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 /-/. OZONE 1 is edited by Mike Bracken, Box 802, Fort Bragg, CA /-/  
 /-/ 95437 and is yet another Science Fantasy Press production. /-/  
 /-/ This 'zine' is irregular and is available for loc, contribu- /-/  
 /-/ tion, art, 1/25¢ or 5/\$1.00. NO trades. /-/  
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First off, what is the reason for this zines coming into existence? Okay, it is for a couple of reasons; 1) I've got a few things here that didn't fit the KPSS mold but I thought they were worth printing anyhow; 2) Patrick Myers' A FALL OF ANGELS fell through before he ever got the first issue off the ground and he gave me some of the things he was going to use; 3) I need a place to ramble on, and; 4) I damn well feel like it.

Now you are going to ask why you of all people recieved a copy of this thing. Well, you can take your choice.

- 1) You unknowingly submitted something.
- 2) You knowingly submitted something.
- 3) I want you to submit something.
- 4) You're on the KNIGHTS OF THE PAPER SPACE SHIP mailing list and I wanted you to know that I had something else.
- 5) You're on the KPSS mailing list and I think you'r name is cute.
- 6) Your guess is as good as mine.

Okay, some of you are probably wondering why I'm not going to trade with this zine. It's because I'm using KPSS to trade with (and I have no desire to recieve two copies of the same issue of something in exchange for a copy of this and a copy of KPSS). Nothing personal, you understand, it's just that I'd like to either have an ative readership, or a readership who pays the bills and swapping zines does neither.

Speaking of content, which we weren't, Wayne's book review was intended for A FALL OF ANGELS but, after figuring out how much it would cost to put out, Patrick Myers said to hell with it and gave some of the stuff he was going to use to me and some to Joe Walter for A FLYING WHAT? (Box 1077, Fort Bragg, CA 95437, price unknown.). John's movie review was intended for KPSS a few issues back but I didn't think it was science fiction (the movie, I mean) so it has been sitting in the files for a while.

Okay, I must warn you that I'm not keeping a record of who is getting a copy of this first fateful issue and, if you want a copy of the next issue, you'd better do one of the above stated things.

movie  
reviews:

"THE EXORCIST"

by John M. Robinson

Hollywood's latest paean of praise to blood and gore, "The Exorcist", is happily something "more" despite its overpublicization.

The film is appealing to the mass audience with its singularly grotesque sequences and its pocketful of technical witchery (sorry about that!) but there is something more to the work than a slickly produced big-money grosser, something that not only makes the film well-worth seeing but actually elevates it to a level of relative importance in current cinema.

"What," you are no doubt asking, "makes 'The Exorcist' so special, if not its money-making abilities, or its technical excesses?" First, it is not the performing end of the film: Ellen Burstyn's portrayal of the mother is poor (but due basically to writer Blatty's inability to make the character believable), Linda Blair, the possessed girl, has the special effects department doing all her work, Max Von Sydow as Father Merrin is good enough that his disappearance from the greater part of the film is a marked loss. The standout is the excellent low-keyed portrayal of faith-shaken, mother-fixated Father Karras who in a final, Christ-like note, sacrifices himself to save the young girl.

The production end fares little better. William Peter Blatty, as the screenwriter/producer managed to improve his own novel by about three hundred per cent but still kept it too earthbound for his topic. Likewise for Billy Friedkin, director: he gives the film its all too American slant.

What really makes the movie is its departure from American tradition. Friedkin and Blatty kept their vehicle laden, but at least, like the Wright Brothers, tried to fly.

The departure from American cinema comes in its handling of the subject, good vs. evil. Usually the United States is content to portray the struggle of good and evil via John Wayne vs. the Godless gooks, or John Wayne vs. the pagan Apaches, etc., etc., et. al., ad nauseum.

Ignored are the supramundane qualities of the dualities of life, good and evil; a theme usually only touched by the so-called "avant-garde" Europeans, and indeed the film's major fault is it should have been done by a Fellini or a Bergman (especially the latter, what with Von Sydow already in the cast). In short, there is a little too much story-line in the film to suit the subject matter.

Yet even so, the piece comes on with a certain fierce gothic quality of its own; moreover, it is a tribute to the medium of film itself, for the work could be done in no other medium than film. In fact, in

the last analysis, "The Exorcist" is something of a highly complex morality play with philosophical and allegorical overtones.

book  
reviews:

CAGE A MAN, F.M. Busby. Signet 95¢ (1973) 144pp.  
reviewed by Wayne W. Martin

The Magazine of Fantasy and Science Fiction ran part one of this book, "A Cage There Was", under the title of the novel as a whole. In the magazine appearance, it was labeled a novelette.

As a novelette, it was one of the better ones to appear in the course of the year. Things start off with the hero, Barton, waking up to find himself in a cubical cage with about fifty other people. It is doorless and windowless with no visible means of illumination, though lumination there is.

Not leaving things in the dark, Busby spins a fascinating narrative leading to a fairly quick realization of why they are where they are. Something a good number of writers don't bother with these days. It seems that a lobster-like race of space faring beings are tripping around the Galaxy grabbing up members of intelligent races. These lobsters are Demu and their intentions are to take the captives back to their own planet and reward the ones who prove their intelligence. The problem is that they intend to ~~grow~~ "by" "Make Demu." In short they intent to operate on the subjects and turn them into facsimiles of themselves.

Busby takes Barton through this in many manners and ways. In this manner Barton's mind is delved into, with his rememberances of the time before he was caged. His personal life, of before, mix with his struggles under the current conditions.

Barton is isolated in a private cage at one point and from there things really roll. It finally leads from his stubborn resistance of everything the Demu want of him to a grand escape on their native world and in a very well executed action sequence he magagas to escape back into an Earth bound first part conclusion.

By itself; this novelette was outstanding. The novel as a whole, I am afraid, is good. The problem being that part two comprises 2/3 of the book and is rather poor. If you saw the first part in the magazine, you might as well forget about the book. You may want to read it as a completest, but that is the only reason I can see. Don't be disappointed.

The second part's title, "Humpty Dumpty", must refer to Barton's mental condition. He returns to Earth with a Demu starship and a plan to raise a fleet and take after the Demu. After dickering for position he finally turns it over to the military. The plan is to reproduce the Demu ship. And Barton wants a guiding posistion. The



problem is that he has to convince the psychiatrists that he is mentally stable and hasn't turned into a psychopath as a result of his experiences.

The way Barton tries to do this is by faking all the mental and psychological tests they give him. There are many good, solid ideas here for Busby to play with. Unfortunately where he executed things so well in part one, he does it in a very poor way in part two.

I'm afraid that I get the feeling that Busby expended all of his energy on the first section and was tired by the time he got to the second. It also seems heavily padded, something that did not burden the first. It is possible that Busby, wanting a novel, kept his eye on the word total while writing the later part of the book. That might explain why the second part is about twice as long as the first. The former was written to maximum effect, while the second drug on.

I typed all the above on ~~xxxx~~ July 7 and now it's July 20 and once again I'm pecking at this typewriter.

I finished running off KPSS 8 last night and collated the thing today. Yup, all by my lonesome. I won't get my paycheck until the eighteenth until I can send it out. Oh well.

Into my PO Box today, wandered a copy of IT COMES IN THE MAIL #10 (Ned Brooks, 713 Paul St., Newport News, Virginia 23605) and I spent a short while reading it. Nice.

You'll never guess what I found there either. Well, anyhow, I found a review of KPSS 5. That wasn't so bad, but did he have to put it under a review of Warren Johnson's INTERACTION #2? \*Blah!\*

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Today's date is August 25, 1974:

I was helping Joe Walter run off A FLYING WHAT? today when he mentioned combining our efforts on a one-shot. That got me to thinking. Somewhere I hidden something called OZONE (not a one-shot, you understand) and I wondered where. After painstakingly searching for four hours (well, more like four minutes) I found it rotting under a stack of unused stencils. So I dragged it out to see what in the hell I'd done last month that I was so fired up about.

Well, find it I did, and reread part of it and so I figured I'd just sit here (at 9:30 Sunday nite) and finish it up.

A few people have asked me how OZONE was coming along and so now I figure they'll get the chance to find out for themselves. This forlorn little thing is it.

A couple of days ago I recieved the first mailing of APA-50 (a little thing that happened to crawl up on me while I was asleep) and I promptly read it from beginning to end (for what else was I to do?).

It was pretty good considering I'm a member of it.

If anybody out there is interested you can get ahold of a copy from Chris Sherman, 700 Parkview Terrace, Minneapolis, MN 55416 for 50¢. It's worth it and I hope some more people join (it's only open to people born on or after January 1st, 1950 and it costs \$2 to join).

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Well, since this is a first issue and since I really don't have much to say to anyone I'll stop here and let you wander away.

Send something please?  
(even if it's only your mother-in-law.)

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movie review of THE EXORCIST by John M. Robinson.....page 2

book review of CAGE A MAN by Wayne W. Martin.....page 3

all unlabeled smatterings of the alphabet are by me, your ever lovin editor.

art credits: Cover by Don Ensley (from the KPSS Future Cover File)

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