

total of fourteen waiting to get in. I have not seen enough work from Marlow, Sykora, Sehnert, Baker, Mrs. Smith, or Taurasi to say whether or not they would be outstanding members. The past publishing record of several of these individuals is sufficiently good to indicate that they are potentially at least first-class members. Of the eight I do know quite a bit about, not one would be other than outstanding...and I do mean outstanding. Jim Thomas, an extremely friendly and stimulating GI, who has everything it takes to be a braintruster except the experience in publishing. The only correspondent I've ever had who wrote letters in a DBThompson vein that would stand comparison with DB's own. Jim Blish is one of the two non-FAPA Vanguard members who I really would like to see in our group (the other is Virginia Emden). Blish writes well, and has given Vanguard some particularly good material along musical lines; his Vanguard magazine is worthy in every respect of being included in FAPA mailings. Thyrl Ladd is the Albany half of Langley Searles' Fantasy Commentator standbys.. 'nuf said. Sam Moskowitz is not the most popular fan in fandom by any means, but he is a good and prolific writer who is active enough today to warrant being reinstated. Lou Smith is another terrific bibliophile and fantasy critic whose stuff has highlighted the fan press from time to time since 1932. I'll OK Tanner on Ashley's enthusiastic sayso---if Charlie is half the man Al says he is I want him in FAPA but fast.

My

own two recruits, protojes, or what have you, are Burton Crane and Helen Wesson. In the mundane APA's these are both names to conjure with. Burton has been a top-flight publisher in NAPA for a couple of decades or more. He is a sensitive editor and brilliant writer, who is probably at his best when he gets into that satirical, biting vein that marks his reviews. At the moment with the OSS in China, Burton left the official editorship of NAPA to go into service; the 60 and 70 page National Amateurs with his name on the masthead are among the best amateur magazines I have ever seen, and this despite the dead-weight of dull reports they were forced to carry. Helen Wesson is a former president of AAPA--a smart, good-looking gal who publishes one of the half-dozen ayjay titles that really has something to say and usually says it pretty well. Somehow or other both of these folks got interested in fandom. They are working actively on The....Thing, a 24 page mimeographed quarterly fanzine, which they intend to put into the mailings as soon as they can get into FAPA. In the meantime, it will be a general fanzine. If they do one quarter as good a job on TUT as they have on the poorest of their ayjay publications, some of our top publishers are going to have to look to their laurels in the next poll.

The question I should like to pose to you folks is this; can FAPA afford to keep talent like this cooling its heels on the waiting list until it either loses its enthusiasm or migrates into Vanguard? Are our present mailings of high enough quality as they stand that they would not be improved by the inclusion of the stuff our waiting listers could and would furnish us? In the past, we could afford to take a chance. We were alone in the field; we had an occasional loss through too long a waiting list stay, but most of them waited our pleasure. They had to, in order to get into fan-slanted ayjay at all.

Now there is no need for them to wait. Our secesh rivals, Vanguard, is still a dozen or so short of their membership limit. They've already gotten Joe Kennedy away from us. Do any of you suppose for a moment that the characters in charge of VAPA, who have no great reason to love us overly anyway, are going to let all these worthwhile names stay on our list indefinitely without making a determined effort to talk the best prospects into joining VAPA and forgetting about FAPA? If we don't take some kind of prompt action, we

are going to wake up some bright morning and discover that Vanguard has siphoned all the cream off our bucket, leaving us with the skim milk. And we've got too many skim milk members right now!

At first thought, it is too easy to jump to the conclusion that the recent LASFS-like upheaval in New York Futuria will spike Vanguard for fair, but this is wishful thinking. A hasty glance over the list of Vanguard officers will show that the same individuals who expelled Wollheim from the FSNY are in easy control of Vanguard. VAPA is on its way, whether we like it or not. I was recently given the privilege of examining the fourth Vanguard mailing. It is not in the groove, but all it needs to get in there but solid is for the boys to quit# tossing corny cracks at the futility of all amateur publishing and fan activity, and to put a damper on some of the more extreme verse which at the moment unbalances the mailing. They have the quantity, and their average quality is at least 80% as high as ours. This quality is not at all weakened by the fact that two of our own top mags (Fan-Tode and Horizons) also circulate in VAPA.

I most certainly do not advocate any quarrelling between VAPA and us, despite the somewhat dubious circumstances under which our sister group was founded. But it seems to me that there can be no question but that FAPA's days of sleepy complacency are over for a while. The fandom of today is probably big enough to support two organizations, but don't we want to keep ours the best? I think most of us do.

I do not have any definite program to propose at this time. I do, however, believe that as a stopgap we would do well to raise our membership limit to 75. Ten more crank flips per page is not going to kill any of us, and an overall increase of ten in conjunction with a judicious weeding out of deadheads through rigid enforcement of present activity requirements will probably cope with the situation for now.

Discussion is certainly in order on a long-range program designed to expedite the assimilation of new members and the spewing forth of indigestible deadwood. I suggest a careful rereading of Speer's remarks on page 1 of Matters of Opinion #18. As it stands, it is not quite perfect, but it is at the very least a good start.

What do some of the rest of you think about all this? I hope that the next mailing shows definite signs of some sort of positive action.

---ooOoo---

THESE AMAZING AMENDMENTS. I just got to wondering if we will be able to pass any sort of legislation to cope with this membership/waiting list problem. I seem to recall one of the Futurian-written amendments which requires a majority vote of the membership to pass any further constitutional changes. I wonder how far along they were with the formation of Vanguard when they wrote up this one! Or is this just a coincidence?

In any event, it is certain that there will be vast amusement in VAPA circles if that Futurian amendment leaves FAPA hogtied. Little things like constitutions don't bother them much; I notice that they don't like their present one, so they have another one up for vote--but the manager (Lowndes) announces that he is acting under the new (proposed) one and letting the present (legal) one go by the board before it is even voted on. What choice humor for a group which does not make a fetish out of legalities to saddle a stultifying legality on a group which does bow down and worship before the letter of the law!

FAN-DANGO is the FAPazine of Francis T. Laney, published in such manner as to enable Jack Speer to collect his bets on the matter. Vernal?

JAZZ DEPARTMENT. (Fooled yuh, Jackson.) Small recording companies have spent the last decade vieing with one another to bring out special waxings of jazz what is jazz. It remained for a large commercial company to carve the socks off the little fellows. Capitol Records Inc. (the outfit that is fast making the big three of RCA, Columbia, and Decca into a big four) kicked jazz fans in the teeth recently with the first volume of their four volume set, The History of Jazz. Capitol Album CE-16 (\$4.25 plus tax) and sub-titled The Solid South, this first volume contains ten must-have sides.

The set leads off with Leadbelly (Huddie Ledbetter), than whom there is no whomer, doing ROCK ISLAND LINE and EAGLE ROCK RAG. These are down-to-earth folk stuff featuring Leadbelly's unique and authentic vocals, and backed by L's exciting guitar-work. EAGLE ROCK features his piano for what I believe is the first time on wax. On the strength of this side, Huddie takes his place as one of the greatest of the primitive piano men. His 88 work is a long, long way up the Congo from Teddy Wilson, but it kicks like a Missouri mule. John Jacob Niles addicts will be interested to note the strong infusion of Elizabethan folk material in the vocal work.

Zutty Singleton's Trio (Zutty, Fred Washington, and Barney Bigard) follows with a slow blues, LULU'S MOOD and a stomp, BARNEY'S BOUNCE. The ex-Ellingtonian shows the boys what a New Orleans reed man can do with a clarinet when the feeling is on him, while the little-known Washington makes with effective pianistics. Zutty, as usual, furnishes a solid-rock foundation. These two sides, when compared with any record by the Goodman Trio, show the difference between an imitation and the real thing. Unlike too many highly touted jazzmen, Bigard is a master of his instrument from the point of view of technique. Even Goodman is no more proficient. When we get a man like that away from the demands of commerciality, the music is usually memorable. It certainly is in this case.

CRAWFISH BLUES, by the same group augmented by horn, tram, guitar, and bass, is very good, but not quite up to the standard set by a similar band headed by Jelly-Roll Morton in 1939. (Any of you FAPS have those four Bluebirds?) Biggest kick on this side is Bigard's introduction.

Eddie Miller's quartet (a white group featuring the ex-Crosby reed man on clarinet, Wrightsman on piano, Bauduc and LaMare on rhythm) make of CAJUN LOVE SONG one of the finest blues records I have ever heard. Verret's Creole vocal is nice, but the real kicks are Miller and Wrightsman. Terrific is too weak an adjective to describe this relaxed and beautiful side.

The remaining four sides are Nappy LaMare and Wingy Manone with a white dixieland band very similar to the group with which Wingy is rocking the Gay Inn (710 $\frac{1}{2}$ So. Hill, Los Angeles) six nights a week. They do an original, TAIL-GATE RAMBLE (which is marred by a three-man trombone section doing arranged stuff which any one of the four tram men on the session could have ad-libbed twice as effectively); and three delightful old stand-bys: SISTER KATE, AT THE JAZZ BAND BALL, and HIGH SOCIETY. I like KATE better than Muggsy's Bluebird of it. JAZZ BAND BALL is fine, and is especially highlighted by Verret's stabbing ensemble trombone. Maty Matlock does right well on the test solo in HIGH SOCIETY, but I still like Bechet better (with Jelly-Roll Morton). All four of these sides have plenty of Wingy's horn, and the first two have vocals by him, especially SISTER KATE.

This set is must-buy stuff. It is extremely well recorded, though marred by a scratchy surface, and contains at least six or seven sides which would not be out of place in one's 25 favorite records.