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VOLUME 2 - NUMBER 2

whole number seven

CONTENTS

Editorial

| | |
|---------------------------------------|----|
| Billy Pettit | 2 |
| Some Comments On YANDRO | 5 |
| Two Years Before The Mimeo | |
| Juanita Coulson | 6 |
| ALA-apa Contents By Mailing | 9 |
| ALA-apa Contents By Fanzine | 10 |
| Fanzine Checklist: 1931 | 11 |
| Fanzine Checklist: 1932 | 13 |
| Letters From The Readers | 15 |
| Congratulations, WILD 'N WOOLY | |
| John McCallum | 18 |
| One Man's Fandom | |
| John Berry | 19 |

ARTWORK

| | |
|---------|-----------------|
| Cover | Jerry Burge |
| Page 3 | Joe Staton |
| Page 6 | Juanita Coulson |
| Page 7 | Juanita Coulson |
| Page 24 | Jerry Burge |

This is a fanzine devoted to fanzines, fanzine collecting and fan history. Its publishing schedule is irregular and unpredictable. The next issue will be out sometime in 1968. This fanzine cannot be purchased. To get an issue takes a trade of some kind, a letter or a contribution. Contributors are especially desired and desperately needed. Billy H Pettit, editor/publisher of the fanzine, is currently in Limbo. But mail will reach him at: c/o Mrs Grant Harmon, 3211 Uvalda, Aurora, Colorado, 80010. Date is 30 September 1967.



AN EDITORIAL - OF SORTS

IT is rather embarrassing and not a little disgusting to have to start the second issue of a fanzine with an apology for the first. But it seems that I have joined that small clique of fans who manage to typo the title of their fanzine on its cover. For this error, there can be no excuses or explanations other than gross carelessness with a little spice of stupidity. Enough said.

BUT not only did I do a good job on myself, but I managed to neglect my contributors. Which isn't a good trick, because you suddenly end up with no more contributions. First, Jerry Burge must be given credit for the very fine illustration on page two of the last issue. He has also done a very fine job on this issue's cover. It very much fits the flavor I'm trying to add to AMPHIPOXI. I hope Jerry will do more artwork for me. I won't forget to mention his name again.

NEXT the Richardson index referenced in the checklist is CHECKINDEX published by Donald Day for FAPA in 1953. Darrell C. Richardson is a collector's collector and a fine person. One of these days, I may be able to talk him into an article on early fanzines. He has a very good collection in this area.

AND finally I want to apologise to this issue's contributors for the typos. Especially Juanita Coulson, who's article certainly did not need all the fine typos I've added. After reading all the pages already printed, I'm tempted to call my house name Typo Press. If I was certain that it had not been previously used, I would.

AND MORE CHANGES....

OR here we go again. In the last four years, I've worked for Control Data Corp. During that period I've moved five times. Now to make it six, I'm going to Europe shortly. Essentially it will be the same travelling kind of job, but will be over North Europe instead of the Southern United States. (What will the SFPA members think?) Its going to be a marvelous opportunity to meet overseas fans. To say nothing of sampling the pleasures of the Continent for several years at company expense. I'm very excited about the trip.

BUT it will probably kill off this fanzine. I am going to put out one more issue because I already have the contributions. But since my entire collection is going into storage, it is going to be very difficult to research my articles. So the future depends completely upon reader response. Pessimistic as it may seem, I don't believe that there is enough interest in fanzine collecting to draw much activity. I know of many collectors, but damn few of them are literate or vocal enough to write on their hobby. We'll see what kind of reaction this issue brings. I still want locs, trades or whatever. But please send them to the address given on the contents page. First class mail will immediately be forwarded to me. Fanzines will take a while longer. Around the first of the year, I will have a permanent address someplace in The Hague, the Netherlands.

I am not now familiar with actual living or working conditions in that part of the world. It is unlikely that I am going to set around printing fanzines when there is so much to do and see. But I do want to meet as many fans as possible while there. I appeal to all readers who have European correspondants to write me. I know very few fans in Europe and want to meet all I can. I know that I will be in Sweden, Norway, Denmark, Germany, France and England. Depending upon sales, we may have equipment in other countries and I will get to other sites.

IF you have friends in any of these places, please send me their names and addresses. I'm especially interested in contacting English fans as I will be in that country a lot. And I also need information on conventions and gatherings. I understand there will be several this year.

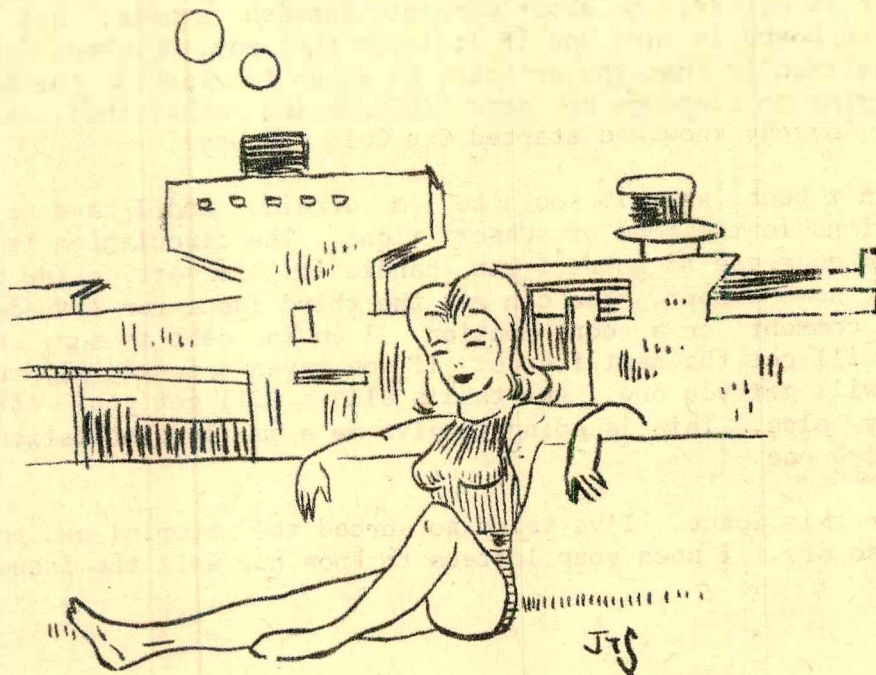
ABOUT THAT CONTENTS....

THE reprint of the letter of congratulations to WILD 'N WOOLY is included for many reasons. First, as I pointed out after Redd Boggs' letter, it is an area where a large amount of submerged or related publishing is being carried on. Literally hundreds of fanzines are in circulation without the average collector being more than slightly aware of their existence. The most impressive thing about the Diplomacy zines is the sheer quantity. Most of them are published every ten days to two weeks. Ans of those that I've seen, very few were less than four pages long. A complete set of Diplomacy fanzines, therefor involves 500 to 600 fanzines totaling perhaps 3000 pages. That's to the end of this year only. The number being published is going up, not down.

BUT the Diplomacy zines are only a recent psuedopod of the fanzine field that the completeist has to corral. I have seen an incomplete set of comic oriented fanzines. It filled two full file drawers. That was three years ago, well before some of the enthusiastic frenzied neofans arrived on the scene.

I have published over thirty fanzines for monster fans who did not have means of reproduction. From the few I've seen the quantity and quality matches that of the comic fanzines. These are two recent directions that fandom has taken. (My image of fandom is of a bunch of people running to all points of a compass, some running backwards, and all of them screaming that their direction is the only one.)

IF we go back about ten years, we'll find similiar fringe publishing but instead emphasizing folk music. A few years earlier and there is another batch of comic fanzines. And all through the history of fanzine publishing will be found the almost literary little magazines and mimeographed relatives. There will always



be a small sercon element publishing bibliographies and histories. Of course the question I'm building up to is where does a collector stop for a complete collection? And this gets us back to what do you like in fanzines? Why do you save some fanzines and not others? My own answers are a little vague right now, as I haven't thought long enough on it. But already I have had to eliminate most of the comic material from my collection. And I'm not going to add the Diplomacy zines unless I can buy a large quantity of them while staying in Europe. I am a folk music buff, so I'll still try to complete some of these sets, though a few of them are going to be rough to find for sale.

BUT primarily I want to concentrate in two areas: the serious works in the field and pre-1950 fanzines. The serious works I'm looking for are like those of Sam Moskowitz, Harry Warner, Don Day, T. G. Cockcroft, and Don Tuck. (If you have Tuck's "Handbook" and would consider parting with it, please write. I greatly faunch for it and will pay many dollars for a copy.) I already have many of the early histories and indices and as many of the recent ones as I have found. Right now, I'm especially interested in the Pavlat-Evans Index and the items it covers. My own checklists are part of an effort to update the index. I want very much to have a complete and *accurate* index of all fanzines published during the first score of years of fandom. And of course possess them. I will buy *any* and *all* pre-1950 fanzines. All you have to do is write and give the price.

NOW TO FINISH UP

JOHN Berry was one of the few who responded to the first issue. But like the others who also wrote with comments, he sent a definite and constructive letter. And with no prodding at all, he also sent a fine article and promised that it would be the first of a series. The article arrived just as I was finishing up the issue. But I included it because it deserves much more than just setting in somebody's files. And it may be several months until my next issue. So, though it does make this issue a fat one it also rounds it out nicely.

INCIDENTLY, I'm looking for a fanzine reviewer. Anyone who wants to try their hand at it just has to send in a review or two. After a little editing, it will probably be printed. No conditions other than it concern itself with current fanzines. Or it can even be about current fannish events. And I do need articles. The cupboard is bare and if it stays that way, no more fanzine. Again, the only condition is that the articles be about fanzines or the history of fandom. I'm trying to scrounge up some information about these obscure apas in particular. Anybody know who started the Cult and why?

RESPONSE hasn't been what it could be I'm afraid. And I have no desire to get some obligations in the form of subscriptions. The circulation is currently 125 and it has to decrease to where I can handle it. So getting the next issue is going to cost some effort. You can get the third issue for a trade of some kind a letter of comment or a contribution. I am in debt to many readers and of course they will get the next issues. If you haven't previously recieved a copy a post card will get you one. But that's all it will get you. After that, same as everybody else. This is going to give me a small circulation, but it will be a responsive one.

That's it for this issue. I've tried to spread the material and to not make the issue quite so dry. I need your letters to know how well the issue succeeded,

SOME COMMENTS ON YANDRO...

On my desk is a copy of Yandro 173, the most recent that I've recieved. It is a big issue, 30 pages, loaded with reviews, articles and letters. As would be expected at this period of time, it has a long article on the TV series Star Trek. The issue is significant because at last Yandro has reached the death point of Cry, the 173rd issue. Cry was in its 13th year of a monthly or more frequent schedule when Wally Weber's move to Alabama acted as the death stroke. (Chalk up another for the state of Wallaces.) Now Yandro has reached and hopefully will pass this point. This means that now Yandro is the oldest regularly published genzine and has the longest scheduled run of any genzine. Fifteen years, month in month out, the Coulsons have published a fanzine of consistantly high quality. A quality so high, that for the last five years, Yandro has been a Hugo noiminee and finalist. It only won that Hugo once, in 1965, but the nominations well reflect fandom's high opinion of Yandro.

Someone is bound to bring up the names of two other perennials, Horizons and Science Fiction Times. Taking the later first, SF Times is a newszine. As such, its content is limited in form and interest. There is little or no artwork, the issues are small. And finally the schedule has been highly irregular during the last few years. Only one issue was published in 1966. Although there are 440+ issues of SF Times, the quantity of material and number of pages is less than that of Yandro. (This is because Yandro has been at least 20 pages long since its second year. Many of the issues of SF Times are only one or two pages long.) Harry Warner's Horizons has appeared quarterly for 27 years. I think it has deviated from schedule only once in time. But I'm not certain about that. If Harry has ever missed an issue, it was at least 20 years ago. Horizons is a fascinating journal and definitely of wide interest, but it has a very limited circulation outside of FAPA. Horizons is the longest regularly appearing fanzine. (Yandro is a genzine, with a wide circulation.)

EISFA was the original title of Yandro. The Eastern Indiana Science Fiction Association was formed by two young college girls, Beverly Amers and Juanita Wellons. Now married, their husbands are Gene DeWeese and Buck Coulson, long time collaborators under the name of Thomas Stratton. Thomas Stratton has lasted well too, from that first ghod awful little story in 1953 to the eleventh Man From U.N.C.L.E. book now on the stands.

The name EISFA was also given to the fanzine that was to act as a newsletter for the club. But gradually the format changed into a genzine and the club zine dissolved away. In all, thirty-five issues appeared; with the 36th issue, January 1956, the name was changed to Yandro. Yandro, a name from a fantasy story*, and an old folk song well reflects both Coulsons' interest in fantasy and folk music.

With Buck's permission I have reprinted the following article from the January 1955 issue of EISFA. No one is better qualified to describe the birth of Yandro than Juanita. And her descriptive writing adds much to this issue. bhp

((The artwork was butchered onto stencil by the publisher. The two drawings are from the original article and were drawn by Juanita Coulson. Any resemblance is intentional but unlikely.))

* The Desrick on Yandro - Manly Wade Wellman: Magazine of Fantasy and Science Fiction, June 1952.

TWO YEARS BEFORE THE MIMEO

JUANITA COULSON

EDITOR'S PREFACE

As was promised in the November ish(how do I get myself in things like this?) you have here, if you're looking at the right page, a history of EISFA, the fanzine. We were going to go whole hog and review the club too, but now we have so much material that this mess has been left in to balance the fiction in the issue..all right, all right, I'm starting already...



EISFA began as a glorious brainchild, somewhat like an ill-planned bank robbery, and with many of the same elements. When the club was formed, nothing would do but that one editor must put out a newsletter, and draft a fanne friend as co-editor. In neoish enthusiasm, I bought a stencil and a stylus for cutting wax paper. Then we typped the stencil, went over the illos eight times, tearing the stencil quite a bit, and crept into the verboten business education room at the college. Came the ordeal. We knew mimeos were used to print things - now, all we had to do was work one, a bit difficult since we'd never seen a mimeo before. We selected a large monster with accompanying wall chart, ran off fifty copies (glancing furtively about all the while - since we weren't supposed to be using the machine at all), hastily left, sat down and sorted until we found fifteen copies that were legible and threw away the rest of the mess. That first issue was one page long and took approximately four hours to do.

The second, March 1953, ish faired a little better. I had a real-for-sure stylus now. That issue featured a play review by bev amers and the first Ramb-lings. Two pages. (Incidentally, I'm speaking of the number of printed pages, not the number of sheets of paper; there begins to be a difference in the latter along the line.)

APRIL 1953 - We had now resigned ourselves to being a monthly and are rather proud of the fact we've been able to keep it up for lo these two years. *[[I can't help remarking at this point that the monthly schedule has been missed only two or three times in 15 years, a very admirable record for a fan and one that is not likely to ever be broken. bhp]]* This issue began the use of sandpaper in lieu of shading plates and featured our first piece of fiction, Kay Kilnerk's "The Freak", which was reprinted in the first annish. Three pages.

MAY 1953 - Had articles, the first Hostetler and Delray cartoons, a letter column, a story (bev), interlineations, and four pages.

JUNE 1953 - The last issue printed on the scholl mimeo, and the first on colored paper, it featured a special editorial, one story (Delray), and the first Astounding Fairy Tale by Hans Christen Heinlein. Three pages...well, after all, school about over and all...

JULY 1953 - One page, typewritten (15 copies, oh my aching fingers!) Announcing the next meeting, decorated with hand-traced cartoons - an idea that was immediately abandoned.

AUGUST 1953 - Two odd-sized pages, typewritten, of meeting announcement and news gleaned from FANTASY TIMES. No illos.

SEPTEMBER 1953 - The first issue produced on the EISFA mimeo - an event that rated a headline. Featured was a story (Delray), Ramblings, and gloatings over the mimeo. Three pages.

OCTOBER 1953 - On colored paper and devoted entirely to two Philcon articles by yeeds. Three pages.

NOVEMBER 1953 - Lots of club news and editorials, a movie review (War of the Worlds), and a page of Ramblings. This was also the first successful attempt to print on both sides of the paper. Oh yes, it had another H.C. Heinlein story. Five pages.

DECEMBER 1953 - Volume I Number 11, the pre-annish ish, and it looks like it: editorials, club news, Ramblings, - also the first Thomas Stratton story and the last H. C. Heinlein. Five pages.

JANUARY 1954 - The first annish is numbered Vol. I No. 12 on the contents page, but in the midst of the issue, the editor decided to begin the new year with a new volume, thus in spite of the evident numbering, the first annish is regarded as Volume II Number 1 in light of subsequent issues. It was typped, run and assembled in 3 days of Christmas vacation and contained 29 pages (counting the contents page) and a cover - its first. In comparison with preceding issues, it was quite an effort - and we are proud of it. It contained five stories (the one a reprint), nine articles and three "features" and was the first issue run on QRS stencils, the joy of Indiana fandom. (They're cheap and reproduce illos beautifully and easily - no, I don't work for the company.) The annish was 10¢ and all other issues after were 5¢.

FEBRUARY 1954 - Vol. II No. 2 - (the first No. 2; an explanation comes later.) Had the usual post-annish let down. No cover, one piece of fiction, and was heavily laced with club news. First of the "SFan as seen by " series, Hostetler appreciation page. Seven pages.



MARCH 1954 - The beginning of the end of EISFA as a newsletter. The annish evidently gave me ideas. This had a cover, table of contents, three stories, one a Thomas Stratton, and in general resembled a slowly awakening midget. Ten pages.

APRIL 1954 - The first appearance in Indiana fandom of Chuck Spidell; he did the cover and several interior illos. The contents page began to resemble the first annish, with many more stories and articles. Regular writers by now were Thomas Stratton, Robert Coulson, Ross Allen and Edgar Allen Pogo. Seventeen (ye gods!) pages.

MAY 1954 - Is numbered Vol. II No. 2 - not because the editor got disgusted and decided to start over, but because she was too stupid to watch what she was doing. Technically, it is Vol. II No. 5. Five stories thish, a goodly number of articles and a general appearance of health. Fifteen pages.

JUNE 1954 - The second Spidell cover, also an illoed article by Spidell. Fewer stories (3), and fewer articles, but somehow or toher this was the first 19 page issue - 19 is now the standard.

JULY 1954 - Cover by Marty Henderson, review of the Midwestercon by Robert Coulson, three stories, quite a few features, and Stefinitions were now a regular feature.

AUGUST 1954 - Spidell cover, illoing space opera by Robert Coulson. We were rather tickled by Rog Phillips' review of thish in UNIVERSE, in his assuming the illos were drawn to suit the story; the actual truth was we had these swell Spidell illos, but no story to go mit - so Buck wrote one. Also thish featured a letter column, the second one in EISFA's history, the first being May 1953.

SEPTEMBER 1954 - The much liked Hostetler bem cover and a change in editorship - bev became Editor Emeritus and I got married and made one of EISFA's staff writers, Buck Coulson, into a staff editor. (For the uninitiated, Buck was who I married - see? Mrmph!) Convenient. He started his editorial column, Rumblings, The Man From Yesterday series was still going on, the first Ismad story appeared, with its usual fascinating grammer and spelling, the first dif-fusions column, and a backcover inside to fill up the 19th page.

OCTOBER 1954 - Spidell cover, and the first Stratton mystery story, "I Remember Yucca Flats!" The Stf League of Indiana was rolling off to a start with EISFA as a member club.

NOVEMBER 1954 - Cover by Buck. This issue was one of the poorest reproduced issues we've had in a long time - composed in the process of moving, blowing out tires, and so forth. Somehow it came out by the skin of its teeth, helping uphold the monthly schedule.

DECEMBER 1954 - Last month's Christmas issue. Usual lineup of fiction, articles, etc. The last of the colored paper issues for a while at least, as we are switching to white for the annish (or at least we're planning to as of this writing.)

Thus, here you have the 24th consecutive monthly issue of EISFA. Openly, for sure this time, the beginning of the third volume, with a greater supply of material for future issues than we ever have had, and we hope, an even more interesting and enjoyable future ahead. (Well, we enjoy it.) A Happy New Year from Buck, Juanita and fanzine.

*ALA-apa Contents by Mailings*MAILING #1

ALA-apa Constitution
 Kama-Sutra #1
 The Officious June TNFF
 Reprise #1
 Rebel #1
 Ambimelech #1
 Murther #1
 Shalmirane #1
 Imortium #1
 The Alabama Fan #1

Montgomery & Andrews
 Tim Eklund
 Atkins & Weber
 Andy Zerbe
 Larry Montgomery
 Al Andrews
 Lon Atkins
 Fred Azbell
 Chuck Patty
 OE (Larry Montgomery)

MAY, 1966

2 pp; s; m
 10 pp; s; m
 8 pp; s; m
 6 pp; s; m
 11 pp; s; m,o
 5 pp; s; m
 6 pp; s; m
 2 pp; s; m
 2 pp; s; m
 2 pp; s; m
 54 pp

MAILING #2

Lurleen-Bhaby
 Murther #2
 Abimelech #2
 Rebel #2
 Imortium #2
 Shalmirane #2
 Kama-Sutra
 The Alabama Fan #2

Diverse Hands *
 Lon Atkins
 Al Andrews
 Larry Montgomery
 Chuck Patty
 Fred Azbell
 Tim Eklund
 OE (Larry Montgomery)

JULY, 1966

2 pp; s; m
 5 pp; s; m
 16 pp; s; m
 23 pp; s; m,o,x
 5 pp; s; m
 5 pp; s; m
 3 pp; s; m
 2 pp; s; m
 61 pp

MAILING #3

Malacandra #3
 Gnat #3
 Abimelech #3
 True Map of North America
 Warlock #13
 Rebel #3
 Sporadic #13
 gris-gris #1
 Proxy #6
 Imortium #3
 The Alabama Fan #3

Fred Azbell
 Lon Atkins
 Al Andrews
 Larry Montgomery
 Larry Montgomery
 Larry Montgomery
 Bill Plott
 Bill Plott
 Bill Plott
 Chuck Patty
 OE (Larry Montgomery)

SEPT., 1966

5 pp; s; m
 14 pp; s; m
 4 pp; s; m
 1 pp; s; x
 24 pp; s; m
 5 pp; s; m
 17 pp; s; m
 10 pp; s; m
 1 pp; s; m
 3 pp; s; m
 2 pp; s; m
 86 pp

MAILING #4

Rebel #4
 Gnat #4
 Zamindar #9/Reprise #2
 The Alabama Fan #4

Larry Montgomery
 Lon Atkins
 Andy Zerbe (OE Frank)
 OE (Larry Montgomery)

NOV., 1966

3 pp; s; m
 5 pp; s; m
 8 pp; s; m
 2 pp; s; m
 18 pp

ALA-apa 219 pages

* Diverse Hands taking part in a one shot session were: Larry Montgomery; Al Andrews; Fred Azbell; Tim Eklund; Lon Atkins; and Wally Weber.

ALA-apa Contents by Fanzine

ABIMELECH

Al Andrews

| | | |
|---|---------|------------|
| 1 | Mlg. #1 | 5pp; s; m |
| 2 | Mlg. #2 | 16pp; s; m |
| 3 | Mlg. #3 | 4pp; s; m |

ALABAMA FAN, THE

Larry Montgomery

| | | | |
|-------|---|---------|-----------|
| I. 1. | 1 | Mlg. #1 | 2pp; s; m |
| I. 2. | 2 | Mlg. #2 | 2pp; s; m |
| I. 3. | 3 | Mlg. #3 | 2pp; s; m |
| I. 4. | 4 | Mlg. #4 | 2pp; s; m |

GNAT

Lon Atkins

(formerly MURTHUR)

| | | |
|---|---------|------------|
| 3 | Mlg. #3 | 14pp; s; m |
| 4 | Mlg. #4 | 5pp; s; m |

gris-gris

Bill Plott

| | | |
|---|---------|------------|
| 1 | Mlg. #3 | 10pp; s; m |
|---|---------|------------|

IMORTIUM

Chuck Patty

| | | |
|---|---------|-----------|
| 1 | Mlg. #1 | 2pp; s; m |
| 2 | Mlg. #2 | 5pp; s; m |
| 3 | Mlg. #3 | 3pp; s; m |

KAMA-SUTRA

Tim Eklund

| | | |
|---|---------|------------|
| 1 | Mlg. #1 | 10pp; s; m |
| 2 | Mlg. #2 | 3pp; s; m |

LURLEEN-BHABY

Diverse Hands *

(one shot) Mlg. #2 2pp; s; m

MALACANDRA

Fred Azbell

(formerly SHALMIRANE)

| | | |
|---|---------|-----------|
| 3 | Mlg. #3 | 5pp; s; m |
|---|---------|-----------|

MURTHUR

Lon Atkins

| | | |
|---|---------|-----------|
| 1 | Mlg. #1 | 6pp; s; m |
| 2 | Mlg. #2 | 5pp; s; m |

(title changed to GNAT)

OFFICIOUS JUNE TNFF, THE

Lon Atkins & Wally Weber

(one shot) Mlg. #1 8pp; s; m

PROXY

Bill Plott

| | | |
|---|---------|-----------|
| 6 | Mlg. #3 | 1pp; s; m |
|---|---------|-----------|

REBEL

Larry Montgomery

| | | |
|---|---------|----------------|
| 1 | Mlg. #1 | 11pp; s; m,o |
| 2 | Mlg. #2 | 23pp; s; m,o,x |
| 3 | Mlg. #3 | 5pp; s; m |
| 4 | Mlg. #4 | 3pp; s; m |

REPRISE

Andy Zerbe

| | | |
|---|---------|-----------|
| 1 | Mlg. #1 | 6pp; s; m |
| 2 | Mlg. #4 | 8pp; s; m |

(cw ZAMINDAR #9)

SHALIMIRANE

Fred Azbell

| | | |
|---|---------|-----------|
| 1 | Mlg. #1 | 2pp; s; m |
| 2 | Mlg. #2 | 5pp; s; m |

(title changed to MALACANDRA)

SPORADIC

Bill Plott

| | | |
|----|---------|------------|
| 13 | Mlg. #3 | 17pp; s; m |
|----|---------|------------|

TRUE MAP OF NORTH AMERICA

Larry Montgomery

(outside Mlg. #3 1pp; s; m material)

WARLOCK

Larry Montgomery

| | | |
|----|---------|------------|
| 13 | Mlg. #3 | 24pp; s; m |
|----|---------|------------|

ZAMINDAR

Andy Zerbe

| | | |
|---|---------|-----------|
| 9 | Mlg. #4 | 8pp; s; m |
|---|---------|-----------|

(cw REPRISE #2)

ALA-apa had a total of four mailings, all published during 1966. They were mailed on the first of May, July, September and November. Larry Montgomery of Anniston, Alabama was OE of all mailings. Though 15 copies were sent in according to the Constitution there was never more than nine members at any one mailing. The surplus mailings were sold. Selling the outside mailings brought in enough money that a dividend was given to the members when the apa folded. It was a fun type apa, and well marked 1966 in Sothorn fandom. In 1967, an exodus started and gafia set so bad that by September, no active fans were left in the state.

*Fanzine Checklist: 1931*BETWEEN WORLDS

Garret Smith

(1) ?

½S; 93pp; p

(This is not a fanzine but a printed booklet issued by WONDER STORIES. There is no date, but reviews point to 1930 or 1931. Richardson gives it as 1930.¹)

COSMIC STORIES

Jerome Siegel

no further information

(This is a doubtful entry, as I have not seen a copy or found anyone who has. It is included because it has been mentioned twice.^{2,3})

COSMIC STORIES QUARTERLY

Jerome Siegel

no further information

(See COSMIC STORIES)

COSMIC TALES

Jerome Siegel and Joseph Schuster

no further information

(This is also a very doubtful entry.⁴)COSMIC TALES QUARTERLY

Jerome Siegel and Joseph Schuster

no further information

(See COSMIC TALES.)

COSMOLOGY

A. W. Gowing

II 1

January

L; 23pp; m

2

February

L; 23pp; m

3

March

L; 23pp; m

4

April

L; 23pp; m

5

May-June

L; 23pp; m

(6)

July-August

S; 23pp; m

METEOR, THE (Boy's Science Club)

J. H. Nicholson

I 1

?

S; 1pp; h

2

?

S; ? ; ?

3

4 April

3/4S; 8pp; h

(4)

15 May

L; 2pp; m

(And apparently Forrest J. Ackerman on the first issue or two.⁵)

SCIENCE FICTION NEWS

Dan McPhail

I 1

June

S; 2pp; hand

2

1 July

S; 2pp; hand

3

15 July

S; 2pp; hand

4

August

S; 4pp; c

5

September

S; 4pp; c

6

October

S; 4pp; c

7

November

S; 4pp; c

*Fanzine Checklist: 1931 (cont.)*TIME TRAVELLER, THE
Julius Schwartz

| | | | |
|-----|---------|----|--------|
| (1) | ? --6-- | S; | lpp; t |
| - | ? --7-- | S; | lpp; m |

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1. From a personal conversation at his home on 19 January 1967. There are no dates in my copy. Also this is subtitled SCIENCE FICTION CLASSICS.
 2. "Prior to SCIENCE FICTION, Siegel edited two typewritten magazines, COSMIC STORIES and COSMIC STORIES QUARTERLY. Apparently, all copies of these have been lost or destroyed." SCIENCE FICTION BIBLIOGRAPHY - page 7, Volume 1, Number 1. 1935. Edited by William Crawford.
 3. "It was in this manner that Jerome Siegel and Joseph Schuster, now famed as the originators of the character 'Superman' became acquainted. Enthused by AMAZING STORIES, they presently produced COSMIC STORIES and COSMIC STORIES QUARTERLY, amateur, carbon-copied publications; these are the earliest - and rarest - fan-published 'magazines'." Page 5, "The Immortal Storm" by Sam Moskowitz. 1954
 4. The Pavlat Index uses the above quotation but substitutes COSMIC TALES and COSMIC TALES QUARTERLY. This is the only reference and it appears to be a mistake. There does not seem to have been a COSMIC TALES in 1931.
 5. "Fanzine Index" by Bob Pavlat and Bill Evans. Page 67.
 6. "Then we thought it might be a good idea to issue a little paper containing one of these author biographies in each issue, together with various other science fiction items we had on hand. I personally became so enthusiastic that I got out a one page, one copy, typewritten affair with a biography of Edward Elmer Smith and sundry bits of science fiction news and information. When I completed the job I suddenly realized I had no name. The title, The Time Traveller, popped into my head and I typed it on the top of the sheet." Julius Schwartz, from "The Birth Of THE TIME TRAVELLER," SPACEWAYS, December 1940. Volume III, Number 1.
 7. "We secured our first subscribers by sending out a circular to readers who had letters published in the various science-fiction magazines." Same reference as 6.
- "...they circulated an announcement predicting the early appearance of a publication of interest to the sciencefiction fan... It was called THE TIME TRAVELLER." "Immortal Storm" by Sam Moskowitz. 1954. Page 13.

*Fanzine Checklist: 1932*CAVEMEN OF VENUS, THE

Allen Glasser

(one shot)

½S; 20pp; p

(Printed by Solar Publications, who were
the publishers of SCIENCE FICTION DIGEST
and also known as ARRA Press.¹)

COSMOLOGY

A. M. MacDermott

V 1

Jan.-Feb.

S; 15pp; m

2

Mar.-Apr.

S; 30pp; m

3

Fall

S; 6pp; m

GUESTS OF THE EARTH

Jerome Siegel

(one shot) ?

S; 17pp; m

(There is some conflict about who wrote
and published this.^{2,3,4})

PLANETOID, THE (II)

Bob Tucker

I 1

December

½S; 6pp; p

SCIENCE FICTION

Jerome Siegel

I 1

October

S; 20pp; m

1⁵

November

S; 20pp; m

3

December⁶

S; 20pp; m

SCIENCE FICTION DIGESTMaurice Ingber⁷

I 1

September

S; 18pp; p

2

October

S; 20pp; p

3

November

S; 18pp; p

4

December

S; 18pp; p

SCIENCE FICTION NEWS

Dan MacPhail

I 8

February

S; 4pp; c

9

March

S; 4pp; c

10

May

S; 4pp; c

11

September

S; 4pp; c

12

November

S; 4pp; c

TELLUS NEWS

S. H. Lowe

I 1

?

½S; 11pp; hand

("About 15 issues, 1932-1933."-- quoted
from Forrest J. Ackerman.⁸)

*Fanzine Checklist: 1932(cont.)*TIME TRAVELLER, THE

Allen Glasser

| | | | |
|---|---|-----------|--------------|
| I | 1 | January | S; 6pp; m |
| | 2 | February | S; 6pp; m |
| | 3 | March | S; 7-17pp; p |
| | 4 | April-May | S; " " ; p |
| | 5 | June | S; " " ; p |
| | 6 | July | S; " " ; p |
| | 7 | August | S; " " ; p |
| | 8 | September | S; " " ; p |

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1. This is by implication. Science Fiction Digest is credited to both Solar Publications and ARRA Press in several different sources. The only conclusion to reach is that they were the same. Most references are in Science Fiction Bibliography, Vol. 1, No. 1. 1935.
 2. Science Fiction Bibliography, page 4 - "... written and published by Siegel shortly before he started SCIENCE FICTION."
 3. Fanzine Index, page 51 - " by Hugh Langley, Fantastic Fiction Publications."
 4. Sam Moskowitz does not mention this at all under his articles on Siegel. If he was aware of the booklet, he doesn't mention it in the Immortal Storm.
 5. The second issue was misnumbered number one. The third issue picked up the proper numbering.
 6. Pavlat used Swisher's numbering putting this issue in January, 1933. I have used Richardson's date as he has copies to cross check with.
 7. Moskowitz and Pavlat both give credit to Ingber. Science Fiction Bibliography lists Conrad H. Ruppert and Julius Schwartz. Apparently the editorship changed hands several times during the early issues.
 8. Fanzine Index, page 121. Bob Pavlat/Bill Evans.

LETTERS

from the readers
REDD BOGGS

MANY thanks for sending me QUAY-BERTH and AMPHIPOXI -- which strike me as wretched titles but interesting fanzines. It is especially pleasant to see even-edges used these days, and the evidence of careful preparation in both writing and format is even more pleasant. Since you seem to *care* about such things, I will point out that the lettering in the lettering guide title of AMPHIPOXI is badly spaced out. Otherwise, these are commendable productions.

I don't have any evidence to put forth, but I doubt two statements in AMPHIPOXI: "... more fanzines have been published since 1957 than were published before then" and "It was not until 1951-52 that the large glut of crudzines started." Alas, my fanzine files - and whatever evidence I could bring to bear - are stored away a thousand miles out of reach. I realize that you are generalizing in the article on 1930 fanzines, but to say "Early fans tended to devote more time ... to high quality reproduction" isn't quite accurate. The era of printed fanzines was followed by the era of hektoed fanzines - all this in the late 1930s - and high quality mimeograph reproduction did not come along till about 1940-41, with the arrival on the scene of PLUTO, THE FANTASITE, and THE SOUTHERN STAR, to name a few. Even the printed fanzine, or rather some of them, were pretty badly done, and it's instructive to look at mid-1930s fanzines. Makes one realise the revolution in duplication that has occurred. A current fanzine like ODD is impressive enough, but imagine what it would have looked like in 1937!

((Some of my arguments about this statement can be backed up by the article on the Diplomacy fanzines that I reprinted this issue. If you start adding up the fanzines it shapes up like this: the article was from issue #67 of BROBDINGNAG; GRAUSTARK had 137 issues; WILD 'N WOOLY just turned 100; RURITANIA - 40 issues; Bruce Pelz - 42 issues; TRANTOR was in at least 60 different fanzines; he didn't mention ORTHANC, which had at least 40 issues. This is a total 486 fanzines, all within the last few years. If you don't want to admit Diplomacy fanzines, I won't argue. But I will argue about the apas. And I just packed my incomplete apa L set. It took two very large boxes. With the other apas, it becomes several file cabinet full, literally, of items since 1960. I have complete or close to it, lists of fanzines during the first 20 years of fandom. Whether you count number of pages, number of titles, or number of issues, more fanzines have been published in the last four years than in the first twenty! It will take a while to shape up the titles lists and figures but I can prove this from my collection and from the published indices.

What I meant about the efforts of the early fans is that they spent more time preparing their material. Today it is an exceptional fan who does not type on stencil. If you look in the early fanzines, you will find that most of them were carefully researched and rewritten. You are right on the reproduction to a point. But what happened to the printed fanzine? When was the last time you saw one besides Bill Danner's efforts? And of course there is what I consider the best reproduction to ever appear in a fanzine, that used in TRUMPET. In fact I can think of only one prozine that can match Tom Reamy's reproduction.))

FROM A LATER LETTER...

YOU can save that overtime pay and *build* a light-box for yourself. I know several fans that have done so, including Dean A. Grennell and Bill Blackbeard. One way is to get yourself a wooden orange crate or some such, fasten a pane of glass over the top, and bore a hole in the side in order to insert a light socket. The crate costs 15¢, I don't know what a pane of glass costs at the hardware, and you can use an extension cord lying unused in a kitchen drawer.

I confess that I haven't built myself a light-box and don't have anything available except a small pasteboard box, a pane of glass off some picture frame I threw away, and the light from the "mimeoscope" I once had back in Minneapolis. Sometimes I have even used Lee Hoffman's method. She sat on a chair or a sofa, put a pane of glass across her lap, and a light bulb between her knees. Ol' Blistered Thighs, they used to call her. But you can do it.

JUSTIFYING margins is at least handy for catching typos that add a letter, or drop a letter, from a line. Glancing over SFPA NEWSLETTER, I'd say most of your trouble is in misspelling words, though some of the errors, such as "appearantly" may possibly be mistypes. About the only thing that can be done to remove misspellings, of course, is to look up words that mystify you in the dictionary. Or maybe make up a list of words you find yourself misspelling and tacking it to the wall next to the typewriter. A dreary practise indeed, but so is misspelled words in public.

YES, I remember CHRONOSCOPE -- though I don't even have a copy available to me anymore. I forget whether I put out one issue, or two. It seems to me that I put out a second issue for FAPA -- or rather the NFFF (!), but the whole thing is clouded in my mind at this late date. DISCORD was a more interesting fanzine I think. and who knows, I may even revive that magazine some day. Thus making your bound file incomplete! It is a bit painful to realise that people I don't know, may not have heard of, even, are reading my fanzines from 20 years ago and are judging me on that basis. There are various fanzines I'd prefer to forget. My best fanzines, I hope, are yet to come. (I'm not gafia, I'm fafia. But conditions change you know.)

HARRY WARNER

IT was good to hear again from a person whom I'd suspected to be lost in the wastelands of gafia or worse.

Help yourself to any reprinting you feel like doing from SPACEWAYS. All the material is in the public domain anyway, as far as I know, with the possible exception of one or two Lovecraft items. If you know of the whereabouts of the writers you plan to reprint it would be an act of true Southern courtesy to go through the same formality of asking their permission, of course.

I like very much what you're trying to do in AMPHIPOXI. There is a great need for this sort of rallying point for people who now don't tell their best friends that they collect fanzines, because the lack of publicity for this activity gives it a certain dubious quality. It is also nice to learn that your apparent disappearance from my field of vision was actually associated with a lot of fanzine material collecting.

MAYBE I'll be repeating uselessly matters that you already know in this paragraph. But AMPIPHOXI, which I've spelled two different ways, following your lead at the top of the first page, [[sighhh!]] doesn't indicate that you are aware of the related work that Rick Sneary has been doing or of the enormity of the accomplishments of Harold Piser. Sneary has been working off and on on studies approximating the second section of your notebooks. He has been making entries on index cards of fanzine appearances, even including letter section contributors. The things he tells me about the number of cards devoted to me indicate that he's gone a considerable distance. Piser is really a difficult case, because he not only refuses to be considered a fan, he's disgusted withall

of fandom, and yet he's plowing ahead on his indexing work, which emphasises your sections one and four. He has been borrowing entire giant collections of fanzines by mail and has gotten access to some of the fabled collections in his own area, like Wollheim's. He is extremely conscientious on one point, his insistence on seeing each item to be indexed, so he can satisfy himself that he has the information correct, and is not merely copying someone else's error.

F.M. BUSBY

THANKS for the zines. I've only had time to glance at them today, but I do like your editorial and general writing style. One correction: it is not "F. M. Busby CRY index", if you're referring to the one in CRY 135. It is the Burnett R. Tosky CRY index. Tosk did all that work, back there in '60. And that's the only major CRY index ever published, to my recollection, except for a dates-issues-and-editors listing done back in 1954 by Bill Austin in SINISTERRA.

DO indexers cooperate and trade info, or are you and Bruce Pelz and Harold Palmer Piser each following a solitary course? (I have indexing instincts myself, but lack of time has helped to save me from them.)

YES, we have copies of THE GOON GOES WEST and are always happy to sell off the remaining excess. It's a good item and we like to see John get some belated ego boo.

((Yes, that is the index I was thinking of, although the one in issue #98 is the one I used most often. Unfortunately it also had some mistakes in it. I stand corrected on the index and its source. Now if you or somebody in the Nameless ones will just update it to include all of CRY....

Indexers cooperate to a degree. But difference of ideas and procedures cause schisms and conflicts. I have communicated with Harold Piser, but looking over my past letters it appears that I am a spoiled selfish collector, which I am. So, though I wish him all the luck in the world, and will probably get more use out of his work than anybody else, I am not helping him to any degree. I did offer twice to publish his index for him, but both times the replies asked what I would contribute; cutting the stencils, printing, and collating weren't enough. I had to contribute something. I decided that the only way to get a good index is to do it yourself or use one that is already available and proven accurate. There is no accurate fanzine index in existence, though there are many partial ones out. I have been gathering these, checking their accuracy, and putting them together.

I agree with you about THE GOON GOES WEST. And I recommend to any readers who don't already have a copy to write Buz and enclose a buck and a half for a copy. It's a great piece of fannish writing.))

ABOUT five other people offered short comments on the last issue. Glenn Lord sent a small list of fanzines wanted that will be printed next issue. Jack Chalker sent some information on his publishing activities that would be of interest to collectors. I'll review a couple of these next issue. John Berry not only wrote the fine article, but sent in a couple of letters and sold me some fanzines. He is a Good Man. And about ten people responded to one little line in a letter of mine that Buck Coulson printed. All wanted to buy fanzines. I'm sorry but I won't normally sell fanzines. And now where I have to go overseas, I'm going to just accumulate as much as possible and concentrate on the early items. So I will buy fanzines, and I'll print ads free, but I have very little to sell right now. Write me a letter all you people. Let's have a big letters-comments section next issue.

CONGRATULATIONS, WILD 'N WOOLY!

THE hundredth issue of WILD 'N WOOLY appeared about a week ago. Brob's congratulations to it on being the second postal Diplomacy zine to reach the century mark. GRAUSTARK, of course, where the game originated in its postal form, is now at #136. The next zine to appear, RURITANIA, ran to 40 issues, enough to complete its game, 1963B, the longest postal game on record. I believe the next two zines are WORLDIP and WITDIP, both published by Bruce Pelz and running to 28 and 14 issues respectively. They covered a move-a-week game played at LASFS. The game in the first was completed and, later, Bruce published a complete summary of the game in two special issues. The WITDIP game, though, was abandoned by mutual consent of its players. In the spring of 1964, John Boardman wished to begin his third game. His first had ended in December and the second was begun immediately thereafter. That game was, of course, still in its early stages in the spring of 1964. It was the tradition in those days that a zine only carried one game at a time so that John began his second Diplomacy journal, FREDONIA, which went through 28 issues in its year or so of life, chronicling game 1964B.

THE overflow of applicants for that game was sufficiently great so that another game could be made up from them. Dick Schultz consequently started BROBDINGNAG to carry that game, 1964C. Still surviving after a fashion, it is the second oldest Diplomacy zine still publishing, although with another editor. Shortly thereafter, in the summer of 1964, John Smythe began his journal TRANTOR. It also still survives as a section of John Konig's STAB; the latest issue of that section being labelled #60. From time to time, when there is material pertaining to a TRANTOR game only, and not to the STAB readership in general, there is still a separate issue of it.

SEVERAL months later, in the fall of 1964, WILD 'N WOOLY appeared on the scene. It introduced a number of innovations to the usual Diplomacy zine practise. For one thing it was illustrated, the first to be so except for a few heading vignettes in Bruce Pelz's two publications. Many others have since followed that scheme and illustrated covers are now quite common. Interior illustrations, also used in the early W 'N W are rarer though. WILD 'N WOOLY was also the first to carry more than one game at a time. In this it has been followed by every zine. It was also the first to realize that, although there are only two moves per playing year, there are five movements, spring moves, spring retreats, fall moves, fall retreats and finally the builds and removals. It is published 5 issues per playing year to allow this. No other magazine has followed it in this, but most now realise the necessity, in cases of complicated retreats, of allowing an extra interval, something never done before WILD 'N WOOLY's arrival. In the first half year of its existence it was the magazine which did more than any other to spread Diplomacy.

Many more centuries, Steve!

ONE MAN'S FANDOM

BY

JOHN BERRY

I. THE EARLY DAYS

I had a letter the other day from Beryl Mercer, asking for permission to reprint a story of mine "A Little Learning...", published in 1958 in OOPSLA. She stated that she was co-editor of a new fanzine, and she yearned for the "old days" of fan-pubbing, and then suddenly I realised that although I had known for a long time that fandom had changed, it wasn't just my own opinion any more... other fans thought so too. Other fans realised that ten years ago fandom was different... fanzines weren't striving for perfection, but were extremely personal offerings, where typo's and mis-spellings and up-side-down pages were accepted not as mistakes but as extensions of personalities. Very few fanzines have personalities these days... most are about as intimate as a half constructed oil tanker. I will admit however, that today the average fanzine sets a higher standard as regards appearance. This is not a review column, but I'd like to discuss a recent example of this species:

ODD MAGAZINE. Published by Raymond D. Fischer, of 4404 Forest Park, St. Louis, Missouri, 63108, USA. This is a fairly typical example of the modern fanzine... impeccably produced. Without for a moment examining the literary content, the 17th issue I hold is really outstanding in all aspects of artwork, layout, neatness, reproduction and compilation. Each feature has its own individual heading, showing high appreciation of artistic know-how, and the entire balance of the issue is splendidly managed by firm editorial control. The art-work, whilst not featuring many of the recognised top fan-artists, is delightful, and once again Fischer and his associate editor Paul J. Willis and coordinator Joyce M. Fischer are to be congratulated in skillfully arranging the many drawings and sketches in tasteful order. Insofar as the contents are concerned, I was impressed only with the sercon article, MAN AND THE MAMMOTH IN THE AMERICAS, by Ronald J. Willis, which is not a normal fanzine contribution. ODD MAGAZINE is so good appearance-wise that it almost frightens me. I am an old faan now, and inclined to be philosophical about things; but if I was a neofan and had any ambition to be a fan-editor, I'd just as quickly forget about the whole thing, because the sheer visual impact of ODD MAGAZINE suggests perfection. It's no use competing against it.

BUT notwithstanding my unstinting praise for ODD and its contemporaries, one important feature is totally absent... there is nothing in them about fans, or if you will, faans. For ten years ago it was a fannish fandom, and articles and stories dealt at length with goings-on in fan groups, and everybody knew everybody else and little personal idiosyncrasies were magnified and fabulous fannish characters in no time at all. Every name in a fanzine conjured up an immediate mental picture, and little subtle quips in interlineations spoke volumes. If there was a personal jag intended, everyone got the point. There was an atmosphere about a fanzine, even if it was perhaps poorly slip-sheeted, and if a couple of badly-stapled back pages fell off. It was a fallible thing, and its very fallibility made participation possible at all levels. A BNF would condescend to write for an unknown neofan's first issue because he knew that fandom was alive and vibrant and that neofan's effort, though crude, was a stepping stone to better things. Perhaps it would not be amiss to say that ten years ago generally speaking, fandom was one big happy family... and as regards the fueds, well all families fall out amongst each other at one time or another.

MOST of all I notice nowadays that there is a distinct lack of humor in contemporary fanzines. Humor has always been my forte, and a decade ago fan-editors liked to feature one choice humorous item, and there were writers who could provide this. In Irish Fandom alone, the many facets of humorous writing were to be found... Walt Willis-the essence of subtlety... Bob Shaw-whimsical and delicate... James White-sarcastic but clever... my own stuff, blatant and ribald critics called it, about as subtle as a cripple slipping on a banana-peel. George Charters (now publishing that fine fanzine THE SCARRO and Madeleine Willis also showed fine dashes of fun in their writings. I often look back with pride and not a little nostalgia at my few short happy years as a hyper-active member of Irish Fandom. I am sure that if I had found fandom via any other medium I would never have recieved the impetus (by example) to retain my interests in writing and publishing for almost fifteen years. And yet it is strange to relate, but just a few years ago I gradually seemed to ease myself out of Irish Fandom, and for the first time, I'll begin to tell you about it.

SOME authorities have termed Irish Fandom the most talented group in fandom. This was probably true in the middle and late fifties, when HYPHEN was coming out regularly. After all, Willis, White and Shaw were professional writers and in the fannish field Willis and myself frequently topped various prestige polls as the best fannish writers, and HYPHEN, which Walt produced, was usually declared the best fanzine. My own fanzine, RETRIBUTION, official organ of the notorious GDA (the first ten issues of which were published in co-operation with Arthur Thomson) once got as high as 4th place on a poll with HYPHEN in the first place. But to the beginning...

I have always considered that close contact is an essential facet of the fannish way of life, and the fact that I eventually drifted away from Irish Fandom may seem incompatible with that statement. I think, therefore, if I write about my experiences with Irish Fandom and try to show why the group was so talented, it will help to show what joys and delights can be found in the fan group and will also serve to show possibly some inner psychological reason for my eventual defection.

WALT Willis was the first fan I ever met, and naturally my immediate impressions of what fandom had to offer were gleaned from my assessment of him. The night I

went to his house at 170 Upper Newtownards Road was a revelation. I was taken to the fan-room by Madeleine Willis, and I was struck by the original decor of the furnishings and at the same time the Willis Personality. As for the room, well one whole wall was fitted with racks, filled to capacity with what I discovered with my neofannish curiosity, to be 'fanzines' and 'prozines'. A large map of the United States of America was fixed to another wall, together with a large painting of a dancing girl executed, it transpired by James White before his eyes started to give him trouble. On the right of the doorway the wall was covered with photographs, one I remember, depicted Robert Bloch with a funny hat on his head, sitting in a boat. But then I have that sort of memory. The most important single item in the room, fannishly speaking, I completely ignored. It was of course the duplicator - an ancient drum affair on which Willis produced the first dozen or so HYPHENS. I remember wondering at that time why Willis had left that untidy-looking machine in such a wonderful den.

A large mirror was affixed to the wall behind the duplicator, and on it, painted by Bob Shaw, was a V-2 type rocket with a long trail of smoke behind it, reaching the length of the mirror. It was ages before I discovered that the smoke trail most skillfully camouflaged a large crack which had broken the mirror in twain.

The Marilyn Monroe calendar, the nude one, had a place of honour on the opposite wall, and those amongst you who have read my Irish Fandom fables will recall that it became a sort of shrine to me. The other fascinating item on the wall, which caused me considerable astonishment, was Chuck Harris's first cheque for a story in VARGO STATEN. The amount shown was 7/6d, or just over a dollar.

I recall that Walt Willis gave me a short talk about fandom. He seemed somewhat reluctant to show me HYPHEN, and in fact, a week or so previously when I'd sent him a subscription for it, he wrote that he hadn't any copies left. Still, I accept that it *is* difficult to introduce fanzines to the uninitiated.

WHEN we parted that night, I could see why Walt was such an important personage in the science fiction world, a fact which was confirmed by the many appearances of his name in reviews. Willis invited me up again the following Sunday, but I didn't go. I waited a fortnight before retuning.

BOB Shaw, James White and George Charters were present and they were helping to compile HYPHEN 11: a rite which flabbergasted me, especially the seriousness with which they attended the task. Willis, seemingly with considerable apprehension, gave me a copy of the mint HYPHEN, and I felt bewildered because I couldn't understand any of the back-cover quotes. I even asked the most innocent, the most naive of all fannish questions:

"Er, excuse me, Mr. Willis. But what exactly *is* a neofan?"

THE meeting broke up in confusion, and I swear Willis wiped a tear from his eyes as he beheld me, the most neo of all neos.

THE following Tuesday I was introduced to ghoddminton. This was always one of the highlights of an Irish Fandom meeting, a literal free-for-all with squares of cardboard for bats, and a battered shuttlecock bashed about recklessly without due regard for sportsmanship, physical injury or furniture, in that order. On the first or second game I precipitated my posterior through a large window, three stories up and Bob Shaw crooned ecstatically, and murmured to the others, "This Berry, he's a natural."

I paid for the repair to the window, and it was the prelude to a whole host of damage done to my body, my clothes and the furnishings. In the energetic pursuit of the shuttlecock, I smashed chairs, tables, electric light bulbs, caused a complete ceiling to disintegrate (I blamed this on my size 14 regulation constabulary hobnails), ripped my trousers, tore shirts, peeled the soles off my shoes... and we all felt that something was lacking on an evening session if I hadn't drawn blood, sometimes even my own.

BOB Shaw I thought (and still do) to be a wonderful character. (And I must say this most sincerely... though I often topped polls as the best humorous writer I noted that not too often was Bob Shaw included... and without a doubt in my mind he was and is the finest humorous writer in fandom... that fandom has ever known: and if you press me, I'll vote Wally Weber second. The trouble with these two gifted writers is that they've never been able to maintain any sort of output that regularly brings them to the fore when humorous writers are discussed.) Now back to Bob Shaw... I always felt that his sense of fun and humor, though not as intellectual as Walt Willis's, was of a standard I would dearly love to emulate, and I was always hysterical with laughter at his words and actions - the superb skill with which he instinctively flowed gracefully after the shuttlecock. In some of my Irish Fandom stories I sometimes created illusions about his propensities as a ballet dancer, and also I expounded at length about his fantastic appetite. You all realise now that my basic style of writing is exaggeration, and Bob Shaw himself explained the whole thing in his NONE BUT THE LOONEY HEART, an introduction he wrote for my THE COMPLETE FAAN back in 1958. He explained that the whole theory of my exaggeration is a scientific way of making sure that the reader is fully conversant with the points I am trying to make. I can but say in defence that Bob Shaw *did* have a fantastic appetite, though not quite ravenous... and he ~~was~~ terribly graceful in his movements, though not with quite the suppleness of a ballet dancer. (James White always maintained that because I suggested Bob Shaw was good at ballet, fans really thought he was, and it soon spread round that he was effeminate, and that's why he had to leave the country and emigrate to Canada though personally I very much doubt this...)

NEVERTHELESS, during my early days with the fan group I laughed at Bob's antics and jokes and puns more than I did at any of the others. I sometimes think that Bob was being kind and at the same time ultra shrewd and clever by making puns of such sheer skill that they appealed to the Willis and White intellects, and at the same time enabled me to appreciate them.

AFTER Ghodminton, Madeleine Willis always came up with a huge teapot, and home made delicacies and biscuits, and during and after this repast the conversation became magnificent. A battle of wits between Bob, James, Walt, Madeleine and George... their swords were puns, and their shields the ability to throw puns back again in a new guise. I noticed particularly that when one of them made a clever retort, they all laughed, some a split second faster than the others, and it gradually dawned on me that their minds were so pliable, so brilliant, that they all, at the same time without an additional word being spoken, recognised an identical pun, or play on words. One would explode with mirth and utter a completely unconnected word, and they'd all laugh like mad once more. I'll go so far as to say that their reactions displayed some degree of perception which cannot be put down to mere intellectual appreciation. There was something else, an understanding I've never met before or since; I know whereof I speak, because within a year or so, I was firmly entrenched in this phenomena. When a visitor came, and said something quite natural, but which, to our prying

minds, indicated word play, we looked at each other for a second or two, or in some cases, without a look or glance, we each knew that the others had noted what we had noted.

PERHAPS a visitor, trying to get on the same plane, would make a pun... possibly on rare occasions, a good pun - good that was, to our standard. We all duly laughed, and the visitor presumed that our hilarity had been directed at the original pun. Our minds, in unison, without a word being spoken, had accepted the pun, in a split second, had torn it to pieces, and had worked out many other complicated puns, each one a play on the previous one. On occasions, if one of us thought we had hit a particularly original sequence of thought, we might say a casual word *indirectly* connected with our discovery, and from the resultant nods and laughs, it was obvious that the rest had also thought of it, sampled it and perhaps even rejected it.

I wish it were possible to quote examples... even one. Unfortunately, although many thousands of brilliant examples of sheer blinding humor passed between us at least during the time I was an active member of Irish Fandom, none remains. The tape-recorder didn't appear in Irish Fandom until late in my career, and in any case, I always feel the tape-recorder to be an anticonversational device.

((In Part 2, which will be in the next issue, John reveals previously unrevealed reasons why he ceased to be an active member of Irish Fandom.))

