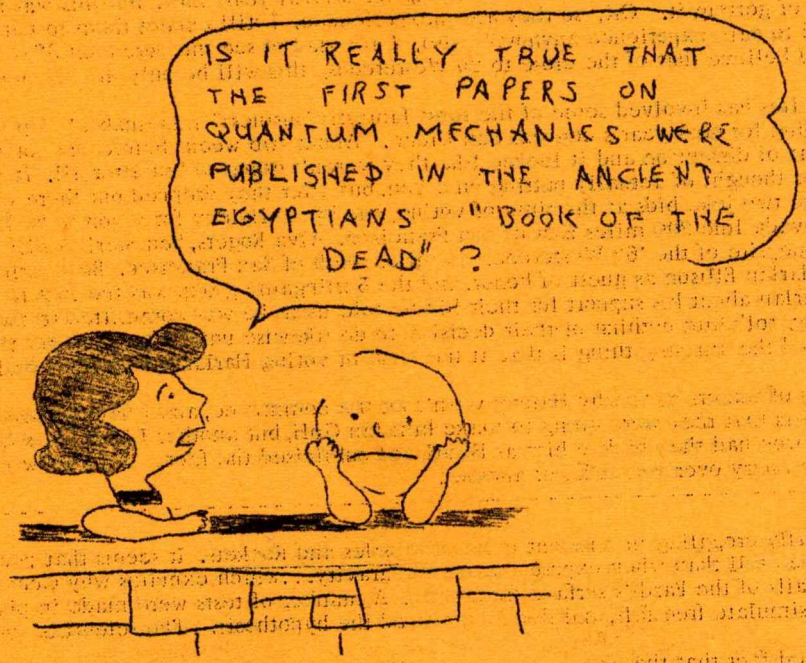
IS IT REALLY TRUE THAT THE FIRST PAPERS ON QUANTUM MECHANICS WERE PUBLISHED IN THE ANCIENT EGYPTIANS "BOOK OF THE DEAD" ?

BLACK CAT MONTHLY, SAPSZINE # 20 from Ed Meskys (temporarily send all mail % Felice Rolfe, 1360 Emerson, Palo Alto Cal 94301) produced for the July 1965, 72nd mailing. I'm leaving for Loncon & 6 weeks in Europe, hence all mail to Felice for now. I still plan to move east Real Soon Now, and she will be moving herself soon, so we hope to take out a P. O. Box for NIEKAS where we will probably both get our fanac-type mail. On the other hand, Felice's old address will remain good even after she moves in September, so don't be afraid to send anything there if you haven't gotten a COA for us. #$# Also included in thish are MC's from WLer Tom Dupree.

VOTE "NO" FOR '66!

I just sent off a facetious add with the above heading for inclusion in the Loncon program book, but to a certain extent I do mean it. If ANYONE else bids at the last minute, even NYC, I will vote for them. Klein has said that the only reason he is bidding is to bring back the "excitement" and politiking to con bids. Well, he sure has succeeded in raising a hornet's nest of trouble. I do not consider making trouble sufficient reason for awarding a con site and don't want to vote for Syracuse. On the other hand, I get the impression that the only reason Tricon is bidding is to stop Syracuse, and that is no valid reason either. (Didn't Cincinatti get the con lo these many years ago in a similar, but last second, ploy to stop NYC?) Charlie Brown, who is a good personal friend of Ben Jason's, insists that Ben has been planning to bid for a long time but that he was plagued with a self-appointed committee which talked and did nothing else, hence the apparant reluctance. I don't know, Charlie might be right, but it looks to me like each of the Midwestern cities was going to bow out in favor of another when they realized that Syracuse would get the bid unopposed so they combined forces to stop Syracuse. Unless something radical happens to change my mind, I think I will sit this election out (the voting, I mean...I imagine I will attend the con whereever it is). But won't SOMEBODY else please bid? New Orleans? Chicago? Denver? Omaha? NYC? San Francisco? ANYBODY????? (Felice, want to enter a bid for Palo Alto? I'll handle it for you at the con.)

We just had a fine Westercon in LA. One surprise was the good impression made by the NY in 67 contingent. Arnie Katz, Dave Van Artam, Ted White, Mike McInerney & Rich Brown drove out to the con, took a suite, and talked up their bid to everyone who would listen. I've heard a surprising number of people say that they were convinced and were tentatively planning to support the NYC bid. I guess that they actually have a fiarly good chance of getting the con, too ...something I wouldn't have dreamed a year ago.

I imagine Tricon willget the 66 con unless there is a dark-horse candidate, simply because of the rotation-plan and inertia. That will leave 4 cities fightign for the '67 con...NYC, Syracuse, Baltimore and Boston. The last two have basically unknown young fans on their committees and have little chance, unless there is a strong protest vote, tho I understand Baltimore does have the help of several major DC fans. That leaves the fight between NYC and Syracuse. NYC has the handicap of a bad reputation despite the wholly new committee, and two of its members. Regardless of the fact that I consider both John Boardman and Ted White as friends, they do have reputations in fandom as being people likely to get into trouble and I think this would deter some voters. On the other hand, some of the dirt from the current campaign is likely to be still smeared over Syracuse, and there is the fact that everyone will remember that it was Dave Kyle who had put on the '57 con in NYC.

Speaking of young and inexperienced fans putting on cons, I am very glad that Dennis Smith and the San Diego people got the Westercon for next year. They have been trying for several years now, but this was the first time that they had a really serious chance of gettnig it. OK, so they are inexperienced. I still expect them to put on an adequate con, and how is a group supposed to gain experience anyhow? Also, I am glad to see the perennial SF-LA cycle broken...a thing that rately happens. I believe that of the close to 20 Westercons, this will be only the 4th not in one of those two metropoli tan areas.

The voting on consites has involved some of the most fantastic "business" imaginable! Up to a few weeks before the con, the only group bidding for next year's con was San Diego. About two weeks before the con word reached the Bay Area that there was some sort of dissention and it looked like they weren't going to bid after all. It seems that several of the members panicked at the thought of actually putting on a con, but after they dropped out there was still a nucleus of interested persons. There were two joke bids at the time of voting, one by Al Halevy for a con to be held in Tahoe, a gambling resort just across the Nevada line 200 miles East of San Francisco. Alva Rogers, Ben Stark & Bill Donaho, without Al, put in a serious bid for Burlingame, site of the '63 Westercon, 10 miles south of San Francisco. Both serious bidding groups independently came up with Harlan Ellison as guest of honor, and the Burlingame group was the first to approach him. When Dennis Smith approached Harlan about his support for their bid he told them he was committed to the other group because they made him GoH...so they tolk him nothing of their decision to do likewise until after they got the con. San Diego carried it by only 4 votes, and the amusing thing is that at the time of voting Harlan and 7 other Burlingame supporters were "down at the bar."

There were all sorts of rumors as to why Halevy wasn't on the committee, and I haven't been able to straighten them out. One that I heard was that they were going to make him fan GoH, but another I heard was that he was telling people that they would have won had they picked him as FGoH and publicised the fact. All I know is that after the voting several people were quite angry over one thing or another.

I read something really croggling in a recent issue of Missiles and Rockets. It seems that people with normal vision see better when they are in free fall than when exposed to normal gravity...which explains why Cooper and some others were able to see startling details of the Earth's surface from orbit. A number of tests were made in planes following parabolic trajectories in order to simulate free fall, and these confirmed the hypothesis. The scientists even came up with an explanation of why this is so.

It is a long established fact that the eyes are constantly jittering due to muscular action at a rate from 20 to 150 cycles per second and thru an angle of 10 to 20 seconds of arc. When the responsible muscles were paralyzed and the image remained fixed on exactly the same spot of the retina it faded rapidly, and temporary blindness set in rapidly. Apparantly this jittering of the image on the retina is essential to vision, and the more extensive the jittering the better one sees. The wording of this part of the artical was vague, but if I understood it correctly in another experiment the muscles were again immobilized and the test object was jittered. Optimum vision occured when it was bounced around so that the excursions on the retina were about twice normal.

The crux of the matter is that in free fall there is less friction opposing these eye motions and they are about two times normal!

The article can be found on pp 36-7 of the 21 June 1965 Missiles and Rockets.

Speaking of vision and such, how do you like my new eye-ball wrecking typer? I get twice as many words per

page as with elite. I've been making rather extensive use of it in the month or so since I got it, in APA L, miscelanious minor zines, and my gen/N'APA zine, NIEKAS. Despite the fact that I did over to pages of the latter in this face the issue still ran 80 pages. *sigh* I thing it's a losing battle. Sense of FAPA, move over!

LIKE, MC's DEPT

WILD COLONIAL BOY # 12. Huh? You've seen my photo somewhere? Guess you must have gotten the Prito/Kline con photo albums, for as far as I know the only place my pic was ever printed was in one of these, in a general shot of the audience. No wait...didn't I appear in a group shot I ran myself thru SAPS 4 or so years ago on a very badly Gestafaxed photo-page?

DEADWOOD SAP indeed! Deadwood has no sap, and SAPS isn't supposed to have any deadwood. (Stop staring at me!)

ENTROPY As I said when I got a copy direct a while back, I enjoyed this very much but really couldn't find anything to say about it. I did subscribe to this and the Booklets, but have received no copies since then. The Tucker bit on the fan behind the Iton Curtain was the best thing in the issue, but it was all good.

HOBGOBLIN # 14 Nope, the "people" stories were no better spaced out. I must have read about a half dozen or so at about 6 month intervals in anthologies, and occasionally in an issue of F&SF, and after a while I found them sickeningly sweet and repetitive. I haven't had the guts to try the book version. By the way, remember the excellent takeoff on "people" stories in Ron Smith's final issue of INSIDE? Wonder what ever happened to the mss for the proposed GALAXY takeoff scheduled for the next issue. Anyhow, it's probably hopelessly dated now after all these years.

EXCALIBUR Remember the days when it was Andy Porter who was calling everybody? I don't know why, but this reminded me of a conversation I had with Joe Gibson a few days ago. 'Tseems that some young fan complained of not getting his copies of G^2, and after a while it developed that his mail was being interdepted by the PO. Joe didnt' mention who this was, but wondered if APA 45 had anything to do with the mail surveylance. I've heard no rumors of Cult-type stuff there, have you?

It's been done before, you know...the Brandonization of a whole G&S operetta, that is. The STF & FSY SONGBOOJ published by the Detroit fans in 60 reprinted Charles Tanner's "Impatience, or Hubbard's Pride"which ran for 10 pages and did follow "Patience" fairly well. But don't let that stop you!

MISTILY MEANDERING I'd seen adds (ups) for the Collectors Book Store in Fantasy Collector and got the impression that it would be horribly expensive. The add offered all sorts of rediculous "extras" such as paying for park-ink tickets, a limosine service to their store if you don;t drive, etc., which they would have to pay for and that could only come out of the prices charged. I suppose $1 for a perfect 1950 ASTOUNDING isn't bad, tho it croggles me to compare it with the 15¢, 2 for 25 that I paid for my ASFs from that period when I was buying back issues around 1954. (Started reading magazine SF with the Sept? 51 ASF...I'd been reading books fro about a year before that...and discovered back issue stores about 1954.)

WHEN THE GODS WOULD SUB My other typer is also an IBM "Electromatic". This typer was introduced in the '30s and was made up to 1952. When I bought mine, rebuilt some 5 years ago, I was told it was a 1951 model (On the basis of the serial number). It is often referred to as the "Black Model" and was followed by the "Grey Model". The two were both on the market for about a year before the black model was ~~discontinued~~ damn! discontinued. The "grey model" was subdivided into "Model A" and "Model B", and this is the latter. The two are almost identical, the principal difference being that while the A has 3 controll handles at one end of the carriage and one at the other, the B has two at each. On the other hand, the B has many internal improvements over the A and is supposed to be the best machine IBM made. It came out with the Model C in 1960 or so, and the Selectric in 61. All but the Selectric were made both in standard and "executive" forms, tho I've only seen one "black model" executive. Aside from us, at least two other fans own black model typers...Belle Dietz and Al Halevy.

I've been having a lot of trouble with the speed controll of my machine, and recently completely removed it and run the typer thru a speed controll gadget I bought from Lafayette Radio for $9. I don't have much of a head for such things, but a friend of mine, Jim Quigg, looked at it and said it is a very well built motor which should last almost indefinitely. Main trouble was that the brushes on the speed controll were shot, and the speed controll itself was rather crudely designed. Anyhow, I find it amusing to use the antique with a modern solid-state speed controll.

And so the fanzine foundation goes the way of all fannish projects. It will be interesting to see what Bruce does with it. Wonder if his 30 or so page list of fanzines for sale came from this to any extent...or haven't they been delivered to him yet?

SPELEOBEM Distaw side still enjoyed.

. . . . . .

Guess that's it for now. The usual disclaimer, of course: lack of comment does not imply lack of enjoyment. I'm leaving for Loncon in a couple of weeks, but will be back about a month before the next deadline, so I should be able to get my required pages in. Til then

Ed.

WHEN WILL DUPREE BE A SAP? (E-I-E-I-O) #1

SAPS mailing #72
July 1965

This is written by Waiting Lister Tom Dupree and published by Ed Meskys, collated by Ed Meskys, and franked into the aforementioned SAPS mailing by Ed Meskys (gosh, it's everythinged by Ed Meskys), in what I believe Ed said will be called BIZARRE this time. It will be Showcase Publication 12.5, and now on with the show.

And a hearty hello to all you good people out there in Fanzine Land. I am going to be s-t-r-e-t-c-h-i-n-g my thoughts this time more than the usual, since this is the first WWDBAS? (EIEIO)/great Foo, what a title!/, there will be very few mailing comments this time. Getting mailings from SAPS is a pretty hard thing, because there is so much competition. You have to be ready with a dollar as soon as the 0-0 comes, and dollars are pretty scarce around here. I know I'm guaranteed a copy of this mailing, so there definitely will be mcs in the next issue. It's just that I have not as yet seen asSAPS mailing.

Ed might be moving soon (he'll probably have something to say about that in the regular part of this zine), and that leaves me with some doubt as to whether WWDBAS? (EIEIO) can get published and franked into the next mailing. Ed says he might be in a state of flux, might be at the Loncon, might not have time to run any material off...that leaves me without a franker for my mcs (IF all of Ed's IFs come to pass). So don't be surprised if I call on you...IF Ed finds it impossible to do some activity for the next mailing.

Gosh...this is the first time I have ever typed on a Gestetner stencil. I always used the 4-hole ABDick 960. This looks much wider and more roomy, altho Ed saystleave some space in the margins on the side. With the 960, I type right from one dotted line to the other (and sometimes beyond). Wonder if this is right. I guess you're one up on me, because you can see the completed thing and you know.

Let's try a mailing comment. The only thing I've seen from the last SAPS mailing so far...well, two things really.

THE SPECTATOR-Good job here with the old 'tater. All the names are Officialdom speeld rite, and the reproduction is fantabulous. Artwork could be improved, though, and this editor seems to have no comprehension of what makes for enjoyment in a fanzine. At least six articles on film fandom are to be expected in any fanzine which boasts a title such as THE SPECTATOR, and a couple bird-watching theses would liven it up, too. All in all, a good try. I see Tom Dupree is mentioned four times. This is good for any zine, for as you know, each mention gets a point in my rating system. Thus.....rating--4

BEYOND FANTASY FICTION-This is an excellent little zine here, although Edmund R Meskys I feel that plagiarizing a comic strip on the cover is indeed plagiarism. Savvy? I'm sure that Walt Kelly will sue. What's that you say? That's Snoopy the dog from Schulz? Why, I cdv'e sworn it was Albert the Alligator.. Anyway, Tom Dupree is not mentioned, so tough luck Ed----- rating--0

- -

WHEN WILL DUPREE BE A SAP? (E-I-E-I-O), writ by Tom Dupree, 809 Adkins Boulevard, Jackson, Miss 39211, and published by the grace of God and Ed Meskys in that order. W-ler #22 when I last looked.

page number deuce as in "What the deuce?"

What ho! (Been reading them Sherlock Holmes novels again) In the mail today came another package from Theatre Poster Exchange. Let's do something here. Let's find out if any SAPS collect movie material. I've only heard of one faaan who collected the stuff...that's Tom Reamy, and I wouldn't have known that unless he had advertised some posters in TRUMPET.

Basically, I am a fantasy film material collector. There are several divisions of movie material that people collect. You usually start with the still. It's like this: while they're filming a picture, some high-paid boob stands around with a camera and takes pictures at opportune times. The film company then distributes them to magazines, newspapers, theatres for display, and some collectors. I specialize in the 8xlo size myself, because I can't bear the thought of little 4x5s floating all around the place, and the larger ones cause you trouble when you try to file them. So 8x10 it is. Mostly black and white, because they are the cheaper. Companies do make color shots--even in black and white pictures!

The next division is posters. These are the most colorful things a person could collect, I think, outside of crayons. Posters can make a cruddy film look worthwhile, and the worthwhile films..... Posters are divided into several categories. First, there is the "one-sheet." If you keep in mind that a sheet measures approximately 26x40 (inches, man, inches), you can approximate the size of the rest. The one-sheet is by far the most common, and in fact the most easy for a collector to handle, since their size helps filing along. There is also the three-sheet. This is used mostly for the bigger theatres. There is a six-sheet, used only by theatres with a special window for them, and in some films there are such things as 24-sheets. These are billboard size.

Pressbooks are by far the hardest to get. A pressbook is generally a newspaper size booklet distributed to theatres in advance of the playdate. It gives lists of the cast, crew, and a plot-synopsis, and also the designs of all the newspaper ads that a manager can buy, and poster and lobby card designs. Film companies are very stingy with pressbooks, but private collectors have ways of getting them. Some have theatre manager friends. Some have newspaper friends. And some--but not many--have movie executive friends. By the way, all those stories in the paper that you read about new movies...over half of them are written by studio men during release. The pressbook contains copy for these stories too. You can check in the paper. See if the story has a byline. If it does, it was a local reviewer. But if it doesn't, odds are 100 to 1 that the story came from a pressbook.

Studios also make "lobby cards" which are similar to posters, but printed on cardboard. And I recently branched into another phase of collecting. Now I actually have a few of the imprint mats that the newspapers use to print advertisements.

It is fannish not to go to science fiction movies, right? While I deviate from the norm and not only <u>see</u> fantasy films but <u>like</u> them too, I don't stop there. Buck Coulson called my "one of Forry's little monster recruits" (YANDRO 147, p. 30), and I suppose I'll try to live up to that rather dubious title. I see the films, and, damme, I am a <u>collector</u>. Just wait, fandom. Just wait until my moldy posters are worth thousands of dollars. Then you'll wish you had been a collector too. It's not too late to get on the Bandwagon. If you collect the stuff, write me. I need pressbooks worse than anything else. And if you'd like to start, for everything that I named except poressbooks

and billboards, write Theatre Poster Exchange/POB 2045/Memphis Tenn.

I am forming a new apa. This seems to be the fandom (what is it? Twentieth? Eightieth?) for new apas, and I don't aim to be left out. Actually, I am not starting this apa "just for the hell of it," but because I feel that it would help discussion and understanding of its particular subject. This is MAPA, the Monster Amateur Press Association, and it will deal with horror and science fiction films. I think it will be fun. If there are any SAPS whose dignity allows them to be caught up in anything having to do with fantasy films, let him speak now or forever hold his peace...speak with a letter requesting info about MAPA, to me.

An interesting sidelight to the fanta-film industry is the way producers have gone in for the gimmicks to get people into the theatre. William Castle, for one, has used such enticing theatre gimmicks as "Illusion-O," "Emergo," a "Punishment Poll" in which two different endings to the film MR. SARDONICUS were shot, and the audience's votes for "mercy"or "no mercy" decided which ending they saw, and "Percepto." But I believe the greatest theatre gimmick ever devised (outside of the no longer "gimmicky" sound and color, of course), is 3-D. Remarkably, 3D was a rather short-lived part of the movie industry. But there is nothing like it for novelty and diversion.

HOUSE OF WAX (Warners, 1953) started it. Not only was it the first fantasy film in 3D, but it was important in cinema history as the first major production in 3D. There were no goggles to the viewing; one needed no special apparatus. The 3D effect was on the film. HOUSE OF WAX was a remake, of course, of the famous Lionel Atwill MYSTERY OF THE WAX MUSEUM. I must say that HOUSE OF WAX was one of Vincent Price's most exciting films.

Other studios quickly followed. Universal, with IT CAME FROM OUTER SPACE and Allied with THE MAKE, in '53; Warners again in '54 with PHANTOM OF THE RUE MORGUE and United Artists with GOG and Fox with something called GORILLA AT LARGE. Universal made the first of its "Creature" films, THE CREATURE FROM THE BLACK LAGOON, in 3D, and Columbia made THE MAD MAGICIAN in 1955 in 3D.

And then it stopped.

The closest thing we have seen to 3D since was the very excellent Warners production of 1961, THE MASK. This was only in parts of the film, too. Upon entering the theatre, patrons were handed a (get ready) Magic Mystic Mask. When the man in the picture puts on his mask, you put on yours. Presto--you have a pair of 3D goggles. They called it "Depth Dimension" but we know, don't we?

Of course, tri-projection Cinerama seems to be as good as 3D. But it is much more expensive and troublesome. I used to live in Norfolk, Virginia, and the old Rosna theatre was torn down to make a Cinerama theatre. The entire projection area was scrapped, seats were installed, screens were widened and curved---it was a long, drawn-out process. They say the effect in the theatre is worth the astronomical price one pays to enter, but I wonder. A 3D film needs no extra equipment (a 3D normal vision film, that is), and even when the film is not treated for normal vision, buying a few thousand Magic Mystic Masks will not hurt a theatre manager's pocketbook as much as converting to Ultrasonic Superscope. It has long been a contention of mine that 3D films need to be brought back. A 3D film to me is like the pulps to many of you.

page number four as in "Shut the door."

In reading back over what I have written so far, I find it is basically film oriented. As a good editor, I should try to correct this obvious error and get some well rounded material (like girls on the cover). But I am a film-oriented person. I didn't find fandom thru the mags. I didn't find it thru conventions. I found it thru the films and the things I collected because I was a film fan. In fact, I will be the first one to admit that I am "one of Forry's monster recruits!" I found another one in today's mail, and I hope this person doesn't mind my quoting his letter:.

"Though 19 and a college student, I unabashedly idolize Forry Ackerman. Do you have anything in the line of correspondence, autographs, fotos, or whatever connected with him?

"I am dedicated to the life's work of acquiring a copy of every fanzine, bulletin, or other type of amateur fantasy/sci-fi/horror film or literature publication ever to appear."

Here, gentle SAPS, is another of "Forry's monster recruits." But instead of taking the usual road and....well, what is the usual road? Let's look:

Here's a quotation from a typical Monster Lover Fanzine---

REVIEW:
SON OF THE GIANT MAN-EATING PLANARIA

This was the bestest, gosh-wowest monster production I have ever seen. It featured masterful special effects, especially the time when the planaria secreted thousands of toms of mucous all over the Eiffel Tower to block the cast of thousands from capturing it. Acting was top notch, icluding a fine performance by Prince of Vice in the title role. This was a truly great film made in Japan by the Solo Company, and they tell us the terrible man-eating planaria will be back soon in a sequel, SON OF THE GIANT SON OF THE MAN-EATING PLANARIA, or GRANDSON PLANARIA for short. This was masterful, exciting, gripping, thrilling, colorful, and had good popcorn. It was the absolutest bestest planaria pic ever filmed. It was even good.

See what I mean? No picture can do wrong. But there are some serious people in the fanta-film business...dedicated people. And there are some serious horror fans, who are trying to make a go at a collection, as evidenced by the above letter. They are not all junior highs who can't get their thrills by car racing. Some actually care about the business.

There are the hucksters, of course...the cheap producers who make films like 2000 MANIACS solely to capitalize on today's horror craze. In fact, I personally think the field has deteriorated since... let's say 1958. I think that was the peak of horror film activity.. in quality. To be sure, more horror films have been made since then, but it was in that year that more and better films were made. THE FLY. HOUSE ON HAUNTED HILL. HORROR OF DRACULA. THE COLOSSUS OF NEW YORK. The infamous THE BLOB, which started all the "oozers." THE AMAZING COLOSSAL MAN. Yes, for horror films, '58 was a good year. But still, the field started on a downswing in 1959-60. Films were made, but of lesser quality. Consequently, although the fans increased in number, there was hardly anything worthwhile to see. And it was during this period that the poor science fiction films came out which helped build this wall in fandom against the word "movie." UP FANTASY FILMS and

DOWN WITH NEOS. Well, I guess that's all the campaigning for now.

Today is Saturday. I started this blamed thing on Thursday. and it's kinda funny that, while I can spend a day hacking away at 30 pages of a genzine, it's taken me three days to write this little six pager, and I'm composing on stencil here, where in the genzine I work from a dummy.

Today (Sat) Ed sent me some MAYHEM ANNEXes that he did for APA L (by the by, is there any way I could get in that apa? Fred? Bruce?), andhe says something about his "sense of wonder" being aroused at a new type of 3D photography, without lenses. And last nite I finished my dissertation on 3D films. This must be the Week of Coincidences.

Something important came in the mail today...a letter from one Harold P.Piser, 41-08 Parsons Boulevard, Flushing, NY 11355. He says he is working on an up-to-date bibliography of fanzines. He wants info on any and all apas, and wants to know the names and other vital info on the fanzines you have published, and your house name if you have one (for instance, Showcase Publications, Operation Crifanac, etc). Methinks we should all help him in this rather bold project.

And FOCAL POINT 9 arrived today, listing the Hugo nominees for the Loncon. I am a little disappointed to see that NIEKAS wasn't on the list; seriously--not because Ed is publishing this. I nominated N for the fanzine Hugo because I thought that, while not the most serious fanzine around, that it most reflected the flavor of 1964's fandom. ZENITH got on the list, of curse, and D:B, and the old standby YANDRO. They are also presenting dramatic awards this year, to either SEVEN FACES OF DR.LAO or DR.STRANGELOVE. My money is on STRANGELOVE to win, but I wish to heaven fans weren't so sophisticated that they would hesitate to nominate a well-done fantasy film like LAO. I also see from MAYHEM ANNEX that Ed didn't see LAO. Well well. He did see MARY POPPINS, though.

Who was the one that said APA45 would not see a fifth mailing, Fred Patten? The third beat out the current N'APA mailing in page count, although I will be the first to admit it was mainly because Richie Benyo ran all his old GALACTIC OUTPOSTS in the mailing. Still, APA45 only has a membership list of 20, while N'APA is twice that large. Methinks it is here to stay, barring the death or drafting of all the members.

Suppose you were to become a film fan all at once from this thing. Just what is on right now worthwhile? Well, for one thing, American International has finished filming Poe's "City in the Sea," releasing it as WAR-GODS OF THE DEEP. It stars Vincent Price and Tab Hunter, and was directed by Jacques Tourneir (sp?), who is a far, far cry from Roger Corman. The publicity stills look good, the "monsters" of the city are a little strained, but things look rosy for the bucks office. Paramount has released CRACK IN THE WORLD, which is a little more down to earth (oh,hahahaha!). Mississippi's Dana Andrews is starring, and it concerns a team of geologists investigating a fault in the earth's crust which threatens to split it apart. 20th Century-Fox has filmed THE FANTASTIC VOYAGE, which is my choice at this early stage, even before seeing it, as spectacle of the year. It concerns a brain operation which is performed on a person. The hitch: scientists shrink themselves down to microscopic size to enter the head thru the Eustachian canal! As in THE INCREDIBLE

page number six and the end is not far away

SHRINKING MAN, outsize props have been made for the pic, and it looks interesting. And don't forget THE SATAN BUG from United Artists... George Maharis (ROUTE 66), Richard Basehart (VOYAGE TO THE BOTTOM OF THE SEA) and Frank Sutton (GOMER PYLE!) are starring. A deadly virus is stolen from a warfare laboratory, and the joint's a-jumpin' when it is discovered that a madman has it. Some interesting news: Fox is making a sequel to the sequel to THE FLY. I wonder how bad this one will be. THE FLY was an excellent film; one of the best I have ever seen. RETURN OF THE FLY, made the year after, was made with a totally different crew and was much worse. And the new CURSE OF THE FLY...will it be even worse? Shee.

But this is the last stencil, and I've got to hurry to get this off in time for the SAPS mailing. So let me say that this was not a "normal" issue as it goes; I won't be full of films next time, because after I see a SAPS mailing, I'll have some mailing comments. Meanwhile, it's good to give you something to comment back on. I cringe every time I look at that long waiting list, but I can reasure myself easily by taking a peek at the FAPA w-1. I am #51 on the list now, and that's a far cry from #22. Ed talks about getting into FAPA "in a few months," because he's #3 on the w-1. But it will be probably five years before I get into FAPA. Five years at least. Sob. I'll be old and despised, and probably not eligible for membership in APA55 that Bruce Coulson will form, despised and rejected by my fellow fans, a failure at the age of 20. The sad part of it is, that I can't afford to make too many fannish enemies until I do get into FAPA. I might get blackballed if I do. When a person gets blackballed while #51 on the waiting list, it's hard to live down.

Meanwhile, don't get mimeo ink on your movie stills, and next time I'll tell you about film collecting fandom. Film material be hanged. If everyone holds his breath until the next SAPS mailing, I'll do it.

Gosh; then we wouldn't have to worry about a waiting list atall.

Bestest,

Tom

Tom Dupree

809 Adkins Boulevard
Jackson, Mississippi 39211
May 27, 1965

To All My Apa and Monster-Fan Friends:

I would like to announce the formation of a new amateur press association, MAPA (Monster Amateur Press Association). This group will be composed of fanzine publishers who wish to trade publications through a common factor. MAPA is primarily for fans of the horror cinema and fantasy films, and it shall follow that the subject mostly discussed in MAPA will be the horror film field.

MAPA mailings will appear quarterly. The membership will be limited to twenty members, each of whom will have to pay dues and have a minumum activity requirement of twelve pages of material each two mailings, ½ of which must be monster or fantasy film oriented. Dues will be $1 a year. After the membership reaches twenty, additional applicants will be put on a waiting list, in the order of their application, and will fill the spaces of dropouts in the membership. Nonpayment of dues or lack of activity will result in expulsion from MAPA.

The mailings will ideally consist of most anything; artwork can count as page credit, and three of the twelve activity pages can be by someone else than the editor. There is no maximum limit, too. Many apas have had fanzines run through the mailings which reached the hundreds figure in pages.

MAPA is the same apa which was formerly announced in FAMOUS MONSTERS as being started by Ronald Matthies. Ron was drafted into the service shortly after this announcement appeared in FM, and therefore could not start MAPA as he had planned, but he has given me permission to begin with its formation, and I shall act as Official Editor during its first few mailings at least.

If you would like to learn more about MAPA and how to join, please send me a letter as quickly as possible. The first twenty applicants will be put on the Charter Membership and will recieve a copy of the Bylaws as soon as they are prepared, and the rest will be put on the waiting list. If you would like to really get started, do up a fanzine for MAPA's first mailing...thirty legible copies <u>must</u> be turned in to me...and send $1 for your first year's dues. In the event of lack of interest, your money will be refunded. But be quick about it...let's have a land rush to form monster fandom's first amateur press association!

Fannishly yours,

Tom Dupree

Tom Dupree

P.S. Oh--if you have a fanzine, please help me by publicizing MAPA. Also mention it in correspondence.

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Once more: send dues and 30 identical copies to me for the first mailing; Tom Dupree, 809 Adkins Boulevard, Jackson Miss 39211.
/ShoPub 12/ /published by Ed Meskys/