS A MATTER OF FACT THERE IS A BIBLE-FANDOM, AND AT LEAST ONE FAN (OR FORMER FAN) WHO WAS A RABID BIBLE-COLLECTOR. WALT COSLET, IN SAPS AND N'APA USE TO RELATE HIS COLLECTING EXPERIENCES, AND IT WAS THIS MANIA THAT DROVE HIM FROM FANDOM, SO INTENT WAS HE UPON DRAFTING SOME SORT OF CHECKLIST, I BELIEVE. **** To the stake with Ole Walt! Burn him, burn him! And, sic him, Mike! ---- Incidentally, I corresponded with Walt for some time. An interesting gentleman and an unquestionably an expert in the field ... i.e., knowledge of Bible translations in English. I also collect in the Bible field in a modest way. Walt has the most complete collection in the U.S.



ETGURD RHEUM BOHOOREES - ERB - Barsooma, California.
 LOYAL FAN: THANK YOU FOR THE VELLUM-BOUND COPY OF Iscariot CONTAINING MR. WALKER'S MAGNIFICENT COMMENTARY ON MY HUMBLE SELF. MR. WALKER'S STYLE SURPASSES MY GREATEST EXPECTATIONS ... INDEED, I DIDN'T EXPECT IT AT ALL AND AM FILING SUIT TOMORROW FOR COPYRIGHT INFRINGEMENT. BE THAT AS IT MAY, I SELDOM READ FAN PUBLICATIONS. WHY? WELL, I'LL TELL YOU WHY,---- I SUBSCRIBED TO Warhoon FOR A YEAR AND DIDN'T READ A LOUSY THING ABOUT MY HUMBLE SELF. BUT BACK TO MR. WALKER'S ARTICLE. IT'S THE FINEST THING I'VE READ SINCE I RE-READ MY OWN FIRST 42 NOVELS. HEY, YOU KNOW SOMETHING? ---- AFTER THOSE 42 BOOKS I REALIZED I'M PRETTY GOOD ---- ALMOST AS GOOD AS O.A. KLINE, WHOM I'VE NEVER READ. WELL, KEEP UP THE GOOD WORK AND COME VISIT ME ON LOCATION IN EVANSTON, ILLINOIS ---- NEXT TARZAN FILM IS "Tarzan And The Co-eds". SINCERELY, ETGURD.

**** Informing, Mr. Walker of my having received a pocsard from The Great Master, Mr. Walker replied:

THE NEWS THAT YOU HAVE HEARD FROM ETGURD RHEUM BOHOOREES ASTOUNDS ME. I HAVE WRITTEN HIM SINCE 1927 AND HAVE RECEIVED NOTHING BUT A TERSE REMINDER FROM THE P.O. "NO LONGER AT THIS ADDRESS". I CAN'T IMAGINE YOUR LUCK. PHENOMINAL.

And now to go ahead and make it an All-Dale Walker page ---- Gosh, I hope I haven't given away any secrets, Etgurd ... sir.

 * from the ERB CASEBOOK of Dale L. Walker .. *
 * *
 * "I have uncovered an amazing story in re- *
 * searching the background on Bohoorees. At *
 * the time of his greatest successes ..1912 *
 * through about 1935 .. there was this piker *
 * living in Tarzana by the name of Ergot R. *
 * Burrholes or something like that who was writ- *
 * ing all about an apeman he called John Clay- *
 * pipe, Lord Zanegrystoke .. known in the jungle *
 * as Turgid or Turbland of the Apes. Well, he *
 * copied to the point of plagerism the fine writ- *
 * ings of Bohoorees, but to no avail, needless *
 * to say. You know (as does the whole world and *
 * I) that Bohoorec's STURDLEY MURDOCK Of Mars *
 * lives on while Burrholes' Tarheel or Turnbull *
 * or whatever it was, has slipped into oblivion." *
 * *

And so, thou & I have finished another pulse-pounding, action-filled, thrill-a-minute ISCARIOT let-col. Goshwow! Come join us.