

Flights of Fantasy #1

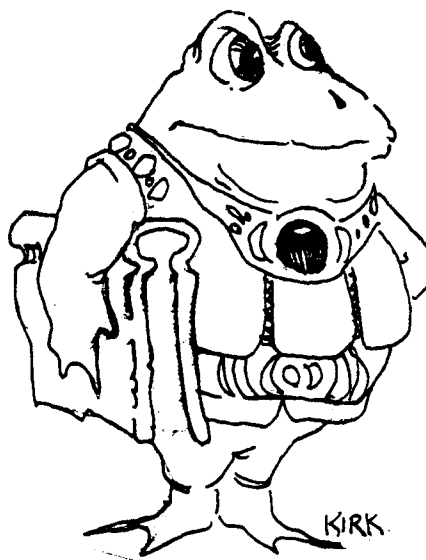


TIM
KIRK

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changed. Full pages are \$3.50; ½ pages are \$2.00; ¼ pages are \$1.75.
I am willing to trade ads and copies with other zine eds.

I'd like to take this time to thank Mr. Bradbury and Mr. Ackerman
for all their time and trouble. Thanks also to Rob and Jeff Gluckson
for all of their help.
Flights of Fantasy is published somewhere between bi-monthly and
quarterly or however long it takes for me to recoup my losses.

I'm going to skip the fancy titles and just call this the.....

EDITORIAL

Welcome to the first issue of FLIGHTS OF FANTASY. I'm sure you will all enjoy it. This is just chock full of great articles and things. I'll make a little excude for being about ~~xxx~~ two weeks late. This issue will not contain the Baycon report as the fotos are too expensive for a limited budget and we just didn't have room for it.

This issue is dedicated to the populace of the planet xeno and their good sense in hidding since the Volkswagens arrived. Also thanks to Bob Wadey who is still working on An Esoteric S³ chapters even though Uncle Sam decided he should take a little vacation. Also to everyone who contributed this issue.

As this is written lastt of all, there are already some changes in next issue. Otto Binder has contributed and along with it is a satire on Captain Marvel and the Marvel Family written by Mr. Binder. This will be drawn out in strip form by talented fan artist Mac MacCaughan.

At the last minute an ad was cancelled and certain articles turned out to run a little short. Please excuse the content of page 31 and bottom page fillers as they are done at the last minute. Thank You

This fanzine throws its support to L.A. in '72 and Heidelberg in '70!

This fanzine is a member of Cosmic Wind Enterprises. Fan Eds join-up. There are approximately 15-20 zines currently members and more are joining all the time.

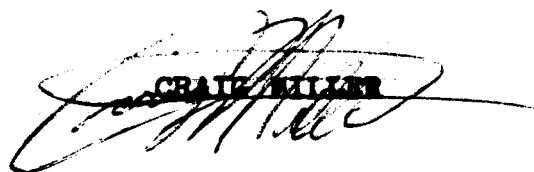
Fanzines are hard to put together and working cash is needed to pay for ads and for some of the contributions. Advance orders and especially subscriptions are needed. To help make this fanzine improve we need money.

Our second issue will be at least as good, if not better, than this issue. The conclusion to An Esoteric S³ will be there. If you enjoy this issue, I'M sure you'll enjoy the next. If you didn't like this issue, you'll probably like the next anyway; if just for the fantastic art that will be present. I hope to see you then.

The entire contents of this fanzine is copyrighted to Craig Miller and nothing can be reprinted without written permission of the editor.

"MAY YOUR CLOCK TOLL THE HOUR BEFORE THE RISE OF MYSTICAL MOON!"

SEE YOU NEXT ISSUE AND I HOPE TO HEAR FROM YOU BEFORE


CRAIG MILLER



CREATED AND DESIGNED BY JOHN G. HINGNER

THE SERIALS:

CENTURY '66

by

Charles Jackson

In 1966, Repix, a division of NTA (National Telefilm Associates) began a project destined to delight serial fans everywhere, not to mention comics fans.

The project: to make feature film versions of a select twenty-six of the old Republic Pictures serials (Republic had sold it's film rights to NTA when it left the movie business late in the 1950's) for release to TV. The serials were picked for 1) their adaptability (total story content had to be cut up to 35%); 2) their excitement; and, 3) for their availability (some of the serial prints and master negatives have, by today, deteriorated beyond repair). Among those chosen, a cross-section would reveal:

The classic Fighting Devil Dogs, which was featurized into "Torpedo of Doom". It tells the story of the U.S. Marines (in particular, Herman Brix and Lee Powell) and their attempts to stop "The Lightning" (Hugh Southern) a mysterious, hooded, caped villain who desires money and power. All through the film, The Lightning knows the Marine's plans in advance, indicating that he is one of the good guys in disguise; in the last chapter, the villain is revealed as Dr. Warfield, one of the best of the good guys up until then. Then, in trying to escape, Warfield is destroyed by one of his own diabolical weapons. The featurization title came from that very weapon, the torpedo of Doom, the mighty Thunderbolt, an ionized aerial torpedo. This 1938 serial has come to be a classic: a classic well justified by its featurization.



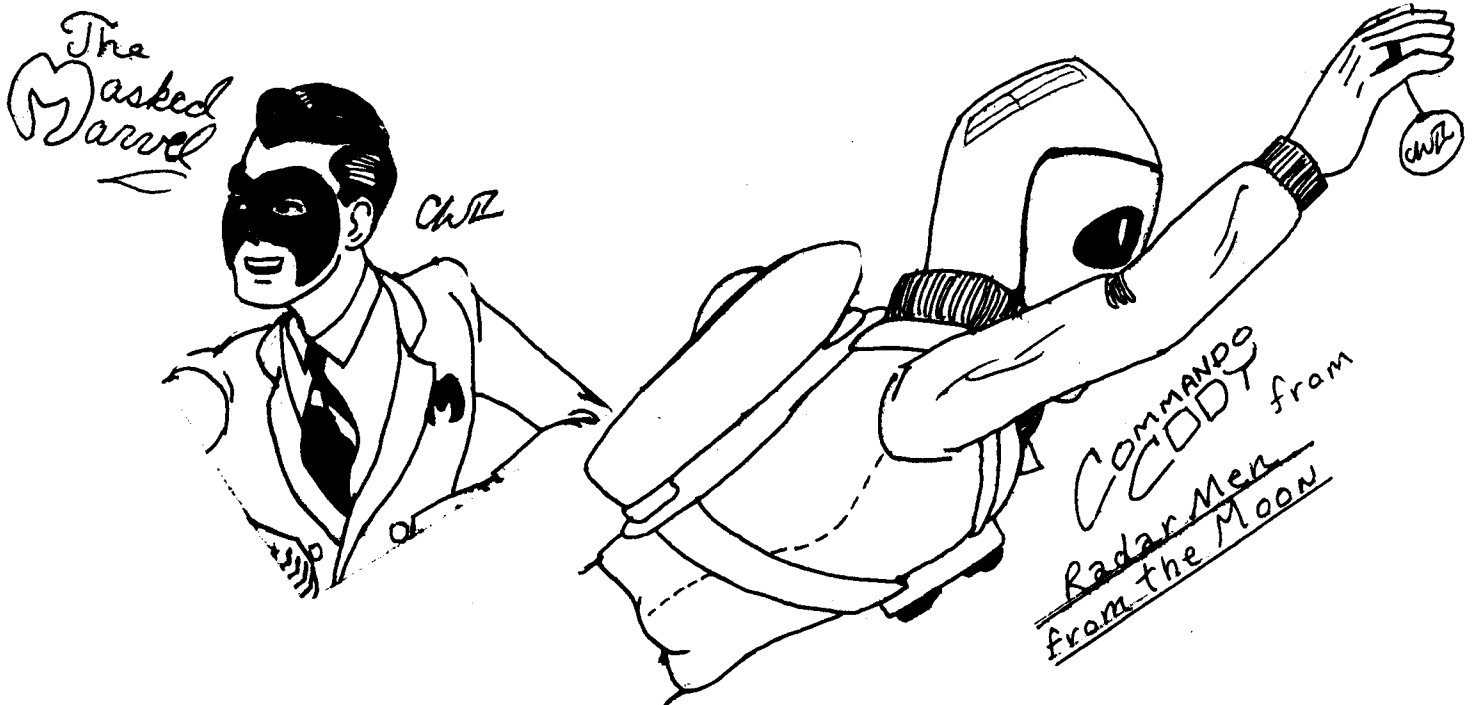
The Masked Marvel, "Sakima and the Masked Marvel" was a 1943 World War Two serial about a masked crimefighter fighting for the United States against crack Japanese spy, Mura Sakima. The big gimmick in this one was

that all the way through the serial the Marvel's alter ego was not disclosed to the audience. He could have been any of four private investigators in the story, which one known only to Alice Hamilton (Louise Currie) daughter of the president of an insurance who had been murdered by Sakima's henchman, "Killer" Mace (Anthony Warde, also known for "Buck Rogers" in which he played Leader Kane). Eventually half of the four men were killed in the battle, and, in the last fifteen seconds of chapter twelve, the audience learned the Marvel's identity. The serial was in many ways similar to Columbia's Batman, released the same year, but proved to be the better of the two. One interesting sidelight is that Johnny Arthur, who herein portrayed Sakima, did a great deal of his acting playing Mr. Hood, father of Alpha's girl friend Darla in the "Little Rascals" comedy shorts.

Undersea Kingdom ("Sharad of Atlantis") was about the United States Navy's 'famed' hero, Ray "Crash" Corrigan and his friends who venture into the undersea kingdom of Atlantis where they meet Sharad, good ruler deposed by Unga Khan, a tyrant, who proceeds to use Crash's friends to further his ends, even to attempting to conquer the surface world, until the--TA DAH!--U.S. Navy wipes him out. One of Khan's men was played by Lon Chaney, Jr. in his first important film role.

Perils of Nyoka, which became "Nyoka and the Lost Secrets of Hippocrates" featured Kay Aldridge, Clayton Moore, and Lorna Grey as vaguely similar character to Burroughs jungle girl (this serial was a sequel to Jungle Girl, which was almost based off Edgar Rice Burroughs novel).

Radar Men from the Moon ("Retik, the Moon Menace") told of the adventures of hero Commando Cody, Sky Marshal of the Universe, who was trying to keep Retik, ruler of the moon, from conquering earth.



7

This serial was the basis for the "Commando Cody" movie/television series, in that most of the stock shots and plot outlines were relied upon heavily for the series. The rocket suit flying sequences, also used later, had already been gleaned from King of the Rocketmen, an earlier serial.

The Crimson Ghost ("Cyclotrade 'X'") was about a terrifying specter of a villain after a secret goal, and featured Clayton Moore as a baddie, and Linda Stirling, "the girl villains loved to hate".

The Invisible Monster ("Slaves of the Invisible Monster") was about a villain known as the Phantom Ruler, who conducted his evil within the rays of a special lamp.

Spy Smasher ("Spy Smasher Returns") based on the Fawcett comics character from "Whiz Comics" was all about Alan and Jack Armstrong, twin brothers who were fighting The Mask (also adapted from the comics) a Nazi agent in the United States; a kroust counterpart of Sakima (A.S. was made in 1942) in which battle Jack was killed, squelching those "All-American Boy" rumors. Finally, the Mask was killed, leaving Spy Smasher to fight on in "Whiz Comics".

Among others were:

Panther
the Konga
Monsters",
Coates and
fish in
Africa.)

Rob-
of Clipper
("Robinson
of Mystery
with Ray Mala.)



Ginb of
("The Claw
with Phyllis
giant cray-
deepest

Inson Crusoe
Island
Crusoe
Island"

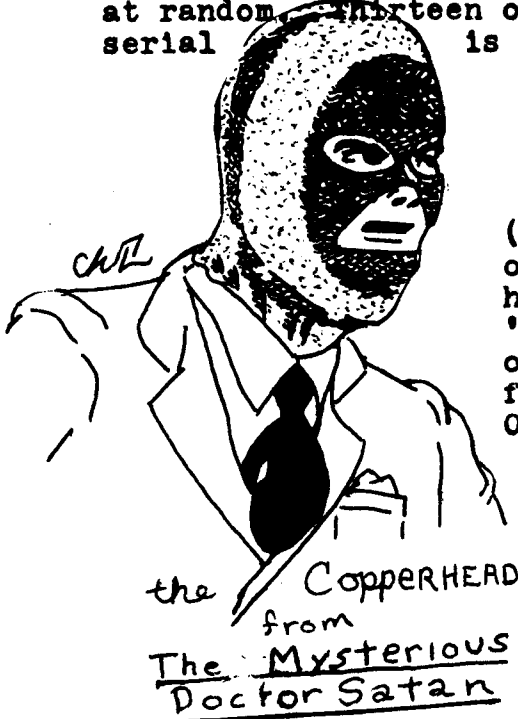
Darkest Africa ("Batmen of Africa", complete with a hidden city, named Joba, in the jungle, flying bat men, and Clyde Beatty.)

The Purple Monster Strikes ("D-Day on Mars", featuring Linda Stirling.)

The Mysterious Doctor Satan (Doctor Satan's Robot") This serial introduced the Copperhead, a hero in the vein of the Masked Marvel, only not as well done. This serial appears to be a sequel to Captain America! but just missed it somewhere.

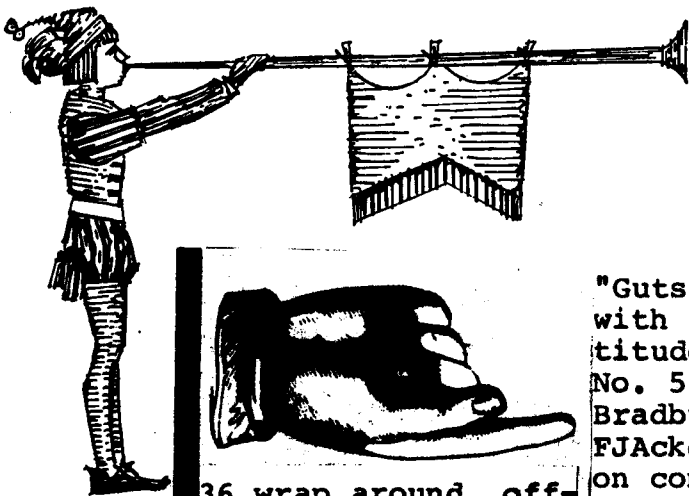
That's about it. Half of what KTTV, Channel Eleven in Los Angeles, termed the "Fantastic Twenty-Six!" Beyond the first two, picked mostly at random, thirteen others, as yet unexplored. But the fun of a serial is being left halfway through something isn't it?

--the end--



the CopperHEAD from The Mysterious Doctor Satan

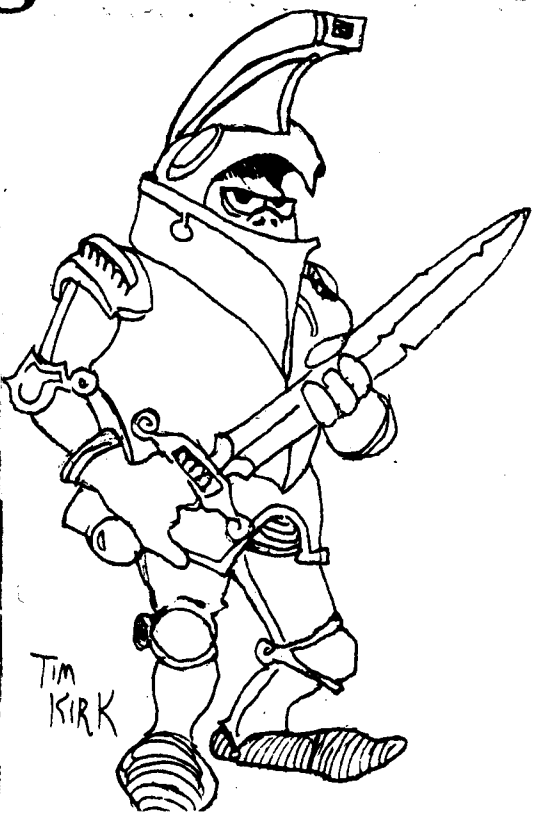
((EDITOR'S NOTE: As you saw at the beginning of this article, the title wasn't: "Century '66"; however, it was titled "THE SERIALS: CENTURY '66". I want your opinions on running a series of articles on the serials or a series on different nostalgic subjects (i.e. Radio Shows, Original Art, Science Fiction Pulp, etc.) or would you prefer dropping the running series type idea? Any ideas for articles are welcomed and wanted as our letters of comment. Not just letters saying that the article on so-and-so was good or the article by so-and-so was bad. We don't want just praise or just criticism; we want to know why you liked it or didn't like it. Don't limit yourself, be constructive!))



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"Guts, the magazine with intestinal fortitude" #4 is ready No. 5 out soon. Ray Bradbury, F.Wertham, FJackerman, Tim Kirk on comics and sf. #5 has JEFF JONES, KRENKEL, WILLIAMSON, DITKO, EMSH, OTHERS.



Ray Douglas Bradbury is a man who should be known to all of you. His works include such greats as Fahrenheit 451, The Illustrated Man, and The Martian Chronicles. Those of you who don't know of him, this should introduce you to him and for those of you who do this could do nothing but help to increase your enjoyment of his many fine works. So we now bring you Mr Bradbury's.....

THOUGHTS AND COMMENTS

OR

IT'S FUN TO BE RAY BRADBURY

Oh! Bowsley Crowthers is ignorant. I saw King Kong the first time when I was 12 years old, when it first came out. I was a charter member of the Mickey Mouse Fan Club of Tucson, Arizona, and I saw King Kong and I loved it. It has nothing to do with 'the Negroe race coming into America and almost destroying it until it is shot down'. It has everything to do with one of the greatest adventure stories and films ever written. It is absolutely perfect, that film. If you've ever seen it in a theater, it's a real ball. If you see it on a TV set, you notice that Kong is small and you are reverse. Kong out of you, and the film in a been close my life with Ray always an



large, when it should be the should he scare the Hell does if you see theater. I've friends most of Ray Harryhausen. dreamt of becoming animator just like his idol, O'Brien, who animated King Kong. We both went to see Kong countless times when we were teenagers. Ray has seen it 130 times now, I believe, and has grown up to be one of the leading animators in the world in the way that O'Brien was. So I've lived with a good friend whose dream has come true, just as my own dream has come true. We both were crazy, both of us. Wild and nutty and odd. It's a good way to be. If other people are making fun of you, who cares? See Kong.

Anything that's smaller than you, you have contempt for. This is why children and grown-ups don't get on well. Grown-ups, without realizing, it are condescending to something smaller than themselves. But as soon as sonny-boy gets to be taller than papa, the whole thing changes. TV diminishes everything that goes on it. It spoils a lot of good things. It could be excellent. I'm looking for the day when TV screens will be a decent size. I think a really good size would be 6'x7', 5'x6', something like that.

It's really amusing, how I got started in the comic magazines. People have said, "How come you wound up there? What a strange place for you to be." Of course, I've always loved comic strips and I've collected Prince Valiant since I was 17 years old. I have almost 30 years of Prince Valiant put away.

E.C. Comics stole a number of my stories about 15 years ago. I caught them at it by finding out about it from some kids. I looked into it and found that they had done a plagiarism of one of the Martian Chronicles which was almost word for word. I thought about suing them and then I thought of the old Golden Rule, turn the other cheek, and see what happens. I wrote a letter to E.C. and said, "Congratulations on your brilliant adaptation of the Martian Chronicles in your current issue, I know you're so busy all of you, that you forgot to send me my adaptation check." Four days later, the check arrived. So I immediately wrote them and said, "Look, a lot of other people have been stealing my stories lately; so why don't you adapt them and put my name on them so I can protect the copyright, otherwise it gets very clouded. So they adapted 30 or 40 of these stories for the various science fiction and horror magazines, and that's how the whole thing got started. A fluke. But I thought they did very good work and some of the jobs of illustration, especially on "There Will Come Soft Rains"--beautiful work. On occasion, I read the EC's with my stories in them but I didn't read many others.

The adaptations were all done back east. I didn't have to see them. If you'll notice and look thru the adaptations, they are almost word for word from my stories. I couldn't ask for anything better. Beautiful, beautiful work. I'm very happy with it.

Of course, I've always been a big follower of Mad magazine, which was coming out at the same time as the EC's. It's my favorite American magazine. I think it's superior, far superior, to "Harper's", or the "Atlantic", or you name any quality magazine in the country. I think Mad does a better job. It's a very moral magazine, in that it attacks things worth attacking. Lousy TV shows, lousy TV commercials, dreadful cigarette commercials, fraudulent books, lies on every level. We're surrounded by cheap tricks. We need a magazine that comes along every generation and says, "This is no good! We want you to grow up right, so therefore let's make fun of the evil people, because you're going to have to make up your mind in a couple of years about whether you're going to sell out and belong

to all this cruddy stuff which Mad criticizes, or whether you're going to stand off and try to do something better." It's very important. 11

I follow "Creepy", and "Eerie", and "Mad", of course. I collect a lot of books on comic strips. I'm glad they're reprinting the old Buck Rogers strips. I have the original Flash Gordons which I saved from when I was 12, 13 years old. Buck Rogers, I have from the year 1929 thru about 1937. I've collected all of that sort of thing, Tarzan daily and Sunday strips from the year 1930 on up to about 1940. I've really taken a huge interest in comic strips.

I wrote to Hal Foster and he sent me one of the large Prince Valiant Sunday pages. I wrote Al Capp and got one of his original pages. I'm a big follower of B.C. and the Wizard of Id. I love Pogo and Peanuts. My tastes are pretty broad.

I put out my own fan magazine when I was 19. It was called Futura Fantasia and it ran 4 issues. Forry Ackerman put up the money for it. Ackerman has helped more people over the years than anyone else in the whole fantasy business. He lent me money to go to the World's Fair and the First World Science Fiction Convention in New York in 1939. It took me a year to pay him back.

I've been working on a science fiction novel, another collection of short stories, a number of plays, and we started shooting The Illustrated Man last February. It should be released soon, which is quite exciting. It has to be great. With Rod Steiger and his wife, Claire Bloom, it can't be anything else. They're not changing the title. It's too good a title to change. That's what they bought. I never talk about future books. It's dangerous. It could easily destroy a book.

I don't have much of a scientific education. Just a very general knowledge that comes from reading science fiction from the time I was 8 years old. That is one of the aspects of being a science fiction reader that isn't talked about enough. I have a good, kind of dumb, knowledge of science which comes from reading every issue of Astounding and Amazing from the time I was 8 until I was in my mid-20's. I don't read the science fiction magazines now the way I used to. First of all because I'm very busy writing it. However, in the formative years, I read intensely in such magazines as Science and Invention, Popular Mechanics, and that sort of publication.

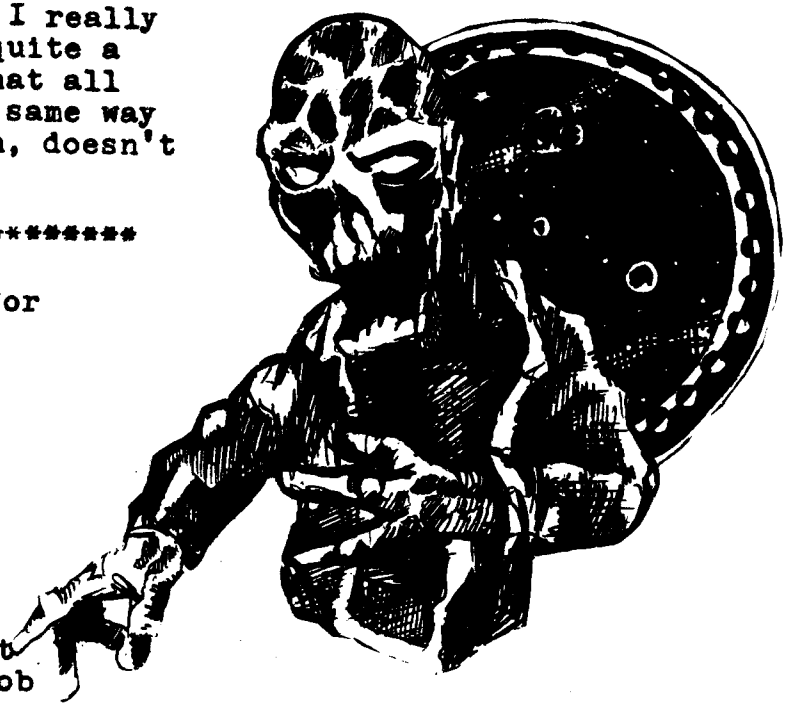
You kids remind me of myself. I'm living my life over again, or at least part of it. When you come over and sit down and talk, there I sit, 30 years ago. It's very exciting to think about.

I've seen Fahrenheit 451 about 12 times now. I loved going over to the Bruin Theater in Westwood because we had a packed audience every night. It was such fun to sit down in the front row. I'd sneak in, in the dark, and just listen to all the people. Then when the thing was over, I'd walk out in the crowd and listen to everything that was said. It was very exciting to hear the comments.

I had a wonderful experience about four years ago. I was in Hollywood, walking past Bert Wheeler's Magic Shop with my girls and I looked in and said, "Hey!" Then we all looked in and I said, "My God, there's Blackstone." They didn't believe me. I said, "Stay out here and I'll see if he has time to visit with us." I ran into the shop, and Blackstone was there, of course. He was in his 80's, he lived until he was 85. I went up to him and said, "Look Mr Blackstone, you don't remember me from Adam but I was on stage with you countless times, everytime you came to town. My kids think I know you better than I do. I've been telling them fairie stories for years about Blackstone. I'd like to bring them in now, will you do the right things?" "O.K., bring them in. What's your name again? Ray, O.K." So I brought them in and he said, "Ray, its been years. Wonderful to see you." He did tricks for the kids, signed books for them. We all left elated this wonderful, wonderful man had done this wonderful thing for all of us. I really felt high around our house for quite a few days after that. I guess that all of us, under the skin, feel the same way about magicians. It all ties in, doesn't it.

I'd like to thank Mr. Bradbury for everything he has done to help make this issue a better one. I really enjoyed coming to your office and talking to you for an afternoon. It's one of the most enjoyable ones I've ever spent. Thank you very much.

If you want to see more of this interview with Ray Bradbury, just pick up a copy of Guts #4 from Rob and Jeff Gluskson, 10347 Monte Mar Drive, Los Angeles, California 90034 for 25¢ and two 6¢ stamps or 35¢



THE BLUE STREAK/HARDCOVER VERSION

by

Mike Robertson

In 1946, Whitman Publishing Company, famed for its line of hardcover books taken from the comics, added yet another to its already impressive line-up. The hardcover book in mention here is THE BLUE STREAK (VS DR. MEDUSA).

To set the record straight, this article isn't going to be a review of the abovementioned Whitman hardcover--no, that would be a futile, useless, waste of time as I'm sure you'd prefer to read the book yourself. On the contrary, this author will attempt to present an intelligent commentary on the work, and its hero in particular, in the hopes that it will prove to be informative to you, and at least provide a few moments of interesting reading, if nothing else.

Okay, let us proceed, and set the 'ground work' for this article, so to speak. The Blue Streak appears to be a combination Superman-Doc Savage at first glance. But upon closer scrutinization we find the Blue Streak to be closer in comparison to the Man of Bronze, so we'll overlook the Superman part.

Anyway, the Blue Streak is just that, a very close, if somewhat poor imitation of Doc Savage. He isn't filthy rich, as many devil-may-care are, which is a count in his favor. Altho it would take at least a moderate amount of cash (or damn good credit) to buy and maintain the machinery he employs, such as a high speed roadster (ala Doc Savage) and numerous planes of highly advanced design (again, ala Doc Savage).

Moving on to our hero's abilities, we find that the author of this hardcover, Art Elder, has been quite vague, perhaps careless in many places. The Blue Streak's powers are never fully explained, as are Doc Savage's--it is left to the reader to either accept the fact that he has them, or wonder a lot about them. But again, his abilities are so much like those of the Man of Bronze, that if, by a slight wandering of the mind, you'd actually believe you were reading a Doc Savage novel instead of a Blue Streak novel. But such could not be the case, as the writing differed greatly as we shall later cover in this article. Getting back to BS's powers now, he possessed a super-human strength which was never explained, as I have stated previously. He could lift the front end of a roadster clean off the ground, which is by no means a show of weakness. Just the same, accept the fact or not, it is never logically explained in any detail, which makes for quite an unbelievable situation.

In addition, the Blue Streak possessed keen eyesight and even keener hearing, which, in total darkness, could enable him to 'see', or sense what was transpiring. Again these powers could have been acquired thru a freak accident, he could have been born with them, or could have trained for them throughout his life, as did Doc Savage; which is unknown as they too were not explained. The radar sense-

seeing in the darkness bit was quite questionable at this point; as most readers now tend to associate that type of 'power' with a radioactive accident or mishap, as is such with Marvel's DareDevil and Spiderman. But we were denied even this fact.

And as another interesting side note, we might add that the Blue Streak possessed a rather unique 'unmentioned' power--the power of extreme luckyness. It seems our hero is NOT invulnerable as the story would lead you to believe. He fudges a little and wears a bullet proof vest and hard-metal helmet which is supposed to protect him from bullets, shrapnel, and bomb blasts. Again, a very questionable point, as these armaments do not cover his entire body. They leave his face, arms and hands entirely bare, openly inviting to a crook with a machine gun or a pistol in his hands. These armaments would lead the reader to believe that a) the Blue Streak is extremely lucky or b) our hero is crazier than Hell! Take your pick either one of the above will do. Myself, I would have to wager that, if he were fired upon by a machine gun or a pistol for that matter, chances of getting hit squarly in the face are rather overwhelming and I do not think that all the bullet proof vest and steel helmets in China would help him any. But alas, maybe the bad guys have poor aim; or more logically, possibly the author.

But in the midst of all our comparing, we find the author at least trying to add one original touch to his character, and, for 1946 he succeeded to a certain extent. This was accomplished by the author speaking thru his character (Blue Streak). The author got across HIS idea of what should be done to criminals and people who disobey the law. In the Blue Streaks own words (or the author's, if you prefer) "I (the Blue Streak) am not a super-detective who catches criminals, but rather one who destroys them!" And with that self-description of himself, we quietly are thinking, "Shades of Steve Ditko and Mr. A!"

Getting back to the comparison bag again, we find the Blue Streak has, as does Doc Savage, a sidekick (only in Doc's case it was a number of sidekicks). His assistant--Hank O'Toole--is a genial Irishman with bushy red hair. Almost an exact copy of Monk, who was not only one of Doc Savage's assistants, but rather an original appearing comic-relief character as well. Hank never wore a hat, but was never without his dirty old air force jacket which was something for the reader to associate the character with. Again we find that the author was in a way trying to pattern his character after Doc Savage; in that Monk's simian appearance was also something to identify the character by.

Hank's main job as assistant to the Blue Streak was to keep his speedster (called 'the ToFpedo') in tip top running condition, as well as the planes that the Blue Streak possessed. Secondly, he was, as Monk was, to help out in solving mysteries, rounding up the bad-guys, and also to back up the Blue Streak in a fight.

Let us digress a moment, back to the Blue Streak, and mainly his secret identity, or lack of one. He DID have one as far as this author can tell--altho it was not relied upon frequently as we are used to seeing alter egos relied upon. A strike in the characters favor if it were not for the usual strong, silent, ruggedly handsome secret identity type that the Blue Streak was. But aw heck, nobody's perfect!

Seeing now that I've got the essentials out of the way, in effect the ground work for this thing laid, let us now check in to the writing for this novel. And it can all be summed up in a few words which I have already used to a great degree in this article; the writing was patterned directly after that which Kenneth Robeson did for the Doc Savage series.

To put things under a brighter light, Art Elder, in his book, tried to employ the same writing style as did Ken Robeson. But needless to say, this style that we have all known to expect from Mr Robeson on the Doc Savage series, was not as easily copied as one would think. Mr Elder could not quite get the 'gist' of the style, resulting in, undoubtedly, a very poor copy, and, in places, weakening the readers enjoyment of the novel. He just could not catch that little 'flair of magic' that Robeson put into his works. Invariably, Mr Elder's style swipe ended in redundancy, and sheer boredom. Elder patterned the Blue Streak novel so closely after those of Doc Savage that the slightest variation, the slightest inconsistencies in the 'swipe' could throw the end results and the entire mood of the novel out the window; and it did.

Blue Streak was closely patterned after Doc Savage, save for one fact; he was a loudmouth. He talked too much and was always letting his assistant in on everything. He's supposed to be strong, silent and independent on any of his assistants, just like Doc Savage; but the author thought a variation could be successfully made. Unfortunately, when one messes with a writing style the calibre of Kenneth Robeson's, it doesn't always turn out that way, the Doc Savage mood was perfectly set until BS opened his mouth, entirely alienating him to the rest of the story. This resulted in a very poor copy of a very good character and writing style.

Let me say that the novel was fairly well done--after all, being so closely patterned after Doc Savage, it couldn't have been too bad. The plot was the ol' Doc could be at home in; but then, it could have been patterned after a Doc Savage adventure. For you art conisuers, this novel sported some well done pen and ink work by Francis Kirn, whose style reminds me of Virgil Finlay. Altho Kirn isn't quite as meticulous as Finlay is, the artwork is still admirable.

In closing, one could sum up this character as a hero with a Doc Savage streak down his back--or is that a Blue Streak.

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UNKNOWN WORKS OF SCIENCE FICTION

17

by

Lee Klingstein

I am a fantasy/science fiction reader and an English major. For some years now I've noticed that there's a large group of good fantasy/science fiction books which both groups are ignoring. The English majors ignore these books because they are not literature; the F & SF readers ignore them on the grounds that they have never heard of them. I can't do much to change the attitude of the English majors, but about the f & sf readers....

What follows is an attempt at propoganda. If it succeeds, you will find yourself looking for f&sf on the non-sf shelves in used book stores. In the process you may find some sf-books-disguised-as-mainstream that I have never heard of. Meanwhile, I'll tell you about four books I have heard of.

For the first book, just giving the title in full should be enough to arouse a reader's curiosity: Van Loon's Lives, being a true and faithful account of a number of highly interesting meetings with certain historical personages, from Confucius and Plato to Voltaire and Thomas Jefferson, about whom we had always felt a great deal of curiosity and who came to us as our dinner guests in a bygone year.--written by Hendrik Willem van Loon.

On second thought, why stop with the title. The action takes place in Holland, in the small town of Veerw; it lasts for twenty-one dinner parties. In the last chapter, with Thomas Jefferson as guest, Van Loon's friend who is financing the dinners gets a phone call that Hitler will become Reichsfuhrer the day after next--and the world is changed, enough so that no one really feels like inviting any more guests for any more dinner parties. Before that, however....Sample chapter title: "Dante and Leonardo da Vinci come to dine, the latter of whom 'drops in' in the literal sense of the word." Sample illustration title: "Hamlet was soliloquizing to the Malade Imaginaire and was apparently failing to imuse him." (That, of course, was the time Shakespeare and Moliere came to dinner.)

Next book--Heavenly Discourses by Charles Erskine Scott Wood. This book opens with God at the wheel of the Universe, turning the stars. Jesus enters and asks, "Father, are we Jews?"

The book contains forty-one dialogues, all between two to ten pages long and should not be devoured at one sitting. Sample title: "Billy Sunday Meets God." My own favorite dialogue is the

one in which God decided that the stupid cannot enter heaven (stupid doesn't equal low IQ; it means morally stupid. "Heaven is now only for rebels. No soul shall enter heaven who has oppressed the poor, or stolen their inheritance, and none who has submitted. Both are stupid.") The stupid cannot go to Hell. God has abolished Hell. Therefore they are condemned to go back to Earth to be born again. The result is that Alexandre Dumas Sr. consoles with one poor French stupid soul on its miserable fate to come, surrenders his place in heaven to the otherwise doomed soul--and thus gets to go back to Paris.

Most f&sf readers have read Stephen Vincent Benet's fantasy stories, which originally appeared in Thirteen O'Clock. Few have read his Nightmare poems. There's one that starts out calmly, "That was the second year of the Third World War,/ The one between Us and Them." Another Nightmare has New York turning into a strangely tropical city--with termites with strange eating habits.

Then there's Philosopher's Quest by Irwin Edman. This is in some chapters straight philosophy and in other chapters straight science fiction. I particularly recommend Chapter Five--"The Great Purgation: A Moral Tale presumably written in 2060." It's first sentence: "Nobody quite knew how it began, the movement that culminated some time about 1960 in the prohibition by Constitutional amendment of the teaching or study, the writing or reading, of philosophy in the United States."

How did I find out about these books? Certainly not through being an English major. Some my parents owned since before I was born. Some I found through leaving through used book stores in all the sections, not just the f&sf ones. I got hooked on James Branch Cabell because one of my parents' friends happened to be throwing away books one day and I happened by and gleaned, but that (the editor willing) will be another article.

I have in my possession, or have access to a great deal of original artwork to magazines/pulps such as Galaxy, Analog, and If and also from Comics such as Hawkman, Green Lantern, and Action. Send me a list of the artists you want and/or where the art should come from and I will write back with a list of what I have along with price and size of art.

One item in particular is a piece of Wally Wood original art from the November 1967 issue of If. It is approximately 15"x6". This item is for bid only.

Also, I have various Superhero comics for sale for 7¢ each. These are mainly D.C. and Marvel but there are a few other companies.

wanted: Original art and magazines containing articles on comics, Mad, Silent Films, Old Radio Shows (ex. The Shadow), etc.

CRAIG MILLER 9115 BEVERLYWOOD ST. LOS ANGELES, CALIFORNIA 90034

4E

by

Forrest J Ackerman

Some of the first things I did in fandom were: for about four years in Imagination, and later on in its companion Imaginative tales, every couple of months I had articles giving all the information I could find out on forthcoming science fiction and fantasy films. The first of all science fiction magazines put out for fans was called The Time Traveler, and on the first page of the first issue, I listed all known science fiction films. Actually, we were so ignorant of films in those days and so hungry that we'd list just anything. It came out in January of 1932. If you look at my list now and you see titles on there that are certainly not science fiction like the Golem or Dracula. They had nothing to do with science fiction but were fantasy or horror--it would've been better if we'd said Imaginative Films or Fantastic Films.

I, myself, put out 50 issues over a period of 8 years of a fanzine called Voice of the Imagination. That was the one of most consequence--I'd done quite a few minor ones that I hardly remember anymore or will anybody else. I think one of the most important things I did even before this magazine was when in, I think about 1929, I got the notion of creating a correspondence club all over the United States for young people. It was called The Boys Scientifiction Club, although I believe there were a few girls as members. I had an age range where you had to be 9 to 15 to join. Everybody who joined sent me a little picture of themselves and either one book or two magazines. That way, I built a little lending library, and you'd send 10¢ a month for postage (that was in the days of letters only costing 2¢ for postage), and fellows would borrow a John Carter of Mars book or a book by Ray Cummings or John Taine. I recall that there were about 200 titles. And I thought, "I'm going to forget about buying any more books because 200 books--who could ever buy all those books if they lived to be as old as Methuselah." In 1929, I recieved a list of second-hand books for sale. However, this country was in a bad depression, millions of people were out of work and were practically starving, money was extremely difficult to come by, and even tho~~se~~ those books were selling for a dollar or two dollars each, it was as tho today they were selling for ten dollars. And if you were just a kid who didn't have much money to spend, you'd think, "200 books, ten dollars apiece--FORGET IT!"

I think sound made a great difference in horror movies. I'm thinking right now of a classic, The Cat People, how much sound how to do with that. Four or five times, there was not only sudden movements but sudden sounds, and you have wind and thunder and lightning, creaking doors and shrieks and so on. I think sound adds a lot to the element of horror.

I have often said that J was my middle name not just the initial for it. You see, when I was born, I was named Forrest James Ackerman after James Clark. However, until I was 16, I thought my name was Forrest Clark Ackerman. I didn't like the idea of an ordinary middle name like James so I just kept the J.

There are three thousand languages in this world. Nobody could learn all of them. It accured to about two thousand people in the last 100 years that if you started from scratch you could make one up without all these weird spellings and pronunciations. Only one of the 2000 that were made really got off the ground. That was Esperanto. It is the only one that holds conventions like science fiction. A lot of books and magazines have been put into Esperanto. Esperanto has been used in a number of science fiction stories. That's how I got interested in it while still a teenager. I read stories about the future where everybody speaks Esperanto. Esperanto is a combination of the Romance languages, mainly the European ones (French, Italian, German, etc.)

I don't understand how Dowsly Crowthers could think that KingKong represented the Negro race coming into the United States and almost destroying it until he is shot down. When he saw it, he must have thought that that is how negros were; Big, brutal, and always ripping the clothes off white women as Kong did with Fay Wray. I agree with Ray Bradbury's comments ((ED. NOTE: See Mr. Bradbury's comments on this and on other subjects on page 10)).

I'd be surprised to hear anybody speak for the new pictures in a New picture vs. Old picture type thing. Frankenstein Created Woman and the other new C-R-A-P isn't any good. Once or twice a year you get good ones. Rosemary's Baby is one. However we won't run anything on it in Famous Monsters. I have a stack full of stills, but if I sent them into the publisher (Jim Warren), he'd send them right back because there is nothing spectacular in or about them.

Planet of the Apes is 1968's version of Forbidden Planet. I think that it is an excellent movie.

2001: A Space Odyssey is very contraversial and will still be contraversial in 2001. When you see that movie, it sends you floating ten feet off the floor. I think, however, that I could have done a better job. If I was given 11 million dollars and two years to make

the movie in, it would make the people who liked it rave and the people who didn't like 2001 would like this one.

It costs nearly \$700 an issue to put new material in Famous Monsters. Warren publishing is in dire financial straits. They are going to be reprinting to save money. I have nothing to do with Creepy or Eerie, in fact, I don't even read them. However they will be reprinting for a while also.

I'm envious when Fred Pohl gets up and says that he likes his publisher because he just puts up the money and lives him alone. I like Jim Warren as a person but I would much rather have someone else as a publisher. The gauling thing is that he won't let me pick the pictures or write the stories because he is convinced that he knows what will and won't sell. There are all of these magazines which say that they'll put us out of business and won't have any puns are great; but where are they? They're just memories.

I have about 100,000 items in my house. These consist of books, artwork, propa, fanzines, pulps, and many other things.

I've done about seventy-five magazines in the past few years.

When I was about fifteen, in the newsfeels, you'd see the remaining civil war veterans. One year there will be twenty, the next fifteen, then ten, five, two, and so on. This is sort of what first fandom is. The remaining 'veterans' of early fandom. To join, one would have to show that he has been active in fandom before around 1938. It's funny that I don't remember the date, but I started fandom. I wrote the article that appeared on the first page of the very first science fiction magazine. We get to gether every year and discuss science fiction and how it isn't any good anymore. Heinlein used to write for the pulps like Astounding for 2 or 3¢ a word. Then he wrote for Colliers where he got 15¢ a word. We were all very happy for him, but sad for us because he had to water down his stories a lot for the masses. They weren't ready for regular science fiction.

I was the one who created the phrase sci-fi. I was sitting in my car with someone and we were talking. Somehow the conversation got around to hi-fi and how it was short for High Fidelity. We sort of played around with the idea for a while and then I came up with "high fidelity--hi-fi--science fiction--sci-fi" That was probably the first use of sci-fi ever.

--the end--

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