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“In the Turbine Hall,” by Harry Bell

Contents – eI49 – April 2010

Cover: “In the Turbine Hall,” by Harry Bell

[...Return to sender, address unknown....39 \[eI letter column\]](#), by Earl Kemp

The Anthem Series: FPCI, by Earl Terry Kemp

Back cover: “Machine Wars,” by Ditmar [Martin James Ditmar Jenssen]

TV drama, although not yet classified as fine art, has on occasion performed marvelous services for Americans who want us to be less paranoid, to be fairer and more merciful. *M.A.S.H.* and *Law and Order*, to name only two shows, have been stunning masterpieces in that regard.

-- Kurt Vonnegut, 1/27/03, "In These Times"

THIS ISSUE OF eI is in memory of William Crawford and his numerous sf publishing ventures.

In the strictly science fiction world, it is also in memory of Jim Harmon, Phil Klass and George Scithers.

#

As always, everything in this issue of eI beneath my byline is part of my in-progress rough-draft memoirs. As such, I would appreciate any corrections, revisions, extensions, anecdotes, photographs, jpegs, or what have you sent to me at earl@earlkemp.com and thank you in advance for all your help.

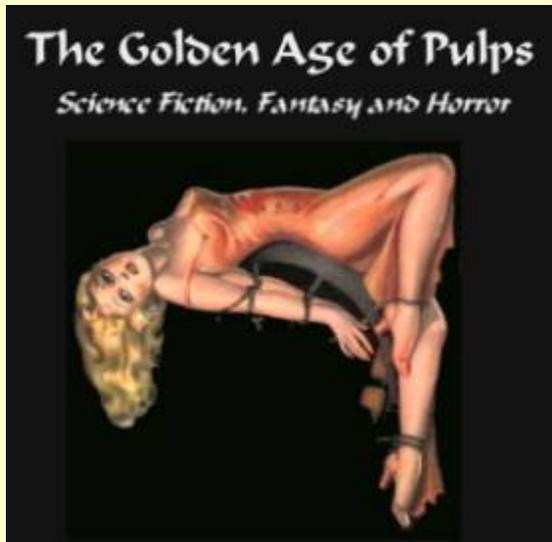
Bill Burns is *jefe* around here. If it wasn't for him, nothing would get done. He inspires activity. He deserves some really great rewards. It is a privilege and a pleasure to have him working with me to make eI whatever it is.

Other than Bill Burns, Dave Locke, and Robert Lichtman, these are the people who made this issue of eI possible: Jacques Hamon and Earl Terry Kemp.

ARTWORK: This issue of eI features original artwork by Harry Bell and Ditmar, and recycled artwork by William Rotsler.

Change of address: Please note that emails should now be sent to earl@earlkemp.com

In this era of big brains, anything that can be done will be done – so hunker down
-- Kilgore Trout



Margaret Brundage, *Weird Tales*, June 1938

Announcing

THE GOLDEN AGE of PULPS

SF MAGAZINE
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(1890-2009)

by
EARL TERRY KEMP

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With Pseudonyms and Thumbnail Graphics

This is the most comprehensive **database** ever constructed of contributions to magazines in the field of fantastic literature (speculative fiction including science fiction, fantasy, horror, and weird fiction).

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“Few fields have been more remarkably indexed than science fiction and fantasy,” he adds. “This database, of course, updates all previous such bibliographies, and contains complete contents in chronological order as well as by author and title. But where it stands utterly unique is, in addition, recording the contents of perhaps hundreds of semi-professional and amateur publications which carried on the important regimen of fantasy fiction.”

It is a unique tool! It is not a printed book, although all the contents can be printed out. It is not an HTML based application, with all the problems associated with searching for, and printing, data. For the first time ever, it is a relational database enabling the user to find anything, in any combination, and print out the results. The sophisticated user can enhance and personalize his database to reflect his own collection or interests.

This is not an Index, it is more...it is a database containing everything required of an index...and more. *This* database contains thumbnail cover scans. This database allows the association of data from any field with any other field.

This is a required tool for researchers, collectors, librarians, and fans of the genre. Now not only is the indexed data available, but also the associated cover scans.

This mammoth database — contains more than six separate indexes — Author, Title, Artist, Series, Contents and thumbnail cover scans — is being issued on a CD (650 megabytes) as an MS Access application.

Indexed are contributions to 1,217 different magazine titles, a total of 19,155 separate issues (with over 13,414 cover scans), with contributions by 33,861 writers (with over 1,171 pseudonyms). Indexed are 171,874 entries and serial segments, 24,295 poems, and 44,999 articles and columns.

As another added feature, associated stories are linked to dust cover scans (224 dust jackets) from their first appearance in the specialty press of the Golden Era (Arkham House, Fantasy Press, FPCI, Gnome Press, Prime Press, and Shasta), representing the very best of the Anthem Series.

Here is a bird's-eye view of this mammoth undertaking:

- * Each CD contains 650 megabytes of information
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- * Each of the over 32 fields can be independently searched and associated with any of the other fields
- * Contains 13,214 thumbnail cover scans, with 154 alternate and 46 back cover scans
- * Contains 224 thumbnail dust jacket scans making over 1,840 connections to various stories
- * Contains such fields as Author, Author Type, Story Title, Story Type, Series Title, Cover Artist, Back Cover Artist, Publisher, Editor, Country of Origin, Price, Frequency and several different types of comment fields
- * Contains several ready-made Reports for printing select data...Create your own!
- * This database is not only an index, it is also a checklist! It is everything the user can imagine and implement!

In all of science fiction history there is nothing like this database. It is the very first of its kind. And now it is available to the public.

It's all here!

You will find magazines here that can be found no place else. There is data on magazines that were never published but that were assembled. This database contains the rarest of the rare and the obscurest of the obscure. Ashcan issues do exist and are indexed here. Important rare fanzines are listed.

The creation of this database is a landmark occasion. Its appearance marks a milestone in the scholarship and bibliography of science fiction, fantasy, horror, and weird fiction.

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The Official *eI* Letters to the Editor Column

Artwork recycled William Rotsler

By Earl Kemp

Wednesday February 3, 2010:

Andrew Porter (PulpMags): You can get to it directly at:

<http://efanzines.com/EK/eI48/index.htm>

"A Faan for All Seasons" is a fascinating look at Dick and Pat Lupoff and the panel on Edgar Rice Burroughs at the 1963 World SF Convention.

Friday February 5, 2010:

Chris Garcia: I love Victor Banis' stuff and this is another fine piece. Victor's stuff is great and I'm so glad I bought his book after reading about it in *eI*. Pretty awesome stuff.

Michael Moorcock writing *Doctor Who*. That's pretty freakin' rad! I completely see his point that the Doctor is infinitely interpretable. I'd only seen a few of the first run of *Doctor Who* when I started going to our local Who Club, The Legion of Rasillon, and watching the new ones starting with the Ninth Doctor. Even within a single performer and writing team taking on the Doctor, they put the character through a series of dislodgings, as it were and it works beautifully. David Tennant, one of the best actors working in the English language, managed to play the Doctor as everything from an intruder with a God complex to an alien who desperately does not want to understand this thing called...love. It's impressive. The new Doctor is pretty good, as I've seen him on a couple of episodes he appeared in of *Party Animals* and *Diary of a Call Girl*. He's impressive.

I really wanna read Michael's take on The Doctor. I must admit to not having read much Moorcock, but I have to say that what I've read (mostly the proto-steampunk stuff) has been really strong.

You know, I've heard of *Tides of Lust*, but I've never seen a copy. Delany is a writer who, when approached from one angle, is an infuriating wreck of a prose-ist and when approached from another has a greater understanding of how to spit onto the keys of a typewriter and turn out magnificent pieces of stratified meaning. I still believe that *Dhalgren* is the best piece of science fiction from the 1970s.

I own a copy of *The Power and the Pain*, though I haven't read it. I need to get around to touching those books I boxed up on my last move to the smallest apartment in Sunnyvale. In fact, I think it's in the storage closet at my Mom's house. I should probably get that box back before she goes poking around into it.

Lensmen is one of the most important series of novels ever written if you're a fan of video games. Steve Russell, a volunteer here at the Computer History Museum, wrote the first major computer game, SpaceWar! in 1961 for the PDP-1. He did so with a few friends of his under the influence of Toho films and the Lensmen novels. Later, there was a Lensmen game, though it was horrible. Several games have specifically tried to use ship designs influenced by Lensmen, and again, they usually fail. As, every single gamer I know loves powered sugar donuts, and that's the area where Doc Smith did a lot of his research. So many connections!

Sadly, save for one wonderful afternoon in the BayCon Fanzine Lounge, I've never got much chance to chat with Dick Lupoff. I ran into him at the World Fantasy Convention in San Jose back in October, but sadly he was a GoH and I



was running around so much that I didn't get to talk with him much. I hear that he and Steve Stiles' *The Adventure of Professor Thinwhistle & His Incredible Aetherflyer* is coming back out! That makes me happy.

Monday February 15, 2010:

Charles Platt (via Harry Bell): I just searched online and found the essay, and read it. Funny to see those old books still receiving a little attention after all these years. Sort of like Nazi memorabilia collectors reminiscing about the Third Reich, although I doubt that Professor Gertzman would like the analogy. Anyway, much appreciated.

Personally I find the analysis by David Kelso Mitchell (in a book of essays published by Savoy) to be the most unnervingly accurate piece written about my work. Dave got it all.

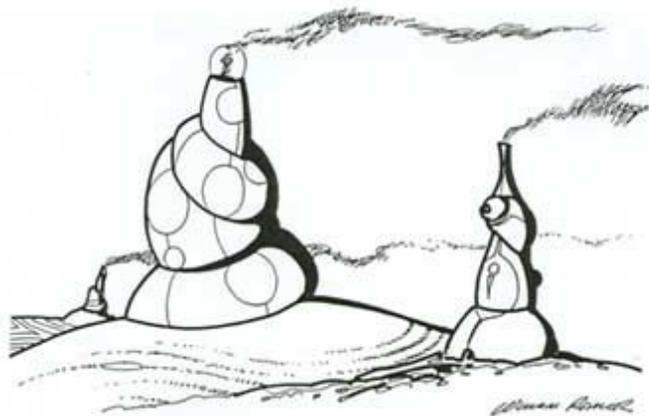
Monday February 22, 2010:

Lloyd Penney: Another *eI* to enjoy; thank you much. Issue 48, Vol. 9, No. 1...still lots to talk about and reveal? Very good. the .pdf will be here soon, no doubt. Let's read some more now.

I cannot get to Eeriecon in Niagara Falls this year, just because we've decided we cannot afford out-of-town cons this year, and crossing the border has become insane. I hope Eeriecon will do something in the memory of Ken Krueger. It is difficult to make people understand and appreciate all someone has done in the past; modern generations seem to ignore the past entirely. Will the Australian Worldcon mark the passing of Shibano-san?

Thank you for printing my loc and conversation with Terry. We need to know our roots, and those who have produced SF in the past. If we date from the late 20s when Gernsback published, SF is now about 80 years old, even more to preserve and remember, and it gets more and more difficult each year. I'd love nothing better than to collect these old magazines and books and keep them for posterity and remembrance, but I can't possibly afford to collect them, and I'd never have any place to keep them to ensure they don't dry out to dust. With articles like Terry's series, I get to learn about books I've never seen before, and enjoy them vicariously. May we never forget those first authors of our reading pleasure. Another installment in issue 49. Bring it on, Terry. Nudge your dad every so often. Pester him.

Great Victor Banis story...no, he's definitely not a vampire. It's always what's not said that's the most important.



Toronto is the home of a large Doctor Who club, one of the largest on the continent, the Doctor who Information Network. Through a network of chapters, and its well-produced fanzine *Enlightenment*, it has kept its members informed about the last seasons of the original Who and kept the memory of the Doctor alive all through the past years. Some may have labeled them as geeks and anoraks, and ignored them, but as what happens to many things, everyone old is new again, and the Doctor is back. Christopher Eccleston, David Tennant, and now Matt Smith have allowed the Doctor to live again in this modern era, and spinoffs like *Torchwood* and *Sarah Jane Adventures* have made the franchise more vital than ever, and DWIN continues on, bringing modern DW fans together, and being in the unfamiliar forefront of SF

today. I know many of the local Whofans, and those who have kept the club going. There's a local DW convention, too. Yvonne and I assisted Who Party last year by running their on-site registration and pre-registration tables, and I was amazed by how many people turned out, nearly 400. When I asked how the chairman got so many out, of course, the new shows helped, but an inexpensive ad on Facebook brought out so many new fans. I haven't heard if there will be a convention this year. I am certain that if Michael Moorcock is writing a new Who, it will be superb. Should I let the local Who fans know about this?

I do have a copy of *The Best of Xero*, which I received at auction at Corflu Silver in Las Vegas. If there's the possibility of an autograph, I will definitely go for it. I just have to find a convention I can get to with the Lupoffs in attendance. This is a mighty big continent, after all.

Many thanks, Earl, for another most enjoyable read, and I do look forward to more. Go on, Terry, pester him some more...

Friday March 26, 2010:

John Teehan: Recently finished reading eI48--another great issue. As my fanac waxes and wanes over weeks and months, I always try to remain relatively current I love the articles you print on the various paperback houses and trends of yore.

I seem to recall meeting a chap a year or two back who was selling adult books under the Olympia Press name. I asked if it was related to the same Olympia Press that published one of my all-time favorite books: *The Ginger Man* by J.P. Donleavy to which he claimed this was still the same imprint. I didn't believe him, but didn't want to press the issue. Any idea if the pedigree is true?

John, I can't tell from this comment...not enough details. There was an Olympia Press New York for a few years operated by the same Maurice Girodias...until he was "invited" to leave the US and never return. Could be related to that. --Earl Kemp

I was a little tickled to see mention of *I Am a Barbarian*. I happened across this title (Ace edition, 1985) in college shortly after a.) seeing the Vidal/Guccione movie about Caligula, b.) reading Albert Camus's *Caligula* play, and c.) reading J.P. Sartre's take on the same. Weirdest Christmas break ever. Of the four, I recall enjoying the Burroughs offering more. I wonder if I still have the paperback, likely not. More's the pity.

By the by, I greatly enjoyed listening in on the interview with you conducted by Bill Burns via Corflu's Virtual Con Suite. If the virtual suite's one-shot ever comes out, you'll see me claim that the poor resolution was a way to obscure you all and substitute everyone with cardboard cutouts, puppets, monkeys, etc., while you all actually sat in the hotel bar. I don't disavow this yet, although I'll note that the VirtConSuite's resolutions mysteriously improved shortly after my "wild" claims. Good to see and hear you there. Maybe one of these days I'll get my butt to one. At the very least, the recent virtual viewing has spurred me back into a little fanac.

Most fascinating game there is, keeping things from staying the way they are.
-- Kurt Vonnegut, *Player Piano*

[Copyright material deleted at request of author.]

Q: "What targets would you consider fair game for a satirist today?"

A: "Assholes." -- Kurt Vonnegut, 1/27/03, "In These Times"



“Machine Wars,” by Ditmar [Martin James Ditmar Jenssen]