

SOUTH NORWALK NUMBER ONE

SFPA 27

# SOUTH NORWALK NO. 1

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I am Andy Porter. I am typing this at work, because the typewriter here has larger type, and I don't need as many words to fill up a page... I believe the standard formula for the first issue of an apa-zine is the Introduction. Now, as I'm typing this directly on master (I have not pre-drafted, pre-typed, or pre-corrected my prose style) I think I'll introduce myself.

Hi.

I am Andy Porter. Until January 17th, 1964, I was Andy Silverberg. Permit me, sometime when I'm not busy, not are you, to tell you a few Andy Silverberg/Phone Fan stories. They certainly are a wonderful thing. I entered fandom in December of 1961 with my first fan meeting: the Lunarians. As I recall, Ed Meskys gave me a copy of Polhode -- or was it A. Merrit's Fantasy Magazine -- and I was hooked. I have since published many and often fanzines -- Algol, Portran, Degler!, SFWeekly, Frisco-Mikado & Golden Spike Gazette. Many fanzines indeed.

And if Steve Stiles can name his first fapa-zine Omaha, I can call this South Norwalk (S. Norwalk for short).

As far as conventions go, I have attended:

67 & 68 Balticon; 62, 63, 65, 66, 67 Open ESFA's; 62, 63, 64, 66, 67 LunaCon's; 65, 66, 66 Disclave's; 65, 66, 67 MidwestCons; 66 WesterCon; 63, 66, 67 WorldCons; 64, 65, 66, 67 PhillyCons; and the October 66 Boskone. I am a member of the Lunarians, Fanoclasts, FISTFA, ESFA, WSFA, OSFA, LASFS, and was a member of the N3F. Apa-wise, I am or have been a member of TAPS, N'APA, APA F, APA L, SNapa, and am on the waiting-list for SAPS and FAPA. I've been Apa Manager of TAPS, in charge of program book advertising for the 67 & 68 LunaCon Program Books, am secretary of the Lunarians, and was secretary of the NYCon 3. I'm chairman of the 1974 WorldCon Bidding Committee. I'm USAgent for the 1968 British National SF Convention (ThirdManCon) and for Australian Science Fiction Review.

As far as mundane occupations go, I have been a prep-school student, college drop-out (NYU), delivery boy, stock room man, commercial proofreader, free-lance proofreader (for Lancer, Ace, Pyramid Books), assitant editor at Quick Frozen Foods Magazine (edited by one Sam Moskowitz), and am, right now, full-time Associate

Editor at Lancer Books (primarily copy-editing, although I am starting to get involved in reading manuscripts and other things in that line), Part-time, I'm Assistant Editor at Fantasy & Science Fiction. This is mainly reading the slush pile (unsolicited manuscripts) but also involves some copy-editing and proofreading.

All in all, I think that I lead a fairly active life.

Right now, I've been living through Gothic Novels, Romantic Spy Novels, and even, gawd-'elpus, some Scientifiction here at Lancer. My basic working line is as follows: I will get a manuscript of anywhere between 50,000 and 120,000 words (the 120,000 worder was Valley Of Shadows, a weird gothic-horror-type novel which should be out within a month or so) and, depending on whether it is set to go down to the printer (we have two schedules a month, a May I and May II, for instance; the May I is set so that all mss. must be at the printer ((Colonial Press, Massachusetts)) by 2/26. The cover art goes to the Art Department on 1/29, with cover proofs due to come to Lancer on 3/18, and printed covers to be delivered to Colonial Press on April 12th. Then a newsletter covering this May I group is scheduled to be printed and delivered March 12th. The entire group is printed and bound, and shipped to the distributor, PDC((Periodical Distributing Corp.)) on ~~May 6th~~ May 6th, with the May I group to go on sale in bookstores on May 28th) in which case I know how long I have to read the manuscript and how much time and attention I can lavish on it, or whether it's merely due to be published in some far-off month, I proportion my time. (I know that the previous sentence is almost unreadable -- that's what you get when you start to type it on Monday and finish on Tuesday.)

Briefly, I get a manuscript. If I have a week before it goes to the printer, I know that there's plenty of time. Now, I check the production schedule to see if it's been cast-off. The cast-off is what some drudge somewhere does to determine how many pages the manuscript will become when it's set into type.

If there is no cast-off, I know I can cut and hack at the body of the manuscript without any worries. If the cast-off has been done, and the number of pages decided, I have to be extremely careful, and only change what must be changed to correct inaccuracies in the plot, spelling, or punctuation.

There are some books which, I find, need next to nothing corrected. Return To The Ardennes, a war story which is scheduled for March, was like that. The author had been competent in his story, and he had had a good typist do up the novel.

There are other books, like a horror-gothic which I have fortunately forgotten the name of, which was typed on a typewriter that failed to space properly after each punctuation sign. And still another in which the author put a comma after each quotation mark: for instance, "How are you?", John said. That required taking out several thousand errant comma's! And, of course, there's the content of the novels. I will quote here a page from "Chatty Jones In New York," a

pretty terrible sex-novel about a sixteen year-old former prostitute, out to seek here living in the dirty streets of New York. At this particular portion, Chatty is being raped by a client she has offered her brushes to (I know that sounds obscene, but she is a female fuller brush type), and she is questioning his masculinity.

"Shut up! That's enough of that kind of talk. I am so a man," Byron maintained aggressively. However, Chatty was delighted to read deepseated doubts thereof in his troubled face.

"Well, I hope you're right, Byron," she said sweetly, "but you sure didn't prove it just now, did you?... It's OK though, honey. Don't feel badly. There's really nothing to be ashamed about being a fag."

Byron's face contorted in agony. The first of his tears came to his eyes as he stamped his feet and ranted: "I am so a man! I am so a man!"

"Honey, it's nothing to be ashamed of, honest," Chatty soothingly reassured him. "Fags are really very nice people. I know lots of them, and..."

"Shut up! Shut Up!" Byron squealed, fleeing from her to a far corner of the sordid garret. He crumpled into a heap against the wall, his face buried in his arms sobbing wretchedly.

"Well, little fairy man, I have to be running on," Chatty pleasantly informed him.

"In the corner, Byron tightened his fetal crouch. Clawing at the wall, sobbing uncontrollably, he blubbered: "Mommy! Mommy, help me!"

Then there are a few quotes from "Zanthar At The Edge Of Never," a real cerebral science fiction novel, coming out in, I believe, April.

"...did a vibration exist that moved with such tremendous force and speed that it was everywhere present in the Universe at the same time?"

"...all that the (Einstein) equations really said was that when a physical object reached the speed of light, it underwent a change, a metamorphosis, and stopped being physical, becoming something else. ...something that might be called ultra matter. The human mind could shape and mold this ultra stuff..."

"Were there other energies than electricity?"

And then, of course, one of the best quotes from the book is the following:

"This Zanthar, which way did he go?" "That way," the dwarf answered...

Gosh wow, I sure do get a cerebral charge out of reading all this great literature. I must admit, of course, that I do read other things, well developed mysteries, adequately done gothic romances,

if not downright very good, science fiction.

Right now, I have "The Sword Of The Dawn" in front of me. I'll be working on this after I get back from lunch. It is, by the way, the third novel in the Runestaff series, written by Mike Moorecock. Just from some of the chapter headings -- "The Emissaries," "The Sights Of Londra," and "Meliadus At The Palace of Time" -- it looks to be a darned good book.

So this is pretty much what I'm doing here at Lancer -- reading good books, reading bad books, reading indifferent books. And, of course, reading some terrible manuscripts. Reminds me of F&SF, except that the payz is better..

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As I'm sure many of you know, I'm pushing for the repeal of the ~~11 year~~ 4 year rotation plan. Under the 4 year plan, there will be, each rotation, a two year gap between the worldcons in the midwest and east. My basic position is that, under a five year rotation plan, the two year gap will fall first between midwest and east, then east and west, and finally between west and midwest. The amount of time between each region's worldcons would therefore not be static, but would be one year or two, depending on where the foreign worldcon fell. I'm all in favor of this, and am pushing it actively in fandom; I invite comment.

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THE RAY BRADBURY HATE SONG by Beam, Natkin, Forbes, Hunter, etc.  
tune: John Browns Body

He wrote of rotting death and of beer cans left on Mars,  
Of shining silver spaceships and their forces -- mid the stars.  
He wrote the Martian Chronicles within the lower bars  
As he got stiking drunk.

chorus: Glory how we hate Ray Bradbury,  
Glory how we hate Ray Bradbury,  
Glory how we hate Ray Bradbury,  
The Poe of modern times.

Tell me, Ray, just what is it that makes you write sã strife?  
Is it a peptic ulcer, or perhaps a nagging wife?  
Take a tip from E. Frank Russell and write on love and life,  
You morbid little punk.

You had a tattooed woman who did never crack a smile,  
Your heroes always end up dead, gad, what a morbid style.  
Tell me, Ray, how many graves it is that you've defiled,  
And did you like the way they stunk?

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SUPPORT ST LOUIS FOR SIXTY-NINE!

# MAILING COMMENTS ON MAILING 26

AMPHIPOXI: This is a worthwhile addition to fandom, and to collecting fandom. I'd originally hoped to reply to it before I got into SFPA, but a combination of fannish pressures and New Jobitis forced my delay. Snd now, apparently, it's too late.

The article on Yandro is now, as when it first appeared, a fascinating glimpse into the evolution of a fanzine. I have hopes of doing an article on the four years that have gone into the publishing of Degler! / S.F. Weekly. This will, I hope, go into the special issue that I plan to publish shortly after the worldcon. It seems to me that publishing a weekly fanzine for something short of four years deserves an article, if for no other reason than to give some reason why such a madness overcame me.

Actually, SFWeekly came about because of apa L, and apa F before it. I know that you're trying like mad to collect any and all issues, being a helpless completist, but I'm afraid that it's pretty hopeless. The first 40 or so issues were done in a very limited printing; usually 40, sometimes less. I recall the copy requirement for apa F as something like 25 in the early days, although it was later raised to 30 and, at the end, it became about 40.

Many of my early issues, while I was using my hand-feed spirit duplicator, were run off on yellow second sheets. I have all the early issues, and they are in an extremely sad condition. When you touch them they have a tendency to scream and deteriorate into little mounds of yellow and purplish dust. So the condition of the early issues rather effectively thwarts pipple like you.

I do have a mess of early issues, though. At least, I did before I started to clean up my closet. I had several thousand very early issues, but in mid-1966 I bundled them into several large boxes and set out for the midwestcon and westcon with them. As I recall, many of them were sold in Cincinnati, while the rest eventually found their way to the WesterCon in San Diego. At the end of the WesterCon I still had perhaps 6 or 7 inches left, and I presented these with a flourish to Don Fitch, who has since used them, I'm sure, as rather poor quality crud-sheets. The early ones are now hard to find, unless you do come to a con like the Midwestcon, where there's always a lot of fanzine huckstering. Of course, in 65 Bob Tucker sold off most of Vic Ryan's fanzine collection for some absurd prices (75¢ for a complete collection of FANAC?), so the midwestcons have, for me, always been a big swap and huckstering conference.

As befits a fanzine devoted to collecting, Amphipoxi is quite se-

date in its layout. I appreciated this issue a lot; I hope you'll have the time and inclination to do a lot more of them.

CLIFFHANGERS #13: As I'm interested in any and all comments on the NYCon, I read this with heightened interest. I'm sorry that you were feeling slightly lost and depressed at the convention. You're heavily comics oriented, and that's definitely not what the NYCon was! In fact, Howard DeVore and I got pretty bugged at some of the younger comics fans who were gathered in and near the Huckster Room. These 10 to 12 year-olds were spreading out comics on the floor, preventing people from getting in and out of the room, and engaging in some of the most hard-sell tactics I've seen at conventions. Howard and I saw that they were kicked out, not once, but several times. Finally we Got Tough and refused to let them even stand around, but instead escorted them out. There were a good twenty or thirty dealers, sf, movie, comic and otherwise, who'd paid their money for tables. And here were a bunch of kids trying to sell stuff that they had laid out on the floor!

We feel that the convention was a good one; you don't explain what you mean by "a one man show," so I can't really comment on that. I've heard the NYCon reported as the Ellison-Con, the Ted White-Con, and the Lester del Rey-Con. Take your pick...

You've got this bit with the "Boston (not New York) in '71." I don't know what you mean by that, tho it seems to imply that you think New York will be bidding again for 1971. Tain't so; us honorable folks would never pull a Donaho...

I don't think that your "Final Grech" about the worldcons is a valid one. The regionals now proliferating fulfill a vital need: they permit fandom to see other fans in a slightly less crowded, slightly more relaxed format than is the case with the worldcons, which have gradually come to be Giant Affairs. Just like the professional societies, which hold regional meetings in addition to their own giant world conventions (I'm referring now to such groups as the IEEE), fandom is developing smaller conferences where fans can talk to fans on an individual basis, rather than just being one of a vast crowd listening to the program. It's a natural need, and fandom is evolving a natural solution to the problem.

What is a Sam Delaney? Is it related to Chip Delany?

I notice your comment in JALAP on how Jeff Jones must be changing, now that he's been absorbed into the New York fan community. Basically, Jones hasn't changed at all, because he doesn't come to any fan gatherings at all here. He has yet to come to a meeting of FISTFA, Fano-clasts, Luanrians -- anything. He seems to have gone 100 % professional, with virtually no contact with fans here.

DAMN YANKEE #16: I, too, used to have a notebook for my writings. At one time I used to (\*blush\*) write poetry and Things of a Higher Nature. I have since grown out of it, and read Marcus Van Heller instead. However, I never did throw out my notebook. It seems to me that what I wrote in it is part of the chain back into my early

childhood, and something that can't be replaced. So I'm hanging on to it. Maybe when I'm old and famous and rich I can dig the thing out and have all that stuff published.

Football: This deserves and Olf Apa F Joke: Beneath comment as usual.

NOLAZINE #1 & 2: Who is this Stan Taylor, who is doing such good covers for you? No credit was given, but his name was on the p̄eces. Is he a fan? He's damned good. How is his color work, if he does any?

LOFGEORNOST #5: Remind me to pre-stencil my artwork. Not that I'm awfully good in mimeo; my best media seem to be offset, electro-stencil, or, of course, ditto. There should be some of my illos in here, if I can remember to put any in...

PHOENIX #1: It's interesting to note that there's another ASFO risen from the ashes of Atlanta fandom. I've been in contact with several Atlanta hotels (the Regency Hyatt-House, Sheraton-Biltmore, Holiday Inn, etc.) on the possibility of getting a good con hotel for 74. Atlanta seems to have several good possibilities. While the Hyatt-House, although easily the most beautiful hotel I've ever seen, is pretty much priced beyond what science fiction fans can afford (con rates of about \$16 for singles and \$22 for twins), there are several other hotels within the Atlanta area that are worth looking into.

† The Sheraton-Biltmore (currently just the plain old Atlanta-Biltmore), after having several million dollars sunk into it by the Sheraton chain, promises to be quite a good convention hotel.

However, there are other cities, other hotels. Atlantic City, Miami, Miami Beach, Atlanta, and several other hotel cities have all expressed greater or lesser interest in bidding for 1974. I've tried to avoid contacts in cities that already have an indigenous fan population -- Philadelphia, Boston, Baltimore, Washington -- in looking for a hotel. And I pretty much have avoided conflicts.

If Atlanta is interested in bidding for a worldcon (why shouldn't you: you have decent hotels, a growing fan population, and a metropolitan city) then tell me and I'll turn my contacts over to you.

MEL #11: It really amazes me the way that you're able to write reams of interesting mailing comments. Why, I remember, back in the Good Old Days of 1965, I used to crank the things out for apa F and later apa L. The trouble was, I used to conscientiously make mailing comments without any reciprocating comments by others. At one point, I put a 12 page Degler! through apa L, after apa F had folded, which got me a couple of "Nice to see you have something in this distribution!"'s -- and that's about it. It's always seemed to me that without the constant feedback of mailing comments, there's very little reason to belong to an apa. I have, thrice, dropped out of apa's that have failed to give me feedback. They were, incidentally, apa L, Taps,



and Snaps.

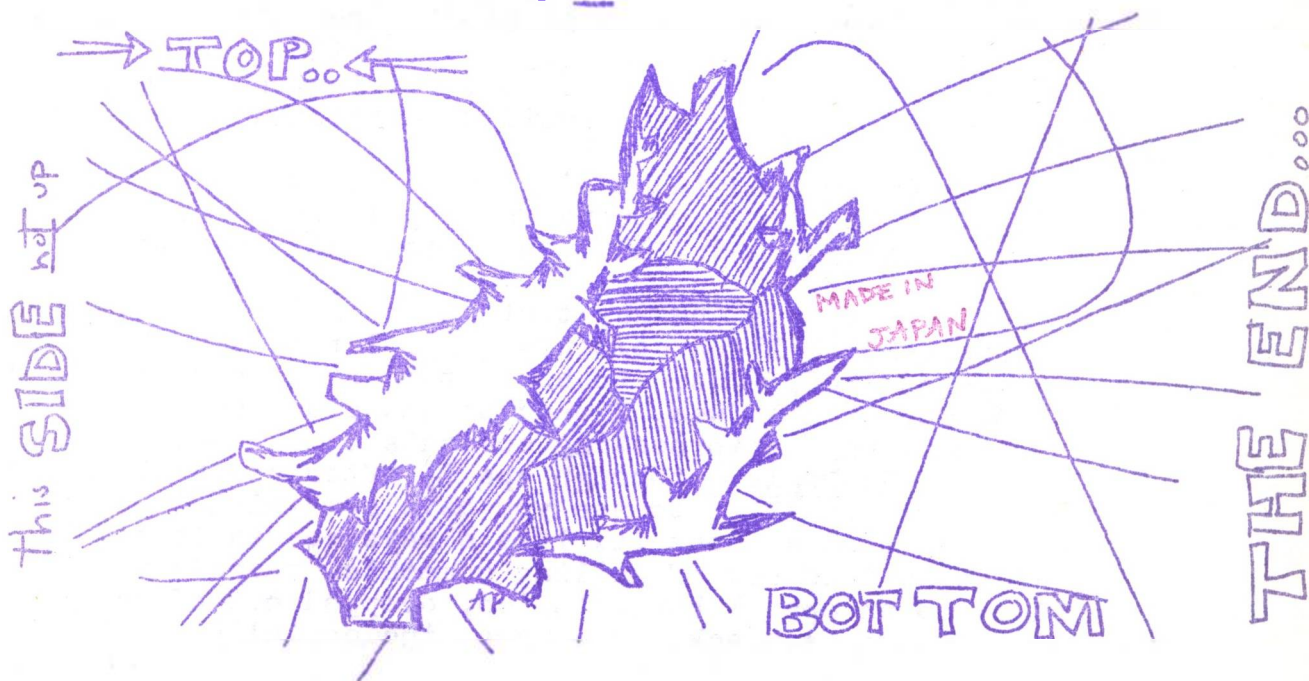
I understand that apa L is still alive and well in Los Angeles. It seems to me that it helped, in pretty much the same way apa F was effective, to remove a dozen or so heretofore pretty active fans from the rolls of actifandom. I can remember when Fred Hollander, Fred Patten, and Bruce Pelz (Hi, Bruce!) were Known outside of Los Angeles. After apa L came along, all three gradually retreated to local fanac and the apa's.

For that matter, I understand Tom Gilbert is ~~is~~ alive and well in Pasadena.

EVERYTHING #2: Fuck You, too, Bruce Pelz. So much for psychedelic covers... It's sorta sad to realize that proud Los Angeles fandom is now actively engaged in the pursuit of ~~hobby~~ bowling. Sort of makes me feel that L.A. has gone Middle Aged, or feelings in that direction. Several years ago, it would have been balling, rather than Bowling. Whatever did happen to Baby Jayne?...

Remind me to write three and a half pages on the convention bidding scene, which I've been through more than once.

If you're really interested in the old sheet music and records of Kurt Weill, I can be persuaded to do some browsing in the neighborhood. I'm pretty much in the middle of that scene, here at 46th and Broadway. There's a record shop just down the block, in fact, that caters exclusively to hunters of old records, mostly 78 rpm's. But if you want to get something, you'll have to hurry. Rockefeller Center bought up the blocks from 47th to 50th, Sixth to Seventh Avenues. Demolition is under way, for an addition to Rockefeller Center. Any writing away, browsing or buying had better be done now, or there'll be no shops left to write away to.



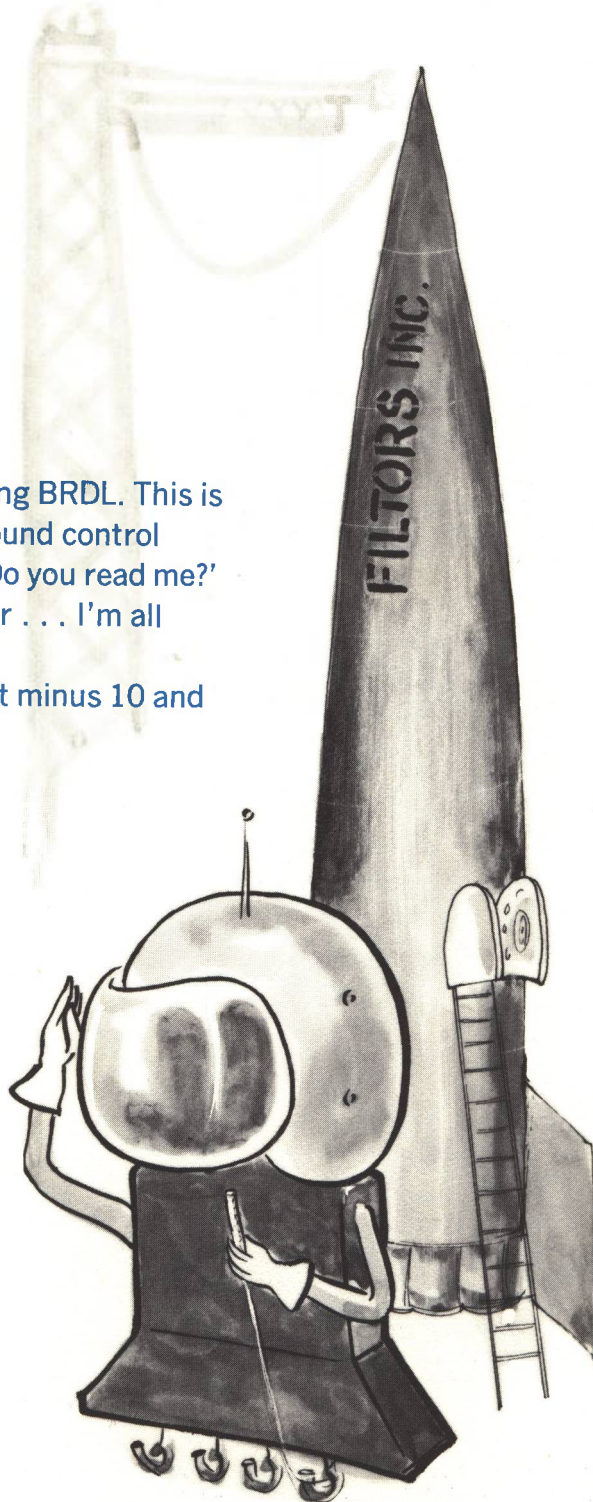
# FILTORS' FORVM

SPACE ISSUE

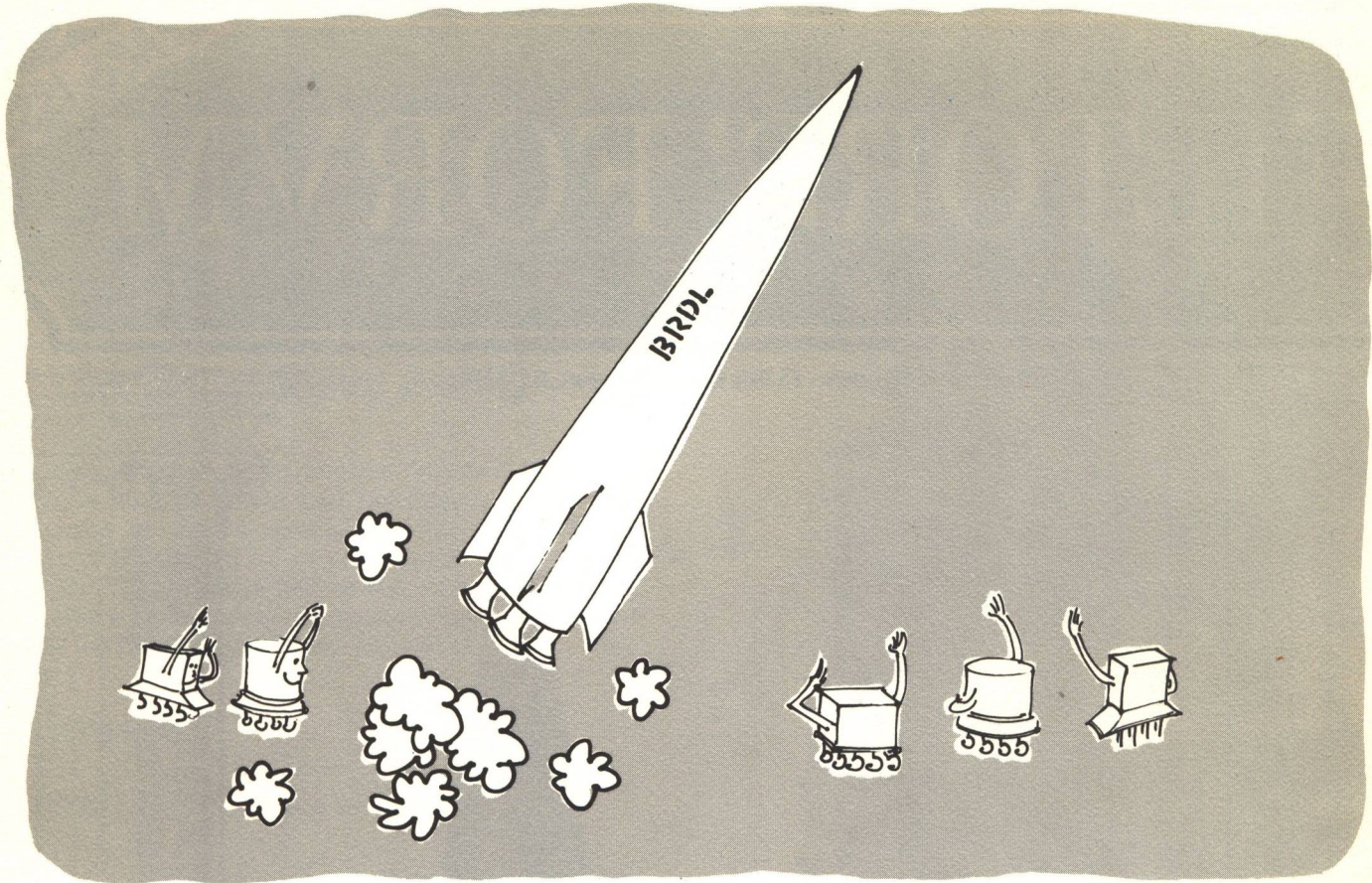
Published by Filtors Inc., 65 Daly Road, E. Northport, N.Y. 11731

"Phil Tors calling BRDL. This is  
Phil Tors at ground control  
calling BRDL. Do you read me?"  
"Loud and clear . . . I'm all  
ready to go."  
"Okay. We're at minus 10 and  
counting."

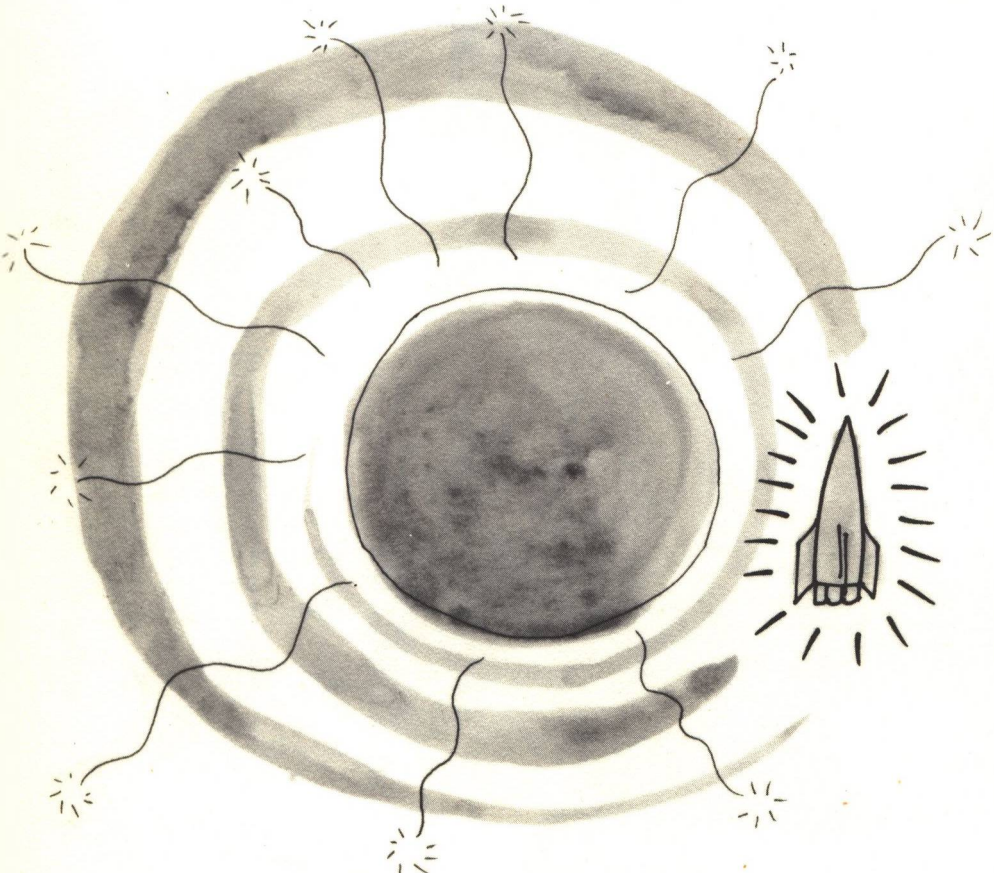
. . . 9,  
8,  
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liftoff!



# HALF-SIZE BRDL WINS THE SPACE RACE



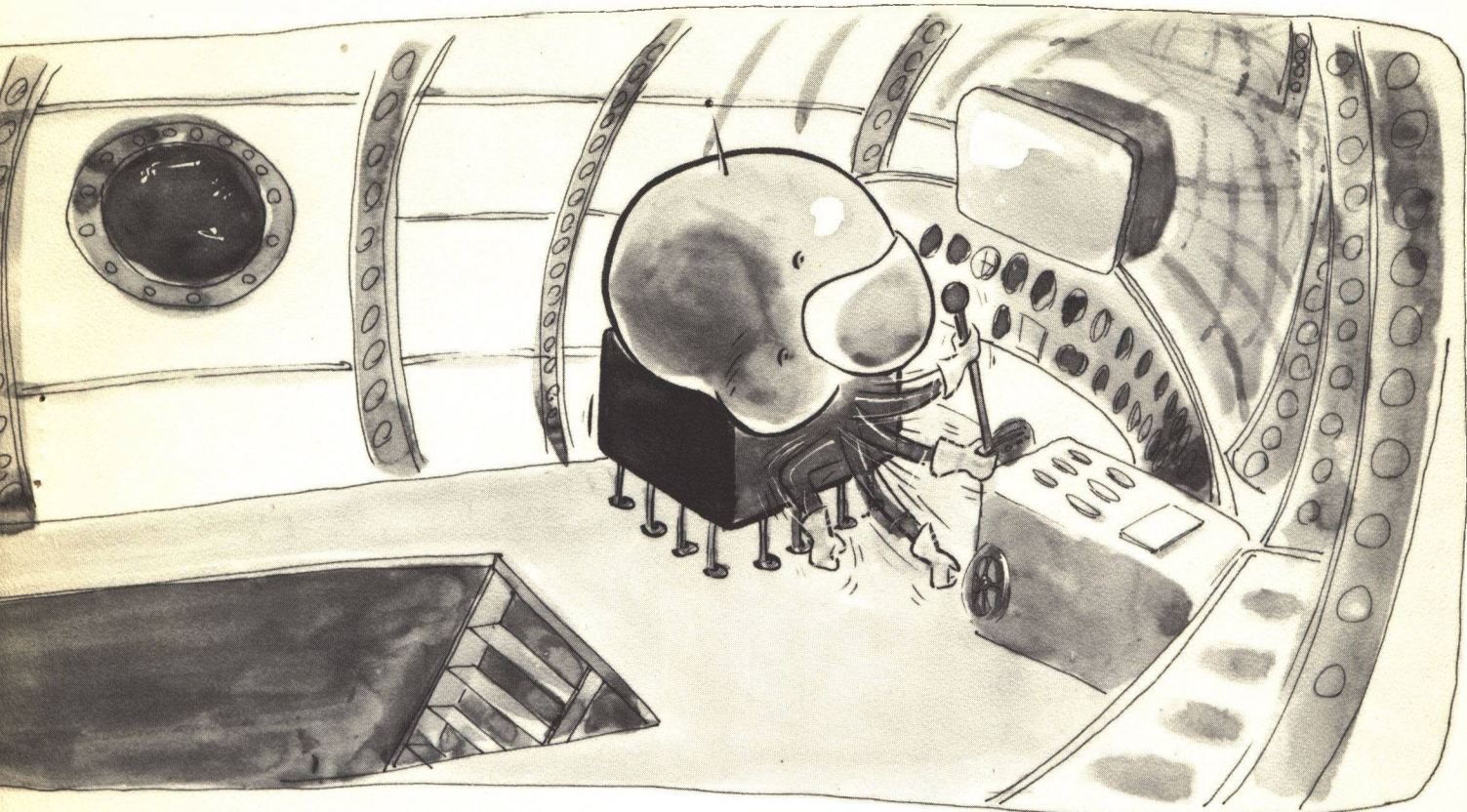
1. The selection of BRDL for this all-important mission was a necessity, as his latching feature required power only while switching, thereby conserving precious solar cell energy during long holding intervals. In rigorous testing, the half-size, 4-pole magnetic latching relay proved its reliability and dependability . . . worthy of bearing the Blue Ribbon (BR) prefix.



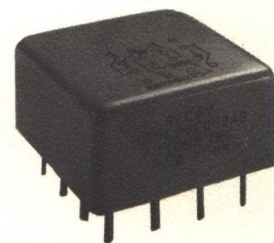
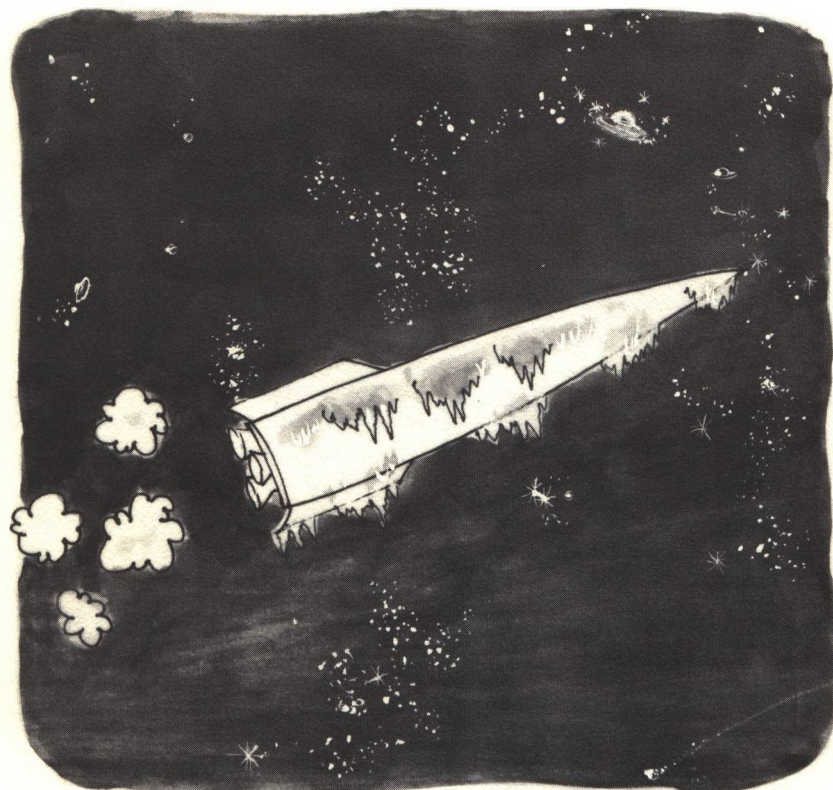
3. The first leg of the trip was the Sun approach. The cabin was cooking at temperatures of 125°C, and spaceman BRDL continued to perform superbly in his flux-free, electron-beam welded crystal case.



4. Passing Mars, BRDL was coordinating vital operations of the craft. Each of his four contact points and a normally-closed, was operating contamination-free in a hermetically-sealed case. Humidity, fungus, and other environmental effects on BRDL due to the Total Contamination Control which Phil Tors had instituted at Ground Control.



2. Now BRDL was in complete command of the complex spaceship . . . functioning with 4-circuit, simultaneous split-second reaction in less than 4 milliseconds. During the initial acceleration of 100 g's, BRDL performed without a skip or miss. His rugged H-shaped armature synchronized all 4 circuits into one switching action and, with all-welded construction and trapped-contact principle, withstood 20 g's vibration from 5 cps to 2,000 cps.

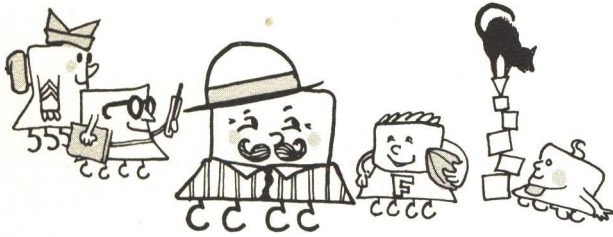


**FILTERS SERIES BRDL**  
Half-size 4pdt mag-  
netic latching relay

BRDL is back on earth with no adverse effects. His next trip can be to your whereabouts in space. For a demonstration, check the appropriate box on the enclosed reply card and BRDL will blast off.

errelated func-  
normally-open  
-free within his  
)dust had no  
control program

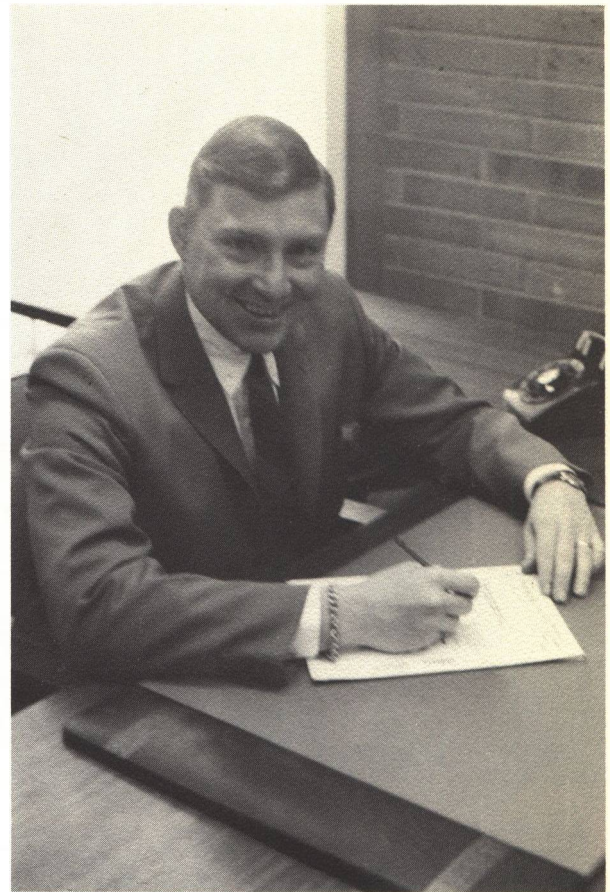
5. Through the asteroid belt and to the giant outer planets . . . Jupiter, Saturn, Uranus, Neptune & Pluto . . . cabin temperatures dropped to a cold  $-65^{\circ}\text{C}$ . BRDL still responded perfectly. BRDL's low power requirement, 360 milliwatts to switch latching positions, was essential for conserving solar cell power.



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BRDL combines two famous lineages. "BR" (for Blue Ribbon) means that the relay has been subjected to Filtors' exclusive Total Contamination Control program . . . a prize-winner for reliability. "DL" describes a half-height, crystal-case, magnetic latching relay in a 4pdt configuration. Others in the Blue Ribbon Series include:

SERIES NO.	DESCRIPTION
BRDJ	Half-size crystal-can, 2pdt
BRDJL	Half-size latching crystal-can, 2pdt
BRDJW	Sensitive half-size crystal-can, 2pdt
BRF	10-amp, 2pdt
BRJ	AC and DC crystal can, 2pdt
BRJV	Sensitive crystal can, 2 pdt
BRPL	Latching full-size crystal can, 2pdt

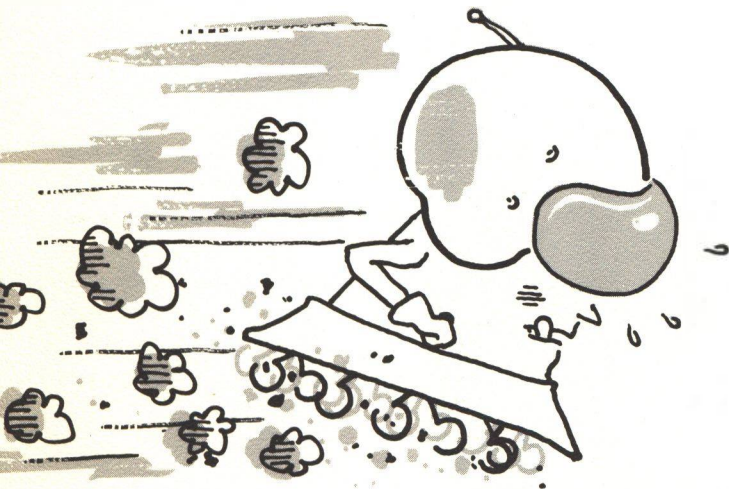


## Your Relay Contact at Filtors

### Dick Horrocks, Sales Coordinator

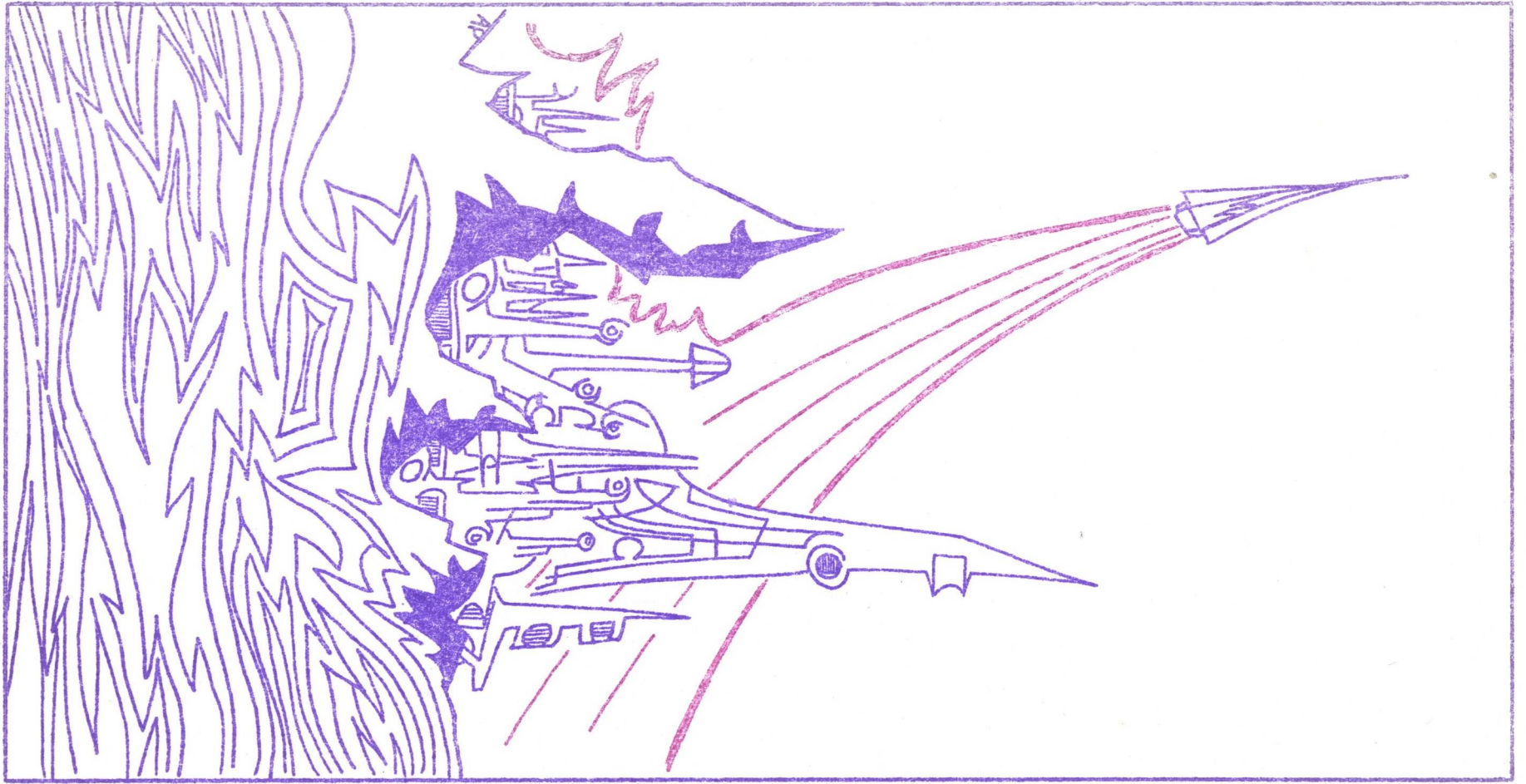
Richard D. Horrocks draws upon six years of service at Filtors in handling the myriad of daily questions from the many engineers and purchasing agents in the Eastern Region. Dick's relay education started back in 1960 when he was hired by Filtors to work in the Production Department. Since then, he has been promoted through Drafting, Specification Engineering, and to the Sales Department, where he initially served as a Sales Expeditor. With a background like this, Dick knows his relays and is ready to help you with your relay needs.

From High School to State University of New York at Farmingdale, Dick is a product of Long Island. With his wife and 19-month old daughter, Dick will soon be moving into his brand new house in Selden, Long Island. Dick enjoys his leisure playing golf with the same fine touch that he displays handling customer needs here at Filtors.



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